

“MAPPING THE MIND OF THE MURDERER”: POWER, VIOLENCE AND ART IN  
BRAM STOKER’S *DRACULA*, PATRICK SUSKIND’S *PERFUME: THE STORY OF A  
MURDERER* AND BRET EASTON ELLIS’ *AMERICAN PSYCHO*

DİLŞAH AY

MAY,2019

“MAPPING THE MIND OF THE MURDERER”: POWER, VIOLENCE AND ART IN  
BRAM STOKER’S *DRACULA*, PATRICK SUSKIND’S *PERFUME: THE STORY OF A  
MURDERER* AND BRET EASTON ELLIS’ *AMERICAN PSYCHO*

BY

DİLŞAH AY

DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF MASTER’S DEGREE  
IN  
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

YEDİTEPE UNIVERSITY

MAY, 2019

## APPROVAL

Approval of the Institute of Social Sciences



Prof. Dr. M. Fazıl GÜLER  
Head of Social Sciences

I certify that this thesis satisfies all the requirements as a thesis for the degree of  
Master of English Language and Literature.



Prof. Dr. Mediha GÖBENLİ KOÇ  
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate,  
in scope and quality, as a thesis for the degree of Master of Arts.



Assoc. Prof. Adriana Luminita RADUCANU  
Supervisor

Examining Committee Members

Assoc. Prof. Adriana Luminita RADUCANU, Yeditepe University



Assoc. Prof. Charles Daniel SABATOS, Yeditepe University



Assist. Prof. Ozan EREN, Maltepe University



## PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: Dilşah AY

Signature:

A handwritten signature in blue ink, appearing to read 'Dilşah AY', is written over a white rectangular box. The signature is cursive and stylized.

## ABSTRACT

The present thesis explores the workings of the criminal minds from different literary texts, which share a similar motif; it studies the ways the vampire/vampire-like murderers paradoxically create while destroying; finally, it examines how they get integrated in or rejected by the society and manage to affect their given environments, as well as get affected by them. It introduces an in-depth analysis of the subjects by focusing on three novels from different backgrounds. The archetypical vampire Dracula, created by Bram Stoker is the first focus in each chapter, and is continued by Patrick Süskind's *Perfume: The Story of a Murderer*, and Bret Easton Ellis' *American Psycho*. In the first chapter, the aesthetic values of the murderous acts are discussed in the three books with the theoretical framework of Thomas De Quincey and his essays on murder. The fact that these criminals are also artists, and they create by destroying is highlighted. The second chapter of the thesis questions the meaning behind the criminals' art and the reasons for their creative acts. It gradually maps the minds of the murderers by interpreting the texts with the major help from Sigmund Freud's concept of *congenital disadvantage*. The last chapter discusses the main characters as *pale criminals*, a Nietzschean term used for the analysis of the society along with the criminals, the artist-murderers.

*Key words: aesthetics of murder, gothic, violence, vampire, serial killer, contemporary fiction, uncanny, power relations, identity, intertextuality*

## ÖZET

Bu tez, benzer bir motifi paylaşan suçlu zihniyetlerinin farklı edebi metinlerde işlenişini incelemektedir; vampir/vampirimsi katillerin imha ederken paradoksal olarak yaratma süreçlerini inceler ve son olarak bu katillerin toplum tarafından nasıl bütünleştirildiklerini veya reddedildiklerini ve bahsedilen ortamları etkilemenin yanı sıra onlardan etkilenmelerini araştırır. Farklı zeminlerden üç romana odaklanarak konuların derinlemesine bir analizini sunar. Bram Stoker tarafından yaratılan arketipik vampir Dracula, her bölümdeki ilk odak noktasıdır ve Patrick Süskind'ün *Parfume: The Story of a Murderer* ve Bret Easton Ellis'in *American Psycho* kitaplarının incelemeleri ile devam eder. Birinci bölümde, cinayet eylemlerinin estetik değerleri, Thomas De Quincey ve cinayet üzerine metinlerinin teorik çerçevesinde üç kitapta da ele alınmaktadır. Bu suçluların aynı zamanda sanatçılar olduğu ve yok ederek yarattıkları vurgulanmaktadır. Tezin ikinci bölümü, suçluların sanatının arkasındaki anlamı ve onların yaratıcı davranışlarının sebeplerini sorgulamaktadır. Sigmund Freud'un *doğuştan dezavantaj* kavramının başlıca yardımı ile metinleri yorumlayarak katillerin zihniyetlerini yavaş yavaş işler. Son bölüm ise, ana karakterleri/sanatçı katilleri suçlularla birlikte toplumun da analizinde kullanılan bir Nietzsche terimi olan *solgun suçlular* olarak ele alınmaktadır.

*Anahtar kelimeler: cinayetin estetiği, gotik, vahşet, vampir, seri katil, çağdaş yazın, tekinsizlik, güç ilişkileri, kimlik, metinlerarasılık*

For the crew of the ship set sail seven years ago,  
Specially dedicated to the compass, which never let the captain down:

***Betül***

***Nazlıhan***

***Nina***

***Boğaçhan***

## ACKNOWLEDGEMENTS

For this thesis and the whole journey of creating it, I would like to address my gratitude to the crew that supported me along the way;

to my supervisor and lifelong mentor, Assoc. Prof. Dr. Adriana Luminita Raducanu: I want to thank you for your support and patience, for giving me strength and love to achieve this. I will always look up to you.

I also thank all of my professors and our department assistants, in Y.U, wholeheartedly for lighting the way.

to my Minnie, Tuğçe: Thank you for always telling me your true opinion, not the things I need to hear. After all it is the truth that make us keep swimming.

to my Mejor amiga, Nazlıhan: We did everything together, and having you beside me has always been my pride, privilege and the joy of my achievements. And her mum Günay: we are so lucky to have you and your advice, I promise to be all ears, always.

to the love of my life, Boğaçhan: You supported me at any cost, under any circumstance, that is what families do. Thank you for being my home, my safe place, my haven...

to my parents Betül and Orhan: I will always love putting your names side by side. Mum, I love you unconditionally and I am grateful for everything you have done for me especially when it is not the best days of my charm. Dad, no matter where I go and where I anchor, you are there holding the fish bowl and guarding it from the open see, I am deeply grateful.

to my big family, Bengü, Hülya, Yalçın and their little angel Dila: Without you the whole process would be much more difficult. Special thanks for my uncle, since it was you who encouraged me to do what I love at the first place and continue doing it in the weary times of denial.

And Nina: I cannot imagine anything I do in life without you snoring in my arms.

Without any of you, this would not be possible...

## TABLE OF CONTENTS

APPROVAL .....	i
PLAGIARISM .....	ii
ABSTRACT.....	iii
ÖZET .....	iv
ACKKNOWLEDGEMENTS .....	vi
TABLE OF CONTENTS.....	vii
INTRODUCTION .....	1
CHAPTER I.....	6
“Artists with bloody hands” Aesthetics of Murder .....	6
CHAPTER II.....	42
“Mapping the mind of the murderer” The Nature of the Criminals .....	42
CHAPTER III .....	69
“Society and its criminals”: The Politics of the Texts .....	69
CONCLUSION.....	99
REFERENCES .....	103

## INTRODUCTION

“We will each write a ghost story,” said Lord Byron; and his proposition was acceded to. (...) According to Mary Shelley, began the famous competition in 1816 that produced Frankenstein and Dracula, our two great modern monsters, neither of whom looks like a ghost today. – Nina Auerbach, *Our Vampires, Ourselves*

“In the figure of serial killer, whether presented in fictional or tabloid ‘true crime’ fashion, we see a similar human monster, textually coded as generically supernatural but, in part, vampiric.” – Philip L. Simpson, *Psycho Paths*

In what significant ways would our cultural mindscape be altered if we suddenly discovered that Dracula, the classic monster, the supernatural being, the archetypal vampire was actually ‘born’ as a ghost and that his gothic, horrifying narrative was actually a ghost story? After all, he is the most (in)famous undead creature, who always rises from his century-old grave, haunting – in good, old ghost-fashion - the lives of those he comes into contact with. Yet, *Dracula* is not considered a ghost story today; this famous tale serves to illustrate our ever-changing categorizations and evaluations of the literary texts.

Following the publication of *Dracula*, especially in the twenty-first century, when the vampire stories were greatly popular both in literature and cinema, the vampires started to undertake various roles, ranging from villain to hero. Moreover, they even started to change shape in order to become modern vampires or metaphorical vampires, who do not necessarily feed on blood. The archetypal vampire and two other vampire-like characters, Jean Baptiste Grenouille and Patrick Bateman are the focus of the present thesis. The perception of the natures of these characters -whether as a vampire, a ghost or a monster- alters, and with it, the methodological approaches to their analysis. Dracula, for example, just as much as he is an unnatural creature since the time he had been

created, is also “a criminal and of criminal type Nordau and Lombroso would so classify him.” (Stoker, 2012, p.397). The change in the theoretical approaches allows for a discussion of these characters, both in terms of their criminal nature and its development, and the social milieu that hosts them. Examining Dracula and the other two characters as criminals- murderers, specifically- paradoxically also allows us to acknowledge them as artists, as creators, who, while performing their murderous atrocities, are also actively engaged in defining tenebrous, macabre aesthetics.

The first chapter will rely on the theoretical framework of Thomas De Quincey’s depictions of murder as art. In order to be able to blind our moral compass, he claims that we should perceive *murder* as an amoral concept and to attempt to shift the readers’ interest and sympathy from the victim to the murderer. “Everything in this world has two handles” (2006a, p.10), De Quincey states, therefore, instead of evaluating murder in terms of morality, and trying to justify atrocities that cannot be morally justified, he claims that our perspective should be a matter of aesthetics. While a moral analysis demands a significant participation of the reader and the analyser, the aesthetical lens is inexorably linked to the author’s genius and his abilities as a creator of art. The first chapter also contains an in-depth analysis of the graphic descriptions of violent acts- the process of murder- in order to better comprehend the artistic value of the acts. Moreover, the aesthetic perspective, as discussed by Joel Black, can also be better understood in the exploration of the further reactions of various characters in the texts. Hence, the chapter will also discuss the motives and the purposes of the criminals, which will be presented as an introduction to the second chapter.

One of the main aims of the second chapter is to analyse and combine aesthetics as the theoretical ground, which nevertheless supports the motive as “a personal creation of the agent himself” (Black, 1991, p.94) and the representations of the victims as artistic

products. The second chapter will use Freud's concept of *congenital disadvantage* in order to acknowledge the creative act of the criminals, and address questions about the underlying meaning of their products. This chapter, by mapping the mind of the murderers, will discuss the literary criminals' desire for an identity, which as a whole denotes their alienation, otherness, and depthlessness. The examples taken from the books emphasize the characters' states of minds and emotions that lead them to their criminal atrocities, as well as displaying the subsequent circumstances. Nevertheless, they generally "(...) in their conflict with society, consider themselves justified in their action" (Freud, 1916, p.332)

In order to discuss the identity crises as innate injustice, the chapter also provides a thorough study on the power relations the characters are subjected to. The economic, social, and supernatural power relations are analysed from Foucault's perspective, with the aim of presenting their instability. Under the examined circumstances, the characters' psychological and social downfalls, which reveal *revenge* as a theme, are studied.

Therefore, the chapter also provides a basis for the following chapter's arguments by portraying the characters around the protagonists and the ideological traps generated by society.

The third and the final chapter completes the previous one and presents a detailed analysis on the society, which takes a significant part in each book. The philosophical framework is supported by Nietzsche's concept of *the pale criminal* from *Thus Spoke Zarathustra*. Firstly, the chapter aims to present the idea of congenital disadvantage with what Nietzsche calls *madness*, and continues by mentioning his ironic reference to the society's *virtue*. Zarathustra directs a criticism towards the society, claiming it lacks truth, fidelity or justice. When he draws a comparison between the pale criminal and the society, he also draws attention to the hypocritical nature of the latter. The novels, which

are the subjects of the present thesis, all display a similar representation of the society they mention. However, the chapter only compares the criminal and the society as doubles, mirroring one another without any moral conclusions; in Zarathustra's words: "The man who turns sick today, is overcome by the evil which is evil today: he seeks to cause pain with whatever causes him pain. But there have been other ages, and another evil and good." (Nietzsche, 2010, p.35).

The control mechanisms, degeneracy and the guise of decency the societies feature are common in all of the texts. Their portrayals parallel the criminals'; thus, the chapter aims to present the main character's cruel treatment at the hands of a hostile society which actually represses its marginal members, in an uncanny manner. In Freud's words: "(...) The uncanny is that class of the frightening which leads back to what is known of old and long familiar."/ repressed. (Freud, 1925, p.220). What is repressed here are the fears and the anxieties of society about its own nature, and projected onto the *uncanny* characters. The uncanny may reveal itself in various situations, one of which specifically suits the chapter's argument, i.e., the concept of the *double*. The theme of the double, whether treated physically or not, provides an uncanny feeling while it is also connected with *self-protection*. According to Freud:

(...) none of it helps us to understand the extraordinarily strong feeling of something uncanny that pervades the conception; and our knowledge of pathological mental process enables us to add that nothing in the content arrived at could account for that impulse towards self-protection which has caused the ego to project such a content outward as something foreign to itself. The quality of uncanniness can only come from the circumstance of the 'double' being a creation dating back to a very early mental stage (...) has become a vision of horror (...) (1925, p.236).

Therefore, in the light of all above, the chapter analyses the fears of the society, its obsessions and anxieties. Thus, it decodes the core of these communities by focusing on the conservativeness and the effects of science in *Dracula*, the enlightenment spirit and its egocentrism in *Perfume*, and lastly the fabricated and the stereotypical natures of the modern people in *American Psycho*.



## CHAPTER I

### “Artists with bloody hands” Aesthetics of Murder

(...) Rather, murder is already creative as an act on the level of immediate, pre-aesthetic action. Murder is the act of creation itself, not despite its destructive violence, but because of it.

-Joel Black, *Aesthetics of Murder*

Aesthetics are higher than ethics. They belong to a more spiritual sphere. (...) Aesthetics, in fact, are to Ethics in the sphere of conscious civilisation, what, in the sphere of the external world, sexual is to natural selection. Ethics, like natural selection, make existence possible. Aesthetics, like sexual selection, make life lovely and wonderful, fill it with new forms, and give it progress, and variety and change.

-Oscar Wilde, *The Critic as Artist*

Toad-in-the-hole from Thomas De Quincey's *Second Paper on Murder as a Fine Art* is said to become highly indignant at comparisons of murders since “each work has its own separate characteristics” (De Quincey, 2006, p.86) and it would be a mistake even to attempt that on deeds which are practically not meant for comparison. Calling the murderous act, a form of ‘artistic work’ makes the murderer an artist; yet, as De Quincey points out, not every artist has the same imagination, method, tool and design. The variety of these and their exceptional nature do not make them any greater or lesser in quality than one another as long as the murder is complex and committed. In order to see the real talent behind the artist's stage, the mellow part of the hearts should be ignored and the murder should be assessed from an amoral perspective, since:

A sad thing it was, no doubt, very sad; but we can't mend it. Therefore, let us make the best of a bad matter; and, as it is impossible to hammer anything out of it for moral purposes, let us treat it aesthetically, and see if it will turn to account in that way. (De Quincey, 2006, p.12-13).

Joel Black in his *The Aesthetics of Murder* refers to moral senses as “our supreme fiction” (1991, p.4). He claims that it is inevitable and, at the same time, quite natural to respond aesthetically to a violent act; yet, he points out that this is in stark contradiction with the morality and that the aesthetic parameters have been traditionally censored and denied. By not submitting to this *fictive reality*, which he claims people mostly put themselves into, and by experiencing murder aesthetically, Black acknowledges the sublime effect the murder evokes despite its destructive nature. But, he also says “The hand of the artist-assassin creates by destroying” (1991, p.115).

Nonetheless, the perceived destruction that murder causes is instigated by an urge towards its very opposite, i.e. creation, which is the common, albeit controversial aim of all the atrocities in the books that will be the topic of the present study. The intention of creating an identity by generating different types of artistic products is one of the shared aspects of the three criminals, in spite of their various artistic values. Hence, the first chapter of the present thesis focuses on the *aesthetics of murder* as a concept, which then discusses it in *Dracula*, *Perfume* and *American Psycho* by emphasising the graphic descriptions - the process that the artist-murderer follows while killing. Joel Black argues that there are two possible ways in which an act can achieve artistic status; one depends on the intentions of the artist and the other on the beholder’s interpretations:

The first alternative is *artistic*, and entails the artist’s production of an artifact. The second alternative is *aesthetic*, and refers exclusively to the beholder’s subjective experience, regardless of whether or not the object of this experience was intended as a work of art or designed for the beholder’s aesthetic enjoyment. (Black, 1991, p.12).

Both of the concepts mentioned in the quotation can be seen in the three criminals in question. The way they attend to details before and after they commit their murders and

their thoughts between the lines that give away their creative intentions serve as a supportive argument for their artistic concerns. Moreover, the aesthetic way these criminals perceive the murdered party is going to clarify the aesthetics of murder along with the assistance and the point of view of other characters and the reader. Even the authors themselves, in that aspect, are overshadowed by their own creations as artists; therefore, they sometimes become silent witnesses of their own creations, who have managed to take on a life of their own. The narrative skill with which the three authors under perusal composed their books, allows their separation from the murderer character, and also enables the reader to escape the condition of the victim. This is an aesthetic gain on both sides, deprived of any moral aspects. Black discusses this as:

We do not sense the author's identification with the murderer as much as we are made aware of his acute sense of separateness from a deed that is at once horrific and fascinating, monstrous and sublime. Unlike the murderer whose deed he describes, the narrator is not an active artist but an aesthetic spectator. Confronted with a spectacle of destruction, the author can no longer create, and his narrator can no longer narrate; they can only bear witness to a mystery of unnatural violence beyond good and evil, beyond customary limits of human experience. (1991, p.38).

There is an endless aesthetic bond between every member that the story contains; therefore, it is best if each and every one of them play their own parts. If the distribution of the roles is arranged wisely and the reader's focus is shifted from the victim, which is the case for all the present books, the aesthetic merit at hand could be increased. Only in *Dracula* the point of view of the reader appears to constantly shift from one victim to the other, with their journals and letters. However, as a whole they serve the victims' suffering less and present more of unity tableaux whose objective is to guide the reader to

the path that every character crosses, i.e. the vampire and his mind: “Motives such as robbery, or even jealousy, are not primary factors. Such gross disproportion between motive and murder, end and means, suggest that the murders have no motive at all (...)” (Black, 1991, p.77). However, “no motive at all” is a very critical claim, since not every criminal has “no motive at all”. The difference resides in that motives such as robbery, feud or jealousy are highly different from the pure intention of creating art and very different from what *Art for Art’s Sake* refers to. The motives of the murderers can be of artistic origin or of a totally alien one:

De Quincey reasoned that certain acts committed by individuals may seem unmotivated to outside observers because the motive responsible for the act in question is a personal “creation” of the agent himself, and thus remains invisible to philosophical or psychological analysis. (Black, 1991, p. 94).

Although the motive might be “invisible”, this very invisibility suits the literary aims of the present thesis. Therefore, the destructive and creative acts of all the murderers are studied, with Dracula drinking blood of his victims, Grenouille sucking the scent of his victims out and Patrick Bateman eating his victims like a true cannibal. These three murderers, one of which is an actual vampire and the other two as are more or less his equals, draw a vampire-like mind map and have similar attitudes towards their victims.

In order to analyse the archetypical vampire Dracula within the frame of aesthetics, the book is going to be studied, from three perspectives: Dracula as a version of the art form he produces, the details of his talent through the analysis of the descriptions of his victims, and finally, his actual process of killing. The first category is extremely important in order to illustrate the details of vampirism on many grounds, including aesthetics. Dracula’s physical aspect does not speak of beauty or handsomeness although he manages to evoke awe in the beholder. Nevertheless, it is his very own

existence and the descriptions of him by others that draw the contrast between him and his victims and emphasise the aesthetic effect of his art. There are many accounts of him either as a human, or in one of the many disguises. All the notes on him and on the other characters, who have already been turned into vampires or about to become one, hold an utmost importance in sustaining the progress and style in his artistic works; in other words, the *how* of his deeds far surpasses the *why* in the analysis of his murders: “The message” of any art work, the significance of murder can only be suggested in vague hints and approximations.” (Black, 1991, p.40). Throughout the story, Dracula is generally depicted as a repulsive character with horrifying features. On the other hand, he is quite outstanding in his own way; in the first description of him his red eyes are revealed, his lips and sharp teeth, which are as white as ivory. All would be very ordinary and predictable, if he was in his own appearance but not in a disguise of an old man. The following pages where Jonathan really meets with the Count Dracula of Transylvania chill the beholder’s imagination, construct and crown the Gothic atmosphere that dominates the book till the sections set in England, before Dracula’s arrival. In spite of his horrifying features, Dracula manages to leave an aesthetic imprint on the readers’ minds. His image cannot be unseen once it is perceived, and that explains the intense narrative passage that focuses on his first depiction. Jonathan describes Dracula like this:

His face was a strong – a very strong- aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality

in a man of his years. For the rest, his ears were pale and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of the extraordinary pallor. (...) (2012, p.19-20).

