

American Psycho Bret Easton Ellis

This is part of a new series of guides to contemporary novels. The aim of the series is to give readers accessible and informative introductions to some of the most popular, most acclaimed and most influential novels of recent years - from 'The Remains of the Day' to 'White Teeth'. A team of contemporary fiction scholars from both sides of the Atlantic has been assembled to provide a thorough and readable analysis of each of the novels in question.

Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . American Psycho is one of the most controversial and talked-about novels of all time. A multimillion-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature.

Firmly established as a classic, this novel defined the 1980s. 'American Psycho' is a very disturbing, bleak, bitter, black comedy about a world we all recognise but do not wish to face.

Becoming a best-selling novelist and wealthy celebrity while still in college, only to have his fame disintegrate in a sea of booze and drugs, the narrator gets a new chance at life, but that life unravels after a series of grotesque murders.

White

American Psycho

Roman

From Rockaway

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

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

In Glamorama, Bret Easton Ellis shows us a shadowy looking-glass world, the juncture where fame and fashion, terror and mayhem meet and then begin to resemble the familiar surface of our lives. The centre of the world: 1990s Manhattan. Victor Ward, a model with perfect abs and all the right friends, is seen and photographed everywhere, even in places he hasn't been and with people he doesn't know. On the eve of opening the trendiest nightclub in New York history, he's living with one beautiful model and having an affair with another. Now it's time to move to the next stage. But the future he gets is not the one he had in mind . . .

In a black satire of the eighties, a decade of naked greed and unparalleled callousness, a successful Wall Street yuppie cannot get enough of anything, including murder. Now a major motion picture from Lion's Gate Films, released Spring 2000, starring Christian Bale (Metroland), Chloe Sevigny (The Last Days of Disco), Jared Leto (My So Called Life), and Reese Witherspoon (Cruel Intentions), and directed by Mary Harron (I Shot Andy Warhol). In American Psycho, Bret Easton Ellis imaginatively explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his fortune on Wall Street by day, while spending his nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront.

A Reader's Guide

Imperial Bedrooms

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

American Psycho, Glamorama, Lunar Park

Please note: This is a companion version & not the original book. Sample Book Insights: #1 I had no desire to write a novel for the past five years, but out in the desert, between the notes calls and the fear tamped down by Xanax and tequila, the first paragraph of a novel began to take shape. It centered around the bone-white Emser Tile sign situated on a rooftop at the intersection of Santa Monica Boulevard and Holloway Drive. #2 I've gone five or seven or eight years between books, and I've never forced a novel. I write in a way that works best for me, and I never give an audience what I think they might want.

In a black satire of the 1980s, a decade of naked greed and unparalleled callousness, a successful Wall Street yuppie cannot get enough of anything, including murder. In American Psycho, Bret Easton Ellis imaginatively explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his fortune on Wall Street by day, while spending his

nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront. Own it, snowflakes: you've lost everything you claim to hold dear. White is Bret Easton Ellis's first work of nonfiction. Already the bad boy of American literature, from *Less Than Zero* to *American Psycho*, Ellis has also earned the wrath of right-thinking people everywhere with his provocations on social media, and here he escalates his admonishment of received truths as expressed by today's version of "the left." Eschewing convention, he embraces views that will make many in literary and media communities cringe, as he takes aim at the relentless anti-Trump fixation, coastal elites, corporate censorship, Hollywood, identity politics, Generation Wuss, "woke" cultural watchdogs, the obfuscation of ideals once both cherished and clear, and the fugue state of American democracy. In a young century marked by hysterical correctness and obsessive fervency on both sides of an aisle that's taken on the scale of the Grand Canyon, *White* is a clarion call for freedom of speech and artistic freedom. "The central tension in Ellis's art—or his life, for that matter—is that while [his] aesthetic is the cool reserve of his native California, detachment over ideology, he can't stop generating heat.... He's hard-wired to break furniture."—Karen Heller, *The Washington Post* "Sweating with rage . . . humming with paranoia."—Anna Leszkiewicz, *The Guardian* "Snowflakes on both coasts in withdrawal from Rachel Maddow's nightly Kremlinology lesson can purchase a whole book to inspire paroxysms of rage . . . a veritable thirst trap for the easily microaggressed. It's all here. Rants about Trump derangement syndrome; MSNBC; #MeToo; safe spaces."—Bari Weiss, *The New York Times*

Patrick Bateman sieht gut aus, ist gut erzogen und intelligent. Tagsüber sitzt er in seinem Büro in der Wall Street und vergrößert seinen Reichtum. Seine Nächte hingegen verbringt er auf unfaßbare Weise. Er ist ein Serienmörder und lebt seinen ganz eigenen amerikanischen Traum.

