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**Beyond Genius and Insanity: Investigating the Psychopathic
Obsessions of Grenouille in Patrick Süskind's *Perfume***

A dissertation submitted in partial fulfilment of the requirements for the
Degree of Master in Literature

Candidates

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2021-2022

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DEDICATION

With genuine gratitude and warm regard, we dedicate this work to our respected families, “Kaabeche” and “Benguesmia”, as we immensely appreciate our fellow parents and siblings for their prayers, love, and unlimited support. We revere the patronage and moral support extended with love by our beloved parents:

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ABSTRACT

This study addresses the issue and portrayal of psychopathy in Patrick Süskind's *Perfume: the story of a murderer*. This research, entitled *Beyond Genius and Insanity: Investigating the Psychopathic Obsessions of Grenouille in Patrick Süskind's Perfume*, seeks to examine the layers of meaning behind the ceaseless bloodstained murders of the protagonist, Jean-Baptiste Grenouille, in eighteenth-century France. Likewise, the study strives to underscore genius and inborn talent as a powerful impetus that led to the protagonist's transformative self-quest of manipulation, solitude, power and self-destruction. As a result, this research ascertains that the protagonist Jean-Baptiste Grenouille exhibits behavioural patterns that correspond to and overlap with the psychopath checklist. It also unveils the genius yet villainous archetypal nature of this latter, who is trapped in the fate between individuation and self-destruction.

Key Words: Perfume, Süskind, Psychopathy, Manipulation, Evil, Genius, Power, Archetype, Identity Crisis.

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INTRODUCTION

Dating back to when Cain killed Abel, a so-called 'Crime' term has been coined and brought into use. Some were real crimes; others arose out of men's realms of imagination and, all along, have been told around the fire and as bedtime stories back then. Loads of myths, stories, and historical records have been passed down from one generation to another to depict the horrific murderous scenes that humankind has witnessed in reality or fictionally. Crimes have taken different shapes over the centuries. Numerous categories emerged, namely, serial killings, mass killings, and spree killings. When attempting to discuss the first category, names such as Jack the Ripper, Dr Death, Ted Bundy, and H.H. Holmes come to attention. It is for this reason that in serial killing, what attracts attention the most is, often, to be associated with the murderer. These people were, in many cases, anonymous. Thus, questions about their real identities have been raised back and forth. They were present during ancient and medieval times. Sometimes, they have been looked upon as monsters, ghosts, werewolves, and vampires. This indicates that murderers are believed to be abnormal since they are perceived as non-human but rather as supernatural and mythical creatures. It is said that the term serial killer was coined for the first time by Robert K Ressler. The latter worked for the federal Bureau of Investigation of the USA and used the term to define this typology of crimes. Ressler and Shachtman (1993) attempt to define a serial killer, arguing that a serial killer is a person who murders more than three victims in three events and locations. That is to say, with a cooling-off period between crimes, be it short or lengthy. From this sharp end, what are the motives underlying serial killings? What are the socio-psychological matters that architecture the nature of these assassins? Questions like these are crucial to investigating the tenets that make up serial homicides and identifying the invisible factors behind the murderers as individuals. Throughout history, serial killers have been regarded as mad, insane, and, most peculiarly, masterminds. These

assumptions on serial homicides are by no means haphazard. It is based on specific criteria that experts have diagnosed these murderers' deeds at the level of psychoanalytical criminology. It is noteworthy that intentions behind homicides may not thoroughly be explored; however, it is thought-provoking to question the sanity of the murderers, usually regarding what blueprints might exist in the background. It is the job of psychoanalysts - mainly psychopathologists – to grant a thorough explanation for these crimes based on psychological findings. The quest for the real motives behind such crimes and their outcomes is a lifelong journey to be unravelled. It is for this reason that killers are individuals in the first place. Thus, every one of them is a unique phenomenon on its own.

One such extraordinary individual would be Jean-Baptiste Grenouille. Fashioned by the talented masterful pen of Patrick Suskind, Grenouille rose to meet all the contradictory standards of a literary protagonist. *Perfume: the story of a Murderer*, written in 1985, is a thrilling fictional tale about a gifted but also a cursed lad named Jean Baptiste Grenouille. Beneath a fish stall has been born and lived in eighteenth-century France. The story takes place along the streets of Paris, one of the most marvellous world cities nowadays, but rather a city of a stinky and gloomy atmosphere when the story in hand took place. People back then were characterised by horrible scents; almost everything stank at that time. The reader may even be able to smell the setting through Suskind's thorough description.

From a very young age, Grenouille, the protagonist, has had the gift of smell. He could easily distinguish the scents of all objects. Be it living or dead, near or miles away, the boy could catch smells and tell their components. This gift was almost a curse for the boy; it drove him to – one day- kill a brunette girl, unconsciously assuming that he may be able to preserve her sensual scent. It took a while for this gift of smell to be realised, and it was not until the day Grenouille met a man named Baldini. A well-known perfumer in Paris has been fascinated by the olfactory capabilities of the young lad. It is a matter of truth that maître Baldini could not but take advantage

of Baptiste's gift of smell. He taught him the art of making perfumes and mixing different herbs and oils. Grenouille provided his master with many recipes for every known perfume that his expert insight could reveal. Day by day, the boy's passion became more of an obsession that drove him insane and unwell most of the time. Grenouille shifted from discovering the secrets of smells to seeking a way through which to preserve scent, sometimes of what humans consider repugnant. This was the beginning of a quest, one triggering a transition of a gifted perfumer into a skilful murderer who killed about twenty-five virgins to preserve their scents.

The story ends unexpectedly, which may tell a bit that perceptions of Jean Baptiste Grenouille about the world were perhaps not as he thought they were. As well as his expectations at the very ending moments of the story which revealed that people were not saluting him but being charmed by his own made perfume. The only thing he conceived as right was when he spent his life casting away from the smell of humans and their existence. He thought that solitude was perhaps the rightest choice he had ever made.

Problem Formulation

Established on the background of the study above, the problems discussed in this paper are:

1. How is the leading character portrayed as both an artist and a psychopath in Patrick Susskind's novel *Perfume: The Story of a Murderer*?
2. Taking both Psychiatric research and psychoanalysis into account, what are the main aspects that overlap by juxtaposing the character traits of the leading figure, as depicted in the novel, and psychopathic traits?
3. How does the leading character's internal conflict contribute to his sense of "identity" by creating a singular existential crisis marked by "innate Evil"?

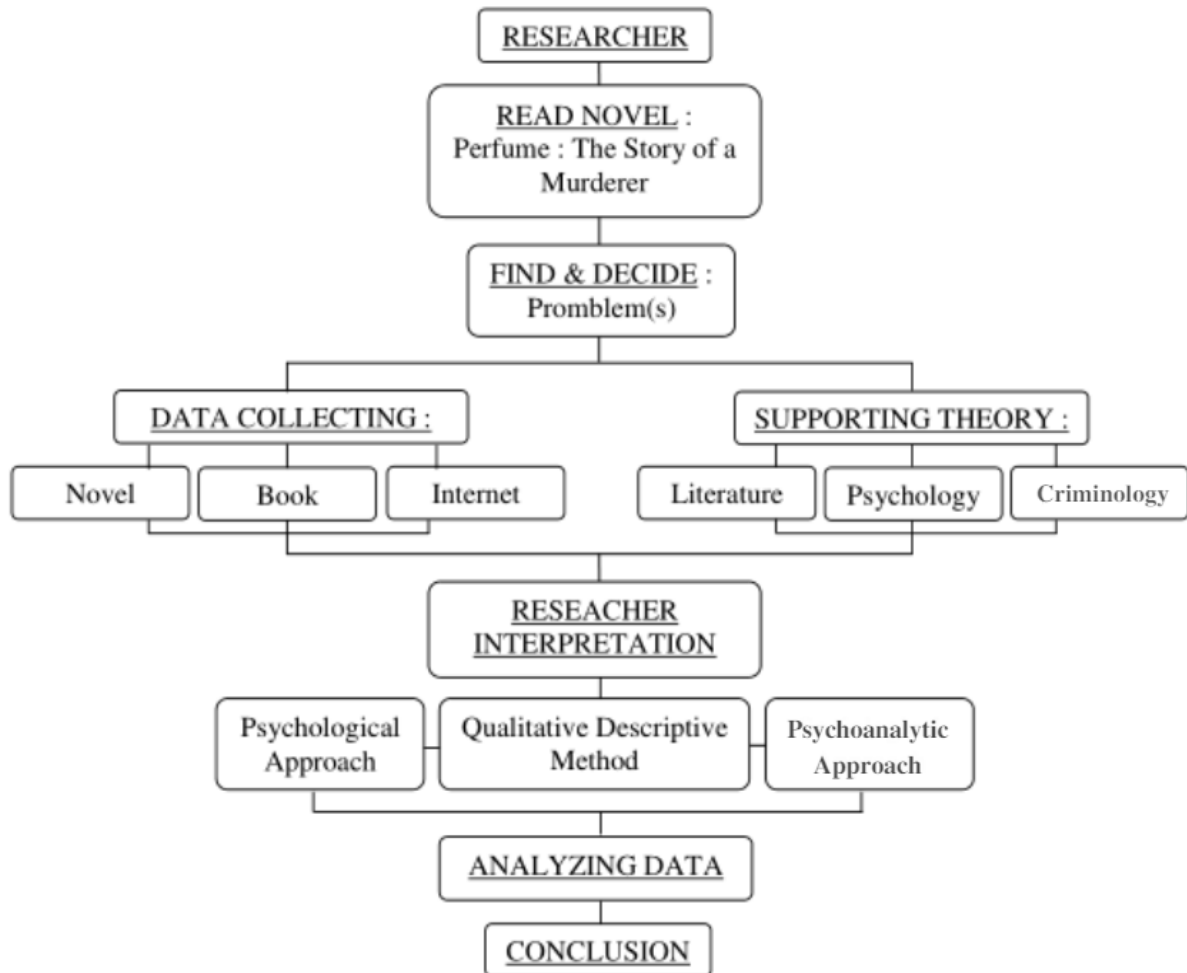
Objectives of the Study

Along the lines of the novel, the paramount objective of the research is to investigate and seek to match Grenouille's personality traits, both apparent and subtle, with the psychopathic features proved by scientific psychiatric research. Moreover, there will be further excavation on how deformity and linguistic development could cause impairment and amplify our protagonist's olfactory senses, making him both an anomalous psychopath and a gifted perfumer. What is more profound is the identity crisis that befalls Grenouille, making him a suitable prototype for the Existential theory pioneered by literary figures such as Dostoevsky, Kierkegaard, Camus and most significantly, Jean-Paul Sartre. The final objective is to delineate Jean Baptiste Grenouille as an "Evil Genius" The latter portrays a Jungian-like archetype characterised by innate potential, manipulation, and a craving for power and control.

Research Design

In order to investigate the case of Jean Baptiste Grenouille, a blend of psychological and psychoanalytical approaches would contribute immensely to conducting the study at hand. It is, therefore, a must to refer back to the fathers of a so-called psychoanalytical theory starting with the theory's pioneer Sigmund Freud, moving toward his prominent protégé Carl Jung. It is for the sake of exploring the realms of our protagonist's psyche with references being made to diverse interpretations. The data used in the research have been collected with the library research jointly, using the novel itself as a primary source of primary data. It purposes to analyse the novel using the psychoanalytic approach with a stroke of scientific evidence. Furthermore, the study will rely on the Existential theory to solve the enigmatic identity crisis and death drive that command Grenouille's act and behaviour within the novel. Furthermore, the secondary sources or support data are taken from literary, i.e., books, criticism, essays, scholarly articles, journals, the web and sources relevant

to the novel.



Chapter One: Theoretical Background: Identifying the Psychopathic Serial Killer from within the Chaos.

Introduction

The first chapter will offer the foundational knowledge of the research in order to gauge the psychopathic phenomena as a whole. The anthropological roots of psychopathy sustained by psycho-criminological research will shed light on the perception and traits that sketch a deviant psychopath and what makes them tick. Furthermore, literary and philosophical contributions to the field of psychology would provide ample interpretations and a Jungian archetypal model to contain the concept of morality and human Evil across ages. Lastly, the assessment literature on psychopathy would go to depths of defects by foreshadowing the Existential identity crisis that befalls the novel's main character, Jean-Baptiste Grenouille.

1. The Developmental Roots of the Psychopathy Syndrome

Considering the research on psychopathy, the actual concept and use of the word psychopath has a relatively long history (MacKenzie³). It is a matter of fact that the process of tracing back the genesis of so-called psychopathy has –by no means- been an easy task to accomplish. It is primarily due to the plurality and –simultaneously- dissimilarity of resources that endeavour to inspect the disorder mentioned above. Both the roots of the study –historically speaking- as well as the ones embedded to reveal the significant factors behind this phenomenon must be labelled simultaneously. It is for this reason that relevant literature stands as a helpful scripture as well as a lifelong testimony to the heated debate that was triggered by the present issue of study. Besides,

within the previous works, certain assumptions and hypotheses appeared to explain -from various angles – the core of psychopathy. The term "psychopathy" was initially used in German psychiatry in the middle of the 19th century, and it only applied to psychological disturbance in general or personality disorders (Horley 1).Despite the endless attempts aimed at defining what psychopathy truly is, there still exists a sort of a conflicting debate on the truth of the whole conjecture formed so far. In the following sections,the light will be shed on the multitude of historical literature along with the theoretical backgrounds that tend to discover the realms of psychopathy.