All the details that describe Dracula; his nose, forehead, eyebrows, teeth etc. - the whole physical portrayal- are important, since they divulge significant aspects of vampirism while, at the same time, reveal the contrast between him and his female victims. There is a transfiguration phase though, between the actual female victims and the *vampire sisters* who had been preys themselves, once. When Jonathan meets with the three vampire women living in Count's castle, "ladies by their dress and manner", he describes them as though they display a midway between *the angelic Lucy* and *the monstrous Count*. Although Lucy is going to complete her transformation to become a vampire like Dracula, she won't be as repulsive as him to the beholder characters. Lucy is going to represent another object for a different kind of an aesthetic gaze. Therefore, it is suitable to compare her attributions to those of the female prototypes of vampirism, all of which derive from Dracula-the artist. The first person to see the female vampires in Dracula's castle is Jonathan and describes them as:

They came close to me and looked at me for some time, and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale-yellow moon. The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. (...) All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. (2012, p.42-43).

Jonathan, as it can be seen from the quotation above, directly notes in his journal the striking similarities between these women and the Count; their teeth, lips, and eyes resemble one another. Nevertheless, he would never have felt “a wicked, burning desire” for Dracula to kiss him with those scarlet lips. In that aspect these three female vampires are reminiscent of the mythical sirens who are able to charm male sailors in *Odyssey*.

Susan Elizabeth Trigs comments on Kestner in her thesis and says;

these motifs, including those of sirens, flowed through into everyday discourse, and became part of the common language, thereby providing a colourful and convenient way of categorising women who did not fit society’s expectations.

(Trigs, 2002, p.9).

However, no matter how artistic these three vampires may be in the book, they fail to be aesthetic enough for Jonathan’s conservative point of view. By the time the Count enters to separate Jonathan from the women, he has already lost the magic of the siren-like power because of their voluptuous manner that cannot be observed in a virtuous woman like Lucy or Mina, at least not yet. Jonathan describes the scene as:

(...) the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood. I was afraid to raise my eyelids, but looked out and saw perfectly under the lashes. The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive (...) (2012, p.43).

The emphasis on *yet*, which was mentioned just before the quotation, is of great significance since Lucy, unlike Mina, cannot escape her fate and transforms into a creature which is described quite similarly to what there is in the quotation. In this context, the role of the three female vampires is to cast a warning about what awaits those

who are marked by the Count. The difference between these two types of female characters- the Angelic and the Demonic- as it points out to “the contradiction that fractures the ideology of femininity”, is best explained by Kelly Hurley in her discussion of the *abhuman*:

Victorian representations of women tend to polar extremes: women are saintly or demonic, spiritual or bodily, asexual or ravenously sexed, guardians of domestic happiness or unnatural monsters. These two incompatible perceptions of femininity (women as angels, women as beasts) are often found side by side within the same text (...) (1996, p.121).

Those who are marked by the Count and accordingly chased after by the Van Helsing's team, remind us of the 16<sup>th</sup> century *witches* who, because they were believed to carry the Devil's mark and have a spiritual/carnal relationship with him, were subjected to the (in)famous trials. Similarly, Lucy carries two minute holes on her neck that represents her encounter with Dracula, Renfield is also marked and the process of both their transformations resides in the detailed descriptions. As a painter leaving his signature on the corner of his canvas, the descriptions of the victims demonstrate the process of Dracula's own work, and how it may change according to his interests. In order to display this change, Renfield should be briefly mentioned before the further analysis of Lucy since his transformation progresses rather different from the female ones. Renfield is a mad man - a patient of Dr Seward; therefore, he cannot receive the attention Lucy gathers from the other characters. The way he talks and his attitude seems gibberish to all others yet “with a method in it” (Stoker, 2012, p.81); therefore, they keep their secrets until a certain time, but by then it is too late for everything. While the women victims are shown as though they are more likely seduced or lured into a trap, Renfield is presented as a willing servant, a follower. The first introduction of Renfield appears in Dr

Seward's diary where he mentions him as a possible dangerous man, and concludes in his capacity as a professional:

What I think of on this point is, when the self is the fixed point the centripetal force is balanced with the centrifugal; when duty, a cause etc., is the fixed point, the latter force is paramount, and only accident or a series of accidents can balance it. (2012, p.71).

It is undoubtedly the latter as Dr Seward foreshadows early in the novel; Renfield has already devoted himself to the Count's causes, which he later on will reveal by calling him *master* and *lord*. That is actually the main distinction between him and Lucy, since it is impossible to see Lucy as Renfield, going around, performing the Count's bidding. Renfield is described as a "homicidal maniac", an "abnormal cruel", a blood-thirsty animalistic creature, a mad man who only on rare occasions is able to invoke sympathy in others; whereas, Lucy is perceived as "a beautiful woman that children want to play with" although she hunts them. This distinction between his two victims should be similar in the Count's own accounts, as all in all, Renfield's death comes from Dracula's hands. The whole representation of Renfield is displayed as if he is more of a rough copy of what Dracula may ever create, or an assistant whose duty is terminated with his death. Renfield provides great accounts on Dracula, yet he fails to present the aesthetic details-the effort and the love the Count puts into his work.

Lucy, on the other hand, because of her sex, demonstrates much more with her feminine identity and attributions. She is a delicate young woman attracted by men and attractive to them; the three different suitors who are ready to marry her, and later on save her by sacrificing their own lives along with Van Helsing. Her encounter and relationship with Dracula though, despite of all the attention she gets from friends and family, are left unnoticed for a quite long time. The first person to spot Lucy with the Count is Mina, and

as a witness to this puzzling and violent event, she reports as “There was undoubtedly something, long and black, bending over the half-reclining white figure.” (2012, p.105). Nevertheless, Mina keeps believing that Lucy has an illness, despite what she has seen with her own eyes. All the characters, who, in one way or another, participate in the occurring events, constantly fall into a pit of denial. Although it is much more acceptable for the mesmerised Lucy to experience the whole situation as a dream instead of reality, the other characters, free from the effects of the Count’s powers, believe that what Lucy experiences is sleepwalking. They also have had noticed unsettling things, none of which they want to believe in. This, ironically, deprives *Dracula* from the aesthetic pleasure of reading the victims trying to protect themselves, in a latent, albeit conscious way, called *natural genius* by De Quincey. The idea is introduced in the part where his narrator gives an example incident of an amateur of “the society of murderer-artists” and his fighting with an ordinary baker, who responds in the same way he does at the cost of his life. He cannot escape from the last blow that kills him eventually; yet, he performs such a defence that it contributes to an utmost sublime effect:

The moral of the story was good, for it showed what an astonishing stimulus to latent is contained in any reasonable prospect of being murdered. A puffy, unwieldy, half cataleptic baker of Mannheim had absolutely fought six-and-twenty rounds with an accomplished English boxer merely upon this inspiration; so greatly was natural genius exalted and sublimed by the genial presence of his murderer. (De Quincey, 2006, p.29).

*Dracula* is rich in detailed descriptions of the artistic products, in terms of aesthetic murder, and the process of this art form, although it lacks the energetic and bloodstained quarrel scenes between the victim and the murderer. As an artist, Dracula works in a neat and a careful manner for which he takes his time or has to do so as a necessity; as a

murderer he cannot kill instantly but has got to wait and see the results in time. Therefore, only when Lucy steps into the completion phase of her transformation, the graphic descriptions become intense. She starts to breathe hard, almost completely loses her appetite for the human food- at least- her teeth grow much bigger, and the marks on her neck disappear which indicates that her body heals itself into a vampiric one.

Nevertheless, all the people around her think that she dies for good; when she does, eventually, they detect a whole new beauty on her face which bravely resembles the “amorous unsubstantial death” that kept Romeo’s beloved Juliet as its paramour:

Death, that hath suck’d the honey of thy breath,  
 Hath had no power yet upon thy beauty:  
 Thou art not conquer’d, beauty’s ensign yet  
 Is crimson in thy lips and in thy cheeks,  
 And death’s pale flag is not advanced there. (Shakespeare, 5.3)

Here are Stoker’s words, to be compared with Shakespeare’s, through Dr Seward that shows the resolved version of Dracula’s art on Lucy:

Some change had come over her body. Death had given back part of her beauty, for her brow and cheeks had recovered some of their flowing lines; even the lips had lost their deadly pallor. It was as if the blood, no longer needed for the working of the heart, had gone to make the harshness of death as little rude as might be. (2012, p.188).

Although it is going to be detailed in the third chapter of the present thesis, it is necessary to point out to the fact that the new information obtained by the characters about vampirism, their prejudices and repulsion, all shadow the beauty of Dracula’s work of art throughout the whole narrative. For instance, Dr Seward, in chapter fifteen, contemplates his feelings towards Lucy, who is now called the *Un-Dead* creature, and admits that even

the sight of her gives him shudders. However, the following lines also uncover the actual truth about Lucy's state which is described as "a woman who has not change only to be more rose and more beautiful in a whole week after she die" (2012, p.234). It is debatable though, whether the reader can feel the same way as Dr Seward; hence, when the political reading of the book is set apart and affective fallacy is avoided, Thomas De Quincey's words can best summarize this conundrum: "And in any case, after we have paid our tribute of regret to the affair, considered as a calamity, inevitably, and without restraint, we go on to consider it as a stage spectacle." (2006, p.96). As previously mentioned, all the characters fail to admit the beauty they see in Lucy's new body, not only because they have lost a friend and been grieving ever since, but also because she is now facing all the conservative taboos that a woman is subjected to. Among all the descriptions on Lucy that dominates the sixteenth chapter, the part where she reaches her fiancé so as to embrace him resembles the voluptuous three vampire women with the "diabolical sweetness in her (Lucy's) tone". Throughout the chapter, all her attributes either call to mind mythological monsters - her eyebrows resemble Medusa's, or have a conventionally patriarchal connotation, as her "wanton smile" that a woman should never carry. All these aspects of Lucy will cause the termination of her existence as a vampire, in fact, her murder. Despite the fact that the actual murderer-artist in the story is Dracula, there are not enough sources to prove his artistic skills that he performs on his victims, whereas, here, in the chapter sixteen where the "brave and devoted" male characters kill the Un-Dead Lucy, they present much more graphic evidence, such as staking Lucy, cutting her head and filling her mouth with garlic. *Dracula* is the only book in the present thesis which introduces its victims as hunters; hence, for the parts in which all vampires are captured and destroyed, the descriptions continue serving aesthetic importance. However, in order for the victim party to perform their deeds, they are apparently in need to feel the

real necessity and the cause. That draws an undeniable parallelism with what De Quincey claims about the people who can be murdered or it would be best if they were murdered. He says “The subject chosen ought to be in good health: for it is absolutely barbarous to murder a sick person, who is usually quite unable to bear it.” (2006, p.32). If Lucy were not in a form in which she represented a danger to conventionalism, Van Helsing and the others would not be able to justify their action. Moreover, the scene would be perceived as absolutely brutal, rather than aesthetic. When Arthur kills the vampire Lucy, he destructs in order to create a more aesthetic version of her; moreover, he takes pleasure in what he sees, experiences relief after the deed. It is described as; “(...) and then a glad, strange light broke over his face and dispelled altogether the gloom of horror that lay upon it.” (2012, p.251). A similar creation from the hands of this second category of artists- the victims- appears at the very end of the book. Their deed now takes a new dimension and the reason evaluates from revenge or protection to another aesthetic production for the beholder. All three criminals display the same aesthetic ends of their own. Dracula and Jean Baptiste Grenouille literally turn into dust, whereas Patrick Bateman concludes in the same way metaphorically. Mina gives voice to Dracula’s destruction and the last graphic description in the book as; “On the instant, came the sweep and flash of Jonathan’s great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris’s bowie knife plunged into the heart.” (2012, p.438).

However, before Mina describes Dracula’s last moments, she plays another significant role. In the events following Lucy’s permanent death, the focus shifts from Lucy to Mina who is an important character in so many ways, one of which is to reveal how the Count feeds on his prey and actually produces his art. As it was previously mentioned, his artistic process takes place gradually after the moment Dracula marks his

victims. Hence, this process had been analysed under different frames and titles and the following is going to assess the actual *marking* moment. While almost all the characters try to catch Dracula, it is perceived as they are in a competition; therefore, compete their artistic wits and talents. One particular situation though, which causes Van Helsing and the other characters to lose a point is to think that they keep Mina safe by not allowing her involvement. Whereas, Mina is, eventually, left without any protection; and Dracula conscious of the whole situation, states the same when he captures her; “They should have kept their energies for use closer to home.” (2012, p.335). In the following graphic and erotic narrative, it is understood that Dracula not only drinks the blood of his victims, but gives permission for his own blood to be sucked so as to create his artistic products. Mina describes the whole experience as:

He placed his reeking lips upon my throat! (...) He took his foul, awful, sneering mouth away. I saw it drip with the fresh blood! (...) With that he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound. (2012, p. 335-6).

The focus of this last significant scene is quite erotic, as much as it is aesthetic, since the conventional eye of the beholder (Jonathan and the others) in the story sees the murderer as united with his victim, from a voyeuristic viewpoint; whereas, the point of view of the reader may change or stay unbiased for the best and objective aesthetic effect.

The second book to be analysed from the point of view of aesthetics of murder is *Perfume: The Story of a Murderer*. As its title reveals, the story is about a criminal, yet one that has another interesting coming into being. In the following part, the aesthetic reading of the book will be divided into three major parts: Jean Baptiste Grenouille’s evolution in his art and gift, his murderous acts, and finally, his own artistic nature and

dominance as an artist. Since Thomas De Quincey values the intellectualism and design of a brilliant crime the most, it is utterly important to see the changes and developments in our character first. Grenouille's adventure starts as a gifted child who can smell almost all of the substances on earth. However, even before that, the first reference to his dangerous and demanding nature in the sense of scents appears in the beginning of the book where he is described as a baby whose nose awakens before the rest of his body. It is described as:

The tiny wings of flesh around the two tiny holes in the child's face swelled like a bud opening to bloom. Or rather, like the cups of that small meat-eating plant that was kept in the royal botanical gardens. And like that plant, they seemed to create an eerie suction. (...) The child with no smell was smelling at him shamelessly, that was it! It was establishing his scent! (Süskind, 2006, p.21).

When he becomes six years old, he starts to have the urge to explore the world with his gift and power. Just like a child prodigy, he leaves his peers behind in that aspect. The ordinary children with their capacity of understanding their daily language, the effort that is put into their stammering words and inadequate sentences describing the world, fall behind what Grenouille can do with his own special vocabulary. He is not only able to gather and save the smells in his mind, he can also combine what he already has in order to create new odours, just like building up sentences. Also, as he grows up, this abstract talent and creative act of his improves along and within him. Nevertheless, beside all what he is able to do, the details of how he can do such things also imply a significant role in his artistic growth. His deductive way of capturing various kinds of odours, his neat and analytic method even in his infant times, project a light on his future practices of art and murder. An example can be seen as:

His discerning nose unravelled the knot of vapour and stench into single strands of unitary odours that could not be unthreaded further. Unwinding and spinning out these threads gave him unspeakable joy. He would often just stand there, leaning against a wall or crouching in a dark corner, his eyes closed, his mouth half open and nostrils flaring wide, quiet as a feeding pike in a great, dark, slowly moving current. And when at last a puff of air would toss a delicate thread of scent his way, he would lunge at it and not let go. (...) Grenouille was out to find such odours still unknown to him; he hunted them down with the passion and patience of an angler and stored them up inside him. (Süskind, 2006, p.35-36).

The above quotation does not only describe his fate that simultaneously forces him to be the pike and the angler, but also exposes his animalistic side. Therefore, until the following events of the plot, Grenouille is perceived as an aimless child artist who has not matured in his art enough to present it aesthetically according to both Thomas De Quincey's perspective and the narrator:

But there were no aesthetic principles governing the olfactory kitchen of his imagination, where he was forever synthesising and concocting new aromatic combinations. He fashioned grotesqueries, only to destroy them again immediately, like a child playing with blocks inventive and destructive, with no apparent norms for his creativity. (Süskind, 2006, p.38).

Therefore, Jean Baptiste Grenouille should leave his child-like phase behind so as to learn more on how to control and manipulate his power. This leads the reader to the part where Grenouille meets with the scent of a perfume for the first time that concludes in the shop of a perfumer, Giuseppe Baldini. He meets Baldini with a secret feeling of self-confidence, since he knows he would be able to produce better-smelling fragrances if he had the necessary ingredients. For a talent like Jean Baptiste's what he smells around

seems to “rather coarse and ponderous, more splashed than composed” (2006, p.38) However, with the intention of composing his music, he needs to educate himself on some notes first. Baldini is the person who can support him with the knowledge and the tools on that matter; however, before he serves as a help, a stark contradiction between theory and practice appears. Although Jean Baptiste manages to convince Baldini of how talented he is, Baldini still feels as if he is an “upstart crow, beautified with his feathers” (Greene, 1592, p.34). Their relationship can be defined as mutually beneficent, despite the fact that the contrast is always there and very intense. This contrast is not put forward aimlessly; as a theme it intermediates the construction of Grenouille’s art and talent. For Jean Baptiste it is all about creation whereas for his master it is simply a craft:

(...) The rest of his perfumes were old familiar blends. He had never invented anything. He was not an inventor. He was a careful producer of traditional scents; he was like a cook who runs a great kitchen with a routine and good recipe, but has never created a dish of his own. (Süskind, 2006, p.51).

It cannot be argued that Grenouille changes his master’s mind with his magical productions, but it can be said that his whole representation presents what Jean Baptiste does not stand for throughout the novel. According to Baldini “either he is possessed, or a thieving imposter, or truly gifted.” (Süskind, 2006, p.70). They continue having an argument on formula, nevertheless Baldini allows him to try producing *Amor and Psyche*, a popular fragrance which Baldini always wanted to have the ingredients of. When Grenouille finishes the perfume, Baldini witnesses this art form with dismay first, and a helpless astonishment later. Their relationship and partnership in some way is mostly for the benefit of Baldini’s part. His business is flourishing; he keeps the formula of all the perfumes and creates a safe place where he can continue to be successful even if Grenouille leaves, as he is going to do eventually. Nevertheless, Baldini is not the only

party who benefits from this situation. In order to show the evolution of Jean Baptiste's art, this particular time period he spends with Baldini also teaches him:

But Grenouille, too, profited from the disciplined procedures Baldini had forced upon him. (...) But by using obligatory measuring glasses and scales, he learned the language of perfumery, and he sensed instinctively that the knowledge of this language could be of service to him. (...) He had learned to extend the journey from his mental notion of a scent to the finished perfume by way of writing down the formula. (Süskind, 2006, p.88).

All these little details that Grenouille adds to his practice of his art slowly allow him to form a concrete version of his imagination. After he spends about three years beside Baldini and adds the practice of distillation to his knowledge, he lives in seclusion for seven years and finally travels to another city called Grasse to search for new methods with which he can turn all possible scents into realities. While he is working for Madame Alnurfi, he dedicates himself to the cause of capturing the scents of inanimate objects such as; water, glass, wood and stones. By that time, he has a new, advanced method to help his task, which is carried out with the help of oil. However, after some time of experience he moves onto living subjects; little insects to some farm animals.

(...) Das Parfum contains built-in expectations and underlying ritual mechanisms that are readily understandable in both modernist and post-modernist modes of reading, and as such, are employed quite capably to render art and the aesthetic genius as violent and vampiric. (Rarick, 2009, p.216).

At last, he performs his new method on a puppy, meanwhile with a new conclusion from his previous experiments. Sucking the scent of the living creatures out is much more difficult than the inanimate ones, since they get scared and produce a scent of fear which is strong enough to ruin the rest of the actual odour. Therefore, this young man who

walks around at night, like a vampire, with a knife in his hands to kill; is convinced to change his style of approaching his victim:

He enticed it (the dog) away from its mother with a piece of meat, all the way from the slaughterhouse to the laboratory, and as the animal panted excitedly and lunged joyfully for the meat in Grenouille's left hand, he gave one quick, hard blow to the back of its head with a piece of wood he held in his right. Death descended on the puppy so suddenly that the expression of happiness was still on its mouth and in its eyes long after Grenouille had bedded it down in the impregnating room on a grate between two greased plates, where it exuded its pure doggy scent, unadulterated by the sweat of fear. To be sure, one had to be careful! Carcasses, just as plucked blossoms, spoiled quickly. And so Grenouille stood guard over his victim, for about twelve hours, until he noticed that the first wisps of carrion scent--not really unpleasant, but adulterating nevertheless--rose up from the dog's body. He stopped the enfleurage at once, got rid of the carcass, and put the impregnated oil in a pot, where he carefully rinsed it. He distilled the alcohol down to about a thimbleful and filled a tiny glass tube with these few remaining drops. (Süskind, 2006, p.167).