Mary Harron's movie adaptation of Bret Easton Ellis's "American Psycho". A feminist movie

One Rainy Day in May

Lunar Park

Bleeding Edge

Hurt people hurt people. Say there was a novel in which Holden Caulfield was an alcoholic and Lolita was a photographer's assistant and, somehow, they met in Bright Lights, Big City. He's blinded by love. She by ambition. *Diary of an Oxygen Thief* is an honest, hilarious, and heartrending novel, but above all, a very realistic account of what we do to each other and what we allow to have done to us.

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

Timmy and Chowderhead and Peg are lifeguards. They spend summers sitting in those tall chairs, smoking dope and staring at the waves, swatting insects, tormenting seagulls.

Winters they work shit jobs like unloading trucks at Mickey's Deli. At night, winter and summer, they drink. Drink and get rowdy. Then there's Alex, the girl who gets away, not only from old boyfriend Timmy but also from "Rotaway"-on scholarship to a rich-kid's college in New England. One midsummer night when the four are reunited, tensions erupt in feats of daring and self-destruction during the wild, cathartic, near-sacred lifeguard ritual known as the Death Keg. Brilliantly capturing the restlessness and casual nihilism of working-class youth with no options, Jill Eisenstadt's acclaimed first novel startles in its power and originality, its depth of feeling, its bright and dark comic turns.

From the bestselling author of *Less Than Zero* and *American Psycho*, *The Rules of Attraction* is a startlingly funny, kaleidoscopic novel about three students at a small, affluent liberal-arts college in New England with no plans for the future--or even the present--who become entangled in a curious romantic triangle. Bret Easton Ellis trains his incisive gaze on the kids at self-consciously bohemian Camden College and treats their sexual posturings and agonies with a mixture of acrid hilarity and compassion while exposing the moral vacuum at the center of their lives. Lauren changes boyfriends every time she changes majors and still pines for Victor who split for Europe months ago and she might or might not be writing anonymous love letter to ambivalent, hard-drinking Sean, a hopeless romantic who only has eyes for Lauren, even if he ends up in bed with half the campus, and Paul, Lauren's ex, forthrightly bisexual and whose passion masks a shrewd pragmatism. They waste time getting wasted, race from Thirsty Thursday Happy Hours to Dressed To Get Screwed parties to drinks at The Edge of the World or The Graveyard. *The Rules of Attraction* is a poignant, hilarious take on the death of romance. The basis for the major motion picture starring James Van Der Beek, Shannyn Sossamon, Jessica Biel, and Kate Bosworth.

Bonding

The Familiar, Volume 1

Novels by Bret Easton Ellis

Violence In American Psycho. Forms And Function

A young man from the fashionable, celebrityobsessed society of New York finds himself gradually drawn into a shadowy, dark side of that society, until he becomes trapped in terrifying world in which politics and family, terrorism and fame become inextricably intertwined. Reprint. 50,000 first printing.

A cult classic, adapted into a film starring Christian Bale. Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth,

charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . With an introduction by Irvine Welsh, Bret Easton Ellis's *American Psycho* is one of the most controversial and talked-about novels of all time. A multi-million-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature.

La novela más infame de Bret Easton Ellis: un clásico contemporáneo que se ha convertido en símbolo de una generación. El sofisticado, inteligente y vanidoso Patrick Bateman trabaja en Wall Street, idolatra al joven magnate Donald Trump, cena en los restaurantes de moda de Nueva York y es capaz de distinguir un traje Armani a cincuenta metros de distancia. También le gusta violar, torturar, asesinar y desmembrar. *American Psycho*, la novela más polémica de Bret Easton Ellis, se ha convertido en el reflejo más descarnado de la sociedad hipermaterialista de finales de los 80 y en una de las obras maestras de finales del siglo xx. Bret Easton Ellis lanza una crítica corrosiva hacia el egoísmo y la depravación del capitalismo exacerbado: un retrato desolador, irónico y rabiosamente vigente de un mundo al borde del colapso en el que todavía vivimos. La novela más infame de Bret Easton Ellis: un clásico contemporáneo que se ha convertido en símbolo de una generación. «*American Psycho* sigue siendo la exégesis literaria más indispensable y salvaje sobre la sociedad que hemos construido.» Irvine Welsh. ENGLISH DESCRIPTION The modern classic, the basis of a Broadway musical, and major motion picture from Lion's Gate Films starring Christian Bale, Chloe Sevigny, Jared Leto, and Reese Witherspoon, and directed by Mary Harron. In *American Psycho*, Bret Easton Ellis imaginatively explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his fortune on Wall Street by day while spending his nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront.