1.1. Biblical Views on Psychopathy

The occurrence of psychopathic behaviour is age-old, where any historical examples could be selected for discussion(MacKenzie 3). Some scholars firmly believe that the origins of psychopathy are said to be embedded in biblical scriptures. It is where the story of Cain and Abel took place. Cain told his brother Abel, "Let us go into the open country."While they were there, Cain attacked his brother Abel and murdered him (Genesis 4:8-16).

The case of Cain is perceived as an abnormal state of being. Questions were raised aboutwhy the brother became –probably- the first criminal figure throughout history. Most would agree that the story of Cain and Abel is an early example of aberrant behaviour and, if nothing else, one of the earliest documented interrogations (MacKenzie 4).

1.2. Cleckley's View

Numerous clinicians, psychiatrists, psychologists, and authors strived to scrutinise psychopathy and other associated phenomena. Benjamin Rash, Partridge, Kraepelin,Shneider,Zilboorg, and Carden are undoubtedly among the foremost scholars who tackled issues such as Antisocial Personality,

Sociopathy, and Psychopathy. However, the latter was not thoroughly dealt with until the works of Hervey Cleckley thrived.

Hervey Cleckley, an American psychiatrist, known for his famous book *The Mask of Sanity* (1941), can be considered a pioneer who contributed significantly to research apropos to psychopathy. Within his works, Cleckley recalled how he began observing a specific type of patient that was neither schizophrenic nor psychotic but yet had severe pathology and who seemed to absorb most of the mental health services and resources available at the time (Cleckley). Thus, he managed to observe the uniqueness of this phenomenon and what makes it distinct from the rest of mental disorders. In *The Mask of Sanity*, Cleckley assumes that psychopathy is entirely distinct from any other mental disease. He went on to state that the term psychopath personality is “a somewhat cumbersome and altogether vague diagnostic category generally used to cover a wide variety of maladjusted people who cannot by the criteria of psychiatry be classed either with the psychoses or in the psychoneuroses” (Cleckley 19). Cleckley claimed that a total differentiation of psychopathy and its significant features is clearly apparent in patients, at least at the physical level. There remains a large body of people whom everyone will admit are by no means normal and yet have no standing in the ranks of the insane (Cleckley 17). The American psychiatrist not only explored and sought to define the term Psychopathy but also offered certain assumptions about criminal people with psychopathic deviation. In Cleckley’s view, criminals with psychopathy were a distinct breed of antisocial individuals characterised by weak reactivity emotions and breaking through even more inadequate restraints (Benning et al. 2). Therefore, Cleckley perceives psychopaths as people with deficiencies in the emotional faculty. Though they seem normal within their communities, they still have unveiled characteristics.

Last, it is noteworthy to acknowledge Cleckley’s well-known personality traits encompassing a top sixteen features by which a psychopath can be recognised. It is worth mentioning that these traits

are grouped into three sections; positive adjustment, chronic behavioural deviation, and Emotional-interpersonal deficits.

Cleckley's (1941)'s version of Psychopathic Traits

Cleckley stated sixteen psychopathic features by which a clear identification of a psychopath can be approached. 1) superficial attractiveness and average intelligence, 2) lack of delusions and other signs of irrational thinking, 3) lack of nervousness or neurotic manifestations, 4) Untrustworthiness, 5) Untruthfulness and insincerity, 6) Absence of remorse or shame, 7) Antisocial behaviour with no apparent remorse; 8) Defective judgment and failure to learn from experience, 9) Pathological egocentrism and inability to love, 10) General deficiency in major affective reactions, (11) Specific loss of insight, (12) Unresponsiveness in general interpersonal relationships, 13) Fantastic and uninviting behaviour with and without alcohol, 14) Suicide threats are rarely carried out, 15) Sexual life is impersonal, trivial, and poorly integrated; and 16) no life plan is followed.

1.3 Hare's view

Robert D.Hare is said to be a professor and an outstanding Canadian forensic psychologist to whom most of the research in the field of criminal psychology is to be attributed. His works and theories have dominated the field of study for over thirty-five years. He is specialised in the study of psychopathology as well as criminal behaviour. Meanwhile, Hare managed to revolutionise how to assess patients with psychopathic deviations. *Without Conscience (1993) and Snakes in Suits (2006)*

are regarded as Hare's significant works, due to which a wholly new perspective on psychopathy has been revealed to the world. It is also conspicuous that Hare made a clear distinction between psychopathy and other related mental issues. In terms of presenting his broader theoretical framework, Hare distinguishes between psychopathy and Antisocial Personality Disorder (Mckenzie 14).

Hare argues that a clear understanding of psychopathy can solely be achieved when it is distinguished from other disorders. Clinicians making the diagnosis should make certain they do not confuse ASPD with psychopathy (Hare 3). Hare contends that conceptual confusion frequently occurs when terms like psychopathy, antisocial personality and sociopathy are mistakenly used interchangeably (Mckenzie 14). He also went on to define psychopathy in his book *Without Conscience: The Disturbing World of Psychopaths Among Us* as:

“A personality disorder defined by a distinctive cluster of behaviours and inferred personality traits, most of which society views as pejorative. . . . Psychopaths are not disoriented or out of touch with reality, nor do they experience the delusions, hallucinations, or intense subjective distress that characterises most other mental disorders . . . they are rational and aware of what they are doing and why. Their behaviour is the result of choice, freely exercised (Hare 22).”

He adds that Psychopathy is a syndrome cluster of related symptoms (Hare 34). This psychiatrist also highlighted major characteristics noting that psychopaths are social predators who charm, manipulate, and ruthlessly plough their way through life, leaving a broad trail of broken hearts, shattered expectations, and empty wallets (Hare 11).

Concerning the roots of psychopathy, Hare refers back to childhood as the grounding stage where

the seeds of psychopathy can be traced back. He indicates that psychopathy is often present by middle to late childhood and typically persists well into adulthood. In addition, he argues that psychopathic traits are by no means haphazardly present in earlier stages but have rather apparent indications that can be noticed as well. Notably, Hare states that Clinical and anecdotal evidence indicates that most parents of children later diagnosed as psychopaths were painfully aware that *something* was seriously wrong even before the child started school (Hare 156). It is, therefore, crucial to inspect the child's abnormality at an early age to allow for the ability to assess the possibility of a psychopathic personality. Again, the American psychiatric stresses the importance of childhood as the proliferation stage where observations can be easily carried out.

Among the undoubtedly significant contribution of Hare to the field of his study is the Hare Checklist, which contains prominent traits that identify whether the patient suffers from psychopathy or not. In his book *Without Conscience: The Disturbing World of the Psychopaths Among Us* (1993), he labelled the core of the Psychopathic syndrome in that while most persons experience some degree of change over time, the majority of psychopathic personality traits and behavioural tendencies are often stable. Nevertheless, some proof is that symptom patterns may alter as people age.

Hare's Personality Characteristics of a Psychopath

Hare's checklist is assumed to encompass twenty grounding features that characterise the psychopathic individual. 1) Glibness/superficial charm, 2) Grandiose senses of self-worth, 3) Need for stimulation/proneness to boredom, 4) Pathological deception, 5) Deception and manipulation, 6) Absence of remorse or guilt, 7) Lack of affect, 8) Callous and devoid of empathy 9) Parasitic way of life 10) Inadequate behavioural control 11) Immoral behaviour, 12) Early behavioural problems, 13) Lack of realistic short-term goals, 14) Impulsivity, 15) Irresponsible, 16) Failure to take

responsibility for one's actions, 17) Many short-term marital/interpersonal relationships, 18) Juvenile delinquency, 19) Revocation of conditional release, 20) Criminal versatility (Hare 69).

1.4 Psychopathy as a Scientific Enigma: Theories and Interpretations

In modern studies, the excavation of psychopathy and its relevant terminology has long been a mystifying mystery due to the famous yet perplexing constructs within the realm of forensic psychology and other disciplines such as forensic psychiatry and criminology. To this end, at this stage, we will shed light on the ambiguities surrounding the evolutionary roots of psychopathy by reviewing previous research on this topic and bringing revelation to the most intriguing concepts about psychopathy.

Starting from psychiatric diagnosis, Psychopathy stands as controversial (e.g., Silk) since the symptomatic behaviour of most psychopaths is characterised by absurd antisocial behaviour, dissembling, glibness, lack of empathy or concern for others, thrill-seeking, which can conceivably be perceived as total self-centeredness. The evolutionary roots of psychopathy are mainly related to the human brain, its development and how it operates. Darwin (1859/2009), in his symbolic book *On The Origin Of Species*, argues that evolution cannot revert since all species have the same body systems and brains have the same inherent functions. Neurobiologically, the human mammalian brain stores the parts of simpler brains or ancient systems, whose purposes have ceased to suffice the missions they have evolved to fulfil. According to MacLean, these brain parts are the "reptilian", the "paleomammalian", and the "nonmammalian" brains. The former two constituents represent 'old brain' parts, whereas the latter stands for "new brain" areas.

Furthermore, humans and animals share the 'reptilian' components which govern our impulses and

instinctive behaviour (e.g., sex, aggression, power), which are crucial to our survival and gene-preservation/reproduction across generations and millennia. The features of these ‘old brain’ regions linked to the new areas give us unique capacities to observe, reflect, plan, think, communicate, fantasise, play, become self-aware, and form a self-identity. However, Damasio claims that despite the articulation between brain areas, many psychological issues are brought about by the conflicting interaction of our ‘old’ and ‘new’ brain areas. As a result, most human actions are not deliberate but operate below the threshold of consciousness, led by ‘unconscious processes’, as Damasio argues. This conceptualisation holds high significance in studying psychopathy as an evolutionary phenomenon as it provides deep insight into the emergence of human logic, prerequisites, and emotions, hence sketching the significant notion of psychopathy.

1.4.1 Childhood and Adolescence

Most humans are born with the same functioning faculties, a wholesome body with a brain intact from all defection and injuries that could affect brain areas. Some perceive this seemingly visible indication as a valid warrant to claim sanity. However, the human brain is complex beyond belief, and even the environment could have a decisive factor in the shaping of the psychopath-to-be individual. Is psychopathy a genetic condition, some evil syndrome that plagues children haphazardly? Are there any signs to warn us that a young individual is at risk of developing psychopathy? If so, can we break the cycle and, with hope, reverse it by formulating a treatment? Are the so-called “*young psychopaths*” criminals?

These questions rise to the surface of curiosity when researchers investigate some perplexing cases involving child and adolescent psychopaths. To this end, this essay seeks to provide some clarity on the enigma of children and adolescents who come to embody psychopathic evolvments for some unclear reasons that did adversely impact their surroundings due to their compulsive

demeanour. The assessment of these latter would introduce strong points on the importance of measuring the troubling psychopathic traits among children and adolescents, describe the issue of conduct disorders, and bring early trauma as an associated factor contributing to these individuals' psychopathic condition.

Despite the positively steady progress of the study of childhood and adolescence psychopathic traits (Salekin et al. 731), there has been an ongoing concern about assessing the psychopathic construct in personality among juvenile cases. (Colins et al.1). Contrary to the widespread perception that only adult inmates or mentally-ill patients should be given further focus, young psychopaths do not cease to raise a worrying red flag to researchers due to their unpredictable yet collateral damage in society. A study by Olivier F. Colins, Peter J. Roetman, Laura Lopez-Romero, and Henrik Andershed was conducted among the clinic-referred youths aged between six and thirteen years referring to an academic centre for child and youth psychiatry in the Netherlands. The research has shown expected associations with exterior correlates such as to conduct issues and proactive aggression. Since psychopathy is commonly defined as a constellation of co-occurring traits, suggesting that the combination of the three psychopathic traits dimensions should eventually be the main focus of interest when studying psychopathy. Since psychopathy has been broadly defined as constellations of co-occurring traits, it was suggested that combining the three dimensions of psychopathic traits should ultimately be the focus of interest in psychopathic research.

Psychopaths generate massive burdens on society regarding their criminality and emotional cost to the victims and society. (Jones and Viding 107) Youth and PCL¹ screening versions have also been created for use in jailed populations².

¹The PCL-R is the most often used tool to assess psychopathy in prison and has strong confirmability.

²Adelle E. Forth, Kristopher J. Brazil. *The SAGE Encyclopedia of Criminal Psychology*, 2019, doi:DOI10.1007/BF03061073.

Callous and unemotional (CU) qualities provide scholars and clinicians with an extra dimension when analysing youngsters demonstrating early-onset conduct difficulties. According to evidence from genetic, neurological, and cognitive studies, antisocial youngsters with psychopathic personality traits are genetically more prone to antisocial behaviour than their antisocial peers. Although Cloninger, Spitzer (1975) and other researchers argue that the diagnosis of psychopathy should be vindicated based on the literature on chronic antisocial behaviour without personality variables, an accurate diagnosis of psychopathy must be founded on the complete range of relevant symptoms, including the personality component according to Hare and colleagues. (Jones and Viding 108)

Callous Unemotional (CU) attributes are a valid specifier in subtyping Conduct Disorder (CD).³Callous features amount considerably to more severe antisocial and aggressive actions in adult psychopathology, exhibiting the affective dimension in adult psychopathy. Nevertheless, these traits can be traced back to early childhood and adolescence. Therefore, their categorisation can assist in diagnosis, treatment and preventative measures for juvenile psychopaths.(Pisano et al. 6)Children with psychopathy tend to manifest early signs⁴ of psychopathy. The potential byproduct of the evolution of this latter may involve antisocial behaviours, conduct disorder and substance abuse. Previous research has suggested that dysfunctional personality disorder traits may be caused by impaired neurocognitive functioning (e.g., intellect, attentional network, and processing of external stimuli).(Casagrande et al. 1)

Moreover, concerning intelligence, the exquisite manipulative (narcissism) aspect is associated with better performances across several cognitive areas, whereas CU traits were negatively related to

³This latter is manifested in repeating frenetic patterns of behaviour which violate social norms and the fundamental rights of others.