This quite patient and careful killer in the quote above is reminiscent of Edgar Allan Poe's tragic criminal in the story of *Tell-Tale Heart* with his undying patience; waiting for hours, peaking through the door. These characters, according to Thomas De Quincey, show the real talent of an artist. Theirs is not an act of revenge nor a one of jealousy, it is simple aesthetics that lies behind the course of producing the best outcome-product possible. Especially, Jean Baptiste Grenouille extends this patience to years, almost to a

lifetime, to idealise his art. When he feels safe and ready enough to create the ultimate scent in the world, he starts to kill various beautiful girls.

The very first murder of the young girl in Paris should be studied separately from the other ones since Grenouille does not intend to commit the crime when he approaches her. Also, there is quite a time period between the planned murders near Grasse, and this first incident. In the time of the latter, Grenouille is just a young boy who tries to explore his gift and the world with it. In an unfortunate day for the victim party, the wind brings him an unforgettable scent that arouses in him a new purpose of life. That scent, in a way, captures and possesses him before he can do the same thing on it. He sees it as a key to open the door of new scents and without it; he won't be able to have the meaning of the scents or of himself. In his own thoughts: "He had to have it, not simply in order to possess it, but his heart to be at peace." (Süskind, 2006, p.40). He chases after the scent just like an animal following its instincts; he stops for a while to smell the air again to see his route. He feels desperate and excited, he contemplates on the scent while reaching it, and at each of his steps he feels fascinated as much as an artist would be when he lays eyes on an enigmatic masterpiece. "This scent was a blend of both, of evanescence and substance, not a blend but a unity". (Süskind, 2006, p.41). This happens before he decides to learn more about the world of scents and perfumery which allows that world to be real. Therefore, that unity of odour he captures from the girl strikes and causes him to conclude "to press, to emboss this apotheosis of scent on his black, muddled soul, meticulously to explore it and from this point on, to think, to live, to smell only according to the innermost structures of its magic formula." (Süskind, 2006, p.42). Inevitably, he kills the girl and is left with a feeling of disappointment; however, this emotion arouses not in a moral context but because of the realisation of the scent's temporary nature. Even though this nature is going to preserve itself for a while, Grenouille realises the possible

other outcomes of such a murder, and stays fascinated. There, “The shock of murder is no longer in the act, but in its aesthetic treatment.” (Black, 1991, p.104). The primitive artist here, the child-like Grenouille, advances his art in time and the difference between the progress of the following murders and this one serves utmost importance.

Jean Baptiste Grenouille improves his skills and knowledge on perfumery over ten years’ time. When he smells another girl in the city of Grasse, which resembles the quintessential scent of the red-headed girl in Paris, he feels able to wait patiently until the right time comes to pick the fruit from the promising tree. This new feature gives birth to a new category of an artist; a one that acts systematically and meticulously, therefore whose art leaves behind a divine perception. When the first girl is murdered with a blow to the back of her head, a local farmer finds the body and reports the beauty of it as such:

The farmer who discovered her was so disconcerted by the gruesome sight that he almost ended up a suspect himself, when in a quivering voice he told the police lieutenant that he had never seen anything so beautiful- when he had really wanted to say that he had never seen anything so awful. She was indeed a girl of exquisite beauty. (Süskind, 2006, p.174).

This new professional artist works in the best ways and methods possible and chooses his substances (his victims in this case) from the rarest beauties that inspire love in him. More murders follow this first one with the same pattern; girls are found naked, their hair is cut off, and they have a blow mark on their heads. The murderer apparently, follows them secretly and kills them in an instant- without scaring them- to avoid any damage on the scents. After Grenouille kills more than twenty girls, he finally sets off on a journey for the long awaited, red- headed girl. The girl’s father, Antonie Richis, tries to protect his daughter from this *mysterious collector* he names but appreciates his art as well. The

following quote displays in detail how Grenouille's art is even appreciated by the injured parties:

The sight had horrified him, and at the same time, he had to admit, fascinated him, for they all, each in her own special way, had been of dazzling beauty. He never would have thought that there was so much unrecognized beauty in Grasse. The murderer had opened his eyes. The murderer possessed exquisite taste. And he had a system. It was not just that all the murders had been carried out in the same efficient manner, but the very choice of victims betrayed intentions almost economical in their planning. To be sure, Richis did not know what the murderer actually craved from his victims, since he could not have robbed them of the best that they offered-- their beauty and the charm of youth... or could he? In any case, it seemed to him, as absurd as it sounded, that the murderer was not a destructive personality, but rather a careful collector. For if one imagined—and so Richis imagined—all the victims not as single individuals, but as parts of some higher principle and thought of each one's characteristics as merged in some idealistic fashion into a unifying whole, then the picture assembled out of such mosaic pieces would be the picture of absolute beauty, and the magic that radiated from it would no longer be of human, but of divine origin. (Süskind, 2006, p.181-182).

Patrick Süskind not only gives these thoughts to his character Richis, but as the narrator he supports the truth and the merit of the idea in the following lines of the book, between parentheses. Richard T. Gray's comment on the scene also displays the way Richis conceives Grenouille's art, and even brings the argument to a new level to be discussed further on: "Richis can project himself into Grenouille's thoughts and determine his motive because they have fundamentally similar modes of cognition." (Gray, 1993,

p.501). His murderer is one of the best artists that was ever created, and Grenouille creates in a new area of olfactory territories. Nevertheless, until this particular death in the book, Süskind never gives much of graphic descriptions on the process of murder, but keeps it for the whole chapter forty-five. The chapter comments on how professional Jean Baptiste is with his circumspection. He lays all of his necessary equipment; even before he murders the girl, sets everything ready by creating a model, “a scent diagram of the body to be treated, and this part of the job was actually the one that satisfied him most, for it was matter of an artistic technique (...)” (Süskind, 2006, p.192). He continues working carefully in the night of new moon, and goes into the night to reach his ultimate victim, in order to create the masterpiece. He kills the girl with the club, then unfolds the impregnating cloth and sets it ready, completes his work in great concentration and swiftness. As he progresses, he remembers the older times, his masters and the techniques that have by now enabled him to master the art with his own gift and imagination. After he finishes the procedure, he neither covers up the body on the bed, nor does he examine it. He finds it unnecessary to share one last gaze on the body, since he has already seen her in his own way and senses. Those victims, morally or emotionally mean nothing to him except their artistic values and contribution to the perfume he is creating. However great his art is, or what effects it causes on the beholder, it does not prevent the artist Grenouille from feeling that no one actually understands the real beauty and importance of his work, but simply is enslaved by it. This feeling of dissatisfaction leads him to an encompassing frustration and to his own death. The finishing lines of the book contain Jean Baptiste Grenouille’s tragic and graphic death; therefore, they represent his latest artistic act. He pours the entire bottle all over his body in the place where he was born and watches his own destruction. A group of thirty people reach to him in haste, throw him down on the ground, attack him and start to eat him like cannibals:

But the human body is tough and not easily dismembered, even horses have great difficulty accomplishing it. And so the flash of knives soon followed, thrusting and slicing, and then the swish of axes and cleavers aimed at the joints, hacking and crushing the bones. In very short order, the angel was divided into thirty pieces, and every animal in the pack snatched a piece for itself, and then, driven by voluptuous lust, dropped back to devour it. A half hour later, Jean Baptiste Grenouille had disappeared utterly from the earth. (Süskind, 2006, p.225).

This graphic, yet artistically unsatisfying scene shows the value of the true artist and the significance of his work and progress. Although he is identified with various types of animals in the book, throughout none of his murderous acts is Jean Baptiste depicted as animalistic and vulgar. Supposedly, he is the one that cannot resist the beauty which is perceived with his congenital ability. He never loses control in any of the cases; on the contrary, he professionally pursues his mission. His destructive powers form the most intense contrast with what other people can do, and add up to his artistic faculty.

Therefore, it is important to see the inner world of this artist-genius in order to understand him as an art form- for the latest part of the analysis.

The section which contains Grenouille as an archetype of the combinations of best scents and methods is the second major chapter in the book. There, Grenouille isolates himself from the rest of the humanity for seven years in a cave. In time, he builds his own inner world, "The Empire of Grenouille" (2006, p.115) which is full of odours of all possible things. That world he creates, like a God and luxuriates in, is the ultimate form of art that one can reach in the olfactory senses. Grenouille realises that he serves as an alembic mechanism, just like he has always desired and once he wished as:

He imagined that he himself was such an alembic, simmering away inside just like this one, out of which there likewise gushed a distillate, but a better, a newer, an unfamiliar distillate of those exquisite plants that he tended within him, that blossomed there, their bouquet unknown to anyone but himself, and that with their unique scent he could turn the world into a fragrant Garden of Eden (...) (Süskind, 2006, p.93).

Similar to the example above, no matter where Grenouille goes and what types of methods he is introduced to, they always resemble his own power and world. Another instance presents itself when he works for Madame Arnulfi and stirs an oil mixture of pork lard and beef tallow. Then, they put into the oil all the fresh flowers and blossoms which give their fragrance away and sweeten the oil. Jean Baptiste realises: “It was not that the dead blossoms continued to give off scent there in the oil—no, the oil itself had appropriated the scent of the blossoms.”(Süskind, 2006, p.157). Just like Grenouille himself, the oil may seize or control the scents of other objects, but it also continues transmitting beauty that all living creatures long to have and desire, which in parallels shows the value of Grenouille’s art and artistic products. “(...) for Grenouille’s desire is to capture the essence of beauty, to establish a pure and systematic aesthetic.” (Gray,1993, p.497).

The third book which forms the last discussion part of this chapter is *American Psycho* by Bret Easton Ellis. It was published in 1991, and almost ten years later the film was released. Although all three books are adapted into films (at least once), *American Psycho* is by far the most graphic and vivid one. The adaptation, for its most parts, stays loyal to the original plot and descriptions; therefore, is full of brutality. Actually, it is the aforesaid graphic expressions in the book that make it suitable to the aesthetic studies.

Hence, it is going to be discussed from three major perspectives; the first is the aesthetic perception of the main character Patrick and his own self as a form of art, the second is the relations between sexuality, violence and art, and the last will focus on the part where the actual murders occur and Patrick's cannibalism is seen. The first topic can be the most dominant one among the others since one of Patrick Bateman's significant characteristics is to observe every little detail on fashion, self-care and art. All the chapters and pages that contain such information can be said to form almost the two thirds of the whole book. Patrick not only pays attention to every detail that concerns him, but constantly checks his surroundings and people as well. He both observes and tends his own looks as if he were a fragile canvas of a painting with great importance. One instance of this appears in the second chapter called *Morning* where he meticulously takes care of his beauty routine:

(...) I tie a plastic ice pack around my face and commence with the morning's stretching exercises. Afterwards I stand in front of a chrome and acrylic Washmobile bathroom sink – with soap dish, cup holder, and railings that serve as towel bars, which I bought as Hastings Tile to use while the marble sinks I ordered from Finland are being sanded – and stare at my reflection with ice pack still on. I pour some Plax antiplaque formula into a stainless-steel tumbler and swish it around my mouth for thirty seconds. Then I squeeze Rembrandt onto a faux-tortoiseshell toothbrush and start brushing my teeth (too hung over to floss properly – but maybe I flossed before bed last night?) and rinse with Listerine. Then I inspect my hands and use a nailbrush. I take the ice-pack mask off and use a deep-pore cleanser lotion, then an herb-mint facial masque which I leave on for ten minutes while I check my toenails. Then I use the Probright tooth polisher and next the Interplak tooth polisher (this in addition to toothbrush) which has a speed of 4200 rpm and reverses direction forty-six times per second; the larger tufts

clean between teeth and massage the gums while the short ones scrub the tooth surfaces. (...) (Ellis, 1991, p.20).

What is seen in the quotation above more than the everlasting sequence of events is the obsessive details Patrick pays on the materialistic value of the objects around. According to his understanding of beauty and the fundamental rule to be pleasing to the eye is to use expensive, smart stuff. Therefore, it affects the way he criticises people and his speech when he sees someone from a lower class or from his own circle but with an unacceptable mistake in their appearance. Notwithstanding, Patrick has this analytic eye almost in every aspect of his life and one way or another it structures his bases, relations, and explicitly his criminal acts. In other words, it can be said that a flaw his careful eye captures might lead him to instant fury and mania. There are minor and major examples to that throughout the story one of which displays him seeing a homeless person and attacking him on his way to the dry cleaning:

I'm tense, my hair is slicked back, Wayfarers on, my skull is aching, I have a cigar – unlit – clenched between my teeth, am wearing a black Armani suit, a white cotton Armani shirt and a silk tie, also by Armani. I look sharp but my stomach is doing flip-flops, my brain is churning. On my way into the Chinese cleaners I brush past a crying bum, an old man, forty or fifty, fat and grizzled, and just as I'm opening the door I notice, to top of it off, that he's also *blind* and I step on his foot, which is actually a stump, causing him to drop his cup, scattering change all over the sidewalk. Did I do this on purpose? What do you think? Or did I do this accidentally? (Ellis, 1991b, p.57).

In addition to Patrick's own questions above, there should be more: What is that sincerely disturbs Patrick right at that moment? Is it only one thing or a misfortune of the whole

situation? From the aesthetics point of view, the most significant thing is the contrast between the appearances. Patrick draws a spiritual painting as he walks by and breathes. Like an artist he pays attention to the wholeness of his work and a flaw in the corner of the canvas does not mean a personal touch or a little charm, but damnation. Although he does not feel completely well because of his stomach and brain, he looks gorgeous and that is the only thing matters to him; moreover, he wants the same for all the living creatures around. He even confesses such a feeling in one of the following chapters and says “My complexion is still excellent. Three drops of Visine clear the eyes. An ice pack tightens the skin. All it comes down to this: I feel like shit but look great.” (Ellis,1991b, p.74). There is nothing more important for him than how he looks, how he sounds and how he is presented. He fights against nature; he does not want to grow old or lose his perfection in any way. In that sense, if he had the chance to make a deal like of Dorian Gray’s, he would definitely have taken it. In order to maintain this status, he works hard; he exercises, regurgitate what he eats, or spends his time in solariums and money on big brands; therefore, does not have even a tiny piece of tolerance for the ones who cannot do the same. Altogether, Patrick is a contemporary persona who sees fashion and self-care as art. “As much as art, fashion is a manifestation of the times- of its psychological, social, political, visual existence.” (Laver,1967, p.135). Although his aesthetic senses are biased and obsessive, he is created as a character truly interested in all sorts of art. Ellis devotes a whole chapter named *Genesis* e.g. to show Patrick’s another concern, i.e. music. These details, in total, build up the character development and help the understanding of the neat touches, which refer to the analysis above, in his murderous acts. “The narrative rhythm in the novel is marked by two intertwined forms of seriality: the seriality of Bateman’s never-ending killings, and Bateman’s serial consumerism of surrounding mass culture.” (Allue, 2002, p.74).

Before the actual murders, however, Patrick occasionally gives away hints of his interwoven perception of sexuality, violence and art in between the lines. One of the first examples of this displays itself in a chapter where he informs the reader about -without missing any details- his workout routine. Just after he finishes his exercise, he leaves home to hand in the video tapes as he always does and says: “(...) I rerent Body Double because I want to watch it again tonight even though I know I won’t have enough time to masturbate over the scene where woman is getting drilled to death by a power drill since I have a date with Courtney.” (Ellis,1991, p.49). As it can be seen from the quotation, Patrick gets erotically aroused in the presence of extreme violence. The relation between the erotic presentation and the aesthetic experience of sublime has not been theoretically discussed before since not all of the present books in the thesis treat the topic with the same intensity. In the previous books the descriptions of the victims are limited in the sense that their presentations only claim adjectives like “quite appealing” or “beautiful” and received by the observant characters in the same way, whereas in *American Psycho*, the situation suits what Joel Black discusses as;

The device of having the reader-viewer identify with the witness (in a murder story) or with the voyeur (in an erotic narrative) serves to thematise the reader-viewer’s own experience *as* observer. That experience will be erotic when it is mediated by a voyeuristic persona who takes pleasure in what he sees and describes; it will be an aesthetic experience of sublime when it is mediated by a witness to a murder or some other terrifying, arresting spectacle. (Black,1991, p.67).

Patrick’s voyeuristic persona is always in progress. His gaze, the way he looks up and down to everything and especially his interest in women are always intermingled with

violence. In some parts of the book, Patrick has his male companies with whom he converses about business, politics, but mostly about women who are generally objectified in those conversations. In one of these particular scenes, men are talking about a murderer whose name is Ed Gain and Patrick quotes him by saying:

When I see a pretty girl walking down the street I think two things. One part of me want to take her out and talk to her and be real nice and sweet and treat her right.”

I stop, finish my J&B in one swallow. “What does the other part of him think?”

Hamlin asks tentatively. “What her head would look like on a stick,” I say.

(Ellis, 1991, p.64).

All the men around that table claim that Patrick has always had interest in murderers and criminals; his friends directly turn to him as the authority. The quotation, though, not only stands for Ed Gain but interests Patrick as well. When he invites a woman to his house, it cannot be said that he is completely inhospitable. For an amount of time he is the rich, the noble and the handsome man that treats his guest honourably, even though this guest is a prostitute, a profession that Patrick always looks down on. In the chapter *Girls* Patrick invites two prostitutes home; one from the street and one on the phone. He makes jokes with the first girl, whom he calls Christie, and serves some wine, clean towels etc. When the second girl arrives, he asks if she wants to drink anything, presents her with some chocolate and introduces himself. He manages not to harm them for quite a long time, including the beginning of the part where they have an intercourse, although there are moments that his true feelings and fantasies slip through his narrative. He represents a steady example of Ed Gain with his controversy thoughts and actions. While he helps Christie with a luxurious bath oil, his inner mind interrupts his stream of thoughts:

For a long time my mind race, becomes flooded with impurities – her head is within my reach, is mine to crush; at this very moment my urge to strike out, to insult and punish her, rises then subsides, and afterwards I'm able to point out, "That's a very fine chardonnay you're drinking. (Ellis,1991, p.114).

That should be the curse of appearances and the prejudiced eye of a time in which people only value what they see. Despite his two-dimensional feelings, not only is Patrick very accomplished in his ability of deceiving people, but the same people are already open to show trust and respect to *such a gentleman*. This whole situation provides a hassle-free night on both Patrick and the girls, for a while. In the end of the chapter Patrick feels sexually aroused again and leaves the bed for a much more violent purpose. He walks over to the armoire, gets a sharpened coat hanger and describes the rest as:

An hour later I will impatiently lead them to door, both of them dressed and sobbing, bleeding but well paid. Tomorrow Sabrina will have a limp. Christie will probably have a terrible black eye and deep scratches across her buttocks caused by the coat hanger. Bloodstained Kleenex will lie crumpled by the side of the bed along with empty carton of Italian seasoning salt I picked up at Dean & DeLuca. (Ellis,1991, p.118).

Patrick clearly states the damage the girls will experience in the following days, but they may be counted fortunate since their lives are spared. The reason why he does not kill these two girls- if there is one- keeps its mystery. However, one thing is sure that the *why* is not his moral concern. A very similar argument is seen in Black's book where he discusses the Williamson murders of the Marrs. The murderer leaves one child in the house unharmed and on the situation, it is said "The narrator stresses the ironic circumstance that the child is saved, not by the murderer's moral conscience, but by his

artistic conscientiousness.” (Black,1991, p.77). Patrick, who experiences the aesthetic sublime effect of violent acts, most probably is already quite satisfied to let the girls live. Also, his allowing them to live gives him a whole new sense of triumph without actually taking any further trouble. Similarly, he spares the life of another woman called Patricia, a couple of chapters before, while the reason is again unclear:

While waiting on the couch in the living room, the Wurlitzer jukebox playing “Cherish” by the Lovin Spoonful, I come to the conclusion that Patricia is safe tonight, that I am not going to unexpectedly pull a knife out and use it on her just for the sake of doing so, that I am not going to get any pleasure watching her bleed from slits, I’ve made by cutting her throat or slicing her neck open or gouging her eyes out. She’s lucky, even though there is no real reasoning behind the luck. It could be that she’s safe because her wealth, her *family’s* wealth, protects her tonight, or it could be that it’s simply *my* choice. Maybe the glass of Scharffenberger has deadened my impulse or maybe it’s simply that I don’t want to ruin this particular Alexander Julian suit by having the bitch spray her blood all over it. Whatever happens, the useless fact remains: Patricia will stay alive, and this victory requires no skill, no leaps of the imagination, no ingenuity on anyone’s part. This is simply how the world, my world, moves. (Ellis,1991, p.54).