From the author of the international best seller *House of Leaves* and National Book Award-nominated *Only Revolutions* comes a monumental new novel as dazzling as it is riveting. *The Familiar (Volume 1)* ranges from Mexico to Southeast Asia, from Venice, Italy, to Venice, California, with nine lives hanging in the balance, each called upon to make a terrifying choice. They include a therapist-in-training grappling with daughters as demanding as her patients; an ambitious East L.A. gang member contracted for violence; two scientists in Marfa, Texas, on the run from an organization powerful beyond imagining; plus a recovering addict in Singapore summoned at midnight by a desperate billionaire; and a programmer near Silicon Beach whose game engine might unleash consequences far exceeding the entertainment he intends. At the very heart, though, is a twelve-year-old girl named Xanther who one rainy day in May sets out with her father to get a dog, only to end up trying to save a creature as fragile as it is dangerous . . . which will change not only her life and the lives of those she has yet to encounter, but this world, too—or at least the world we think we know and the future we take for granted. (With full-color illustrations throughout.) Like the print edition, this eBook contains a complex image-based layout. It is most readable on e-reading devices with larger screen sizes.

American psycho

Consuming and Consumed People. Violence in American Psycho

The Stand (Movie Tie-In Edition)

American Psycho (Spanish Edition)

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

The "shrewd, entertainingly dark Hollywood novel" that inspired the award-winning Robert Altman film (*The New York Times Book Review*). Hollywood insider Michael Tolkin perfectly skewers the movie-making business through the mind of Griffin Mill, senior vice president of production at a major Hollywood studio. Ruthlessly ambitious, Mill is driven to control the levers of America's dream-making machinery. He listens to writers pitch him stories all day, sitting in judgment of their fantasies, their lives. But now one writer whose pitch he responded to so glibly is sending him mortally threatening postcards. Squeezed between the threat to his life and the threat to his job, Mill's deliberate and horrifying response spins him into a nightmare. Then he meets the sad and beautiful June Mercator and his obsession for her threatens to destroy them both. "One of the most wounding and satirical of all Hollywood exposes." —Los Angeles Times "In its wry, acerbic description of life behind the studio gates Tolkin's book recalls F. Scott Fitzgerald . . . and the vengeful comedy of Nathaniel West's *The Day of the Locust*." —The Philadelphia Inquirer

American PsychoVintage

A follow-up to "Less Than Zero" continues the stories of the teenage characters at midlife, finding successful screenwriter Clay returning to

Los Angeles to cast a new movie and reunite with former girlfriend Blair, recovering addict Julian, and notorious dealer Rip.

Bret Easton Ellis

A Novel

Glamorama

Rehabilitating "bad" literature

Bret Easton Ellis delivers a riveting, tour-de-force sequel to *Less Than Zero*, one of the most singular novels of the last thirty years. Returning to Los Angeles from New York, Clay, now a successful screenwriter, is casting his new movie. Soon he is running with his old circle of friends through L.A.'s seedy side. His ex-girlfriend, Blair, is married to Trent, a bisexual philanderer and influential manager. Then there's Julian, a recovering addict, and Rip, a former dealer. Then when Clay meets a gorgeous young actress who will stop at nothing to be in his movie, his own dark past begins to shine through, and he has no choice but to dive into the recesses of his character and come to terms with his proclivity for betrayal.