⁴Young children with psychopathy manifest early personamity traits such as low guilt and empathy, less affiliative behaviour, deceitfulness and fearlessness

verbal intelligence, inventiveness, practicality and analytic thinking; finally, the daring-impulsive dimension was significantly linked to metrics of creativity, practicality, and logical thinking, but not with verbal abilities.(Feilhauer and Cima 3) These investigations also indicate that the coexistence of distinct genetic influences for both the constructs implies the presence of a partly specific genetic causation. (Fontaine et al. 661)

According to some (e.g. Anderson & Kiehl; Blair; Kiehl & Hoffman), psychopathy is presently comprehended by biological and neurological theories. Nonetheless, this fails to consider the high emotional responsiveness and reactive behaviour observed in those displaying secondary psychopathies, which is believed to be due to external factors, such as childhood trauma and parental anti-sociality(Lang et al. 95)

Trauma is described as an emotional response to a painful experience, such as a physical attack, sexual abuse or natural disaster (American Psychological Association). Based on this premise, it could be proposed that abused children or teenagers suffer or encounter long-term reactions that theoretically modify their behaviour and impedes unfavourable conditions such as Post-traumatic stress disorder (PTSD). Furthermore, early research has made allusions to exposure to trauma, which was later strengthened by case study materials. (Nørbech et al.581)

The empirical correlation underlying developmental trauma and psychopathy continues to be surprisingly understudied. It implies that psychopathy cannot be explained by the interaction between genetic and environmental alone (Ogloff520). Other research has indicated an association between early victimhood, adverse childhood conditions and psychopathy in adult years. Those exposed to early adverse conditions, such as childhood abuse and victimisation, manifest higher levels of psychopathy than those with no history. (Krischer and Sevecke257)

When it comes to the decisive factors that shape a child or adolescent psychopath, Porter distinguishes between primary and secondary forms of the disorder, positing that the former is primarily a genetic aetiology. In contrast, secondary psychopathy is a dissociative condition. (Porter) He considers adverse early life experiences such as child abuse as vital contributing factors in developing secondary psychopathy (Owen Howard et al. 474). Nonetheless, Levenson argues that environmental grounds of psychopathy are as deterministic as the physiological ones. He also depicted the disorder as an “*unchecked self*”, a logical offspring of “intrinsic and existential meaningless combined with transcendental selfishness.” For him, psychopathy is a proliferation of self that necessitates the trifling of the other. (Levenson 62).

1.5.2 Attachment Theory and Psychopathy

Studies have shown that attachment is often assumed to be the enrooted seed of psychopathic disorder. Psychopaths with histories of neglect and abuse cannot develop efficient interaction of both hemispheres, which is essential for emotional processing and regulation. (Khetrapal 1). A psychopath has gone through challenging periods earlier as a kid. The childhood of psychopaths is marked by insecure attachment with their parents where the parents fail to respond to the needs of the pre-verbal infant, thus leading to improper development of the right hemisphere abilities, one of which is decoding and showing appropriate non-verbal emotional signals resembling a pattern shown by the parents (Khetrapal 1). Attachment represents a faculty codependent on other systems such as threat, drive, and soothing systems. According to Bowlby, “the infant and young child should experience a warm, intimate, and continuous relationship with his mother (or permanent mother substitute) in which both find satisfaction and enjoyment” (p.13).

Similarly, Mary Salterstates, "Familial security in the early stages is of a dependent type and forms a basis from which the individual can work out gradually, forming new skills and interests in other fields...Where familial security is lacking, the individual is handicapped by the lack of what might be called a secure base italics added from which to work" (p.45). Therefore, if the child does experience any insecurities during infancy, this would drastically influence his personality in later stages. The attachment system functions in favour of the child's emotional betterment and a nourishing sense of security, enabling him to create bonds with the outside environment. Attachment establishes a close relationship between the caregivers and the child. It helps the child's immature brain use the mature functions of the parents' brain to organise his or her mental processes (Khetrapal 1). In other words, psychopathic traits may emerge in stages that follow infancy as a set of personality features mainly associated with emotions. Psychopathy is termed a disorder of empathy (Soderstrom). Psychopathic traits can be measured by several means. The psychopathy-screening device (PSD) and Hare's Psychopathy Checklist (mentioned above) are, for instance, in pervasive use. Psychopathy is likely to appear in emotional deficiency or antisocial tendencies. Scores on the antisocial behaviour factor decline with age, but scores on the emotion dysfunction factor remain constant with age (Khetrapal 4). In other words, detachment experiences trigger emotional traumas that may take a person a long time to recover. Blair et al. hypothesise that attachment problems faced by children with their primary caregivers are unlikely to lead to psychopathy. On the other hand, Farrington argues that harsh parental discipline style can affect the affective and antisocial components of psychopathy.

To this point of discussion, it is crystal clear that psychopathy may be an outcome of attachment issues during infancy. Psychopaths have been shown to suffer from a problematic attachment style with their caregivers. Thus, disorganised forms of attachments and their detrimental influence on

the growing child's psychological and neurobiological development might predispose him/her towards developing psychopathy (Karpal 7).

2. Psychopathy and Personality

It is true that debates on the issue of "psychopathy" emerged circa the eighteenth and nineteenth centuries, where perspectives of numerous authors - Pinel, Morel, Prichard, Kraepelin and others - took place. However, the contemporary understanding of the so-called psychopathy is at first place shaped by the works of Hervey Cleckley, to whom the sixteen criteria of the deviant psychopath are attributed. According to Cleckley, psychopathy is associated with such features as superficial charm, guiltlessness, callousness, dishonesty, egocentricity, incapacity for deep love, absence of anxiety, lack of insight, poor judgment, and failure to follow a coherent life plan (Lilienfeld et al. 1996). On the other hand, Robert Hare was inspired by Cleckley. He introduced the psychopathy checklist-revised, which aims at weighing the affective, behavioural, and interpersonal facets of psychopathy in the patients through specific personality traits. Hare assumes that psychopathy can be defined as a personality disorder distinguished by a narcissistic, merciless personality and an unusual lack of empathy masked by abnormal manipulation capability. The PCL-R test looks for definite characteristics such as glibness or charismatic charm, narcissistic grandiosity, need for constant stimulation, shallow affect, parasitic lifestyle, sexual promiscuity, multiple brief marriages, and highly manipulative. Antisocial Personality Disorder incorporates most of these symptoms and traits into its diagnostic criteria (Diamond). Several quests and researches were mere attempts to scrutinise what tends to shape the grounding features of the psychopath. Psychologists, clinicians, psychiatrists, biologists, and neuroscientists revealed different interpretations of the evolution of these traits mainly for the sole purpose of coming up with a practical, credible, and all-time measurement to diagnose the case of psychopathy successfully. Therefore, in the below section, we

will be putting flesh on the bones of the psychopathic personality accordingly to relevant literature and findings that are said to be acknowledged by experts with enormous practicality and acceptance in labelling the issue in hands.

2.1. Behind the Mask of Sanity

Pinel argues on the notion of *madness without delirium*, in which individuals retain most outwardly observable faculties such as intelligence and a grasp on reality while still suffering deficiencies in their character, such as emotions or moral judgment (150-156). It was until the 1800s that psychiatrists started to notice that some patients proved to have normal intellectual functions but simultaneously had what came to be called back then ‘moral insanity’ or ‘moral depravity’, which were manifested mainly in the lack of empathy, remorse, and any sense of morality. By the dawn of the 1900s, this case of mental instability came to be known as “psychopathy”. By the 1930s, the term shifted to “sociopathy” to highlight the severe damages caused by patients with such disorder (Hirstein 1). Earlier and recent studies have shown that psychopaths are hard to claim as insane superficially. That is to say, this category is apparently normal, sane, and sometimes even went into being impressive. A quite relevant description of this phenomenon is being discussed in Harvey Cleckley’s most famous work, *The Mask of Sanity*, assuming that the psychopath gives off a technical impression of sanity, is frequently intelligent, and occasionally succeeds in work or professional endeavours. This unique representation is undeniably the reason behind the challenging task of clearly identifying such groups by ordinary public and practitioners, psychiatrists, and professionals in the field. It has further been argued that the triggers behind these psychopathic traits claim to be shady and invisible most of the time. Some scholars debated whether nature or nurture primarily fosters the roots of the apparent traits. The term "psychopath" was replaced at some point in psychiatry by "sociopath," partly to lessen its

social stigma. The World Health Organization diagnoses such individuals as suffering from Dissocial Personality Disorder.

2.2. The Psychopathic personality

According to Lykken, psychopaths have been - at an interpersonal level - described as superficially charming, intelligent, egocentric, and manipulative. Affectively speaking, psychopathic individuals are reported to have little empathy and remorse for others and few emotions of any real depth. Regarding behavioural features, psychopaths are considered to be impulsive, irresponsible, and sensation-seeking. Other behavioural components of the syndrome include anti-sociality and moral transgressions (Hare). Recently, it has been argued that psychopathy can be understood as a configuration of personality traits from a model of general personality functioning (Lyman et al. 1). Again, it is noteworthy that Cleckley's 1941 book *The Mask of Sanity: An Attempt to Clarify Some Issues About the So-Called Psychopathic Personality* set the grounding features of the psychopath's personality. Diamond asserts that for Cleckley, the psychopathic personality was initially defined by a relatively high-functioning, aggressively narcissistic, extraverted persona concealing an antisocial and latent psychotic core.

Similarly, Cleckley made his earliest 1941's classification between primary and secondary psychopaths. Cleckley's psychopath is said to belong to the first category, thus, characterised by a lack of empathy towards others, interpreting words with different meanings than what we know, unclear if they understand the meaning of their own words, that is to say, they possess what Cleckley called *Semantic Aphasia*. Secondary psychopaths tend to take risks but are - at the same time - prone to stress and guilt. Psychopaths are generally characterised by traits like lack of caring or empathy, easily formed but superficial interpersonal attachments, low tolerance for frustration, chronically irritable mood, absence of conscience, failure to learn from negative consequences, and

defensive projection of blame onto others. Karpman describes secondary psychopaths as equally prone to antisocial and criminal behaviours as primary psychopaths in criminal contexts.

In contrast to primary psychopaths, however, they are presumed to be capable of guilt, empathy, deep love, and loyalty to others (Lilienfeld et al. 1996). According to Cleckley, the psychopath is a Chimera; he or she usually appears to be something he or she is not. Lilienfeld suggests the prototypical psychopath makes an appealing first impression on others, concealing a darker and more affectively empty interior. The psychopathic nature can be both alluring and interpersonally dangerous. Alluring in the sense of being charismatic, confident, excitement seeking and dangerous in being lured as having a false sense of trust (Lilienfeld et al. 1996).

Several inventories have been introduced in order to make successful the identification of significant psychopathic traits. After Cleckley's sixteen personality features, Robert Hare's Psychopathy Checklist (1980) and the Psychopathy Checklist-Revised (1991/2003) is a widespread tool inspired by Cleckley's criteria comprising additional traits emphasise antisocial and criminal behaviours. According to Hare and Neumann, the PCL-R was designed as a research scale to measure the clinical construct of psychopathy, and it is widely used for this purpose (p.221). This tool was highly acknowledged because it displays theoretically meaningful correlations with self-report, laboratory, and psychophysiological measures. However, the beforementioned inventories are not the only means to diagnose psychopathy. Indeed, several measures of psychopathy permit the evaluation of psychopathic features by others (Fowler and Lilienfeld 1998). Such measures are the Five-factor Model of personality (FFM). Their founders look upon psychopathy as a collage meant to combine low Agreeableness and Conscientiousness and a combination of low and high Neuroticism (low anxiety, depression, vulnerability to stress, and self-consciousness; but high angry hostility and impulsiveness). The Two-factor structure of psychopathy - on the other hand - is a two factors

model that assumes a factor one features such as grandiose self-worth, pathological lying, and lack of remorse or guilt to represent an interpersonal style that is characterised by low Agreeableness (manipulation and egocentricity); Similarly, Factor 2 items, such as irresponsibility, parasitic lifestyle, and impulsivity, are argued to represent combinations of low Agreeableness and low Conscientiousness.

2.2.1.Deviance at its finest: serial and antisocial behaviour

According to Lynam and Miller, "Psychopathy has been linked not only to higher rates of general delinquency but also to higher rates of violent offending" (p.2). Clinicians as well forensic psychologists assert that there exists an evident bond between psychopathy and violence. However, these experts tend to emphasise that violence is by no means a necessary feature to be found within psychopaths. According to the *Handbook of (Forensic) Psychology* (2003),"there are many ways that someone can be at high risk for violence that is unrelated to psychopathy... This is especially true," it continues, in cases of "spousal assault, stalking and sexual violence, where violence may be related more to disturbances of normal attachment processes rather than the pathological lack of attachment associated with psychopathy. Generally speaking, violence has commonly been associated with psychopathy based on the crime rate that has decreased in the latest decades. Pinel argues that the psychopathic personality has long been identified as a correlate of antisocial behaviour, and the study of the disorder as a relevant factor in understanding persistent criminality has a long history. Undoubtedly, several works consider the 'psychopathy issue' as a clear indicator of any occurrence of violence. According to Miller and Lynam, correlates of psychopathy include Correlates of psychopathy include high rates of both violent and nonviolent offending, violent and nonviolent recidivism, and substance use problems. Anderson and Kiehl assume that "Psychopaths can be alarmingly violent, both in the frequency with which they engage in violence and the

gratuitous extent of their violent acts.”