As the quotation above implies, this interesting world of Patrick’s has special aesthetic rules of its own. He gives away the detail that he does not want to ruin an expensive suit he has on and cares about greatly. It has been discussed before that his presentation and appearance have the utmost importance for Patrick. His aesthetic gaze requires clean, wealthy and vivid surroundings, people and clothes. Hence, apparently, the order of two aesthetic options- one is to kill Patricia and the other is to keep the suit as it is - and their

importance at hand may change according to his will. Nevertheless, these are not the only options that are present in that world; his interwoven perception of sexuality, violence and art is added on by his other artistic and aesthetic attempts such as his actual murders and cannibalism.

The first clue of cannibalism, not as an obvious habit of Patrick's but as a concept, appears after the first half of the book, in a chapter called *Nell's*. While Patrick has the company of three women models named Libby, Daisy and Caron, he imagines one of them naked, dead and eaten by the other. As a matter of fact, this second half of the book gets more and more intense gradually, and it shows Patrick himself as supping over the dead bodies. After Patrick confesses that the things start to become complicated and that he cannot control himself, his murderous acts, as well, follow one after the other more viciously. With the impulses of an artist's and just like an uncontrollable vampire he comments; "Life remained a blank canvas, a cliché, a soap opera. I felt lethal, on the verge of frenzy. My nightly bloodlust overflowed into my days and I had to leave the city." (Ellis, 1991, p.188). Nevertheless, he continues his murders by folding over new layers to his processes. He cold-bloodedly – just in a fashion that De Quincey would claim more aesthetic – contemplates over the new methods he can use while killing. There is another chapter called *Girls*, in addition to the one that is mentioned before. There, Patrick again hosts two prostitutes this time in the house of the man he killed, Paul Owen. In this particular incident he does not put time phrase between the sexual intercourse and his murderous violence but the two scenes are seen intermingled, and he eventually kills the girls. Afterwards, he catches a mouse with which he can torture his future victims. Indeed, his next victim, after they have an intercourse, is exposed to this new practice. Patrick describes some of the situation as:

I try using the power drill on her, forcing it into her mouth, but she's conscious enough, has strength, to close her teeth, clamping them down, and even though the drill goes through the teeth quickly, it fails to interest me and so I hold her head up, blood dribbling from her mouth, and make her watch the rest of the tape (...) I'm trying to ease one of the hollow plastic tubes from the dismantled Habitrail system up into her vagina, forcing the vaginal lips around one end of it, and even with most of it greased with oil, it's not fitting in properly. During this, the jukebox plays Frankie Valli singing "The Worst That Could Happen" and I'm grimly lip-syncing to it, while pushing the Habitrail tube up into this bitch's cunt. I finally have to resort to pouring acid around the outside of the pussy so that the flesh can give way to the greased end of the Habitrail and soon enough it slides in, easily. (Ellis, 1991, p.220- 221).

Unlike Jean Baptiste Grenouille, who kills his victims without giving them any terror, Patrick prefers to kill slowly, by having fun and letting the victim observe the process. As it can be seen from the quotation above, he even sings along with a song and continues his deed with the calmness of an artist or like an experimenting scientist. This is neither the peak nor the limit of his meticulous talent, though. He also moves his cannibalism into a next level where he tries to cook meals, as if he is a professional chef, with the parts of his victims as ingredients. The last example but not least, is seen before the closure chapters of the book. There is a specific one called *Tries to Cook and Eat Girl* where Patrick really tries to make meat loaves out of the girl he killed, only before which he already tastes the raw version. He is in a new phase in his criminality which can be called automatic, since he does not remember how this particular girl is present at his apartment:

I spend the next fifteen minutes beside myself, pulling out a bluish rope of intestine most of it still connected to the body, and shoving it into my mouth, choking on it, and it feels moist in my mouth and it's filled with some kind of paste which smells bad. After an hour of digging, I detach her spinal cord and decide to Federal Express the thing without cleaning it, wrapped in tissue, under a different name, to Leona Helmsley. I want to drink this girl's blood as if it were champagne and I plunge my face deep into what's left of her stomach, scratching my chomping jaw on a broken rib. (Ellis, 1991, p.231).

Although the instances of cannibalism exist in both *Perfume* and *American Psycho*, Patrick Bateman's cannibalism progresses gradually, in a calm fashion. While the people in *Perfume* attack Grenouille according to their instincts, Patrick contemplates the action and meticulously plans it, which distinguishes him as an intentional explorer, an artist.

In the light of all the analysis above, it can be said that these three criminals from different texts can be read via De Quincey and Black. Murder, if it is perceived from an amoral point of view and studied as an act of creation, can easily receive the artistic and sublime reaction. Aesthetics is a concept that mostly concerns the beholder whether it is in the text or out of the text - the reader, in that sense. Therefore, the focus of this chapter supports the detailed narratives of the texts from an aesthetic point of view. The artist-criminals, although they are from different backgrounds and settings, display their destructive atrocities while creating at the same time. Dracula creates statue-like, beautiful women, another form of being, while Jean Baptiste creates the most quintessential perfume in the world. Patrick Bateman is the only criminal among others who seems as if his only capacity is to destroy; on the contrary, what he creates is the various methods and procedures he follows aesthetically, each time he murders. As

concrete products, he generates decorative objects out of his victims, adorns the house with them etc. Artistry therefore lies in the very essence of these murders and the intentions of the murderers. However, the actual creation collides the artistic products, and reserves its reality in what these products represent. For all the main characters in the books, their creative act and inevitable products stands for what they cannot have; therefore, really desire to create. Within the scope of aesthetics of murder, the creation process has been examined by the way the deed is committed, hence the different artistic values of the artist-criminals have been highlighted. Nevertheless, as it was mentioned in the beginning of the chapter, what all these criminals have in common is the possible reason for their creative acts. Dracula, Jean Baptiste Grenouille and Patrick Bateman all long for a meaning that they may identify themselves with and an existential or social frame that they can fit in. Besides this major intention, all other possible reasons and analysis points about 'the mind of the murderer' are going to be discussed in the second chapter of the present thesis.

## CHAPTER II

### “Mapping the mind of the murderer” The Nature of the Criminals

Paradoxical as it may sound, I must maintain that the sense of guilt was present before the misdeed, that it did not arise from it, but conversely- the misdeed arose from the sense of guilt (...)

-Sigmund Freud, *Some Character Types Met with in Psycho-Analytic Work*

There are vampires and vampires, not all of them suck blood.

-Fritz Leiber, *The Girl with the Hungry Eyes*

William Shakespeare's historical plays are full of historical references. One of the major examples is his *Richard III*. The way Shakespeare depicts his main character also defines the plot. Historical discoveries show that Richard III had scoliosis, a deformity in his spine that affected his physical shape. Throughout the play, some of his brutal actions are, directly or indirectly, connected to this deformity. Freud, in his *Some Character Types Met with in Psycho-Analytic Work*, refers to this literary character so as to support his psychoanalytic readings. Since he cannot publish any records on his patients, Freud chooses to focus on Richard III to define what he calls neuroses based on a *congenital disadvantage*. The term fits what Richard has in the physical terms and it may also refer to an early situation, experience, mistreatment or suffering which a person had been subjected to. Freud comments on a soliloquy from the play in a way that is relevant to the portrayals of the three criminals in the present thesis. He says:

Richard seems to say nothing more than: ‘I find these idle times tedious, and I want to enjoy myself. As I cannot play the lover on account of my deformity, I

will play the villain; I will intrigue, murder and do anything else I please.’ Such a frivolous motivation could not but stifle any stirring of sympathy in the audience, if it were not a screen for something much more serious. Otherwise the play would be psychologically impossible, for the writer must know how to furnish us with a secret background of sympathy for his hero, if we are to admire his boldness and adroitness without inward protest; and such sympathy can only be based on understanding or on a sense of a possible inner fellow-feeling for him.

(Freud,1916, p.313).

Freud suggests that Richard is “an enormous magnification” of ourselves in that all people search for reparations, in one way or another, for the things they perceive as a gratuitous blow of destiny. When the integrative feeling of empathy of the reader joins with the genius of a writer, it becomes difficult to present the criminals as pure monsters. According to Freud, the wit of the writer appears in his ability to hide some of the secret motives of his hero; therefore, the readers feel compelled to contemplate and interpret the motives, and in so doing they also empathise with and identify with the hero. The “subtle economy of art” that Freud makes reference to, is apparent in all the three authors in the present thesis, since the heroes are imprinted as eternal characters in the history of literature albeit through their horrifying atrocities. The fact that these criminals kill in order to create an identity for themselves was mentioned in the previous chapter, and it is going to be explained at large in this one. Hence, this chapter will focus on the possible reasons and underlying purposes of the criminals, by attempting to map the workings of their murderous minds. In order to achieve such an aim, the nature of these criminals is going to be discussed in relation to power relations which present themselves as wealth and status, supernaturalism and other gifts, as well as knowledge as power.

The way these different perspectives on power are integrated with one another is quite flexible though. There are even more variables to the *equation of power* between the characters and their environments. For the first class of power relations, Max Weber states; “‘Property and assets’ and the ‘lack of property and assets’ are therefore the basic categories of all class situation (...)” (2010, p.139). Wealth, in terms of money and possessions, may also bring *social honour* and respected status. It is therefore the place these criminals have in the social hierarchy that determine the ways they are treated, resisted or, most unlikely, complimented. The term ‘power’ is defined by *The Oxford Dictionaries* as “The capacity or ability to direct or influence the behaviour of others or the course of events” (2019); therefore, the strength of the meaning multiplies with the addition of *supernatural* to it. Supernatural powers or unexplained gifts enable one to influence or force his surroundings to act for a particular purpose, and it is easier to submit to such a power whose origins are phenomenal and unknown to the natural world. The last category of power is more critical since it is going to be argued from a philosophical point of view, which may affect the presentation of the other power relations by displaying their incoherent nature. There will be following subcategories such as *false sense of security* and *appearance vs reality*, all deriving from the Foucauldian concept of *power-knowledge*. Michel Foucault’s understanding of power relations forms the basis of all sorts of structures accountable to human species although it is quite ambivalent as well. “Power for Foucault is not an omnipotent casual principle or shaping spirit but a perspective concept (...) Hence for Foucault power is omnipresent in the social body because it is coterminous with the conditions of social relations in general.” (Foucault,1980, p.245). One of the major concepts affecting these power relations is knowledge; therefore, whenever one of the representatives of the social circle has some kind of knowledge that can be used against the literary others, the power

relations between the parties constantly change. These constant shifts show how the criminals may elevate their status despite the discourse against their nature or the possibility of their downfall, in spite of their advantages.

Dracula has controversial power relations with his environment. If these relations were to form a grid, his situation would frequently change. The power he gains, coming from his supernatural essence, history, wealth and status presents a stark contradiction with his eastern origin, complexion, and instincts. Before mentioning the experience of Jonathan following his introduction with Dracula, it should be emphasised that even the people in Transylvania are afraid of the mighty Count, who lives alone in his gigantic, Gothic den. His sharp appearance directly takes the attention in a horrifying manner, alienating way. Dracula comes from a noble lineage which supposedly allows him to have a magnificent inheritance and prosperity. Although he has a castle in Transylvania and the power to buy estates from England, the novel's opening lines veil his economic assets. The parts portraying Jonathan on his way to Dracula's home are full of contrasting descriptions between the west and the east, which may value the first one above the second as in any binary oppositions. Jonathan's perspective, even before he concentrates on the Count, draws attention to the differences between the nature, the atmosphere, the vehicles and the people of Transylvania and his homeland. In one paragraph he states that "At every station there were groups of people, sometimes crowds, and in all sorts of attire. Some of them were just like the peasants at home (...)" (2012, p.3). Dracula's wealth and status, although they considerably affect Jonathan, nevertheless pale because of the very circumstances which constitute their backgrounds, i.e. that of a poor, *less civilised* country. There can be discerned an undeniable disdainful tone in the readings of Transylvania and anything related to Dracula. For example; "Count Dracula is an aristocrat only in a manner of speaking. Jonathan Harker- the London estate agent who

stays in his castle and whose diary opens Stoker's novel- observes with astonishment that Dracula lacks precisely what makes a man 'noble': servants" (Moretti, 1982, p.72).

Because of his Methuselah-age, and all the years the Count must have spent in that castle accompanied only by three female vampires, his interest in moving to England to seek a new life is fairly justified. However, various critics have viewed this enterprise as a national invasion. Franco Moretti, for instance, sees Dracula as "a rational entrepreneur who invests his gold to expand his dominion: to conquer the City of London." (Moretti, 1982, p.68). There are complimentary thoughts from various characters in the book that display the fears of the society on such a topic, yet most of them are put forward by Abraham Van Helsing. These ideas are significant since they show how the Count's gold is ineffectual even for the economic perception of the British since he is seen more as an eastern invader than a true enterpriser. "According to Stoker's notes, the heart of *Dracula* was not blood, but an assertion of ownership" (Auerbach, 1997, p.71). In one of the chapters Van Helsing explains the Count's purpose as meant to create a new order of beings that he tries to accomplish by coming to England. Also, Van Helsing comments on Dracula's determination and power to adapt, in contrast with his reference to him as *a child brain*. These two sides of the argument are apparently contradictory since the mentioned patience of Dracula is something that cannot be seen in the swiftness of a child; therefore, the analogy can only refer what Kelly Hurley suggests by the meaning of *child*: "savage". (Hurley, 1996, p.97). Therefore, the rejection Dracula faces comes from the perception of the community, which sees him as a savage. Similarly, Van Helsing states the fear of the *invader savage* as:

Look at the persistence and the endurance. With the child-brain that was to him he has long since conceive the idea of coming to a great city. What does he do? He find out the place of all the world most of promise for him. Then he deliberately

set himself down to prepare for the task. He find in patience just how is his strength, and what are his powers. He study new tongues. He learn new social life; new environment of old days, the politic, the law, the finance, the science, the habit of a new land and a new people who have come to be since he was. (...) (2012, p.373).

This atmosphere of fear which is associated with Dracula's arrival to England and his way of progress is also foreshadowed in various ways. One major example is Mr Swales, an old man Mina encounters, predicts "the Angel of Death" coming from the sea.

Nevertheless, these literary devices and all other dialogues throughout the book affect the power relations by forming a biased discourse since almost none of them belongs to Dracula himself. Nina Auerbach comments on the fact that Dracula has no voice in the book by saying:

In the massive, impeccably collated testimony that comprises the long English portion of the novel, Dracula has no voice: he leaps in and out to make occasional florid boasts, but his nature and aspirations are entirely constructed- and diminished- by others, especially Van Helsing. (Auerbach,1997, p.82).

It is worthy of mention though, in one of his rarest speeches in the novel Dracula states that he desires to know London and "to share its life, its change, its death, and all that makes it what it is" (2012, p.22). There is no doubt that Dracula's words indicate his intention as a determined one, and his vocabulary choice creates strong connotations. It is almost as if his vampiric nature overtakes his language; therefore, it may unwillingly reveal his *exploiting intentions*. Nevertheless, the features of a vampiric nature are significant in terms of the following arguments: How much of Dracula's behaviours are intended rather than instinctive? Would his actions be justified if they were simply meant to ensure the survival of an Un-dead creature by blood-consuming? After all, he is

unwittingly placed at the top of the food chain, to the disadvantage of human beings. Therefore, it may also be argued that “Not even his violence has pleasure as its goal. Dracula (...) does not *like* spilling blood: he *needs* blood. He sucks just as much as it’s necessary and never wastes a drop (...)” (Moretti, 1982, p. 73).

Moretti calls the narrative style of *Dracula* as “reserved for the British alone”, and claims that “the string of events exists only in the form and with the meaning stamped upon it by the British Victorian culture” (1982, p.77). Therefore, it would be as prejudiced as the narrative style to accept Dracula as a monstrous being in an explicitly *queasy body*, denying his individuality, a danger who comes to the West in order to conquer it. Even the attribution of monstrosity is presented as if it is something that cannot purely exist but must have some other connotations. The obnoxious presentation of vampires throughout the book is displayed as if not even the creatures themselves could be content with their own natures. The main characters’ faith in the idea of *saving* the vampires from their curse is the major motive of their murderous acts. It is the same reason that justifies Lucy’s death and allows Mina to detect a “a look of peace, such as I (Mina) never could have imagined might have rested there” on the face of the Count’s dead body. (2012, p.438). Hence, the characters’ point of view of accepting Dracula as something to be saved abuses his true identity, which possibly makes him feel in need of demonstration of the opposite. However, this perception of the society is only achieved when they gather enough information to analyse their enemy. When the nature of the Count is unknown, the horror is at its peak and society is powerless against him Dracula, by using his supernatural suspense holds superiority over the other characters. From the moment he sets foot on English territories, he owes his disguise to his supernatural powers. He hides for a couple of days in the form of a wolf, and he can transform into fog to enter the houses when he wants to feed and choose his victims. Even when he implies

his true identity, the others fail to acknowledge it. It is as though “The unnerving possibility of one’s own madness is preferable to the still more unnerving one of supernatural agency disrupting known, familiar realities.” (Hurley,1996, p.15). This completely prevents Dracula’s identification with his surroundings.

The change in the power relations appears simultaneously with the recognition of Dracula’s vampirism and the plans Van Helsing devises, especially with the help of Mina who collects all materials written about the Count, in order to map his mind. The more the characters know their enemy the more they construct a chance of defeating him, just like Van Helsing states as they destroy Dracula’s hiding places one by one:

(...) Had we done so, the Count must have guessed our purpose, and would doubtless have taken measures in advance to frustrate such an effort with regard to the others; but now he does not know our intentions. Nay more, in all probability, he does not know that such a power exists to us as can sterilize his lairs, so that he cannot use them as of old. We are now so much further advanced in our knowledge as to their disposition, that, when we have examined the house in Piccadilly, we may track the very last of them. (2012, p.340).

With the confidence they gain by their successive victories, Van Helsing and the others decide leaving Mina at home in order to save her from Dracula’s designs on her.

However, Dracula invalidates the intention by proving their sense of security to be a false one. He catches Mina when she is at her most vulnerable, alone at home and triggers her transformation. Hence this proves that just as knowledge produces power, knowing something wrong by believing it prejudicially may cause the loss of that power or transfer it to the advantage of the opposite side. The latter possibility displays itself after the link between the Count and Mina is achieved; she manages to discover a way to use this supernatural bond to her advantage. Dracula’s governing power over his victims changes

into a weapon monitoring his own plans and actions. Therefore, Mina and the others continue holding the power until the moment Dracula realises the situation and cuts the connection between them. While this endgame proceeds frenetically and there are various thoughts on Dracula's purposes, the reality protects itself. The only chapter in which the Count suggests his possible intentions to his hunters seems supportive of their own ideas yet with a significant detail in it. When his lairs are destroyed and he appears to be defeated, he states:

You think you baffle me, you- with your pale faces all in a row, like sheep in a butcher's. You shall be sorry yet, each one of you! You think you have left me without a place to rest; but I have more. My revenge is just begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already; and through them you and other shall be mine- my creatures, to do my bidding and to be my jackals when I want to feed. (2012, p.357).

His anger is apparent in his words along with his provocative style of speech. He is displayed as an invader monster and he underlines the fact that he has come to create his vampires, starting with the women. However, the mentioned significance lies behind the word *revenge*. This revenge is not a specific one directed to Van Helsing and the others but a one that is "spread over centuries." There is not any evidence found in the novel that could explain the reasons for such a long-desired revenge. Since Auerbach also says about Dracula: "(...) he is vulnerable to anything that is said about him; hedged by the arbitrary rules that have come to define his vampiriness (...)" (1997, p. 93). However, there is one major cause which this thesis claims to be the intention of creating an identity.

Count Dracula's nature, his vampirism with all its connotations forms his congenital disadvantage. Because of it he has always been accused of being a brutal

invader or an entrapped soul who must have been a virtuous person once. These contradictory accusations suppose that there is not a single middle ground for Dracula's nature and his acceptance; he is either connately and completely evil or he ought to be saved. This subjectivity, when it is enriched by the narrative strategy of the novel, leaves no room for the Count's existence in any sorts of social fields whether it be politics, economy or science. Especially for the latter, as discussed by Michel Foucault, "'Truth' is centred on the form of scientific discourse and the institutions which produce it (...)" (Foucault, 1980, p.131). Therefore, Dracula, since he is not able to be defined by the science, is something that lacks identity and is thus doomed to annihilation.