Seminar paper from the year 2015 in the subject American Studies - Literature, grade: 1,7, Bielefeld University (Linguistik und Literaturwissenschaft), language: English, abstract: Why was there such a public outcry about *American Psycho*? To add further dimensions to this question, this paper will try to provide a deeper insight on the functions of violence in *American Psycho*. To pursue that goal, this paper follows a certain structure: After providing background information on the author, historical context and also the creational process of the book itself, violence as portrayed in *American Psycho* will be analyzed. Therefore, a theoretical framework, which ascribes specific functions to certain forms of violence, will be created. In a second step, the forms of violence as presented in *American Psycho* will be discussed and classified on the basis of the previously constructed framework. After having found, named and classified distinct features of violence and their functions in the novel, it will be investigated to what extent the horror Bret Easton Ellis has created differs from traditional illustrations of violence and horror. The overarching question of this segment will be: What did Bret Easton Ellis do differently which would explain the audience's intensive feeling of horror? The introductory hypothesis is that *American Psycho* was able to use violence on various levels and with multiple functions. Violence is not solely used to assign certain character traits to the protagonist and the society he lives in but also serves as vehicle to overcome the protagonist's problems, namely anonymity of the cold-hearted world presented in the novel. Furthermore, violence also serves as a symbol for a constant and omnipresent threat, which creates the feeling of horror. Additionally, violence is also used as a provocation while simultaneously hinting at the absence of ethics, which then again turns out to be social criticism of the protagonist's world. In addition to this, the horror Bret Easton Ellis creates unites well-known concepts, brands, locations, etc. and combines those with an, until then, unknown feature, namely irrational and thereby uncontrollable violence. This creates a feeling of realism which, together with the absences of ethics, moral judgment and rationality, leaves the reader behind in a more vulnerable state than solely explicit violence in a surreal setting. This hypothesis will be taken up by the end of the paper and will then be verified, falsified or further modified.

Set in Los Angeles in the early 1980's, this coolly mesmerizing novel—now a timeless classic—is a raw, powerful portrait of a lost generation who have experienced sex, drugs, and disaffection at too early an age. They live in a world shaped by casual nihilism, passivity, and too much money in a place devoid of feeling or hope. When Clay comes home for Christmas vacation from his Eastern college, he re-enters a landscape of limitless privilege and absolute moral entropy, where everyone drives Porsches, dines at Spago, and snorts mountains of cocaine. He tries to renew feelings for his girlfriend, Blair, and for his best friend from high school, Julian, who is careering into hustling and heroin. Clay's holiday turns into a dizzying spiral of desperation that takes him through the relentless parties in glitzy mansions, seedy bars, and underground rock clubs and also into the seamy world of L.A. after dark.

Bret Ellis, the narrator of *Lunar Park*, is the bestselling writer whose first novel *Less Than Zero* catapulted him to international stardom while he was still in college. In the years that followed he found himself adrift in a world of wealth, drugs, and fame, as well as dealing with the unexpected death of his abusive father. After a decade of decadence a chance for salvation arrives; the chance to reconnect with an actress he was once involved with, and their son. But almost immediately his new life is threatened by a freak sequence of events and a bizarre series of murders that all seem to connect to Ellis's past. His attempts to save his new world from his own demons makes *Lunar Park* Ellis's most suspenseful novel. In this chilling tale reality, memoir, and fantasy combine to create not only a fascinating version of this most controversial writer but also a deeply moving novel about love and loss, parents and children, and ultimately forgiveness.

Less Than Zero

A Novel by Bret Easton Ellis

Psycho

A New York Times bestseller! It is 2001 in New York City, in the lull between the collapse of the dot-com boom and the terrible events of September 11th. Silicon Alley is a ghost town, Web 1.0 is having adolescent angst, Google has yet to IPO, Microsoft is still considered the Evil Empire. There may not be quite as much money around as there was at the height of the tech bubble, but there's no shortage of swindlers looking to grab a piece of what's left. Maxine Tarnow is running a nice little fraud investigation business on the Upper West Side, chasing down different kinds of small-scale con artists. She used to be legally certified but her license got pulled a while back, which has actually turned out to be a blessing because now she can follow her own code of ethics—carry a Beretta, do business with sleazebags, hack into people's bank accounts—without having too much guilt about any of it. Otherwise, just your average working mom—two boys in elementary school, an off-and-on situation with her sort of semi-ex-husband Horst, life as normal as it ever gets in the neighborhood—till Maxine starts looking into the finances of a computer-security firm and its billionaire geek CEO, whereupon things begin rapidly to jam onto the subway and head downtown. She soon finds herself mixed up with a drug runner in an art deco motorboat, a professional nose obsessed with Hitler's aftershave, a neoliberal enforcer with footwear issues, plus elements of the Russian mob and various bloggers, hackers, code monkeys, and entrepreneurs, some of whom begin to show up mysteriously dead. Foul play, of course. With occasional excursions into the DeepWeb and out to Long Island, Thomas Pynchon, channeling his inner Jewish mother, brings us a historical romance of New York in the early days of the internet, not that distant in calendar time but galactically remote from where we've journeyed to since. Will perpetrators be revealed, forget about brought to justice? Will Maxine have to take the handgun out of her purse? Will she and Horst get back together? Will Jerry Seinfeld make an unscheduled guest appearance? Will accounts secular and karmic be brought into balance? Hey. Who wants to know? The Washington Post "Brilliantly written... a joy to read... Bleeding Edge is totally gonzo, totally wonderful. It really is good to have Thomas Pynchon around, doing what he does best." (Michael Dirda) Slate.com "If not here at the end of history, when? If not Pynchon, who? Reading Bleeding Edge, tearing up at the beauty of its sadness or the punches of its hilarity, you may realize it as the 9/11 novel you never knew you needed... a necessary novel and one that literary history has been waiting for." The New York Times Book Review Exemplary... dazzling and ludicrous... Our reward for