The PCL and the PCL revised are definitely among the most validated tools -founded by Robert Hare - to measure psychopathic traits in individuals. Using these tools to assess numerous cases has indicated a certain amount of violence and predictable violent behaviour. Cleckley argues that “forensic samples the PCL-R/PCL-YV reliably predicts violent outcomes, but it should be noted that not all psychopaths are necessarily violent”. Nevertheless, this category is more likely to engage in violent behaviour. Hare et al. assert that “psychopathic criminals tend to commit more crimes, as well as a wider variety of crimes, as compared to non-psychopathic criminals.

Similarly, Hemphill, Hare, and Wong found that psychopaths were three times more likely to recidivate following release as compared to non-psychopaths.” Furthermore, It is also prevalent that such cases used to and continue to evolve within societies bringing about the existence of a group of deviant, antisocial individuals who score high possibilities of committing crimes. In this regard, Murphy suggests that “descriptions of such particularly unscrupulous individuals, who fail to learn from punishment and who habitually violate the rights of others for personal gain, have been well documented throughout history and across cultures.”

Serial killing and Homicides

Adult psychopaths, compared with non-psychopaths, are more likely to commit violent crimes for instrumental purposes (Cornell et al. 50). With respect to homicide, Woodworth and Porter found that “nearly all of the homicides (93%) committed by psychopaths were primarily instrumental, compared with 48% of those by non-psychopathic offenders”. Similarly, Loper et al. found that “adolescent offenders who committed instrumentally motivated violence scored higher on the

Psychopathy Content scale from the Millon Adolescent Clinical Inventory”.Regarding criminal and serial behaviour, Holmes and De Burger offer a descriptive model encompassing four classification factors and four categorical typologies. They argue that “careful study and description of pertinent data is one of the most fundamental steps in developing adequate knowledge about criminal behaviour patterns such as serial murder...the purpose of this model is to list and demonstrate how the major components of a specific phenomenon –serial murder- are interrelated. The four categories are as follows:

(1)Background of behaviour, including psychological, sociogenic and biological aetiology, (2)Victimology, including characteristics, choice and relationship with the offender, (3)Pattern and method, including process versus deed, planning versus spontaneity and organised versus disorganised, (4)Location of the murders, including concentrated or dispersed.

The four categorical typologies regarding motive are the following:

(1)Visionary type -murder on the orders, for example, the voice of God, (2)Mission-oriented – murder according to a mission, for example, to kill all prostitutes, (3)Hedonistic type - including three types, namely lust, sensation and comfort, (4)Power/ control type – murder to satisfy a need for control over life and death.

In fact, Holmes and De Burger’s model aims to inspect the type of serial killer. Leibman, on the other hand, categorises him into; the psychotic, ego-syntonic and ego-dystonic killer:

(1)The psychotic killer commits murder because of a mental disorder and is not in contrast with reality, (2)The ego-syntonic killer murders without disruption of his ego function. The murder is rational and acceptable to the murderer.(3)The ego-dystonic killer disassociates himself on a conscious level from the killing.

Douglas et al. labelled the notion of organised/disorganised serial killers and eventually provided the following characteristics to each category:

Organised Serial killers

(1) Leading an orderly life that is also reflected in the way he commits his crime, (2) He is claimed to be of average to high intelligence, (3) Socially competent, (4) He is apt to plan his offences, (5) Use restraints on his victim (bring a weapon with him to commit the murder and take the weapon away from the crime scene), (6) Kill after undergoing precipitating stressful events, such as financial, relationship, or employment problems, (7) The crime scene will therefore reflect a methodical and ordered approach, and (8) Likely to use a verbal approach with victims prior to violence.

Disorganised Serial killers

(1) Reflecting an overall sense of disorder and little, if any, pre-planning of the murder, (2) Evidence such as blood, semen, fingerprints, and the murder weapon, (3) Minimal use of restraints and the body is often displayed in open view, (4) Thought to be socially incompetent and to have below-average intelligence, (5) The Disorganised offender kills opportunistically, (6) S/he will live in close proximity to the crime scene, (7) Inability to maintain interpersonal relationships, and (8) Unhealthy relationship.

Canter et al. studied cases of one hundred serial killers using the organised/disorganised classification model. Ultimately, they came up with the result that, according to their experiments, all serial killers were predominantly organised in their approach. This makes perfect sense, given that serial killers are repeat murderers who manage to evade arrest for years. Disorganised features were less standard but present in almost all subjects. There has also been a debate on the possibility of having a third so-called “mixed category” that shares traits in common with the dichotomy of organised/disorganised serial killers. The proposal of a ‘mixed’

category raises fundamental questions about the possibility of finding empirical support for the fundamental dichotomy (Canter et al. 5).

2.2.2. Psychopathy and Empathy

Research indicates that empathy facilitates prosocial and moral behavior, especially affective empathy, whereas a lack of empathy is linked to physically aggressive behavior (Johnson et al. 381). It has been agreed upon that the difference between psychopathy and ASPD lies in that the former's primary feature is a lack of empathy as well as emotional deficiency. Similarly, previous research indicates that clinical psychopathic individuals show a selective empathic deficit in that they are impaired in recognising sad and fearful facial expressions. In this regard, empathy has been defined as a complex interpersonal phenomenon that involves the formation of an affective/motor/cognitive connection between an individual displaying an emotional behaviour or *target* and an individual observing that emotional display or a *perceiver*. According to Lynam et al., "an accumulating body of literature has provided strong evidence indicating that carefully defined aspects of psychopathic traits, typically referred to as *callous and unemotional traits* when assessed in youth, are apparent at a young age and are persistent across the lifespan" (p.4). Lack of empathy is one of the grounding components of Hare's PCL. The PCL R. Pinel discusses that individuals who experience *madness without delirium* seem to suffer from deficiencies in their character, such as emotions or moral judgment. Prichard labelled the same aspect calling it *moral insanity*. It is worth highlighting the distinctions between ASPD and psychopathy as the former focuses heavily on criminal behaviour and social deviance while ignoring the affective elements considered central to psychopathy. Therefore, Within the personality-based approach to psychopathy, there is a consensus that guiltlessness, callousness, dishonesty, egocentricity, failure

to form close emotional bonds, low anxiety proneness, superficial charm and blame externalisation all represent core features in Hare's PCL. It is due to Cleckley's sixteenth essential traits of the psychopathic disorder that a more precise understanding has been brought to us. Cleckley argues that "the psychopath suffering from an inability to experience empathy, guilt or remorse, and as one who often fails to exercise sound judgment and lacks the basic foundation for socialised, moral behaviour". As such, psychopaths show a profound disregard for the rights and well-being of others. Harpur et al. asserts that "items on the PCL-R fall into two correlated dimensions, or factors, representing emotional symptoms (Factor 1) and socially deviant behaviours (Factor 2)".

It is of greater importance to highlight that the concept of empathy has dimensional flexibility and can further be divided into three categories. The three types of empathy are (1) *motor empathy*, where the individual mirrors the motor responses of the observed actor; (2) *cognitive empathy*, where the individual represents the internal mental state of the other (effectively Theory of Mind); (3) an *emotional response* to another individual that is congruent with the other's emotional reaction (Blair 3). Therefore, empathy can be viewed as " a moral emotion which leads towards understanding and sharing another's emotional state or situation; they add that the presence of empathy is associated with prosocial behaviors, whereas its absence appears to act as a risk factor for aggressive behavior in both children and adults" (Flight and Forth 2).

Hoffman defines empathy as " feelings that are more congruent with another's situation than with one's own situation" (p.30). While Mehrabian and Epstein define emotional empathy as a "vicariously emotional response to the perceived emotional experiences of others" (p.25). Levenson et al. consider psychopathy a heterogeneous concept consisting of primary psychopathy, characterised by features such as "cruelty and lack of affect ", and secondary psychopathy, characterised by features such as impulsivity, neuroticism and aggression". Emotional intelligence

requires the ability to empathise, and clinical psychopathy is characterised by a diminished ability to feel sympathy for victims. Apropos to the notion of primary and secondary psychopaths, studies indicated that individuals scoring highly on psychopathy demonstrated low levels of empathy on an emotional empathy questionnaire. Likewise, it is possible that people who score highly in primary psychopathic traits would essentially experience pleasurable affect from other people's sadness. Research in clinical samples has shown that psychopathic individuals show reduced autonomic responses to stimuli associated with the distress and sadness of another individual.

2.2.3. Aggression and Manipulation

Hare reviews that psychopathy has been linked to aggression; it is understood in terms of disturbances in interpersonal and affective functioning and impulsive behavioural and antisocial tendencies. Commonly, a sort of violence or aggression characterises the criminal psychopath. Aggression can be defined as “any behaviour directed toward another individual that is carried out with the intent to cause harm” (Flight and Forth 1). For many scholars, the difference between violence and aggression is that the former can lead to harmful outcomes and criminal behaviour. At the same time, the latter is often a common reaction that is not necessarily an indication of criminal behaviour and is integrated into violent acts as a motivation. Clinical means of assessing psychopathy have proved to be an effective way to predict any future violent behaviour committed by criminal individuals. Aggression is a complex construct that intersects psychopathy at many levels and can trigger several psychiatric disorders. Psychopathy is, however, highly associated with aggression as both a trait that indicates it and an outcome accompanied by certain deviant behaviours. Thus, aggression comes in many forms, such as serial killing and even non-violent actions. Murphy argues that “descriptions of particularly unscrupulous individuals, who fail to learn from punishment and who habitually violate the rights of others for personal gain, have been well documented throughout history and across cultures” (p.2). According to Porter et al., psychopathy,

as measured by the PCL-R, has long been documented as a robust indicator in forensic settings of how likely one is to re-offend. It is a powerful predictor of future violent recidivism.

It is a must to emphasise that empathy and aggression are interrelated. Thus, the ability to repeatedly cause serious harm to others is an indicator of a profound disturbance in an appropriate “empathic” response to the suffering of another.

Varieties of Aggression

Further, Research on aggression has distinguished two primary types: *reactive* (hostile or affective) and *instrumental* (predatory or premeditated). Archer and Coyne argue on types of aggression as follows:

“**Impulsive aggression** is characterised as a reactive, emotional response to some immediate provocation or frustration. In contrast, **premeditated aggression** results from more complex motivating factors and is largely characterised by predatory actions serving some instrumental purpose. Each of these concepts can be referred to by several alternative terms such as **reactive versus proactive aggression** (see elsewhere in this volume), but the conceptual divisions are essentially the same...as **indirect or relational aggression**, which may include general hostility and bullying, manipulation, and intimidation.”(Archer et al.5)

It is, however, essential to recognise that psychopaths also commit impulsive violent acts. Some have suggested that impulsive risk-taking is a solid motivating factor in psychopaths’ aggressive behaviour and is reinforcing. Verily, the category of Premeditated aggression corresponds to more complex motivational patterns reflecting impaired socialisation, lack of empathy, and abnormal

moral reasoning (Porter et al.5,6).

Manipulation

Many do confuse Machiavellianism with Psychopathy. Thus it is crucial to highlight the significant differences. The former is a personality trait characterised by being manipulative, callous, and indifferent to morality. Accordingly, machiavellian people show little emotion when they are among others and approve of manipulative behaviour. Such personality trait involves interpersonal strategies, including deception and exploitation, and one with such disorder is described as cynical and domineering.

Christie went onto state the characteristics of Machiavellian individuals as follows:

- (1) lack of interpersonal affect in interpersonal relationships, (2)Lack of concern with conventional morality, (3)Lack of gross psychopathology, and (4)Low ideological commitment.

Psychopathy, for instance, has the element of manipulation side to side with other grounding features. That is to say,manipulation is said not to dominate other personality traits of the psychopathic individual. Cleckley describes “the prototypical psychopath as exhibiting manipulativeness...pathological lying and superficial charm”. Besides, Axelrod views psychopaths as “defectors in social interactions becausethey tend to exploit the cooperation of others”.

2.2.4.Sexual desire, attachment and fantasy

As the psychopath is said to possess a sense of lacking normal, healthy social relationships, it is believed that this increases the likelihood of sexual ignorance and the potential for sexual

perversions or dysfunctions as part of the homicidal acts (Douglas et al. 7). Buss and Schmitt state that Psychopaths are short-term sexual strategists who minimise commitment in relationships and parental investment in any offspring that may arise, according to the language of the parental investment hypothesis. In addition, a prototypical psychopath is also characterised by having a history of uncommitted sexual relationships. In this regard, several studies revealed that psychopathic individuals are, too - a great extent - said to be “cheaters” at an interpersonal level, taking advantage of others in the cheapest way. Thus, it is assumed that psychopaths can be both cheaters – who use manipulation and deception to exploit the cooperation of others- or warrior-hawks who tend to use intimidation and aggression to get what they want.

Prentky defined fantasy as “an elaborated set of cognitions (thoughts) characterised by preoccupation (or rehearsal), anchored in emotion, and originating in daydreams” (889). Holmes and De Burger have further suggested that many serial murderers seem to be sexually motivated, along with sexual sadism and antisocial personality disorder⁵. In addition, fantasy appears to be a central trigger in sexual homicide. Notably, a psychopath tends to fuel his plans via fantasy. Thus, Brittain described a psychopath as “ typically a daydreamer with a prosperous, active fantasy life. He imagines sadistic scenes and these he acts out in his killings” (Brittain 199).