The nineteenth-century Development Hypothesis, most famously demonstrated in Darwin's revelations of humanity's animal origins, revised Victorian faith in humanism- and thus in heroism- in ways that involved both denial and abashed embrace. Throughout the century, guardians of powerful institutions affirmed their shaky humanity by cataloguing and thus controlling animals as Van Helsing does Dracula. (Auerbach, 1997, p.91).

Dracula is not the only criminal who is examined and controlled like an animal. In the present thesis, he is also not the only one who searches for an identity. Dracula is prevented from building a social circle, some company and respect. That is what the statue-like vampires- the art Dracula produces- represent. "Van Helsing is aware of that the Count's trafficking with women could lead to the propagation of a family related through blood in a genetic as well as ceremonial sense." (Blinderman, 1980, p.427). He is neither allowed to have a place among the human beings as he is, nor to create his own genus. Hence, *identity* can gain its recognition as a humane treatment from the others, or simply a struggle against being *the other*.

The second artist-criminal to be focused and discussed thoroughly in this chapter is Jean Baptiste Grenouille from *Perfume*. The striking attributions of Grenouille's nature and appearance are presented in the opening chapters of the book which introduce the character by presenting his background and environment. One of the most significant analogies used to depict the baby Grenouille concentrates on his smelling ability and nose by describing it "(...) rather like the cups of that small meat-eating plant that was kept in the royal botanical gardens." (Süskind,2006, p. 21). From the introduction, Jean Baptiste takes his place among the meat-eating creatures namely cannibals or vampires. In addition to this frightening representation, and differently from the other characters in this thesis, Jean Baptiste is born into extreme poverty. The moment he is delivered by his mother, she cuts "the newborn thing's umbilical cord with her butcher knife" (Süskind,2006, p.10) which narratively spares him from the privilege of an identity right from the beginning by emphasising his *thingness*. He is defined as an outsider to the human world and that is alluded to in almost each and every chapter. One major example is the part that describes him indifferent to the abstract concepts, especially:

those of an ethical or moral nature, he had the greatest difficulty. He could not retain them, confuse them with one another and even as an adult used them unwillingly and often incorrectly: justice, conscience, God, joy, responsibility, humility, gratitude, etc. – what these were meant to express remained a mystery to him. (Süskind,2006b, p.28).

Under such circumstances Grenouille is the most significant example of a character's own effort and ambition in progress. By turning his disadvantages into advantages Grenouille changes the power relations and earns his place in the society although it is only temporary. In order to analyse and discuss this properly all the things he is not granted from the beginning must be taken into consideration.

To start with, Grenouille lacks economic power that would acquire him any assets or prestige; moreover, he is rejected from various places that would substitute a basic shelter. As an infant and a child, he does not have any dominance over his fate in order to change it; therefore, he travels to different places until he finds the only person who accepts him, Madame Gaillard. Nevertheless, her acceptance is an inevitable consequence of a deformity she suffers; she accepts, so to speak, ‘a kindred spirit/body’. This makes the perfumer Baldini the actual first person who takes Grenouille under his roof on account of Jean Baptiste’s olfactory abilities and intentions. Grenouille manages to impress Baldini with his genius and the perfumes he creates although Baldini rejects him harshly at the beginning, along with the methods he uses. When he first examines Grenouille working on a perfume, he shudders; even the only thing Grenouille truly masters in life does not evoke sublimity but complete awe on the beholder. After he calls Grenouille “vermin” he continues attacking him with his words by saying:

I must have been crazy to listen to your asinine gibberish. The way you handle these things, your crudity, your primitive lack of judgement, demonstrate to me that you are a bungler, a barbaric bungler, and a beastly, cheeky, snot-nosed brat besides. You wouldn’t make a good lemonade mixer, not even a good licorice – water vendor, let alone a perfumer! (Süskind,2006, p.79).

All the epithets attributed directed at Grenouille by Baldini find their parallels with the Victorian point of view in *Dracula*. It is the same accusation of barbarism towards something that cannot be perceived by the innate understandings of the society.

Therefore, for any difference to be able to survive among the others, a change, at least a disguise should be accomplished by these criminals. That is why Grenouille does not endeavour for any feelings of superiority over Baldini, but tries to learn from him as much as possible just like he will continue doing with his other employers/masters, as

well. "Grenouille is driven not by lust for possession but by passion for systematic knowledge (...)" (Gray,1993, p.496). He believes that only knowledge and control over his gift would acquire him a humane status in life.

In fact, Grenouille is not only unfortunate in terms of economic power, but his extraordinary gift does not return any profit to him as well, at least at the beginning of the novel. Unlike Dracula's supernatural powers, the olfactory genius of Grenouille does not provide him with any protection and superiority; on the other hand, it is his major attribute that created his alienation. Therefore, Grenouille experiments as much as possible in order to discover the limits of his talent, so as to turn the tables in his favour. In order to achieve this, he never rests, and his journey only ends with the closure of the book. Nevertheless, there is still another dimension of his abilities and power which is covertly displayed in the first part of the book with a pattern which indicates an obscure revenge. While the main character continues his journey, two other characters die instantly after his departure. The first of these people is Grimal, his master before Baldini, who sells Grenouille to the latter and dies immediately after, before being able to enjoy "the best deal of his life" (Süskind,2006, p.83). The second is the perfumer himself, who does not value Grenouille any more than Grimal did. Baldini, after he secures enough formulas of Grenouille for the rest of his business, has a very satisfactory sleep, yet "awoke no more in this life." (Süskind,2006, p.105). Although Grenouille may not be aware of the demise of his masters after he leaves, the plot still displays a sense of justice which can only be explained by the extraordinary impact of Grenouille's power. This power is not completely supernatural, in fact there is not any explanation to it; however, the representation of Grenouille and his power gradually deepens until he transforms into a God in his own world.

The second chapter of the book is therefore extremely significant in its presentment of a godlike being in his own kingdom, whereas the same person's origins are a foul market place. At this stage in his life Grenouille thinks that if he escapes humanity and anything related to the society, he can simply and peacefully exist. He retires to a cave for seven years where he lives up only to his own terms and conditions. After finishing the creation of his mind-empire and after the long years of toil, he decides to take a rest and says:

“Behold, I have done a great thing, and I am well pleased. But as with all the works once finished, it begins to bore me. I shall withdraw, and to crown this strenuous day I shall allow myself yet one more small delectation in the chambers of my heart.” So spoke Grenouille the Great and, while the peasantry of scent danced and celebrated beneath him, he glided with wide-stretched wings down from his golden clouds, across the nocturnal fields of his soul, and home to his heart. (Süskind,2006, p.117).

Pleased to be able to exist and live his own dignity, Grenouille spends seven years in this perfectly constructed place without troubling himself with its appearances and circumstances. However, there is an inevitable end to his virtuous isolation, which is caused by a cathartic experience of self-awareness. While Grenouille still pursues his ideal life, something catastrophic happens, “not an external catastrophe at all, but an internal one and as such particularly distressing, because it blocked Grenouille's favourite means of escape.” (Süskind,2006, p.122). This obstacle appeared between his dreams and reality is actually the fact that he has no smell of his own. The truth reveals itself in the form of a fog which represents Grenouille's scent, but cannot be perceived by the mastermind as well. Grenouille receives it with great importance and acknowledges what alienated him from the very beginning. “In the fictional universe of *Das Parfum*, to lack

odour is to lack essence, and the final product of Grenouille's phase of Romanticist self-obsession is the knowledge that he has no essence." (Gray, 1993, p.499). Therefore, Grenouille without an essence and identity is led to conclusions of his own, decides to change his life along with his purpose.

Both scenes in which Grenouille sets his major aspiration are right after he encounters two different red-headed girls. The first one is in the first half of the book where Grenouille follows his instinct after the scent of the girl, like an animal. In order to smell and capture the scent, Grenouille kills her unintentionally. Despite the horrifying consequence, Grenouille experiences happiness for the first time in his short life and thinks:

It was as if he had been born a second time; no, not a second time, the first time, for until now he had merely existed like an animal with a most nebulous self-awareness. But after today, he felt as if he finally knew who he really was: nothing less than a genius. And that the meaning and goal and purpose of his life had a higher destiny: nothing less than to revolutionise the odoriferous world. And that he alone in ail the world possessed the means to carry it off: namely, his exquisite nose, his phenomenal memory, and, most important, the master scent taken from that girl in the rue des Marais. (Süskind, 2006, p.44).

The quote above displays how Grenouille decides to dedicate his life to mastery in the olfactory area, i.e. perfumery. His intention is followed by his employment by Baldini, and after that, the years spent in the cave. Nevertheless, being a genius and creating sublime mixtures of scents do not provide him an essence to identify himself with. Led by the fear he experiences in the cave, Grenouille decides to create a scent which will bring his acceptance among the other human beings. Although he puts great effort into this purpose and manages to imitate the human scent, it only makes him invisible.

Grenouille who had always been pointed out and rejected by the others, could have taken this opportunity of not to be recognised in society, hence, not to be bothered by his invisibility. However, he receives the scent of the second red-headed girl in the city of Grasse, which changes his ultimate goal again. He desires to create a perfume that would allow him not only to be accepted but loved and admired. This time he experiences real love and feels:

He was filled with the happiness of a lover who has heard or seen his darling from afar and knows that he will bring her home within the year. It was really true- Grenouille, the solitary tick, the abomination, Grenouille the Monster, who had never felt love and would never be able to inspire it, stood there beside the city wall of Grasse on that day in March and loved and was profoundly happy in his love. (Süskind,2006, p.170).

All the attributions, the adjectives, directed to Grenouille in the above quotation best summarize the way he has been treated and felt throughout his life. In order to change this Grenouille starts his journey of creating the masterpiece which will include more than twenty killed girls and their scents. Nevertheless, Grenouille recollects his memories of the first red-headed girl and how the scent of her was temporary, which can only exist in his mind, all the scents and odours that had ever been smelled by him. This memory causes him to contemplate the consequences of losing such a smell, especially after he manages to capture it. This would be his ultimate downfall, Grenouille thinks and hence he decides to “(...) still possess the scent, or at least to delay its loss as long as humanly possible. One simply had to preserve it better. One must subdue its evanescence without robbing it of its character- a problem of the perfumer’s art.” (Süskind,2006, p.172). This whole dilemma of whether to stop or continue his struggle for existence foreshadows the

meticulous improvement of Grenouille's skills, which is also linked to the following murderous acts.

Nonetheless, even after he kills more than a dozen of girls, Grenouille manages to hide his criminal identity and continue with his masterpiece. Rather than directly being caught up, his invisible nature preserves the secret of the real killer, while the whole town accuse people from various classes, races and genders. He never accomplishes the required 'expectations' from a killer; for the others, he is too plain to be the mastermind behind all those murders and too feeble in order to manage such atrocities. The only person who takes his limits and abilities seriously is the father of the red-headed girl who is the quintessential note for Grenouille's masterpiece. Antoine Richis is the only character who empathises with the murderer; therefore, he is the one who also interprets his actions most accurately. This situation helps him to map the mind of the murderer and protect his daughter as much as possible. Richis is the only and the most critical rival that Grenouille can have; hence, he loses his superiority for a while. Richis himself is aware of the power relations between the two and the narrator reflects his thoughts by explaining the reason of his comfort as; "Because he was in the position to put himself inside the mind of the would-be murderer of his daughter, he had made himself vastly superior to the murderer." (Süskind,2006, p.183).

Grenouille encounters his most challenging adversary in Antoine Richis (...) His adherence to the mechanisms of enlightened thought and his ability to empathize so greatly with the murderer Grenouille that he can divine the method underlying Grenouille's lethal madness. Richis can project himself into Grenouille's thoughts and determine his motive because Richis and Grenouille have fundamentally similar modes of cognition. Both are systematic, methodical thinkers able to map out tactical plan and pursue it with guile and tenacity. (Gray,1993, p.501).

Because of his ability of puzzling out the mind of the murderer, Richis takes his daughter out of town in order to protect her. Beyond the fatherly instincts of protecting Laure, Richis sees her and her possible marriages as a tool in his social and economic growth. This makes Laure a medium in the power relations of not only Grenouille but her father as well. "For both Richis and Grenouille, Laure is a token to be wagered in a game whose stakes are economic and socio-political power" (Gray,1993, p.502).

Even though the states of mind of these two characters mirror one another and the value they put on Laure is equal, Richis underestimates the determination of the murderer Grenouille by falling into a false sense of security and thus actually losing his daughter. It is stated in the chapter where Grenouille kills Laure that "Sleep would have endangered the spirit of success"; Richis does, indeed sleep peacefully and with the feeling of triumph as his daughter is being killed. Eventually, Grenouille holds the victory, captures Laure, creates his perfume; yet, he is left with dissatisfaction again. The closure of the book and the feelings of Grenouille best summarise how even the final intention of the character cannot compensate the emptiness within him; therefore, all his achievements are in vain. No matter how much he is able to deceive the people around him, or have a place- a respected one- in society, it does not change the fact that Grenouille knows the truth about himself, about his congenital disadvantage:

He possessed the power. He held it in his hand. A power stronger than the power of money or the power of terror or the power of death: the invincible power to command the love of mankind. There was only one thing that power could not do: it could not make him able to smell himself. And though his perfume might allow him to appear before the world as a god- if he could not smell himself and thus never know who he was, to hell with it, with the world, with himself, with his perfume. (Süskind,2006, p.222).

In this case the congenital disadvantage of Grenouille is his nature of being scentless, and his main intention is to substitute this emptiness. His artistic products are created as the resolution of this wish although they fail the artist. In his quest of searching for an identity, Grenouille is convinced by the fact that he would never gain it; therefore, he surrenders, having decided it is not living at all if it is not flawless.

In Grenouille's world it can be argued that the "things are reduced to mere copies of one another" in the sense that all scents have the same vulgarity in their core; yet, the main character cannot compromise with this truth. The same thing is actually said for the world of another literary character which makes the topic of the present thesis, i.e. Patrick Bateman.

Bateman, the antihero of the novel *American Psycho*, is the focus of the last part of the present chapter; the analysis of his social milieu and his reality reminiscent of the Baudrillardian notion of simulacra will contextualize his fictional trajectory. The main difference between the worlds of Grenouille and Bateman is that the latter treats *fashion* rather than *scents*. Nevertheless, the idea of fashion should not only evoke the clothing industry since it includes various sorts of concepts, all of which build the essence of a whole generation. The young urban professionals (Yuppie) of the 1980's America, including their greatest representative Patrick Bateman, live their lives up to rules constructed in this society in a community whose members mirror one another. From clothes to home decoration, music taste to public outlook, diplomatic to romantic affairs, everything in this world is fabricated. It appears as an advantageous, civilised life standard, yet it has the potential of 'promoting' an impenitent murderous figure. Patrick Bateman's performance throughout the book displays controversial power relations and instincts beyond the perfectionist mask of the character. The world in which Bateman is arguably trapped supports the "honour of the Stand [which] is predominantly expressed

by the imposition of a specific lifestyle, (which is expressed by anyone who belongs to that social circle) and is imposed on anyone who wants to belong to that social circle.” (Weber,2010, p.143).

Bateman consistently displays obsessive reactions to the detailed materialism around him. He deeply values his possessions accumulated because of his extreme interest in products and brands. His friends and acquaintances are not different from him; each member of the society compares everything they have with the others, turning living into a competition. “Consumerism taken to an extreme invades everything and becomes our only means of relating to and judging others.” (Trig,2002, p.83). One scene that best reveals such an example is the chapter where Bateman and his friends discuss the style of their business cards. In the first reading Patrick’s great disturbance, which includes a significant amount of physical reaction, draws attention. He feels dizzy before and after he sees Price’s card and says:

A brief spasm of jealousy courses through me when I notice the elegance of the color and the classy type (...) Even I have to admit it’s magnificent. Suddenly the restaurant seems far away, hushed, the noise distant, a meaningless hum, compared to this card, and we all hear Price’s words: “Raised lettering, pale nimbus white...” (Ellis,1991, p.32).

Nonetheless, the actual reason behind such a discomfort is the power relations that are designed within the society. Having the most appreciated business card means holding the power among the circle; therefore, it brings respect, the advantage of leading the crew. No one in this yuppie culture desires to lose the power, on the contrary, they strike for the opposite, which eliminates any sincere feeling towards one another. People of this society, including Bateman, wage a constant war against the people from lower classes or from different backgrounds; whereas in reality, there is no room for amicability in their

own circle as well. The relationships are built on fragile, deceiving conversations since everyone frequently lies in order to display themselves more presentable and fashionable. Another example occurs in the very same chapter of the business card discussions: Patrick Bateman envies another friend called Van Patten because he has a personal tanning bed in the house while the others go to solarium. Bateman thinks it would be quite *in* to have a tanning bed at home, yet he lacks any required space to set one up. Instead of confessing the truth he pretends as if he did not enjoy the idea at all. “The depthless self which Bateman embodies begins to find ways of occupying its own subjective emptiness with simulated, fragmented images as means of connecting with reality; yet this only further perpetrates that depthlessness.” (Soon, 2004, p.65). All the lies that are being told and believed in gradually start to consume the innermost core of the character; the assumed depthlessness conquers the whole existence, culminating in a greater search for identity. The depthlessness of Bateman best presents itself in a chapter where he is under the influence of drugs. There, the presumable reflection of his nature, and the stream of consciousness indicate the character’s mindset as materialistic and carnal, mirroring the ideology system:

J&B I am thinking. Glass of J&B in my right hand I am thinking. Hand I am thinking. Charivari. Shirt from Charivari. Fusilli I am thinking. Jami Gertz I am thinking. I would like to fuck Jami Gertz I am thinking. Porsche 911. A sharpie I am thinking. I would like to own a sharpie. I am twenty-six years old I am thinking. I will be twenty-seven next year. A Valium. I would like a Valium. No, two Valium I am thinking. Cellular phone I am thinking. (Ellis, 1991, p.56).

The idea of identifying one’s self with an image generated by the mass media, “identity contingent upon image”, is best expressed from Black’s perspective who argues that the nature of these types of worlds are hyperreal; hence, it leaves murder as an inevitable

consequence to discuss what is real. (Black,1991, p.158). Patrick Bateman's future monstrous atrocities might be analysed from this point of view since it is his reality, his identity that will be searched for after he experiences some psychological break downs.

Before the second half of the book Bateman goes through a major existential crisis although he seems to have the perfect life on the surface. The sequence of ideas and actions show how Patrick resists any hints of mental instability by feeding his thoughts and impulses with what is known to him: more materialism. It is momentous to focus on the list of actions, none of which actually saves him in the long view. After he confesses that he feels an existential chasm, he continues as:

(...) causes me to first locate a phone and check my messages, then, near tears, after taking three Halcion (since my body has mutated and adapted to the drug it no longer causes sleep- it just seems to ward off total madness), I head toward the Clinique counter where with my platinum American Express card I buy six tubes of shaving cream while flirting nervously with the girls who work there (...) I see a ten-year-old girl standing by her mother, who is buying a scarf, some jewellery, and I'm thinking: Not bad. (...) (Ellis,1991, p.120).

In the continuance of the thoughts, Patrick mentions what he wears, and the chapter closes by leaving its reader with the feeling of a calmer Bateman. These sudden changes in the mood of the character never subside; instead, they increase the tension of the book and the consequent number of the murder scenes. Since; "over-mimicry of a particular ideological system can turn an individual into a monster who cannot abide other ideologies and would seek to silence those who do not conform to his version."

(Soon,2004, p.83). Patrick, for instance, kills people from outside his social circle since they represent the opposite of his ideological system and consequently his nature.

Contrastingly, sometimes this disturbing force comes from deep inside, and that explains

why Bateman tries to silence himself as well. As an escape, Patrick proceeds to count his atrocities meticulously and graphically; however, the more he continues the more he submerges into the emptiness within him, which causes an ultimate psychological downfall.

Patrick Bateman's monstrous nature, whose instincts work as those of a vampire, nevertheless lacks any supernatural powers or gifts that can protect him from the disadvantages of his own nature. He is not able to shapeshift, although he is aware of the fact that his appearance only fakes a humanly complexion, a well-presented one. No matter how much Bateman contemplates his nature, he cannot find a suited explanation except the sound of an ice cube put into a glass of whisky, soothing him.

Notwithstanding, Patrick kills again and describes his feelings as:

There wasn't a clear, identifiable emotion within me, except for greed and, possibly, total disgust. I had all the characteristics of a human being- flesh, blood, skin, hair- but my depersonalization was so intense, had gone so deep, that the normal ability to feel compassion had been eradicated, the victim of a slow, purposeful erasure. I was simply imitating reality, a rough resemblance of a human being, with only a dim corner of my mind functioning. (Ellis, 1991, p.189).