surrendering expectations that a novel should gather in clarity, rather than disperse into molecules, isn't anomie but delight." (Jonathan Lethem) Wired magazine "The book's real accomplishment is to claim the last decade as Pynchon territory, a continuation of the same tensions — between freedom and captivity, momentum and entropy, meaning and chaos — through which he has framed the last half-century." Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 2,0, University of Stuttgart, 10 entries in the bibliography, language: English, abstract: Bret Easton Ellis' American psycho has been a highly controversial book. Many critics condemned this novel before it had been published so Ellis even had to search for a new publishing company. The indignation at American psycho had been so fierce, it verged on hysteria and some interest groups (feminist and religious groups for instance) agitated against the author and his work¹. The main reason why critics reacted that outraged was the explicit and detailed description of violence in this book². In this paper I will discuss the appearance of violence in American psycho. But first I want to create a picture of social phenomena in the USA of the 80's as they are described in the novel, in order to provide the setting, the atmosphere in which the violence takes place. This will help to give an opinion of this violence and to interpret it. Then I will discuss how violence is presented in the text. In the fourth

Examination Thesis from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1,5, University of Heidelberg, language: English, abstract: "Art has always reflected society. [...] Fight Club examines violence and the roots of frustration that are causing people to reach out for such radical solutions. And that's exactly the sort of discussion we should be having about our culture. Because a culture that doesn't examine its violence is a culture in denial, which is much more dangerous." This assessment of Fight Club by Edward Norton, who plays the narrator in the novel's movie adaptation, explains the reasoning behind this thesis, which examines the basic principles of today's consumer culture, its connection to aggression and violence, and the way these topics are presented in two contemporary novels: Bret Easton Ellis' American Psycho and Chuck Palahniuk's Fight Club. In these books, the respective protagonists face similar deadlocks connected to life in the consumerist world of the 1980s and 1990s. Despite, evidently, having everything a person could ask for, both main characters' lives remain unfulfilled, leaving them frustrated and dissatisfied. As it turns out, acts of violence become the only thing that lets them get away from the boredom of their daily routine and gives them a sense of satisfaction.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 21. Chapters: American Psycho, Glamorama, Imperial Bedrooms, Less Than Zero (novel), Lunar Park, The Informers, The Rules of Attraction. Excerpt: Imperial Bedrooms is a novel by American author Bret Easton Ellis. Released on June 15, 2010, it is the sequel to Less Than Zero, Ellis' 1985 bestselling literary debut, which was shortly followed by a film adaptation in 1987. Imperial Bedrooms revisits Less Than Zero's self-destructive and disillusioned youths as they approach middle-age in the present day. Like Ellis' earlier novel, which took its name from Elvis Costello's 1977 song of the same name, Imperial Bedrooms is named after Costello's 1982 album. Imperial Bedrooms, unlike Less Than Zero, is plot-driven. The action of the novel takes place twenty-five years after Less Than Zero. Its story follows Clay, a New York-based screenwriter, after he returns to Los Angeles to cast his new film. There, he becomes embroiled in the sinister world of his former friends and confronts the darker aspects of his own personality. The novel opens with a post-modern literary device that establishes the world of Imperial Bedrooms to be similar to but not exactly that of Less Than Zero. In doing this, Ellis is able to comment on the earlier novel's style and on the development of its moralistic film adaptation. The device also allows Ellis to explore Clay's pathological narcissism, masochistic and sadistic tendencies, and the exploitative personality, none of which had been explicit in Less Than Zero. Ellis chose to do this in part to dispel the sentimental reputation Less Than Zero has accrued over the years, that of "an artifact of the 1980s." Imperial Bedrooms retains Ellis' characteristic transgressive style and applies it to the 2000s (decade) and 2010s, covering amongst other things, the impact of new...