Apropos of psychopathic traits, attachment is believed to be an interrelated element that affects and gets affected by aggression, violence, as well as lack of empathy. Relevant literature has revealed that attachment is related to violence, suggesting that early separations from attachment figures, or absence of attachment figures, would predispose a person to develop emotional coldness or an affectionless character. Similarly, they issued a study that examined the association between psychopathic traits and attachment in delinquent adolescents. It is worth mentioning that the so-

⁵That is, fantasy is a more noteworthy motivator of sexual desires.

called *Inventory of Parent and Peer Attachment (IPPA)* revealed that Youths who self-reported a lack of attachment to their parents and who were shown to have many psychopathic traits had a negative correlation with parent scores.

3. Jungian Psychoanalysis

3.1 The Jungian Model of the Psyche

"Man has developed consciousness slowly and laboriously, in a process that took untold ages to reach the civilised state. And this evolution is far from complete, for large areas of the human mind are still shrouded in darkness." (Jung, *Man and His Symbols*)

As any breathing human being, a psychopath possesses a complex matter that reaches beyond what is apparent and superficial. Personally can conceivably represent the adorned version of one's being and, later in life, the general perception of the surrounding public eye. However, there appear to be rooted in human behaviour's intricacies, a lurking dark matter that orchestrates our living character in the background, the psyche. This latter originally meant the "breath ", "soul", or "spirit".

However, by the dawn of the twentieth century, the meaning altered to define the "mind" of an individual. The psyche is a widespread term psychoanalysis as it was coined and pioneered by Sigmund Freud and later explored and redesigned by his protégé student Carl G Jung. The significance of the human psyche necessitates describing the formation of both models.

Freud attributed three distinct divisions to the human mind: conscious, preconscious and unconscious. The conscious is primarily the reasoning segment, perceiving and recording reality unwitting the presence and effect of the unconscious. This latter, according to Freud, is the major contributor and governor of our actions. Moreover, it is highly irrational and operates as a vessel for our hidden desires, passions and suppressed unresolved conflicts. In other words, the unconscious part of our psyche houses the two powerful instincts of humanity: the sexual (libido) and aggressive, destructive instinct.

Furthermore, Freud further divided the human personality into three central processors or agents as coined in his typographical model (structural model): id, ego, and superego. The id is the highly instinctual part, the storehouse of our innermost fears and darkest wishes. It seeks to fulfil the urges for pleasure, generally operating on impulse. This operation is reversed with the ego as it functions harmoniously with rationality, allowing the release of psychosexual energy in nondestructive manners. Lastly, the superego takes shape as an inbuilt sensor that helps generate moral judgements in response to the social pressure experienced by an individual.

Additionally, the superego works as an intermediary agent that filters the sexual and often destructive demands of the id channelling it back to the unconscious. Therefore, the decision is left for the ego to mediate between the sexual and instinctive desire of the *id* and the moral demands of social pressure placed on the *superego*. Freud suggests that our dreams are merely the projections of our unfulfilled dreams and wishes disguised by the unconscious.

Carl Jung takes another approach when envisioning the human psyche by walking in a divergent direction. Like Freud and Erikson, Jung viewed the psyche as a collection of distinct but

interdependent systems. The three most prominent were the ego, personal, and the collective unconscious. The importance of the unconscious in relation to personality was equally emphasised. However, Jung proposed that the unconscious consists of two layers: the first layer is the personal unconscious.

The Freudian unconscious is known as the personal unconscious in analytical psychology, but Carl Jung's concept of the collective unconscious is known as the personal unconscious. To him, it was like "No man's land," a place between two worlds: "the exterior or spatial world and the interior or psychic objective world." This is where the personal unconscious resides. "That the unconscious goes so far beyond consciousness is simply the counterpart to the fact that the outside world extends so far beyond our visual field," says Charles Baudouin (Ellenberger). A person's repressed, forgotten, or ignored experiences are stored in what Jung calls their "personal unconscious," which is Freud's term for the same thing. The personal unconscious, in contrast, was viewed by Jung as a "more or less superficial layer of unconscious." Addressing the latter concept, Jung says :

"There are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. They have happened, but they have been absorbed subliminally." (Man and His Symbols, Carl Jung)

Jung (1933) described complexes as an essential aspect of the personal unconscious. A complex is a collection of centred-on-one-concept thoughts, emotions, attitudes, and memories. However, the most significant distinction between Jung and Freud is Jung's concept of the collective (or transpersonal) unconscious. This latter is his most innovative and contentious contribution to personality theory. Jung's dissatisfaction with Freud propelled him to formulate novel concepts on

the nature of the psyche. To remedy this, he searched for the psychic roots of complexes, which he discovered to be buried in a layer of the unconscious more profound and more fundamental than the personal unconscious, which he called the collective unconscious. This discovery revolutionised our understanding of complexes forever. On the collective unconscious, Jung defines as :

"The collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not personal acquisition." (Jung, *Archetypes and the Collective Unconscious*)

The constituents of the collective unconscious have never been awake and so have never been acquired independently; they are instead the result of inheritance. The collective unconscious consists primarily of archetypes instead of the complexes that constitute the individual unconscious. (Jung) According to Carl Jung, evolution has "imprinted" the human mind with innate features. These universal inclinations are rooted in our ancestry. Fear of the dark or predatory species are instances, and, intriguingly, the notion of prepared conditioning has recently revitalised this concept. (Seligman) The content of the collective unconscious is moulded by the mechanism of universal patterns called "archetypes". According to Carl Jung, the ancestral inheritance of humanity consists of psychic forms known as archetypes. Archetypes are cognitive categories or behavioral patterns that cause us to think, feel, see, and act in a particular way. Archetypes possess, in the words of Anthony Stevens,

“the capacity to initiate, control, and mediate the common behavioural characteristics and typical experiences of all human beings. Thus, on appropriate occasions, archetypes give rise to similar thoughts, images, mythologems, feelings, and ideas in people, irrespective of their class,

creed, race, geographical location, or historical epoch.”(Stevens)

The Jungian archetypes Carl Jung argued can also be pictures and themes derived from the collective unconscious. Therefore, Archetypes have universal, cross-cultural significance and may appear in dreams, literature, art, and religion.

3.2 On Symbolism: The Reincarnation of Evil

"It is of no importance whether evil is here or there, but one can deal only with the evil in oneself, because it is within one's reach, elsewhere one trespasses." (Jung).

As human beings, we are creatures driven by both instinct and intellect. The former is a crystallised relic of our ancient beginnings as Sapiens and primitive animals. Our survival depended much on seeking pleasure at all costs. This latter, however, has rendered us perpetually attached to the pleasure principle where urges and desires trigger the notions of *goal* or *end*. Of course, urges and desires, according to Freud, will be advertently thwarted by the unconscious. However, he also states :

“In the psyche, no wish will ever be denied.”(Freud)

Desire and wish are bound to conquer the psyche, even in disguise. Embodied in psychological or emotional manifestations, the pleasure principle can wear a symbolic cloak, seeking all ends to be fulfilled. One shape to meet one's pleasure may be "good" or morally 'just' acts. However, the other form could conceivably descend to the dark condition "of Evil." So what is Evil, and how was this phenomenon immortalised throughout time and history in the human psyche? Many

psychoanalysts, including Carl Jung, grappled with the issue of Evil and attempted to demarcate its roots, dynamics and constitutions.

Our personification of Evil goes under numerous names: *Lucifer*, "bearer of light," originated in Caanite mythology from the god "After"⁶. The biblical devil (Isaiah 14:12- 15) brings Jesus to the top of a hill, enticing him with promises of power and greatness. Nevertheless, the concept of Satan is of comparatively recent origin, coming to us from the Middle Ages. (Aragno) In Western culture, the conception of Evil is tied to the non-virtuous act of *wickedness*, often symbolised by the fall from grace through the *deadly sins* or the *disobedience* of the Ten Commandments. For Heidegger, Man's freedom to rebel against his abysmal ground is expressed in Evil. As he came to perceive it, Evil symbolises a rejection of the world's openness and the letting-be of creatures it contains. (Roney) Furthermore, Stone points out that the root meaning of Evil is derived from the Anglo-Saxon word (spelt Yfel), meaning "over" or "beyond. Evil's root meaning comes from the Anglo-Saxon term yfel, which means "above" or "beyond," as Stone notes. (Stone) Thus, the act of Evil often surpasses normalcy and average anticipations.

Furthermore, although all religions preach virtue, the unique narratives of Evil underpinning the conventions of Western culture were inspired by the Bible. Nevertheless, good and particularly evil are religious and moral, not psychological, constructions. With Freud's death instinct and subsequently Fromm's necrophilous character, the darker shadow of human nature was theorised and filtered in the hope of clarity.

C. G. Jung attempted to dissect Evil and its mechanisms. He contrived the idea of " the shadow "within the human psyche, the driving counterpart force internalised by any individual in one's

⁶ Translated to "morning star," based on a fallen lord thrown out for the sin of jealousy.

psyche. Jung regarded Evil manifesting itself omnipotently as an archetypical expression of the process of humanity's metamorphosis across epochs and states of consciousness—to another. In Jung's psychological theory, a compensatory archetypal symbol is formed when mental energy is regressed to primordial levels of the collective unconscious, igniting the will and bringing fresh energy into the system and a profound sense of meaning and purpose. (Jung) Thus, Jung believed that the salvation and fate of any individual relied upon recognising the shadow segments within and their integration into a more balanced state of becoming, an ideal that is conscious of both light and dark and capable of good and Evil. He states :

“Therefore, the individual who wishes to have an answer to the problem of evil, as it is posed today, has need, first and foremost, of self-knowledge, that is, the utmost possible knowledge of his own wholeness.” (Jung)

Essentially, Evil is an act of transgressing, immoral and culturally wrong, a return to the primal form of aggression. Therefore, Evil is "*engineered in a person's psyche*" (Kellerman). It is an unconscious tide seeking a conscious outlet, a collision of both the conscious and unconscious realms.

3.3 Morality: The Duality of Good and Evil

In order to grasp the duality of Good and Evil, one must comprehend the meaning of duality itself. This latter is the state of contrast between two equal objects or concepts." Dualists" in theology believe that God and the Devil are two separate but equal forces in the world.⁷ Therefore dualism is the closest reverse of monism, the doctrine of one existent category, force, or thing in the universe.

⁷Robinson, Howard. "Dualism. <https://plato.stanford.edu/entries/dualism/>

Whereas dualism is a fundamental belief in most monotheistic religions, Evil is an independent force that is neither produced by nor subordinate to a Good God. Moreover, According to dualism, the cosmos is a battlefield between these two forces. The simple explanation of the issue of Evil makes the duality of Good and Evil alluring. (Harari191) Since the dawn of existence, many philosophers and psychoanalysts have devoted ample time and contemplation to decypher the duality of Good and Evil in relation to morality and human existence.

Moral philosophy is the branch of philosophy concerned with the nature of right and wrong. It investigates the nature of morality and how individuals should conduct themselves in relation to others. Freud argued the existence of tension between the community and the necessities of the individual. According to Freud, moral evolution (morality) advances when the individual's selfish impulses are suppressed and substituted by the values of primary socialising mediators in one's life.(Richardson et al. 71) In the normative meaning, "morality" refers to a code of conduct that would be accepted by anybody who meets specific intellectual and volitional prerequisites, nearly always including the condition of being rational.⁸ However, this general definition poses a blunt question: while moral codes aspire to achieve tolerance and justice, does morality have a stagnant universal meaning, or is it relatively progressive according to time, place and perspective?

While Christian ethics advocates morality, God seems implausible when considering war, sickness, and child molestation. The premise of a benevolent, omniscient, and omnipotent deity with the existence of hell and restricting notions of Good and Evil delimits freedom, will and perspective. For Kant, the essence of morality is “how we may make ourselves worthy of happiness.” Nietzsche raised doubts regarding morality in his book *The Gay Science* when he argues that "Morality is herd instinct in the individual." For him, morals are the shackles that

⁸Gert, Bernard, and Joshua Gert. "The Definition of Morality." *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, Fall 2020, Metaphysics Research Lab, Stanford University, 2020.

impede the advancement of humans and civilisations. To have a definitive perspective of Good and Evil is

"to lie according to a fixed convention, to lie with the herd and in a manner binding upon everyone. Now man, of course, forgets that this is the way things stand for him. Thus he lies in the manner indicated, unconsciously and in accordance with habits which are centuries' old; and precisely by means of this unconsciousness and forgetfulness he arrives at his sense of truth." (Nietzsche)

Jung's argument builds on the premise of the Nietzschean critique of morality to go beyond it by drawing the individual as the epicentre of Good and Evil. "The opposition good-evil is universal in our experience, but one must always ask to whom?." Here Jung poses a vital question since both Good and Evil are experienced by individuals. The unobservability of Evil makes it difficult to hedge. Jung referred to Evil as a shadow. It is a shadow only seen with enough light. Jung posited.

"Confronting a man with his shadow means showing him his own light." (Jung)

Additionally, Masters claims that "*Good versus Evil*" is a reciprocal relationship where harmony is maintained by the proper and equitable equilibrium between the two."