Patrick Bateman clearly states that he does not belong to humanity, as he will say that he is only in contact with it. The novel is insufficient though in terms of the background information of the character; there are not enough data about his childhood or parental affection in order to interpret the reasons behind this state of mind. Nevertheless, there are some clues, two particular examples particularly. The first one is rather concealed into a chapter where he kills again: Patrick sees a mother breast-feeding her baby while he is restlessly roaming in a zoo. The scene, as he puts it forward; "awakens something awful

in me". He saliently states that he is disturbed by the relationship between the mother and the baby, which would not imply much if it was not for the second example.

The following incident takes place in an extreme phase of Bateman's criminality and brutality. He confesses that he desires to drink the blood belonging to one of his victims like a true vampire; after that he actually cooks the parts of the girl. Upon his cannibalistic practice, he is suddenly crushed by emotions which offer hints about his inner feelings:

And later my macabre joy sours and I'm weeping for myself, unable to find solace in any of this, crying out, sobbing "I just want to be loved," cursing the earth and everything I have been taught: principles, distinctions, choices, morals, compromises, knowledge, unity, prayer – all of it was wrong, without any final purpose. All it came down to was: die or adapt. I imagine my own vacant face, the disembodied voice coming from its mouth: These are terrible times. Maggots already writhe across the human sausage, the drool pouring from my lips dribbles over them, and still I can't tell if I'm cooking any of this correctly, because I'm crying too hard and I have never really cooked anything before. (Ellis,1991, p.232).

The most important thing that corresponds with the previous example is his prayer for love and to be loved. It is apparently the lack of affection that prevents him from existing peacefully. He knows that he cannot receive the said affection from his circle since those people are only replicas of what Patrick Bateman is and represents. In this sense he brings back Freud's interpretation of Richard III, where he says; "Life owes me reparation for this, and I will see that I get it. I have right to be an exception (...) I may do wrong myself, since wrong has been done to me" (Freud,1916, p.314). This makes Bateman's *congenital disadvantage*, as it can be seen in the quotation from the novel, a purpose

which he cannot find in any of the things he owns, or values- things that have been taught to him. All the power he has fails him in granting an identity; hence, he becomes an alienated, anonymous person. In Black's words, he belongs to one of the two types of murderers, the serial killer who "is often motivated by a quest for identity and celebrity". (1991, p.141).

Patrick Bateman cannot differentiate the fantasy from the reality since the world he lives in is intermingled by the two, which "complement each other and cannot be separated but operate within a single ideological system. And like watching television, which is a repetitive process, Bateman must kill and kill (...)" (Soon,2004, p.77). Nonetheless, no one doubts him, fears him or accuses him but trusts in the guise he maintains as another proof to their liability of appearances. On the contrary, Patrick Bateman suffers from an existential catastrophe the moment he recognises the thin line between appearance and reality:

...there is an idea of Patrick Bateman, some kind of abstraction, but there is no real me, only an entity, something illusory, and though I can hide my cold gaze and you can shake my hand and feel flesh gripping yours and maybe you can even sense our lifestyles are probably comparable: I simple am not there. It is hard for me to make sense on any given level. Myself is fabricated, an aberration. I am a noncontingent human being. My personality is sketchy and unformed, my heartlessness goes deep and is persistent. My conscience, my pity, my hopes disappeared a long time ago (...) (Ellis,1991, p. 251).

As Patrick articulates these thoughts and confronts with his inner self, he deserves an appreciation as well. Unlike the two other criminals of this thesis, Bateman has a respectable place in society and all power relations which would allow him to live as he wishes, without being judged for his actions. Yet, he still painfully experiences his

imperfect nature, which he constantly examines and confesses to himself. This allows the reader to empathise with the character while it is the same reason of their uncanny retreat; “The fact that Patrick Bateman pretends to be normal as a cover for his true motives brings out the fear that our own personal fantasies and secrets maybe discovered.” (Keene,2015). Since he is a representative of his society and an exact copy of his social circle, there seems not to be any obstacle for the other characters to be a secret Patrick Bateman. The idea understandably disturbs the modern readers as well, because of the fact that their consumerism-centred lives may easily remind them of their own inner exiles in such a social settlement. This brings the argument integrally to Sigmund Freud’s discussion of congenital disadvantage and how this may be an undeniable fact for every human being:

And now we feel that we ourselves might become like Richard, that on a small scale, indeed, we are already like him. Richard is an enormous magnification of something we find in ourselves as well. We all think we have reason to reproach Nature and our destiny for congenital and infantile disadvantages; we all demand reparation for early wounds to our narcissism, our self-love. (Freud,1916, p.314).

No matter what kind of a setting a person comes from, the way the mind and the psychology works are always the same; the emptiness is to be filled and what is lacked is demanded. In the case of the three criminals, they are debarred from an identity, alienated, abused, left with guilt, and led to disguise, revenge etc. It is therefore, acceptance, love, admiration- basically a place in the society- that these criminals are searching for. By not accepting their vampiric nature, the society also plays a significant role in the discussion of these criminals. In this sense, all the three books not only draw attention to the reasons and excuses behind the criminal atrocities of these murderers, but they also hold a light to the environment and the society that shaping the criminals or

being shaped by these monstrous individuals. Hence, the role of the society and how the criminals get integrated with it is the discussion point of the following chapter.



## CHAPTER III

### “Society and its criminals”: The Politics of the Texts

I had never beheld such a repulsive and extraordinary face before, and yet- if the contradiction is credible- I experienced at the same time an odd feeling that in some way I had already encountered exactly the features and gestures that now amazed me.

- H.G. Wells, *The Island of Doctor Moreau*

(...) the “uncanny” is that class of terrifying which leads back to something long known to us, once very familiar.

-Sigmund Freud, *The “Uncanny”*

The literary criminals that make the topic of this study should not be focused on and analysed separately from the possible representations of other characters and their social milieu. In the *Pale Criminal* chapter from *Thus Spoke Zarathustra*, Nietzsche focuses on the concept of the ‘criminal’ and its social and personal contexts. In that brief chapter, Zarathustra points out to a criminal whom he calls “pale” and concentrates on the nature of his pain, destruction and death. His following arguments support the ideas of Sigmund Freud which were presented in the second chapter of this thesis. The last three paragraphs however, are relevant to what may be said to constitute a diagram of the mutual portrayals of the three criminals, in the context of their given environments. On the one hand, in the world of the criminals, the chromatic, psychological milieu is not a matter of simply black and white. On the other hand, the ones that are identified as corrupt and uncivilized may display a mirror effect for their significant others in the texts. According to Zarathustra, there are two types of madness related to the criminal; one is the madness before the criminal action and the other is the madness after the deed, both of

which lead to the destruction of the criminal. Especially the first one is the parallel of Sigmund Freud's discussion of *congenital disadvantage* and the guilt it produces, which was mentioned in the previous chapter. Zarathustra is tremendously disgusted by the standards of all kinds of people that he suggests madness for the party addressed throughout the chapter. He argues that the evil and the good may have various meanings in different ages; nevertheless, he fails to convince them on the subject since it suggestively "hurt their good people". Nietzsche critiques their goodness as follows:

Many things in your good people cause me disgust, and truly, not their evil. I would that they had a madness by which they succumbed, like this pale criminal! Truly, I would that their madness were called truth, or fidelity, or justice: but they have their virtue in order to live long, and in wretched self-complacency.  
(Nietzsche, 2010, p.35-36).

The worlds that are presented in *Dracula*, *Perfume* and *American Psycho*, when the texts are read carefully, appear on the same page as this Nietzschean criticism towards humanity. In the further detailed analysis in this chapter, the antiheroes of the books are actually not easily separated from their seemingly antithetic others. It is difficult to differentiate the sides, that of the criminal and that of society at large, since they are amalgamated despite their opposite discourses. However, this is not a sociological or a moral study; therefore, it neither focuses on the reasons of such a relation between the sides, nor it seeks a party responsible for guilt. The present chapter simply draws attention to the fact that the criminals and the society are like doubles, and there is an ongoing relation that is shared and affect one another. It is best explained in Jacques Derrida's lines from *Of Grammatology*:

Representation mingles with what it represents, to the point where one speaks as one writes, one thinks as if the represented were nothing more than the shadow or reflection of the representer. A dangerous promiscuity and a nefarious complicity between the reflection and the reflected which lets itself be seduced narcissistically. In this play of representation, the point of origin becomes ungraspable. There are things like reflecting pools, and images, an infinite reference from one to the other, but no longer a source, a spring. There is no longer a simple origin. For what is reflected is split in itself and not only as an addition to itself of its image. The reflection, the image, the double, splits what it doubles. (Derrida, 1976, p.36).

In the same context, the doubling in *Dracula* appears in the lines that mostly give away the society's relation with sciences; its feedback on Darwinism, and society's inner fears especially towards women, and the mirror effect of the society in the criminal himself. *Dracula* is a *fin-de-siècle* Gothic literature, which therefore leaves quite a number of pages for scientific references. In the book, these references mostly present themselves between the lines of the chapters where Van Helsing tries to identify *Dracula*'s nature, and when a blood transfusion is needed for Lucy. The common interpretation of all these chapters is that science, although it tries to be the main language and mind set of the particular society, fails in finding solutions and carries imperfect practices. Kelly Hurley in her discussion of *Abhuman* refers to this exemplary relation in *Dracula* between the gothic literature and sciences as the latter causes the birth of the former since it needs to burst out a reaction. However, she also includes in her argument that this relation is interactive and the effect is mutual. Just as Gothic literature uses science or criticises it, the Gothicity of the sciences of that age is undeniable, especially with the introduction of Darwinism. Hurley therefore states:

The implications of Darwinism, to take another, were perceived as disastrous and traumatic- one might say “gothic”- by a majority of the population. Gothic fiction, working in the negative register of horror, brought this sense of trauma to vivid life, supernaturalizing both the specific content of scientific theories and scientific activity in general. In this sense it can be said to manage the anxieties engendered of scientific innovations by reframing these within the non-realistic, and thus more easily distances, mode of Gothicity. (1996, p.5-6).

This non-realistic environment may allow the readers, especially the ones that belong to the same age of the publication, to be released from the anxieties and the horrors that science brings along with the new investigations. However, *Dracula* also reveals a transition period, an unsettling in the representation of the age and its scientific people. Van Helsing, who leads the others in their clash with the vampire and the vampirism, is described as a very successful, experienced scientist; yet, he fails to identify and come to terms with the idea of such an existence like vampirism by way of scientific explanations. Although he gives voice to this scientific dilemma, which he mostly finds himself occupied with, the best representative of the resolved situation appears in the chapter where he tries to inform Dr Seward. Nevertheless, he still manages to present himself as a genuine scientist, since he widens his knowledge to the extraordinary and changing nature of the senses. In an echoing fashion of Hamlet’s words to Horatio saying; “There are more things in heaven and earth, Horatio, / Than are dreamt of in your philosophy.” (Shakespeare, 1.5). Van Helsing explains to his friend as in the following:

You are a clever man, friend John; you reason well, and your wit is bold; but you are too prejudiced. You do not let your eyes see nor your ears hear, and that which is outside of your daily life is not of account to you. Do you not think that there

are things which you cannot understand, and yet which are; that some people see things that others cannot? (...) Ah, it is the fault of our science that it wants to explain all; and if it explains not, then it says there is nothing to explain. (2012, p.221).

Although Van Helsing sounds as if he accepts the truth about vampirism so easily in the quotation above, there are certain times that he strongly doubts the fact and tries to cure Lucy's illness with the methods known to his scientific practices. When she starts to fade and weaken, Van Helsing decides to perform a blood transfusion to Lucy, and her fiancé is favoured as the first donor. However, the parameters they use for this particular donor choice is neither according to the blood types of the people, nor to their health situation, but simply to the marital links. (Stoker, 2012, p. 141). While blood types were officially discovered in the beginning of the following century, the social connotations were still apparent to form a prejudgement in the characters' scientific approach. In the following pages of the book, the same incident gradually starts to carry an erotic discourse, one that reminds us of the *Flea* poem by John Donne. It is best seen in the part where Arthur is not available to perform the transfusion and Dr Seward volunteers instead and describes his feelings as:

The effect on Lucy was not bad, for the faint seemed to merge subtly into the narcotic sleep. It was with a feeling of personal pride that I could see a faint tinge of colour steal back into the pallid cheeks and lips. No man knows till he experiences it, what it is to feel his own life-blood drawn away into the veins of the woman he loves. (2012, p.148).

In that sense, Dr Seward is the only person who enjoys such a magical feeling as he portrays above, whereas Van Helsing watches him critically and ceases the action. His

immediate response echoes the idea that is being held out; that John is not her fiancé and has other responsibilities than providing her with blood. Not only this, but the fact that the only people who perform the transfusion are all men, also displays the controversial sides of the society's mindset, therefore their scientific hypocrisy. Even before Van Helsing's arrival to England, Lucy's fiancé Arthur asks his friend Seward to provide help, yet there is another strong flaw in his scientific approach. For these men, who are the representatives of a conservative society, science submits to their social rules and the female body is situated outside the field of medical objectivity. In one of his telegrams to Arthur, Dr Seward claims that he could not examine Lucy properly because of their acquaintance and relation as friends. Having known all these, in order for the characters to be completely scientific and adopt the medical stand point, their conventional approach should have been ruled out. Notwithstanding, Van Helsing and his team are filled with joy when they see Quincey Morris, a friend sent for help, since he will be able to participate in the transfusion in a time of great necessity. Van Helsing states that a man's blood is a blessing for a woman in trouble, although they could have already used the favour of a healthy woman like Mina as a donor. Not only social conventions but religious discourse enters the core of the text by Van Helsing's very following speech; "The devil may work against us for all he's worth, but God sends us men when we want them." (2012, p.173). Just as the given quotation indicates, one of the most experienced and successful scientist's language (d)evolves into a religious one. This change in his language integrates into his practice as well, especially in the parts where Van Helsing and the others literally withstand a vampiric being. The method they generate for the termination of Lucy's *queasy* being, is full of spiritual details such as 'praying by the book' and 'striking in God's name straight', at the time of the attack. (2012, p.250). No matter how much the tone of his language changes, Van Helsing puts a commendable

effort in embracing all the controversial sides of their mission and informs his friends accordingly. In his convincing speech, he reveals the society's obsession with control, anxiety of change and, deep inside, their fear of becoming something else:

All we have to go upon are traditions and superstitions. These do not at first appear much, when the matter is one of life and death- nay of more than either life or death. Yet we must be satisfied; in the first place because we have to be- no other means is at our control- and secondly, because, after all, these things- tradition and superstition- are everything. Does not the belief in vampires rest for others- though not, alas! For us- on them? A year ago, which of us would have received such a possibility, in the midst of our scientific, matter-of-fact nineteenth century? We even scouted a belief that we saw justified under our very eyes. (2012, p.278).

In the following part of the quotation Van Helsing argues that vampirism was even known to earlier generations despite its difficulty to confess. All these fears the society carries and 'the uncanny feeling' that accompanies evolutionary theories suggest that not even a single living creature on earth has its ultimate form nor it had been the same all along. This situation, as Kelly Hurley also argues, unsettles the minds of Victorians, it entertains them via literature while causing terror at the same time. Hurley also gives an example from the *Island of Dr Moreau*, very similar to the discussion in *Dracula*: "The beast people are uncanny because they remind Prendick not only of "some familiar animal," but also of himself. Beast people are "grotesque caricatures of humanity"" (Hurley,1996, p.105).

After all the information is collected, and the methods that are going to defeat Dracula are defined, the hunter in the book becomes the prey itself. Even in the chapters

before that turning point, people in the book fall to the statue of being a *thing* since Hurley says; “Humans, in becoming prey, become Things.” (1996, p.62) However, when that actual ‘thing’- Dracula- is associated with all the immoral qualities, the parallel portrayal of the virtuous characters shocks the subjects of analysis. Society, therefore, evolves into displaying a double self for Dracula. It is summarized as:

The motif of human devolution occurs again and again in the *fin-de-siècle* Gothic, sometimes as a means of literalizing the “beastliness” of which humans are capable, sometimes as means of demonstrating the cruel randomness of motiveless Nature. (...) Within this scenario, man is not simply threatened by “the Coming Beast” He *is* the Coming Beast, and has been all along. (1996, p.63).

While some literary representations of Hurley’s ideas appear as actual changes and anomalies in the physical terms, some may appear in the characters’ actions and intentions. *Dracula* abounds in the latter. One of the best examples of Van Helsing and the others’ changing portrayals is the chapter where they enter the Count’s house secretly with the intention of outmanoeuvring him. Before they break into the house, they are aware of the danger of drawing attention of those around, as well as of possibly triggering any unwanted pre-warnings for Dracula. In his conversation with Jonathan Harker, who is ready and quite willing for the upcoming battle with the vampire, Van Helsing proves his practical side. Rather than openly committing the crime of trespassing, they decide to bring a locksmith to open the door for them as if they were the owners of the property. While discussing the validity of the plan, Helsing tells a story of a Londoner gentleman who loses his house to a meticulous burglar just because he followed his plan *en regle*- according to the rules. These are the rules that nobody-even the police- pays attention, and are set for such actions; however, the neat details of committing a crime perfectly,

even though it is a petty one, show how degenerate the society can be. Nevertheless, neither the characters in the book -if they could express their feelings- nor the readers of the nineteenth-century society would accept such a corruption at their heart. What actually causes it is the fact that these people can easily justify their actions and thoughts by channelling the idea of the degenerate towards the 'other'. Hence, what is needed for such ideologically *perfect* and *moral* societies is to prevent any corruption with its possibility of reproducing. Kelly Hurley discusses this circling interaction between the criminal and the society by saying:

(...) the social organism was as vulnerable as the individual organism to degenerative disease- to morbid infection, deterioration, and death. In a vicious circle of causes and effects, a poisonous society (locus of both environmental and moral contaminants) infected the individual, the individual passed the infection to its offspring, and the degenerate offspring reinfected society. (1996, p.69).

This relationship between the individual and the society, described in the quotation above, also clarifies why the characters kill not only Dracula but the other vampires as well. The other vampires, Lucy and the three vampire sisters may be taken into consideration as Dracula's offsprings, thus they constitute a threat to society. The fact that Lucy has bonds with the other characters does not prevent her termination, and it shows how the line between the representations of a *worthy being* and an *epidemic threat* is extremely thin. Stoker presents a similar mindset through his character Van Helsing, in the opening of the chapter twenty-three. In the particular scene, Van Helsing shares his ideas about the Count's possible intentions, and interprets them as an attempt to create "a new order of beings, whose road must lead through Death, not life" (2012, p.352).

Therefore, the highly patriotic commitment that these characters put into containing and

ultimately destroying him is easily understood. Moreover, the scientific and biological truth that reveals Dracula's will to reproduce, just like any other living creature existing, also supports their deeds: "Mortal man and the immortal protozoa have the same barren immortality; the individuals perish, living on only their descendants, creatures of their body..." (Hurley, 1996, p.58).

Another aspect of this equation, which shows the reasons behind Van Helsing and the other characters' destructive tendency, focuses on the representation of women in the text. As it can be observed in any conservative society, women in Victorian Era were subjected to various classifications, regulations and enforcements. Hence, *Dracula* is full of references of ideals and expectations that concern women. Similarly to what was mentioned in the first chapter of the present thesis, the text sets around two conflicting representations of women; *the angelic* and *the beast like*. The following emphases are going to show how these two categories of women are treated between the lines, and they will also reveal the hidden fears of the society which stand as the essence of the characters' justification of vicious actions. It was argued in Chapter I that the three vampire sisters draw attention to the differences a woman is going to experience after her transformation. These differences however, focus on their sexuality and tempting behaviours rather than their horrifying natures as vampires. On the contrary, when Lucy completes her transformation, everything about her renewed appearance is aesthetically praised until she breaks the social taboos with her 'voluptuous attitude'. Only after she does so, she is perceived not as a brilliant statue but a true monster that needs to be killed. Hurley summarizes this in her discussion of *Uncanny female interiors* as;

Such a juxtaposition (...) between good and evil women, at one level works to stabilize the meanings of "proper" femininity by identifying the sexually active

and aggressive woman as a literal monster, an abhuman, and her chaste and modest counterpart as “fully human” by contrast. (Hurley,1996, p.121).