The Informers

The Player

American Psycho, Glamorama, Imperial Bedrooms, Less Than Zero (Novel), Lunar Park, the Informers, the Rules

The Rules of Attraction

Seminar paper from the year 2013 in the subject American Studies - Literature, grade: 1,0, Catholic University Eichstätt-Ingolstadt, language: English, abstract: "I'm always shocked when people want to make movies out of my books. [...] They have cinematic scenes, they have a lot of dialogue, but often they don't have that narrative momentum a movie needs" (Shulman, par. 12), said Bret Easton Ellis, the author of the novel American Psycho, in an interview about movie adaptations of his books. Ellis wrote a total of seven novels and became one of the most famous authors of postmodern American literature. His third novel American Psycho was published in 1991 and turned into a movie in 2000 by Mary Harron. Yet, the missing narrative momentum Ellis mentioned was not Harron's only problem while adapting the novel. When American Psycho was published in 1991, it was not well received. Because of its extremely graphic scenes of violence and pornography the novel caused a chorus of outrage among critics. Female activist groups complained that it was "a how-to novel on the torture and dismemberment of women" (McDowell, par. 1). Ellis even received death threats and had to face furious outcries from women... Ellis was surprised that the novel provoked such reactions because he intended the novel to be a black comedy and a critique of the capitalist society in New York City in the 1980s. His intention was to decry the greed, envy and the urge for conformity present at Wall Street at that time. However, the satiric elements of his novel were almost completely overshadowed by the violent and pornographic passages which led many people to misinterpret the novel's message. The reactions to Mary Harron's movie adaptation of American Psycho were much friendlier: Watching "American Psycho" is like witnessing a bravura sleight-of-hand feat. In adapting Bret Easton Ellis's turgid, gory 1991 novel to the screen, the director Mary Harron has boiled a bloated stew of brand names and butchery into a lean and mean horror comedy classic. (Holden, par. 1) In view of this change of opinion from the novel to the movie adaptation, it is justified to take a closer look at how Harron adapted Ellis's novel. In the framework of the seminar "Literature and Media: A Kaleidoscope", this paper analyzes the rehabilitation of the novel focusing on internal changes and the resulting changes in the effect on the audience. Mary Harron rehabilitated American Psycho by turning it into a feminist movie.

INTERNATIONAL BESTSELLER • In this modern classic, the acclaimed New York Times bestselling author explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his

fortune on Wall Street by day while spending his nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront. "A masterful satire and a ferocious, hilarious, ambitious, inspiring piece of writing, which has large elements of Jane Austen at her vitriolic best. An important book." —Katherine Dunn, bestselling author of Geek Love

A monumentally devastating plague leaves only a few survivors who, while experiencing dreams of a battle between good and evil, move toward an actual confrontation as they migrate to Boulder, Colorado.

"Maggie understands that splatter for splatter's sake is boring. Psychopathy is boring. Coldness is boring. She's interested in feeling, and when her stories turn violent (as they frequently do), it's with a surreal emotional barbarity that distorts the entire world. You can mop up blood with any fabric. Maggie's concern is with the wound left behind, because the wound never leaves-it haunts. As a result, each of these stories leaves a wound of its own. Some weep, watching as you try (and fail) to recover. Others laugh. But never without feeling." -B.R. Yeager, author of Negative Space "And once finished, I felt like my tongue had been misplaced, guts heavy and expanded ... gums numb with a tongue that'd been put elsewhere, my mouth clean around a pipe weaving up through pitch and shadow ... and well past ready, primed for delight, waiting but knowing I had already been filled to skin; crying shit, hearing piss, fingernails seeping bile, pores dribbling blood, soles slopping off and out to meet a drain mid-floor ..." -Christopher Norris, author of Hunchback '88

Summary of Bret Easton Ellis's White

Diary of an Oxygen Thief

Bret Easton Ellis's American Psycho