C. G. Jung further states that good and Evil are polar opposites and the less evident inference that the reality of one presupposes the presence of the other⁹. In addition, if ethics must go through the tension between good and Evil, it is consequently connected to the problem of the shadow since this concept forces us to think about this polarity, which is also present in one's own psyche. The quest to overcome the "shadow" is a task of self-transcendence or individuations", as Jung named it. The

⁹Shultz, James M. "Thoughts on Evil." *Jungpage.org*, <http://www.jungpage.org/learn/articles/analytical-psychology/799-thoughts-on-evil>. Accessed 31 May 2022.

strive to achieve balance amidst good-and-evil turmoil within one's psyche renders this process arduous yet humanly feasible. The individuation process is the same thing observed and developed by awareness, e.g., through analysis. Jung makes several observations regarding the nature of individuation: It is not, for instance, self-redemption or nirvana, but rather an earthy concept. Lastly, Jung emphasises that individuation is subjective and can only be gained through self-knowledge. The duality of Good and Evil can be toppled and subdued upon completing this process. Such a claim would imply that individuation is open only to those who can afford the process. (Geyer 5)

3.4 The Aesthetics of Evil

"Even the evil and pernicious can be rationalised and made to look aesthetic." (Jung)

With the ever-changing world the individual experiences, there happen to be unshaken grounds for the realms of Good and Evil. Truthfully, the duality may experience brush-like alterations according to culture, tradition and emotions, yet the seeds of both virtue and vice still haunt the existential fabric of reality. While some philosophers tried to "rationalise" Evil by breeding further evils, the core of this force cannot solely be grasped by the instrument of reason. As far as psychoanalysis is concerned, Evil is stimulated by the unconscious, which is also irrational. Therefore, the act of Evil holds a peculiar touch of irrationality. This latter has long been a valuable asset for artists to depict Evil as a universal mood that integrates some aesthetics in its rise. Regardless of their manifested forms, these aesthetics were the source of "the aesthete attempts to cope with evil by rendering it in beautiful forms." (Kahn 105)

Furthermore, one cannot merely claim that any wrongdoing or sin is the qualitative of Evil. By opposing the latter argument, one can mistakenly put the Holocaust, the War in Iraq, and the Armenian Genocide on neighbouring pedestals with theft, murder or political corruption. Evil must therefore have a distinctive explanatory aura to its potent aesthetic notion. For instance, the Sublime is one such aesthetic representation of Evil. Kristeva defines the sublime as "something added that expands us, overstrains us, and causes us to be both here, as dejects, and there, as others... Everything misses, joy-fascination'." (Kearney491) Evil imagery and representations are unattractive if they contradict normative aesthetic principles. Artistic depictions of Evil follow similar aesthetic ideals and traditions as lovely things. If these supposedly ugly depictions are appealing, we could claim that they possess a sort of beauty.

Even in literature, *The Faerie Queene* Even though Evil should be repugnant, The Faerie Queene examines its beauty. The poem's knightly characters respond to Evil with interest, not aversion. Spenser incorporates and rehabilitates Augustine's *curiositas* impulse. The Faerie Queene argues that moral education must interact with Evil in its entirety, not just its beautiful or noble disguises. (Slotkin 65) Kant argues in *the Analytic of the Critique of Judgment* that beauty requires others to share our aesthetic judgment and pleasure.

Nonetheless, Kant's complex interpretation of Aesthetic judgment gives beauty a position in recognising Evil. Our delight in shared beauty is equally a pleasure in, and devotion to, the community of subjects who commit to the moral order that Evil dissolves. (Vice159)

In describing the figure of the snake in Milton's *Paradise lost*, De Masi, remarked that the cold destructiveness of evil ". . . resembles a passionless murder" in its "insensitivity to its own and others' pain. In actuality, what may differentiate Evil from related conceptions is that it entails "a

unique sort of pleasure," which makes evil preferable to the most potent good. (The nearly orgiastic pleasure of Evil) entails an insatiable need that excludes all regard for or comprehension of the other's wants and existence. Absolute, destructive domination over a defenceless victim is as thrilling and harmful as a narcotic. Cruelty and mental ecstasy are, therefore, dangerously intertwined. (Migliozzi 2)

4. A Psychoanalytic View of the Psychopath

Psychopathy has been labelled from different angles according to various disciplinary perspectives; neurobiological, clinical, and psychological are all said to be amongst the substantial scopes under which psychopathy has been scrutinized. Many figures have studied the issue, mainly Freud and Lacan, as this can be traced back to their works. It is broadly assumed that Freud has succeeded in understanding the psychopath; however, the mind of this latter has received less exploration. Freud argued that "two traits are essential in a criminal: boundless egoism and a strong destructive urge" (p,1). He also described a psychopath as possessing no sense of emotions or appreciation due to his narcissistic character as well as aggression. These characteristics are said to be the outcome of an emotionally detached person from the outside world with all of its components. Therefore, the final section of this chapter will be devoted to - psychoanalytically - exploring a few prevailing notions, namely means to assess psychopathy, anxiety and trauma in psychopathy, and identity and belief in psychopathy.

4.1. Assessment of Psychopathy

Most assessment strategies draw attention to personality traits since the common assumption was

that psychopathy affects personality and behaviour. For decades, psychopathy has confused clinicians and psychiatrists. Numerous attempts were made to generate a clear understanding as well as a diagnosis of the heated issue. Loads of assessment means have been and are currently introduced into the task of identifying a psychopath. It is worth highlighting the criteria that are said to be taken into consideration while assessing the main features of the psychopath. In this regard, personality and behaviour have been the major reference. Cleckley, for instance, defines psychopathy as a personality disorder characterized by affective, interpersonal and behavioural symptoms and a constellation of interpersonal, affective and behavioural characteristics (Sandvik 4)". The upcoming composition endeavours to explore the most prominent tools and means of assessing psychopathy.

As the very first clear conceptualization of psychopathy has been attributed to Robert Cleckley, similarly, the grounding features of a psychopathic personality are attributed to him. Thus, it is crucial to refer to the sixteenth personality features mentioned in the first section of this chapter. They are said to be divided into three sections; positive adjustment, chronic behavioural deviation, and Emotional-interpersonal deficits.

Cleckley's (1941) version of Psychopathic Traits

(1) Superficial charm and average intelligence.; (2) Absence of delusions and other signs of irrational thinking.; (3) Absence of nervousness or neurotic manifestations.; (4) Unreliability.;(5)Untruthfulness and insincerity; (6) Lack of remorse or shame.; (7) Antisocial behaviour without apparent compunction.; (8) Poor judgment and failure to learn from experience.; (9)Pathological egocentricity and incapacity to love.;(10) General poverty in major affective reactions.; (11) Specific loss of insight.;(12) Unresponsiveness in general interpersonal relations.; (13) Fantastic and uninviting behaviour with drink, and sometimes without.; (14) Suicide threats are rarely carried out.;(15)Sex life is impersonal, trivial, and poorly integrated.; (16) Failure to

follow any life plan.

In light of the above personality traits, the Canadian forensic psychologist Robert Hare managed to generate one of the most validated and commonly used means of assessing psychopathy in the contemporary era. Hare initiated the foundation of The Psychopathy Checklist (PCL, 1980) and the Psychopathy Checklist-Revised (PCL-R, 1991). Psychopathy Checklist-Revised (PCL-R, 2003) has identified two factors in the construct of psychopathy, interpersonal/affective deficiencies and social deviancy (Sandvik 2). The psychopathy Checklist has - with its versions - become a reliable instrument to be introduced into research and quests in relation to psychopathic deviance. The checklist does take into consideration interpersonal, affective, as well as behavioural facets.

Hare's Personality Characteristics of a Psychopath

; (1). Glibness/superficial charm; (2). Grandiose senses of self-worth; (3). Need for stimulation/proneness to boredom; (4). Pathological lying; (5). Conning and manipulative; (6). Lack of remorse or guilt; (7). Shallow affect ; (8). Callous and lack of empathy; (9). Parasitic lifestyle; (10). Poor behavioural controls; (11). Promiscuous behaviour; (12). Early behavioural problems; (13). Lack of realistic short-term goals; (14). Impulsivity; (15). Irresponsible; (16). Fails to take responsibility for one's actions; (17). Many short-term marital/interpersonal relationships; (18). Juvenile delinquency; (19). Revocation of conditional release; (20). Criminal versatility (Hare 69).

Many argue that the psychopathy Checklist devoted analytical lenses to antisocial and criminal behaviour. However, this specific quality made this inventory indispensable in forensic and criminal research. Hare developed the Revised Psychopathy Checklist (PCL-R), a 20-item diagnostic scale explicitly tied to Cleckley's classic work, to identify individuals with psychopathy

in a criminal offender population.

Besides the PCL, several other instruments, inventories, self-reports and questionnaires exist. Among these, we mention the Psychopathic Personality Inventory (PPI) by Lilienfeld and Andrews(1996),Levenson's Primary and Secondary Psychopathy Scale (LSRP) by Levenson et al.(1995), and the Self-Report of Psychopathy Scale (SRP) (Sandvik 5). The latest measure - self-report - has been criticized as illogical because interviewees might be dishonest while responding. Nevertheless, it has been intensively used to measure psychopathy. It is mainly for the reason that self-reports are considered to be less time-consuming and require no training or particular resources. There is also another sort of reports, such as SRP,mainly the SRP-3,which is its third version which stands as a self-report introduced by Hare and a group of colleagues based on the Psychopathy Checklist (Sandvik 6). Last but not least, The Comprehensive Assessment of Psychopathic Personality (CAPP-IRS) is a promising inventory that aims to inspect symptoms of psychopathy within personality traits.

4.2.Anxiety and Trauma

Psychopathy is a personality disorder associated with various behavioural attributes, including narcissism, impulsivity, manipulation, and self-promotion tendencies. In addition, it is crucial to add that some more prominent features evolve through time with the so-called psychopathic individual, such as anxiety and trauma. The previously two mentioned traits will be thoroughly explained in the following paragraphs.

Though many believe psychopaths are fearless,daring, and lack emotions, Anxiety is assumed to

be a prominent feature in a psychopath. Anxiety is an unpleasant feeling that usually signals danger from within or without (Meloy 6). Author Guillaume Durand of Maastricht University argues that stress and anxiety are notable features in psychopathic individuals in his new study in the scientific journal *Personality and Individual Differences* :

“What interest me the most is successful psychopathy; that is, highly psychopathic individuals who possess core traits of psychopathy (e.g. lack of empathy) and who not only do not engage in criminal activities (e.g. drug-taking, theft) but who also possess peripheral adaptive psychopathic traits (e.g. stress and anxiety immunity, social potency, boldness)”.

Shultz et al. argue that the main difference between the primary and the secondary psychopath is that the former seems to possess and show low anxiety levels. At the same time, the latter have high anxiety rates. The low fear model that endeavours to assess psychopathy is a validated mean of identifying grounding features of the primary psychopath. The secondary psychopath is still questioned about being adaptive to the above model. Shultz et al. again refer back to traumatic experiences, adverse events, and emotional hyper-reactivity as the roots of psychopathy in secondary psychopaths.

Psychoanalytically speaking, Freud tends to differentiate between two types of anxiety:

1. **Neurotic Anxiety:** it stems from internal psychic conflicts.
2. **Realistic Anxiety:** fear of actual danger (Bernard).

Psychologists believe that anxiety as a symptom would very often have a set of unconscious connotations specific to the person who owns it. Thus, the so-called Psychoanalytic Psychotherapy

primarily aims to help individuals speak about their anxiety and reveal its repressed chaos. Following Freud's teachings, one must make a distinction between three confusing terms; anxiety, fear, and Phobia. He states, When it defends against other affects from a structural perspective, we refer to it as *signal anxiety*. Secondly, realistic anxiety is said to be expressly object-related, thus being referred to as *fear*. The latest term is being revealed when the feared object is unreasonable, and the patient would therefore act as phobic or delusional.

Attachment and Trauma

The “house of a psychopath” is constructed on a foundation of several main layers: no attachment and minimal anxiety (Meloy 2). Attachment can be viewed as a strong emotional bond between children and adults. The so-called no attachment results from traumatic past attachment experiences that were almost incomplete. Studies have shown that attachment has a biological basis. That is to say, the behavioural system that ensures survival in almost every living species seeks attachment by maintaining intimacy with the caregiver.

Attachment is said to evolve during infancy through object representation (Meloy 3) when the infant relates certain emotional states to objects in the physical world. The child's mind holds some memories reflected in those objects; this may, therefore, be a clear manifestation of attachment in one way or another. During such early stages, attachment can be exhibited as an attempt for propinquity. Thus, seeking an object, distress when the object leaves, and certain characteristic behaviours when the object returns.

Attachment-related pathologies are said to manifest in psychopathy. The four main categories of attachment disorders are fearful, obsessed, disorganized, and dismissive. It is characterized by

behaviour that demonstrates a high level of emotional separation from others. Apathy, self-obsession, fixation with nonhuman objects, and a lack of emotional expressiveness have been cited as detachment symptoms. Because it manifests as a form of detachment, Bowlby coined the term "affectionless psychopathy" in 1944 to refer to it.

The question of attachment leading to severe detachment modes in later life has been repeatedly raised among experts in psychopathology. In one of his studies, Bender examined a child's emotional state, concluding that emotional deprivation that might be experienced in the early stages of the infant's life can be regarded as a triggering menace for psychopathic behaviour disorder (Bender 361). The *no attachment* notion in psychopaths not only leads to emotional deficiency but may also lead to criminal behaviour. Apropos of the previous notion, Fonagy assumes that "weak bonding and dismissal of objects is a risk factor for violent criminality" (Meloy 4). Dismissive people have a good opinion of themselves and a poor perception of others. They have managed to avoid being rejected by their parents by isolating themselves and being self-reliant, therefore protecting themselves from the devaluation they have come to expect (Meloy 3, 4).