While the three vampire women foreshadow the characteristics for the future vampires, they are categorised with the vampire Lucy to form a contrast with the only woman who stays *fully human* throughout the text. Being that woman, Mina never completes her transformation despite the fact that Dracula forces his blood on her; she is eventually saved while her creator will die. Through the closure of the book, there appear new attributions to her abilities and character, yet in the opposite way of the others'. She is usually praised for the features such as virtue, fidelity, strength and wit, which are neatly highlighted. She even becomes the head of the mission they operate against Dracula by uniting all the documents chronologically, mapping the mind of the murderer and using her connection with Dracula against him, as a weapon. However, the uncanny feeling always lies beneath every representation, including Mina's, since she also experiences the jeopardy of an intimate encounter with the Count, “Thus the contradiction that fractures the ideology of femininity is made visible across the bodies of Dracula's female characters (...)” (Hurley,1996, p.122). Last but not the least, when all the comparisons are taken into consideration, *Victorian horror of female sexuality* is the actual element portraying the vampire as an invader of not only the lands of the society, but its foundations as well. Therefore, the term justifies such a graphic, brute but eulogy-like victory of Arthur's as he kills his fiancé, along with the relief of seeing what they had been desiring to see;

Arthur took the stake and the hammer, and when once his mind was set on action his hands never trembled nor even quivered. (...) Arthur placed the point over the heart, and as I looked I could see its dint in the white flesh. Then he struck with all

his might. The thing in the coffin writhed; and hideous, blood-curdling screech came from the opened lips. (...) the mouth was smeared with a crimson foam. But Arthur never faltered. He looked like a figure of Thor (...) We gazed so eagerly that Arthur rose, for he had been seated. On the ground, and came and looked too; and then a glad, strange light broke over his face and dispelled altogether the gloom of horror that lay upon it. (2012, p.250-251).

Charles S. Blinderman argues in his article that *Nature* most frequently contradicts with *Virtue*; therefore, the means of gaining power may cross roads with killing. Especially murdering women compliments the tableaux better, since “they make better victims than men do because they are more angelic, lovely, noble, and majestic, thus more suitable for sadistic violation.” (Blinderman, 1980, p.413). Hence, Arthur not only kills his beloved fiancé in the quotation above, but saves the world from a Darwinian monster, a “mythologized ape-like creature with prodigious sexual appetite” (1980, p.422) against whom Arthur is also mythologized, shining like a ‘figure of Thor’.

The second book to be analysed via the relations between society and its criminal’s point of view is *Perfume: The Story of a Murderer*. Patrick Süskind’s presentation of the society and the humanity has more obvious references than the other two authors. From the very first line of the book to the latest, it carries a social criticism of eighteenth-century society in France. However, it is not this criticism that concerns the present chapter directly, but the way it is treated as a doubling between the actual criminal and its corrupted society. The following part therefore, is going to focus firstly on the general relations between Grenouille and the others, secondly on the xenophobic attitude of society and its fondness of appearance (versus essence), and lastly on the hypocritical aspects of the society which makes it like or even worse than its criminal.

Throughout the book is a line of distinction drawn between Grenouille and the rest of the society. The parts defined by this distinction are often presented ambiguously in order to show how the criminal and the society are intertwined, or they are like the reflections of one another. Since Grenouille is a criminal who kills more than twenty people, it seems almost impossible to equate the sides unless the society also commits such wrong deeds. Therefore, the methods for the equal representations of Grenouille and the society call to mind the soliloquy of Henry the Prince of Wales who contemplates on his future as a successful ruler despite his infamous reputation:

And like bright metal on a sullen ground,  
 My reformation, glitt'ring o'er my fault,  
 Shall show more goodly and attract more eyes  
 Than that which hath no foil to set it off.

I'll so offend, to make offense a skill,

Redeeming time when men think least I will. (Shakespeare, 1.2).

According to Prince Henry, it is the way he is recognised now that, contrastingly, will allow him to be fully appreciated in the future. The first given line he utters is quite significant in terms of the representation of the society in *Perfume*. The more society is displayed as a sullen ground, the more Grenouille's crimes fall behind their dreadfulness. And it is the same reasoning that introduces the first chapter of the book which is full of references to the abominable personages the age consists of, the details on the circumstances people live or most suitably 'survive' under. Throughout the text, the way Grenouille and the society are compared and contrasted is presented from the stand point

of the antihero since that is how the whole narrative progresses. Hence, it is essentially the thoughts of Grenouille that support and clarify my argument: “He wanted to empty himself of his innermost being, of nothing less than his innermost being, which he considered more wonderful than anything else the world had to offer” (Süskind,2006, p.102).

What the world, fate or the people offer to Grenouille is basically starting his life as an orphan, and as an infant to travel from door to door, being unscented, therefore, unwanted. There is a pattern in Grenouille’s rejections by the others as Richard T. Gray best summarizes:

The infernal stench pervading the metropolitan center of the European Enlightenment parallels the infernal lovelessness Süskind attributes to the city’s populace. Without exception, the secondary characters of this opening section- from Grenouille’s mother to Father Terrier, from the nannies to Jeanne Bussie and Madame Gaillard to tanner Grimal- perceive the child Grenouille as an unwanted burden to be disposed of in the quickest and easiest manner possible or as a material “good” to be exploited for profit. (1993, p.494).

The first person that accepts Grenouille in his childhood, among all the other names above, is Madame Gaillard who would not have embraced him if it was not for an unfortunate incident that caused irreparable damage to her sense of smell. Other people, by providing Grenouille with basic rights and necessities, have him as a worker or as an apprentice; they either treat him in barbarous ways or allow him to stay because they profit from him or from his abilities. One important example to the latter is the character Baldini, the perfumer whose business Grenouille improves. At the time Grenouille works for Baldini he contracts a life-threatening illness and his master’s reaction is not exactly

dictated by a humane perspective: “Naturally, Baldini was worried. It would have been very unpleasant for him to lose his precious apprentice just at the moment when he was planning to expand his business beyond the borders of the capital and out across the whole country.” (Süskind,2006, p.95). What all these characters represent here is a reflection of the “enlightened society in the mid-eighteenth century: egocentrism, calculating rationality, emotionless, orderliness, “justice.”” (Gray,1993, p.495). Nevertheless, Grenouille manages to stay connected to all kinds of existence, and he continues exploring despite the fact that all people he encounters are pictured with such self-interested attributions. At one point though, Grenouille detests people so much that he leaves aside any piece of humanitarianism left in him, and desires to retire from the places that contains human scent. In addition to this, he finds nothing in the scent of humans, including aesthetic affinity, nothing that is, except for the bad connotations. However, for an amount of time he fails to reach such a spot, and realises that everywhere he goes that defective odour follows him:

Humans existed by nights as well. And there were humans in the most remote regions. They had only pulled back like rats into their lairs to sleep. The earth was not cleaned of them, for even in sleep they exuded their odour, which then forced its way out between the cracks of their dwellings into the open air, poisoning a natural world only apparently left to its own devices. (Süskind,2006, p.109).

This is not the only reference to the aesthetic defect of the human scent, according to a master mind like Grenouille in the area of olfactory. In the following chapters of the book, Grenouille dedicates himself to create a copy of human scent that he can apply on so as he can forge a place for himself in society. When his plan starts taking shape, he despises the human race once more for their ignorance of true self-essence; “concoction

of cat shit, cheese, and vinegar” (Süskind, 2006, p.140). This underlying criticism towards the nature and the essence of the eighteenth-century society or towards the people in general can best be summarized in Gray’s words: “(...) in other words the anecdotal story of the scentless Grenouille and his hypersensitive nose acts as a fictional foil to throw the prejudices and obsessions of enlightened thought into critical relief.” (1993, p.492).

Grenouille puts tremendous effort into preserving his isolation, he manages to spend seven years in a cave and only after a traumatic experience, he decides to leave his shelter. When he descends from the mountain he settled, and walks into the very first town he reaches, he receives quite a ‘welcome’. In this particular chapter, one of the major themes in the book is revealed prominently for the first time which is ‘appearance vs reality’. What this theme actually stands for is the respect those egalitarian people have for the looks, covers and the surface, -unfortunate enough- not for the essence. Not only the first reaction people show to the ‘caveman’ Grenouille alone, but also their later attitude and treatment of him are of interest to this present study. Those who first lay eyes on him feel compelled to retreat in horror; yet, some of them come back or spread the news, and Grenouille turns into a commodity. This objectifying process of Grenouille gradually increases and attains its peak with the involvement of Marquis de La Taillade-Espinasse. The Marquis is retired from his estates and has devoted himself to scientific studies, one of which is about “the proximity of people to the earth and the consequent vital energy”. The moment Marquis hears about the reputation of Grenouille and his seven years of experience in a cave, he desires to examine him in a laboratory. Süskind not only concentrates on the procedures Marquis applies on Grenouille, but also gives detailed descriptions of what his department of study is actually about. The probable reason for the detailed explanations on Marquis’ previous experiments is to highlight ‘the

control mechanisms' the eighteenth-century people construct and manage. Gray supports this argument by drawing an analogy with Grenouille himself; "In his development from naïve sniffle to a master perfumer, Grenouille exemplifies the enlightened subject in the historical process of perfecting technological knowledge as a formulaic "language" of control." (1993, p.492).

Under the influence of such control mechanisms Grenouille is treated like a guinea pig, is presented in a conference, stripped in front of people and displayed like an exhibit. He is even touched and checked by other people, measured and checked in the mouth, eyes etc. He is, then directed to a five-day purification ritual which includes his diet, environmental factors and cleaning routine. Eventually, when the Marquis thinks that the procedure is completed he says; "You were a beast, and I have made a man of you." (Süskind,2006, p.132). On one occasion, humanism is associated with appearances and Grenouille is called a "monsieur" for the first time. He is left with shock and admiration in front of the mirror, and quickly accepts his new look although his first reaction is to duck before the image as he always does to people above his social status. However, after some short time period he spares to contemplate himself, he also decides that the whole experiment is a lie, since what actually alters him beyond recognition is not the detailed procedure(s) he has been subjected to. This deceiving society worships nothing more than clothes, make-up and a fine haircut and these are the things that mark the difference between belonging and non-belonging. Nevertheless, the difference occurs only on the surface, and before he embraces this new appearance as a mask to use against people, Grenouille states that his true identity is loyal – unlike other people's- to its roots and has not changed at all. Since in *Perfume* "(...) each chapter is organised as an educational encounter between the protagonist and one more representative of his sociohistorical environment" (Gray,1993, p.493), Marquis forms a very significant

critical perspective for the analysis of the society in the book. However, Grenouille realizes that his appearance never has the qualifications to fulfil people's expectations, not even in his capacity of a murderer. One more major example displays it as:

The crowd was all eyes and one mouth agape, for minutes on end. Not a soul could comprehend how this short, paltry, stoop-shouldered man there at the window- this mediocrity, this miserable nonentity, this cipher- could have committed more than two dozen murders. He simply did not look like a murderer. No one could have said just how he had imagined the murderer, the devil himself, ought to look, but they were all agreed: not like this! (Süskind,2006, p.203).

The judgements of the society on the appearances have no limits; on the other hand, they have no foundations as well. This is because the understanding of people lies behind uniformity, so that what is different, unexpected or marginal to the common particulars is unacceptable. That is also why it is easy in the social constructions to create 'others' some of which are easy to identify whereas some, like Grenouille, are hard to tell since his olfactory difference does not have equivalence in their mindsets. In order to show how their discriminative minds actually work, their ideas about the origin of the murderer should be mentioned here. After the first girl is killed in the city of Grasse, people think gypsies are responsible of the murder, then they think of the Italian migrant workers, then of the wigmakers since the hair of the victim was completely lost, then the Jews, monks of the Benedictine cloister, "then the Cistercians, then the Freemasons, then the lunatics from Charite, then the charcoal burners, then the beggars, and at last but not least the nobility, in particular the marquis of Cabri, (...)" (Süskind,2006, p.175).

Although people put significant amount of effort in their display as virtuous beings, they fail to maintain the stage throughout the text since Süskind is very specific in

his offering of details of utmost importance. In his narrative, the society is interpreted in the opposite way from the arrogant self-awareness of its members, therefore, proven wrong. The following examples are going to show how these contradictory aspects correspond with the hypocritical nature of the people. In contrast with the proud-attitude of the society in the previous quotation, in another one, there is a father whose feelings towards his daughter would be defined as only partially pure and fatherly. Antoine Richis is the father of the last girl who is killed by Grenouille; however, he struggles a great deal in order to protect his daughter from the fugitive murderer, before the deed is done. A fact should be highlighted here that Richis and Laure are the only people from the victims' side that any accounts are made and chapters left for. It is extremely interesting though that the only family victim which is introduced to the reader properly, and may therefore inspire empathy, is treated in a way that indicates corruptness. Richis' thoughts concerning his daughter are as follows:

(...) forms of her hips and breasts were moulded in the veil of her nightgown and her breath rose calm and hot from the frame bosom, contoured shoulder, elbow, and smooth forearm in which she had laid her face- then he would feel an awful cramping in his stomach and his throat would seem too tight and he would swallow and, God help him, would curse himself for being this woman's father and not some stranger, not some other man, before whom she lay as she lay now before him, and who then without scruple and full of desire could lie down next to her, on her, in her. (Süskind,2006, p.179).

What is said cannot be unsaid; therefore, mark the eyes of the reader, in spite of the fact that Richis gives one 'fatherly kiss' to his daughter after all his thoughts above. It is always this presentation of the character that occupies the background of his pain when

Laure is killed in the following pages. Despite the fact that a moral criticism is not the centre of the present study, all unstable feelings the characters acquire point out to the hypocritical nature of the society in the text. There are also two more significant scenes worth mentioning in order to support the theme, both of which appear through the closure of the book and “in this parable of the nose demon who destroys living creatures to capture and control their “spirits” or “absolute essences” Süskind dramatizes the consequences of enlightened reason’s destructive dialectic.” (Gray, 1993, p.492).

The first one holds the execution scene of Grenouille which does not take place quickly despite the crowd’s eagerness. Before he arrives to the arena, Grenouille wears only one drop of the perfume he created and watches its effect. People gradually start to love and admire Grenouille, they also develop erotic feelings for him. The whole crowd, although it sounds as if the most-poignant magical-realist scene in the history of literature, starts to have sexual intercourse. There, the society loses all its discriminative perceptions along with their social taboos, rules and morals. Not only the husbands and wives but everyone from various age groups and social status participate in this intercourse, before the eyes of Grenouille who looks down on them with disappointment and abhorrence. When the scene is completed everyone is locked in their houses and an atmosphere of shame covers the whole city. Moreover, as the author intends to underline the reality of the society, he concludes the chapter by concentrating on the fact that people grow to forget that the events happened, prefer not to mention a word and hide behind the guise of their decency. However, it only takes one more chapter for them to commit another obscene crime which ends the whole book. Grenouille returns to his homeland with the intention of pouring the whole perfume down his head, and the moment he achieves this, the onlookers start to feel “drawn to this angel of man.” Quite a number of people form a circle around Grenouille, voluptuously attack him, tear him to

pieces and literally eat the angel of man, Grenouille. After this suicidal attempt of his character, Süskind concludes his narrative in a way that best summarises the focus of the present chapter of the thesis:

They had all, whether man or woman, committed a murder or some other despicable crime at one time or another. But to eat a human being? They would never, so they thought, have been capable of anything that horrible. And they were amazed that it had been so very easy for them and that, embarrassed as they were, they did not feel tiniest bite of conscience. On the contrary! Though the meal lay rather heavy on their stomachs, their hearts were definitely light. (...) When they finally did dare it, at first with stolen glances and then candid ones, they had to smile. They were uncommonly proud. For the first time they had some something out of love. (Süskind,2006, p.226).

The third book to be discussed in the frame of the present chapter is *American Psycho*. There is a collective nature of all the analysis points and quotes from the book that merge in the representation of its 'yuppie culture'. The term basically refers to the businessmen who earn big amounts of money and prefer to spend it on expensive products and brands. Being one of those twentieth-century yuppie characters, Patrick Bateman expresses a lot of their life standards and mindsets. However, what is essential in the novel is Patrick's indistinguishability from the other representatives of his social circle whereas they, in a body, form a contrast with the other characters such as homeless people, prostitutes etc. Therefore, the following part is going to focus on the representation of Patrick's social circle first, then to be continued by the emphasis on the discourse against differences and lastly to how these circumstances allow Patrick to be

hidden among the society as a criminal and how his status and appearance disguise his true nature.

The opening chapter of the book presents the city as a cosmopolitan yet polluted and corrupted place. This part both helps to conceive the environment the story sets in, and the manner the characters receive it. There also appears a contrasting description caused by the adjectives Timothy Price uses to describe himself and the things he sees around. While Price is “creative, young, unscrupulous, highly motivated, highly skilled” (Ellis, 1991, p.5) and dressed expensively, he describes the city as “I hate to complain- I really do- about the trash, the garbage, the disease, about how filthy this city really is and you know and I know that it is a *sty...*” (1991, p.5). Price is a friend of Patrick Bateman; therefore, they represent the same point of view in the book. In their ideal world not only the city is inadequate for their seemingly perfect nature, but it is also like a contagious disease that they must avoid at all costs. What is only worthy of their existence is their own social circle; their codes of living, clothing and conversing. They compete among each other according to these codes and rules they create, moreover it is the first gaze they hold of people’s clothes that certify their status, hence their relations. Although it is a major pattern throughout the book, one example appears in the chapter *Harry’s* where Bateman, after he lists the whole materials he and Tim are wearing, describes his acquaintance’s clothing the moment he sees them. He meticulously reports all the materials and their brands as:

Once inside Harry’s we spot (...) Van Patten is wearing a double-breasted wool and silk sport coat, button-fly wool and silk trousers with inverted pleats by Mario Valentino, a cotton shirt by Gitman Brothers, a polka-dot silk tie by Bill Blass and leather shoes from Brooks Brothers. McDermott is wearing a woven-linen suit

with pleated trousers, a button-down cotton and linen shirt by Basile, a silk tie by Joseph Abboud and ostrich loafers from Susan Bennis Warren Edwards.

(Ellis, 1991, p.23).

Not only the quotation above but the rest of the male conversation throughout the chapter indicate that this society is ruled by money, drugs, sexual desires and ideologically by racism and misogyny. The standards of judgement the characters have are only superficial; a presumably trivial topic for the rest, such as the beauty of a business card or the model of a cassette player, has significant importance to them. Patrick gives away another example of the social prejudices of prestige with his obsessive wish for having a reservation in a restaurant called Dorsia which is quite *in*. However, in one incident he fails to reserve a seat at the place and that increases his tension tremendously. He lies to Patricia about the reserved seats, with whom he rejects to go to a concert; however, he desperately calls the restaurant when the girl accepts to join Patrick instead of the concert. He panics, experiences an adrenaline rush, in addition to the crisis he has been through, the scene indicates how the utterance of a brand name or a restaurant's is enough to intervene with people's decisions and actions since it automatically changes Patricia's. Patrick has such another psychological tension when his brother Sean manages to arrange a reservation from Dorsia in the following chapters, but not Patrick. (1991, p.53).

Andrew Hock-Soon, in his book *Dimensions of Monstrosity*, refers to the world of Patrick Bateman as a "Baudrillardian simulacra, or hyperreal space (...) is at once infused with endlessly deferring, replicating signs that are without originality and depth." (2004, p.65). All these signs that concern not only the main character but the people in his circle as well converge towards the 'yuppie' concept. Even in one of the chapters of the novel, the author directly refers to the term when someone shouts at Patrick and uses the term as

an insult. Patrick's silent response reveals the actual connotations 'yuppie' reserves. He thinks that being a yuppie is something can be recognised by his attire and therefore says; "And they say this even though my suit looks black in the darkness of the club and my tie-paisley, Armani, silk – is loosened." (Ellis, 1991, p.133). In addition to this, what is more interesting than his silent response is his loud one, in which he denies his yuppie identity against those people. This situation brings along the question whether Patrick is truly committed to or thoroughly belong to his social circle. In a surprisingly contrasting way, he may even be full of repulsion against his Wall Street-friends just as he is to the suburban people of the society. In the beginning of another chapter called *Killing Child at Zoo*, he confesses that there can be times he is "unable to maintain a credible public persona" (Ellis, 1991, p.199). which indicates that he does not act naturally among the others and prefers to wear masks. While he is not able to feel that he wholly belongs to the society he thinks he is a member of, the possibility of his depthless-self without an identity leads him to his aggressive discourse against the people whom he finds unrelatable.

Patrick Bateman generally associates the idea of a whole and a perfect human with the picture of being white, male, heterosexual, American and from an upper-class society; therefore, what defines the 'other' for Bateman is the opposite of all the attributions above. Throughout the book, all the discourses against differences are demonstrated between the lines about people from different nationality, sexual orientation or status etc. However, these lines can be found almost in every chapter that they are initially linked to Patrick's character just as his self-care routines. One of the major scenes that reveal Patrick's racist nature is treated when he takes his bloody clothes back to the Chinese dry cleaners. The woman from the cleaner's speaks to Patrick in a language he cannot comprehend; hence, she triggers his rage. In a sequence he calls the language gibberish

and the way the woman speaks as yipping, jabbering and squealing. After a short period of time, he gets furious and says:

But she's not listening; she keeps blabbering something in the same spastic, foreign tongue. I have never firebombed anything and I start wondering how one goes about it- what materials are involved, gasoline, matches... or would it be lighter fluid? (Ellis,1991, p.58).

This tense mood of Patrick which causes his criminal fantasies is interrupted by someone's entrance to the shop. The person speaks English, calls Patrick's name, and has him to associate the sound with "a real voice" compared to what he hears of Chinese. This incident is not the only one that displays Patrick as being increasingly defined by his criminal instincts. In almost every example of his hatred towards the others, he channels his feelings either to a fantasy or to an actual murderous act. Patrick kills a dog right after his encounter with a crowd of people that gathered to celebrate what he thinks to be the Halloween. However, he realises that it is not even October yet, and it is his prejudiced eye that presume those people only to be costumed. He states his thoughts as:

When I stopped on the corner of Sixteenth Street and made a closer inspection it turned out to be something called "Gay Pride Parade" which made my stomach turn. Homosexuals proudly marched down Fifth Avenue, pink triangles emblazoned on pastel-coloured windbreakers, some even holding hands, most singing "Somewhere" out of key and in unison. I stood in front of Paul Smith and watched with a certain traumatized fascination (...) took a cab back to my apartment where I put on a new suit (by Cerruti 1881), gave myself a pedicure and tortured to death a small dog I had bought earlier this week in a pet store on Lexington. (Ellis,1991, p.94).

Patrick's hatred towards homosexuals is not very common in the text although it is extremely strong in language. The frequency of the discourse against sexual orientation is overshadowed by the language used against the opposite gender-the book's female characters. Whether they are major or minor characters or just a name reference in a speech, women are objectified, materialised, tortured and killed throughout the book. Since the latter was discussed in the first chapter of the present thesis, how the male characters of *American Psycho* treat women on daily occasions is going to be exemplified in the following quotation. It is observed in the novel that women are always referred by their psychical appearance whereas various personal traits are only attributed to men. Women are the only characters who do not receive respect according to their social status. Even though their chance of being killed is comparatively low, women from higher social status are also the subject of misogynistic conversations of this patriarchal society. In the book, women are represented as though they form a compliant part of men's apparels of respectability and desire for company. Such scenes may also display men as bored or ashamed of the existence of these women since, in men's opinion, they even cannot maintain a legitimate conversation. Such a scene appears in a chapter where Patrick and his friends are accompanied by three models who are sexually objectified and insulted in the course of a single paragraph. Patrick expresses his and his friends' thoughts about the women as:

(...) and he's about to toss a coin to see which one of us is going downstairs to fetch the Bolivian Marching Powder since *neither* one of us wants to sit here in the booth with the girls because though we probably want to fuck them, we don't want to, in fact *can't*, we've found out, talk to them, not even condescendingly-they simply have *nothing* to say and, I mean, I know we shouldn't be surprised by this but still it's somewhat disorienting. (...) though McDermott and I originally

thought he was protesting the girls' lack of verbal skills by pretending to be asleep, it dawns on us that perhaps he's authentically shitfaced. (Ellis, 1991, p.134).

Nevertheless, this covert attack on women's capacity of understanding is quite groundless and psychologically projective since the range of men's topical conversation is also considerably narrow. Men are also only interested in either women or fashion and sometimes business. Their stereotypical lives and standards contribute to this general picture which present these men not only as mundane repetitive beings, but identical with one another as well. Under these circumstances, there is a space created for Patrick's criminal identity. As it is best explained; "Eschewing subjectivity in favour of representative signs such as money and fashion as substitutes for who and what he is, Bateman is the perfect killer: becoming a sign himself, he is invisible." (Soon, 2004, p.66).

In a similar way, appearance always defeats reality in *American Psycho* as well. The common aspects of the men in the book generally allow people to be confused with one another, moreover to hide their true natures and activities. This pattern of misrecognition of people leads Patrick Bateman to one of his murders; yet, it is first introduced even before that incident, in the opening chapter of the book. Timothy Price sees a man walking in the street with suitable clothing, significantly illustrating his social status and who is therefore mistaken for a friend called Victor Powell. There is an additional emphasis on the fact that these men are carrying the same briefcase along with all other similar items, which indicates their quality of doubles. However, this includes not only that stranger man and Timothy Price, but Victor Powell, Patrick Bateman and everyone from their social circle to the same frame of representation. Although these

petty mistakes seem trivial, they serve a significant turning point in the following of the story when Patrick is the one who is confused with another person. When the incident takes place, Patrick pretends not to be disturbed by the fact; yet, he adheres to the idea of being someone else for Paul Owen, who confuses him with Marcus Halberstem, by eventually killing him in his own apartment. Patrick, in his thoughts, expresses how unexceptional it is to be confused with Marcus since they work for the same company, dress similarly, visit the same barbershop and most probably have the same haircut etc. Despite the fact that Patrick preferably chooses his victims from outside of his social circle and it is unusual for him to kill Paul Owen, he sinks into this system of signs to the point that he now commits murders only to discover if there is any limit to this system's depthlessness:

As a mass in person, he can remove signs from circulation because he is aware of the renewability, duplicability and duplicity of signs. In this sense, signs are never seen to be 'removed' because signs, in their depthlessness, have nothing recognisable to distinguish them. (Soon,2004, p.75).

As a matter of fact, these signs both tolerate Patrick's hyperreal self by preventing his distinguishability from others and guard him as a shield when he actually confesses his deeds to them. People around Patrick Bateman are indifferent to his confessions simply because they cannot correlate his status and appearance with his true nature; "No one sees Bateman for what he is because no one can or wants to." (2004, p.83). This situation serves another pattern in the book since Patrick indicates his atrocities in various scenes while finally, in a chapter through the closure, he admits to Jean the deceivability of appearances. (Ellis,1991, p.252).

Although appearance is treated as a deceiving tool in all three books of the present thesis, the way *American Psycho* studies it is, to a degree, different than the others. Patrick Bateman pictures a modern criminal and a monster who is invisible among the society since he effortlessly fits in, whereas Dracula and Grenouille are obvious and easily pointed out by the others. In *Dimensions of Monstrosity*, this is studied with a division between the traditional monsters and modern monsters, the latter of which is hidden among the others. Similarly, Patrick Bateman is such a character that could have been anyone else from the same social circle. Nothing, including the names, matters since all of these people descend to a pit of equality, in their worlds without an identity. In this sense, it is the indistinguishability of the society's yuppie culture which makes it doubles with the actual criminal. It is more or less the same in the other books, since parallelism between the two parties- the criminal and the society- is always there, emphasised.

The representatives of the society may have a discursive language against these criminals from the beginning, yet what is quite important is the fact that they do not act differently. In all of the books the society is presented with their guise of decency, which hides their control mechanisms over the things they cannot maintain. People are always self-interested, prejudiced and hypocritical. They also do not want any difference- any threat as they receive it- to occur, since such an existence triggers their anxiety of change and most probably remind them of a familiar degeneracy. This fear from the familiarity is explained by Sigmund Freud and his discussion of the Uncanny:

(...) for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression. (...) the uncanny as something which ought to have remained hidden but has come to light. (Freud, 1925, p.241).

It is easier to get disturbed or scared from people, events, even objects, which unearth long forgotten, suppressed memories from the subconscious. When the books are analysed from this point of view, it is inevitable to feel as Zarathustra does. The society detests the criminal whereas the criminal is actually one of them, among them... The concepts of evil and the good are innate to all ages; their names may change but they never disappear, they only frequently intermingle and get confused with one another. Which one of these concepts give birth to the other, or whether the society or the criminal affect the opposite side is unknown. Both parties exist together, and they consistently mirror each other.

In our attempt to understand serial killers, we inevitably create myths about them—works of fiction that may superficially portray the serial killer as the ultimate alien outsider, enemy of society but which simultaneously reflect back upon society, its own perversions, fears, and murderous desires. (Simpson, 2000, p.1).

## CONCLUSION

The present thesis, “Mapping the Mind of the Murderer” has aimed to investigate three literary criminals from various aspects. It focused on the concepts such as aesthetics, identity and politics. Although the chapters hold separate discussion points, they are also linked to one another in order to form a wider statement. In the frame of the analysis, the thesis displayed the relation between the society and the criminal-artists, in which a mutual effect becomes apparent. Any artistic product, just as its creator, represents figures from the age they were constructed in. Greenblatt, in his *Renaissance Self-Fashioning*, comments on various sixteenth-century artists in general:

(...) fashioning oneself and being fashioned by cultural institutions- family, religion, state- were inseparably intertwined. In all my texts and documents, there were, so far as I could tell, no moments of pure, unfettered subjectivity; indeed, the human subject itself began to seem remarkably unfree, the ideological product of the relations of power in a particular society. Whenever I focused upon a moment of apparently autonomous self-fashioning, I found not an epiphany of identity freely chosen but a cultural artifact. (Greenblatt, 1980, p.256).

The above quotation uncannily illustrates the topic of the present thesis. In the novels under perusal, both the authors of the novels and the criminal-artists treated in the texts are juxtaposed with the culture and society they exist in. The society’s effect on the criminal-artist reveals itself in the latter’s artistic products and creative acts. These acts however are mainly engendered by the artist’s intention of maintaining an identity; a quest, which is formed within the same society and by the power relations that define it in the first place. Hence, in order to support this generated eternal circle, the present thesis fully concentrated on the artistic representation of the criminals and the aesthetic value of

their acts, the nature of their vampire-like mind maps and the identity crisis experienced, and lastly, the society's cultural institutions and how they get integrated with the criminal.

Following the order of the discussion points above, the first chapter explored features which differentiate the murderous acts in the novels from the vantage point of particularly vulgar deeds. It discussed how each act of murder is unique in itself, therefore, incomparable in quality, just like any other art work. Nevertheless, the styles of the artists, the methods applied, and the tools they use vary, just as the graphic descriptions and the actual process of murders vary. While these demonstrated the aesthetic value of the acts thoroughly, questions about the motive and the purpose of the criminal-artists were also mentioned. What makes these monstrous activities most aesthetic for the surrounding characters and the reader, is the mystery of their cause and origin. According to Thomas De Quincey, whose ideas on murder hold the backbone of the analysis, the aesthetic value of the murderous acts is hidden behind the motive of a 'personal creation'. However, not only all the three characters create by destroying, their artistic creations are open to the same interpretation. *Dracula* is aesthetically rich in its descriptions of the victims, whereas *Perfume* concentrates on the sensational effect of the product and *American Psycho* provides the same with the story of the murderer's methods. Although the emphasis of the aesthetic value is treated from different aspects in the texts, they display one common reason for a personal creation, which the exploration of the mind maps of the criminal-artists in the second chapter will help explain.

Whether these characters are criminals or artists or both, their acts represent the search for an identity. Therefore, the second chapter focused on this as an inevitable and innate need in the characters' expression of the self, which is regarded as congenitally broken. In order to support the idea, the chapter presented Sigmund Freud's analysis of

Richard III, a Shakespearean villain who associates the reasons of his deeds as an expression of what he naturally lacks, i.e., beauty, handsomeness. Freud names this sort of neurosis a ‘congenital disadvantage’ and suggests it may be apparent in every individual and in dire need of reparations. Richard’s reparation may emerge as a reaction against his appearance, yet the lines from the play display a deeper argument in which his actual inadequacy is acceptance and love. The same might as well be said for the present characters in the thesis, whose quests for an identity are derived from the absence of the mentioned features. Therefore, the relations these characters have within their given environments, especially the power relations which determine their acceptance, play a significant role as much as the analysis of their nature. The chapter discussed the subject of power relations in three categories; economic, supernatural and the knowledge as power, whose dynamism and changeability are followed by the defeat of the criminal-artists. The chapter displayed the evolution, the change in the thoughts and the mind maps of the characters who all surrender eventually, failing to form an identity. The portrayal of society also plays a significant role since the search of every character is either to have acceptance in their given environment or to forge one anew for themselves.

The third and the final chapter focused on the investigation of the society, mainly of the characters around the criminal-artists. It aimed to present both sides as doubles, mirroring one another despite the society’s discourse against the main characters. A concept from Nietzsche’s book, *Thus Spoke Zarathustra* was introduced in order to demonstrate the hypocritical nature of the society and its ideological products. The chapter also aimed to display that what alienates the criminal-artists from the society is the latter’s uncanny feelings towards the former. And by mentioning the mirror effect between the parties, it explains how the criminal-artists and their products reflect the anxieties, inner fears and the control mechanisms of the society. In this sense, these

literary texts not only manage to provide their readers with various discussion points, but they also require a critical judgement from the audience of their times. At the end of the whole journey undertaken in order to map the criminal mind, the present thesis also aimed to suggest how its workings may not be so different from the so-called well-adjusted and integrated characters.



## REFERENCES

- Allué, S. (2002). *The Aesthetics Of Serial Killing: Working Against Ethics In "The Silence Of The Lambs" (1988) and "American Psycho" (1991)*. *Atlantis*,24(2), 7-24. Retrieved from <http://www.jstor.org/stable/41055067>
- Allué, S. (2011). *Bret Easton Ellis's Controversial Fiction: Writing Between High and Low Culture*. The Continuum International Publishing Group, London, U.K.
- Althusser, L. (2014). *Ideology and Ideological State Apparatuses*. Translated by G. M. Goshgorian. Pp.103- 171. Verso Books, London.
- Auerbach, N. (1995). *Our Vampires, Ourselves*. University of Chicago Press,1997  
(biblio\tech): ISBN: 0226032027, 9780226032023
- Barthes, R. (1957). *Mythologies*. Translated by Anette Lavers. Pp.107-146. URL: <http://faculty.georgetown.edu/irvinem/theory/Barthes-MythToday-excerpt.pdf>
- Barthes, R. (1975). *The Pleasure of the Text*. Translated by Richard Miller. URL: <https://emberilmu.files.wordpress.com/2011/08/roland-barthes-the-pleasure-of-the-text.pdf>
- Baudrillard, J. (1981). *Simulacra and Simulation*. Translated by Shelia Faria Glaser. URL: [https://www.e-reading.club/bookreader.php/144970/Simulacra\\_and\\_Simulation.pdf](https://www.e-reading.club/bookreader.php/144970/Simulacra_and_Simulation.pdf)
- Baumeister, R. ,Dale K. & Sommer, K. (1998) *Freudian Defense Mechanisms and Empirical Findings in Modern Social Psychology: Reaction Formation, Projection, Displacement, Undoing, Isolation, Sublimation, and Denial*. Blackwell Publishers, Oxford, UK.
- Benton, A. (2012). *Fashion as Art/ Art as Fashion: Is Fashion, Art?* (Senior Honours Thesis). The Ohio State University, Ohio, U.S.A.
- Black, J. (1991). *The Aesthetics of Murder*. The John Hopkins University Press, 1991.

- Blinderman, C. (1980). Vampurella: Darwin and Count Dracula. *The Massachusetts Review*, 21(2), 411-428. Retrieved from <http://www.jstor.org/stable/25089060>
- Darwin, C. (1859). *The Origin of the Species*. Harvard University Library (1946), U.K.
- David, D. (2001) edited *The Victorian Novel*. Cambridge University Press.
- De Quincey, T. (1827). *On Murder*. Oxford World's Classics, 2006.
- Eagleton, T. (1990). *The Ideology of the Aesthetic*. Pp. 196-288. Blackwell Publishing Ltd.
- Ellis, B. E. (1991). *American Psycho*. First published 1991 by Vintage Books, a division of Random House Inc., New York.
- Foucault, M. (1972-1977). *Power/Knowledge, Selected Interviews and Other Writings*. Edited and translated by Colin Gordon, New York: Pantheon Books, 1980.
- Freud, S. (1916). Editor's Note to Some Character-Types Met with in Psycho-Analytic Work. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XIV (1914-1916): *On the History of the PsychoAnalytic Movement, Papers on Metapsychology and Other Works*, 309-333. URL: <http://icpla.edu/wp-content/uploads/2012/10/Freud-S.-1916.-Some-Character-Types-Met-with-in-Psycho-Analytic-Work.-The-Standard-Edition-of-the-Complete-Psychological-W...pdf>
- Freud, S. (1916). The Uncanny from An Infantile Neurosis and Other Works , *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XVII (1917-1919). 219-252. Translated by James Strachey. London: Hogarth Press and The Institute of Psycho-Analysis (1925).
- Gray, R. T. (1993) *The Dialectic of "Enscenment": Patrick Süskind's Das Parfum as Critical History of Enlightenment Culture*. PMLA, Vol. 108, No. 3 (May, 1993), pp. 489-505. Modern Language Association. DOI: 10.2307/462617 URL: <https://www.jstor.org/stable/462617>

- Greenblatt, S. (1980). *Renaissance Self-Fashioning: From More to Shakespeare* The University of Chicago Press, 1980.
- Greene, R. (1592). *Greene's Groats- Worth of Wit*. Dodo Press. Retrieved from <https://pdfs.semanticscholar.org/adce/0d4b8fc335da87089ee1775f78ff3a16c6e7.pdf>
- Gresseth, G. (1970). The Homeric Sirens. *Transactions and Proceedings of the American Philological Association*, 101, 203-218. doi:10.2307/2936048
- Hock-soon Ng, A. (2004). *Dimensions of Monstrosity in Contemporary Narratives*. Palgrave Macmillan, 2004.
- Hurley, K. (1996). *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle*. Cambridge University Press, 1996.
- Jentsch, E. (1906). *On the Psychology of the Uncanny*. URL: [http://www.art3idea.psu.edu/locus/Jentsch\\_uncanny.pdf](http://www.art3idea.psu.edu/locus/Jentsch_uncanny.pdf)
- Keene, C. (2015). *American Psycho: A Post Modern Horror*. Retrieved from <https://the-artifice.com/american-psycho-a-post-modern-horror/>
- Laver, J. (1967). Fashion, Art, and Beauty. *The Metropolitan Museum of Art Bulletin Review*, Vol.26, 117-128. Retrieved from <https://www.metmuseum.org/pubs/bulletins/1/pdf/3258880.pdf.banned.pdf>
- Moretti, F. (1982) The Dialectic of Fear. *New Left Review*, 136 (Nov.-Dec. 1982), 67-85  
URL: <http://knarf.english.upenn.edu/Articles/moretti.html>
- Nietzsche, F. (1883). *Thus Spoke Zarathustra*. Based on the Thomas Common Translation, Extensively modified by Bill Chapko (2010) URL: <https://nationalvanguard.org/books/Thus-Spoke-Zarathustra-by-F.-Nietzsche.pdf>
- Norell, N., Neveleson, L., Sharaff, I., Nikolais, A. & Courreges, A. (1967) Is Fashion an Art? *The Metropolitan Museum of Art Bulletin Review*, Vol.26,130-140. Retrieved from <https://www.metmuseum.org/pubs/bulletins/1/pdf/3258881.pdf.banned.pdf>

Oxford Dictionaries. (n.d.). Retrieved May 15, 2019, from English Oxford Dictionaries.

URL: <https://en.oxforddictionaries.com/definition/power>

Rarick, D. (2009). Serial Killers, Literary Critics, and Süsskind's "Das Parfum". *Rocky*

*Mountain Review*, 63(2), 207-224. Retrieved from

<http://www.jstor.org/stable/25594403>

Schwartz, H. (2014). *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*.

Pp.75-175. Zone Books, New York.

Shakespeare, W. (1993). *The Complete Works of William Shakespeare*. URL:

<http://shakespeare.mit.edu/1henryiv/full.html>

Simpson, P. L. (2000). *Psycho Paths*. Southern Illinois University, Illinois, U.S.A.

Stoker, B. (1897). *Dracula*. Penguin English Library, 2012.

Süsskind, P. (1985). *Perfume: The Story of a Murderer*. Penguin Books Year 2006, Edition

New Ed Langauge: English Pages: (biblio/tech): 226/226 ISBN:

01410235979780141023595

Trigg, S. (2002). *Marmails and Sirens as Myth Fragments in Contemporary Literature*

(M.A) Deakin University, Geelong, Australia

URL: [http://shakespeare.mit.edu/romeo\\_juliet/full.html](http://shakespeare.mit.edu/romeo_juliet/full.html)

Weber, M. *The Distribution of Power Within the Community* Translated by Dagmar Waters,

Tony Waters. A new translation of Max Weber's essay, Classes, Staende, Parties

(Class, Status, Party). *Journal of Classical Sociology* 10(2) 137–152. Tony Waters

and Dagmar Waters 2010. DOI: 10.1177/1468795X10361546 URL:

<https://www.researchgate.net/publication/303591540> The Distribution of Power W

ithin the Community by Max Weber Translated by Dagmar Waters Tony Wate

rs\_et\_al

Wimsatt, W. K. (1967). *The Verbal Icon: Studies in the Meaning of Poetry*. University of Kentucky Press, Kentucky, U.S.A