4.3. Identity Crisis in Psychopathy

We are just beginning to understand the brain of the psychopath (Patrick 1). On the other hand, understanding the mind of a psychopath is more challenging because it does not seem apparent. Observing behavioural patterns is the only way through which all conceptualizations and assumptions on psychopathy are inferred. Such patterns allow for the possibility to test, hypothesize, and come up with conclusions on the so-called criminal psychopathic behaviour. When labelling personality tendencies, it is perhaps very common for the element of identity to arise from all the chaotic traits discussed before. It is mainly because identity is undoubtedly a neat

outcome of what is happening. In this regard, we are not slightly shedding light on the tiniest features of the violent psychopathic individual, namely, his fantasies and grandiose self, as to be what characterizes him the most solely. It is instead about the unexplored realms of consciousness and self-awareness that we seek to encapsulate in order to shadow the psychopath and mirror their inward and outward perceptions in life. The final section of this very first chapter proposes a look at identity multitudes in relation to Schizophrenic deviations as well as crises that psychopaths undergo on their way to figuring out who they justly are.

Several studies have shown specific associations between psychopathy and certain Schizophrenic complications exist. It is mainly attributed to the fact that numerous heterogeneous features exist between the two that shall be highlighted. Besides, several studies propose that psychopathy comprises the same disorganised thought and behaviour in schizophrenia.

It is worthy to note that three major traits and or symptoms characterize Schizophrenia; (1) *psychomotor poverty*, including speech deficiency, diminished spontaneous movement, and dampened affect; (2) *disorganization*, including lack of formal thinking, improper affect, and strange behaviour; (3) *reality fragmentation and distortion* including hallucinations. Thus, the previously mentioned notions are said to intervene in some way with psychopathic traits, namely, the pseudo-psychopathic syndrome that is, for instance, characterized by impulsive behaviour, rambling speech, and fatuous affect (Mohr 211). Moreover, a so-called *disorganization syndrome* in Schizophrenia and the pseudo-psychopathic syndrome call for disorganization of thought, conduct, speech, and affect. Such traits contribute to the so-called *mood swings* that demand a multitude in identity; the psychopath would immensely experience fragmentation of self, time, and space by not knowing what he is doing and why he is doing so. Also, the uncontrollable urge to commit unexpected bazaar behaviour puts psychopaths in the zone of no self-recognition.

The second point to deal with regarding criminal psychopaths is the notion of self and the other; in other words, how psychopaths fabricate their identity often by building upon the summons of the so-called social criminal identity. First and foremost, it is vital to emphasize that social and psychological aspects interfere with the foundation of the Criminal Social identity. The former term can be defined as one's sense of self within a group membership (Boduszek et al. 4). That is to say, criminal psychopaths, do define themselves according to the criminal groups to which they tend to belong and resemble. Such a sense of belonging to a distinct group gives individuals a sort of identity and provides a source of self-esteem. Tajfel and Turner's Social Identity Theory indicates that such membership can allow for an alternative identity for those who did not manage to establish strong bonds of parental attachments or with others and who do not conform to societal norms to increase their self-image. The criminal social identity comprises three elements: identity crisis, exposure to a criminal/antisocial environment, need for identification with criminal groups, and the moderating role of personality traits (Boduszek et al. 3). Furthermore, a piece of research conducted by Cameron suggests that three factors make up the SCI: cognitive centrality, in-group affect, and in-group ties (Boduszek et al. 5). These factors are thoroughly explained in the below figure that represents The Integrated Psychosocial Model of Criminal Social Identity (IPM-CSI) proposed by Boduszek et al. (2016).

The benefit of the Integrated Psychosocial Model of Criminal Social Identity (IPM-CSI) is that it clarifies why individuals engage in criminal social identity by focusing on societal and psychological criminal identifications. Briefly, identity crisis rises from poor bonding with peers, parents, and society. On the other hand, criminal and antisocial environments allow for conditions and proximity to criminal individuals. Also, self-esteem demands belonging to an identical group. As a result, people who have been socialized in criminal settings and have acquired criminal

cognitions are more likely to commit a crime in the future.

Criminal Social Identity CSI is part of what criminal psychopaths believe and think of themselves, for they believe in identifying with such a collective identity. Turner proposes a distinction between social and personal identities through Self Categorization Theory; he states:

“Personal identity is conceptualized as self-definition as a unique individual in terms of interpersonal or intra-group differentiations (“I” or “me” versus “you”); whereas social identity refers to self-definition as a similar group member in terms of in-group – out-group differentiation (“we” or “us” versus “they” or “them”)....”

In other words, such collective identity is assumed to boost one’s view of the self as similar to members of the same group. This notion calls for crucial terminologies, namely *Depersonalization* and *De-individuation*, which are both distinct and shall by no means be confused with one another. Depersonalization is defined as considering oneself as a representative of a category rather than a unique individual, leading to a shift in identity. At the same time, de-individuation is the total loss of identity. It is worth mentioning that *Depersonalization* can produce antisocial behaviour but only in relation to criminal groups (Boduszek et al. 5).

The sense of belonging and possessing a criminal identity is said to be formed at the level of collective consciousness. In this regard, Boduszek and Hyland assume that membership is “psychological” when group members’ criminal social identities are absorbed into their self-concept and become salient even when other group members are absent (p,10). Boduszek and Hyland suggest that “criminals’ perception of and attitudes toward criminal group members ultimately develop from their need to identify with that particular group and to protect their self-esteem (p,11)”. It also serves to improve self-evaluation.

After what has been discussed, an identity crisis might be both a trigger and an outcome of identifying with a criminal social group. The *theory of ego identity formation*¹⁰ paved the way for Boduszek and Hyland to suggest that the development of criminal social identity arises out of an identity crisis that occurs during adolescence when peer relationships play a crucial role¹¹ In order to deal with this psychosocial crisis, an individual explores different identities, eventually emerging with either a pro- or anti-social identity (Boduszek et al. 7-8). On the other hand, Parker and Asher, followed by Juvonen, have suggested that the consequences of peer rejection include low self-esteem, violent tendencies, increased risk of dropping out of school or social activities, and the development of criminal behaviours (p,8). Parental traumas can also cause significant damage when lacking caring and affection, leading to psychological and physical distortion and isolation from parental figures and later social settings.

¹⁰ Developed and suggested by Erikson's (1963, 1968) as well as Marcia's (1967)

¹¹see also Waterman 1985

Chapter II : The Dark Trichotomy : Grenouille's Predicament between Genius, Psychopathy and Self-discovery

Introduction

The second chapter embodies the crux of the investigation. It introduces the analysis of 18th-century France as the acme of civilisation vis-à-vis the detonation of irrationality as a postmodern critique. Moreover, the genius of the Jean-Baptiste Grenouille will witness a detailed description in relation to its contagion effect. Fundamentally, the theatrical cloak of psychopathy will ultimately be unfastened from a psychological to a mythological ultimatum. Furthermore, the chapter proceeds to depict Grenouille as an atypical archetypal figure adorned by Jungian segments. Lastly, It also discusses the dramatic closure of an existential quest of individuation collided with dark forces. Finally, it finalises with detecting the Grenouille as a human-all-too-human psychopath driven by scent and haunted by his morbid nature.

1. The Collapse of Reason and the Ashes of Postmodern Irrationality

“but damaged machinery will continue to malfunction if its problems are neither diagnosed nor fixed.”— Jordan B. Peterson

As an extraordinary individual, Jean Baptists belonged to a marginal social group living in an epoch where the laws of civility were often cherished. The frightening descriptions of murders, and distorted sensations, jointly with the imaginative, fairytale-like plot and Susskind's linguistic wit,

captivate the reader and create a sharp contrast with the age of reason. The novel's notorious hero dominates the postmodern narrative set in 18th-century France by emerging from a calculated age and determinable reality into a renewed myth of human irrationality. The most striking feature of the novel is the dominance of the main character with ingenious olfactory abilities, through which the narrator triumphs to uncover a new perspective on life as a multifaceted representation.

In the story of the anomalous psychopath, Jean-Baptiste Grenouille, who is lavished with unearthly olfactory power, the hero becomes an evil shadow of famous former French "dark men" such as Henri Jean-Baptiste Grégoire, Fouche, and Bonaparte. Grenouille is one of the most benign and abominable figures of his time:

"A man who was one of the most gifted and abominable personages in an era that knew no lack of gifted and abominable personages." However, he remained unknown, " certainly not because Grenouille fell short of those more famous blackguards when it came to arrogance, misanthropy, immorality, or, more succinctly, to wickedness, but because his gifts and his sole ambition were restricted to a domain that leaves no traces in history: to the fleeting realm of scent." (Suskind 8)

In the late modern era, the claim to reason is no longer placed in the foreground, renders works of art become "esoteric". Indeed, Susskind's innovative writing and the development of a novel realm of life are equally crucial for a successful novelist. The most exciting discoveries about smells and the depth of the human psyche are impressively intertwined with the compelling storyline at Süskind. Motifs such as life and art, the problem of cursed genius and aesthetics of evil and psychopathy give the novel an aura of charm and echo the lost portrait of anti-

civilisational suffering. Although the story ends as a monad of the rational bourgeoisie, the novel's hero, Grenouille, as an extreme case of the outsider, forms a counter-world to the brittle bourgeois world. This calls into question the function of Enlightenment and the over-glorification of reason. Süskind's style is surreal, with inclinations toward the fantastic, grotesque, and absurd. Throughout the novel, the author permeates the atmosphere of mixed sensations where the reason of society has come to a halt because of the "devil's elixir". When Grenouille begins the quest of finding himself in the ultimate perfume brings about nothing but turmoil and disillusionment to the world of rationality.

The fatalism of the novel points fingers at the intricacy of the human psyche against an unpredictable world. The End of the novel plays on the cannibal death of Dionysus in grief amid mass frenzy by the titans. Grenouille stages his own death; How the titans, in their love frenzy, attack, tear and devour Dionysus resembles the scene of Grenouille wrenched by the pack and then cannibally torn and devoured. In the traditional novels of the early Enlightenment, the mind is highlighted as a life principle and rationality as a central tool. It renders everything in the world calculable, controllable and definable. The perfume of Süskind does not adhere to the fixed scheme of traditional novels, in which the reader expects with great concern the causal chain reaction of failures and success of the heroes and their drastic fall to death. Süskind joins the postmodern tendency and lets his figure emerge from the explainable and determinable reality, an essential feature of postmodern literature.

2. Ambition as a By-product of Vocation

Ambition has for so long been a propitious theme in literature. Ancient, modern, and contemporary artistic written works thrived throughout this central theme. For example, the

earliest scriptures, dating back to antiquity and even to the old testaments, labelled ambition from various perspectives. In a general sense, ambition is seen as the desire to achieve something, ranging from career to material ambition, seeking worldly pursuits. Concerning the definition of "ambition," it has undergone a sort of evolution since it first emerged. It is believed that the word came to light during the mid-twentieth century in the British Isles, where it meant "an eager or inordinate desire for preferment or honour". Back then, the terminology was said to have a pejorative connotation and was associated with pride and arrogance. It was not till the sixteenth century that it shifted towards a more positive one. Modern definitions include those offered by dictionaries. Merriam Webster's Dictionary suggests ambition is "an ardent desire for rank, fame, power, or to achieve a particular end." On the other hand, the Cambridge Dictionary asserts that ambition is a strong wish to achieve something or to be successful, influential, wealthy, etc..

In contrast, The Oxford Learners' Dictionary perceives it as something that you want to do or achieve. It is difficult to precisely define ambition because it varies depending on the context and whether it is a positive or negative trait. In the following section, we aim to depict ambition in *Perfume: The Story of a Murderer* and its main character, Jean Baptiste Grenouille, and what kind of ambition is portrayed in the story.

Unlike the previously labelled definitions, in psychoanalysis, ambition is viewed as possessing the desire to achieve for the sake of recognition and importance. That is to say, ambition is "an ego defence which serves to protect and uphold a certain notion of the self." In this regard, the libido concept, which refers to life drives, is said to be the core of ambition. Carl Jung argues that "ambitious people suffer from the regressive restoration of the person, which blocks their potential for personal growth." Ambition can be a defence mechanism for people with homicidal and sadistic traits. This is also referred to as sublimation or ego defence. Ambition, apropos to psychoanalysis, is a person's craving to be valid and to have a significant status in the system of

interpersonal relationships. There are, in fact, two types of ambition; healthy ambition, which is the normal state of the trait, and neurotic ambition, which is the deficiency. According to individual psychology and to A.Adler, ambition is a form of self-expression, and its anti-social form is one of the vices that destroy humanity's pleasure and civilization. It creates a neurotic sense of ambition as it confuses personal and public benefits and intervenes with one's interests (Baruskova1). People with such disturbances do, by no means, experience satisfaction when achieving a goal and eventually go through waves of anxiety. Regarding this neurotic type of anxiety, K.Horney, in his "Self-analysis," associates certain predispositions with the issue at hand. He claims that the former is said to be a psychological defense mechanism, and one of the neurotic needs in neurotic ambition is the very personal sense of achievement, which reflects the thrive to be the best regardless of means and outcomes (Baruskova9). Horney further believes a fear of failure is present as well, which results in an inner conflict. It is in fact apparent in Grenouille's character that the need for achievement and success is fostered by the need for recognition as well as the desire to be superior to others. A person with neurotic aspirations is concerned with the desire to hide one's weaknesses and maintain a sense of superiority over others (Baruskova 25,). Another specialist who perceives ambition as negative is K.Leohard, who defines it as an accentuation. It is especially associated with paranoid personality and can also be apparent in psychopathologies. Ambition, actually, contributes to the growth of pathological features and presents itself in a person's attitude as an accent. Thus, neurotic ambition can trigger anxiety, dissatisfaction, psycho-emotional stress, frustration, and fear of failure as well. It is therefore very common for people with bad ambition to end up in despair. The notion of ambition is also associated with Maslow's famous Hierarchy of Needs (1943), which ranks through physiological needs, social needs, esteem needs, and self-actualization needs. Ambition is in fact classified as an esteem need which endeavors to satisfy one's self-esteem.

Edmund Burke once said that ambition can creep as well as soar. Therefore, ambition can be a negative trait to a certain extent. So far, there is a difference between aspiration and ambition. Aspiration is, for instance, aiming at accomplishing certain identified temporary goals, whereas ambition is aiming high for continuous achievements. Literature consists of several works that stand as testimonies for the huge attention. Such examples include Sisyphus and Tantalus, The Myth of Icarus, Sisyphus and Tantalus, The Myth of Icarus, Frankenstein, J. Caesar.c, Macbeth, Phaethon, and Paradise Lost for "John Milton", the book of Genesis in the Old Testament, Death of a Salesman, The Great Gatsby, Things Fall Apart, etc. For instance, Freud's 1920s essay titled "Beyond the Pleasure Principle" aims at setting forth the subdivisions of the human psyche, namely, the id, the ego, and the superego. A crucial notion was discussed by Rajan , who suggests certain inventories for measuring ambition, such as the "Hogan and Work Personality Index," developed by Robert Hogan and which focuses on undesirable ambition in a psychoanalytical context. According to Freud, ambitious people are typically neurotic and potentially murderers. in the upcoming paragraphs, we will be discussing further the ambition of Jean Baptiste Grenouille. Whether he is a gifted person, a psychopath, or a serial killer, his character is open to several interpretations as it seems to be a cosmopolitan set of dualities and complexities.

This ambitious boy was born in eighteenth-century France, and despite of being different from the rest of his peers, he managed to break through life with his own character and vision. As Pickerning and Hoeper (1981) view, literature is a unique human activity that is generated out of men's endless quest to understand and share the occurrences they undergo. Thus, in *Perfume: the Story of a Murderer*, ambition is a central theme for it is directly oriented to the story's protagonist and his timeless pursuit for achievement and self-recognition. In this regard, it is necessary to refer to psychology as not only the study of human behavior but also the psychological interpretation of the human psyche and soul. Accordingly, Wellek and Warren

(1989) the psychology of literature can be put to good use when aiming to examine certain works. When analyzing the novel in hand, it is beneficial to introduce Murray's famous theory, *"The Need Theory of Personality."* Murray developed the term personology in 1930 to designate the discipline of psychology that analyzes human life and the elements that influence it. Needs, according to H. Murray (1938), are the ones that relate to appreciation, attention, and praise (Moputi and Husain, p.4). This is in fact the case of the lad Grenouille, as he strives for what is to be called "obtrusiveness," namely, to make an impression through the art of making perfumes. As quoted below from the novel:

"His plan was to create entirely new basic odors, and with them to produce at least some of the scents that he bore within him." (Suskind94)

His ambition, in fact, is a means toward satisfying his earlier existing desires, which makes it more than a temporary rash but rather a more deeply seated one in his inner nature and former past. Thus, the gifted boy is said to seek recognition rather than to only achieve certain goals. In order to achieve his goal, Grenouille dedicated his whole time and efforts to figuring out how to make the perfume of his dreams:

"He sat at his alembic night after night and tried every way he could think of to distill radically new scents, scents that had never existed on earth before in a concentrated form."
(Suskind 95).

"Grenouille dedicated himself to his true love: the subtle pursuit of scent." (Suskind 165)

The need for recognition is actually seeking other people's attention (Moputi and Husain, p.4). Grenouille, throughout the novel, is eager to prove himself and show the world around him what he is capable of doing due to his incredible abilities. As quoted from the story:

"Thanks to his genius, with a minimum of contrivance, he had imitated the odor of human beings

and at once stroke had matched it so well that even a child had been deceived."

"He would be able to create a scent that was not merely human, but superhuman; an angel's scent, so indescribably good and vital that whoever smelled it would be enchanted and with his whole heart would have to love him, Grenouille, the bearer of the scents."

(Suskind 141)

As shown in the last quotation, Jean Baptiste Grenouille is yearning for love, and that love—for him—can only be attained by means of making his angelic perfume, which would seduce people to love him to death. Suskind adds further:

"For people could close their eyes to greatness, to horrors, to beauty, and their ears to melodies or deceiving words. But they could not escape the scent. For scent is a brother of breath. "(Suskind142)

Grenouille is certain that his unique perfume will definitely galvanize people into loving him, for it seems unescapable and bewitching.

2.1 From Ambition to Obsession

It is true that Grenouille has the gift of perfumery arts as well as the will to achieve his dream. However, his ambitious nature took him far towards being obsessed with his dream. This obsessive state is apparent in several parts of Suskind's novel:

"The first time, it was not just that his greedy nature was offended, but his very heart ached." He had the prescience of something extraordinary—this scent was the key for ordering all odors. One could understand nothing

about odors if one did not understand this one scent, and his whole life would be bungled if he, Grenouille, did not succeed in possessing it. He had to have it, not simply in order to possess it, but for his heart to be at peace. " (Suskind17)

The lad was especially frightened that he would not manage to make it the way he desired it to be. In addition, the protagonist's ambition, which drives him towards insanity, is also an attempt to fix his past traumatic experiences that manifest mainly in maternal detachment and an absence of love. Thus, the odor itself does not matter in the general sense; it is instead about the connotations underlying it.

"Human odor was of no importance to him whatsoever." What he coveted was the odor of certain human beings: that is, those rare humans who inspire love. These were his victims. " (Suskind169)

"There are scents that linger for decades." They all possess virtually eternal olfactory life. " .Moreover, memories from his early, tortured childhood lingered in Grenouille's subconscious. Memories are, therefore, engraved within scents. The obsessions of Grenouille took possession of him as soon as he met a virgin girl. In order to fulfil the desire of obtaining the perfume of his dreams, he murdered about twenty-six victims, all of whom were female virgins. Virginity might symbolise the purest states of the human soul and his truest emotions. Grenouille's ambition is fueled by the desire to receive love and recognition; thus, such concepts dwell in his unconscious realms in the form of scents that captivate him from miles away, which he yearns for.

"Grenouille stood quite still. He was not intoxicated or dizzy as he had been the first time he had smelled it. 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. 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. "

(Suskind 170)

It is noteworthy to mention that ambition as a personality trait of the main character shifted from being a natural drive for achieving certain goals towards a psychopathic obsession, which turned the gifted, enthusiastic boy into a murderer with no remorse or morality sense.

"For how the will to do what he intended to do again took possession of him... for that will no longer originate from simple lust, but equally from a well-considered decision. "(Suskind 172)

On the other side of his psyche, Grenouille's stubborn nature drives him all the way long, with him taking no notice of how insanely he was behaving and how far he veered from the true essence of ambition. In the novel, it is clear that Jean-Baptiste Grenouille did not consider how to fulfil his dream. Despite the means, he stood captive to his criminal id and lost control of his own state of consciousness.

"Grenouille would not have been Grenouille, however, if he had long been content with a fatalist's will to survive and conquer. His will to survive and conquer was too tough, his nature too cunning, his spirit too crafty for that." (Suskind 172).

Furthermore, the obsession brought numerous drastic outcomes, such as anxiety, restlessness,

fear of failure, confusion, lack of remorse and empathy, melancholy, etc. Several quotations in the novel convey the notions discussed above.

Fear of having the scent and losing it at the same time. That is to say, he is afraid of not being able to possess the scent of his dreams and, on the other hand, he is afraid of losing it to waste after obtaining it. This may also relate to the fear of having no further goals or sense of life.

"Grenouille was terrified. What happens, he thought, if the scent, once I possess it... what happens if it runs out? It is not the same as it is in your memory, where all scents are indestructible... and by the time it has been used up, the source I took it from will no longer exist. " (Suskind 170)

Frustration and doubtfulness:

"He was overcome with the desire to abandon his plans, to walk out into the night and disappear." (Suskind 172).

Taking random risks :

"And even knowing that to possess that scent he must pay the terrible price of losing it again, the very possession and the loss seemed to him more desirable than a prosaic renunciation of both." He had renounced everything his entire life. But never once had he possessed and lost. " (Suskind 172).

Last but not least, his desire to receive love was also a major factor in his ambition. That is through that perfume that he seeks to create that he will seduce hearts and souls.

"Yes, that was what he wanted. They would love him." He would not just accept him as one of them, but love him to the point of insanity, of self-abandonment... he would be the omnipotent god of scent, just as he had been in his fantasies, but this time in the real world

and over real people. " (Suskind 142)

3. The Parallels of Psychopathy

Literature is the distillation of creative and imaginative human thought poured into the medium of written expression. Similarly, as an extension, The novel succeeds in depicting experiences, ideas and patterns of thinking in life: as a long epic literary work that embodies a person's life from birth to death. One element intrinsic to the novel is the character. The latter is the actor in the story, a person who acquires not merely an opinion, a bias, or a costume, but also a family, religion, community, and environment that distinguishes their existence and behaviour and against which they are compelled by necessity or morality. (Schmidt 125) Therefore, detecting some character traits may overlap and match some indications that tell if a mental problem befalls a character, such as a personality disorder. One such disorder is " psychopathy.". In *Perfume: The Story of a Murderer*, Grenouille's genius and obsession with scent went beyond limits. He is obsessed with producing the "ultimate perfume" by brutally murdering twenty-five virgins. Grenouille mercilessly kills each girl and extracts lard to amass a unique scent. Now the question poses itself: based on Grenouille's harsh background as an orphan child and murderous perfumer, do the character traits of Jean-Baptiste Grenouille match the factors that lead to psychopathy. More crucially , is Grenouille a psychopath ? Based on the problem formulation, the objective is to identify and describe the characteristics of psychopathic disorders and the factors that cause psychopathic disorders in the character of Jean-Baptiste Grenouille. The theory used to find the characteristics and causal factors are Hare's theory in the book *TheMask of Sanity*. Hare mentions there are twelve characteristics of a person with psychopathic personality disorder, namely articulate and charming, egocentric and arrogant, has no regrets, lacks empathy, manipulative, shallow emotions,

impulsiveness, need for stimulation, poor emotional control, irresponsibility. responsibility, early behavior problems, and antisocial. Meanwhile, according to Hare ,there are two factors that cause psychopathic personality disorder, namely genetic factors and social factors. (Hare) In terms of character, Jean-Baptiste Grenouille's character is a complex character, that is, he has various character qualities in terms of personality, behavior, and character's life. Analysis of the character's character using the theory of Robert D. Hare in the book "The Mask Of Sanity". Hare developed the PCL-R method(Psychopathy Checklist-Revised), which contains 12 early characteristics of someone having a psychopathic personality disorder.

Articulate and Charming

Hare describes a psychopath as well-spoken and tell stories and describe themselves adequately. If a psychopath's lies are exposed, he quickly alters the plot to make the other person believe. Witty speech is also shown by the character Jean- Baptiste when he lied to the citizens of the town of Pierrefort. Grenouille recounts that he was held captive by robbers for seven years in a cave. The author describes how he lied by adding new details to each story to impress the citizens of Pierrefort. Here's the quote below.

" He had to tell the tale of the robbers over and over, how they had dragged him off, and how the basket was let down, and about the ladder. And every time he added more lovely embellishments and invented new details. And so he gained some facility in speaking....and, what was even more important to him, a practised routine for lying." (Suskind)

2. Egocentric and Arrogant

The egocentric trait is also shown by Grenouille, who feels complacent because he can fool the people around him with perfume. By the method of telling, the author echoes the character through the inner thoughts of Jean-Baptiste Grenouille, as the following quote follows :

"These people... that he hardly hated them anymore; but that his contempt for them was profound and total... because they were nothing, and he was everything!"(Suskind)

The arrogance of a psychopath can be seen in his behaviour and actions. Psychopaths are often perceived as arrogant, shameless — confident, hard-sighted and domineering (Hare). Grenouille also shows a haughty character when he could influence all the townspeople in Pierrefort Square. Grenouille is happy and satisfied that the " ultimate perfume " he has made makes others glorify his figure. By "showing", Grenouille's character is revealed through facial expressions, such as the following quote.

" Grenouille stood there and smiled. Or rather, it seemed to the people who saw him that he was smiling, the most innocent, loving, enchanting, and at the same time most seductive smile in the world. But in fact it was not a smile, but an ugly, cynical smirk that lay upon his lips, reflecting both his total triumph and his total contempt."(Suskind)

3. Have neither Regrets nor Empathy

A psychopath is described as having no sense of empathy due to an inability to feel mentally and emotionally. For example, a rapist who cannot understand his victim's fear (Hare), Jean-Baptiste Grenouille, also had no regrets about killing twenty-four virgin girls in Grasse. However,

Grenouille admitted to the murder he had committed when he was arrested. To make "the ideal perfume," he envisioned, Grenouille believes that the murder must be carried out. Remorselessness is given through the method of telling .ie. Through speech, such as the following quote :

"Not only because the evidence was overwhelming, but also because the accused himself freely confessed to all the murders charged against him. But when asked about his motives, he had no convincing answer to give them. His repeated reply was that he had needed the girls, and that was why he had slain them." (Suskind204)

Lack of empathy can be shown as well. With ease, Grenouille kills sadistically and then processes the female victims as follows:

"Twenty-four tiny flacons filled with drops of the congealed aura of twenty-four virgins—precious essences that Grenouille had produced over the last year by cold-oil enfleurage of their bodies, digestion of their hair and clothes, lavage, and distillation." (Suskind188)

4. Manipulative

A psychopath can influence and exploit the behavior, attitudes, and opinions of others without the victim realizing that he has been cheated (Hare) Jean-Baptiste's manipulation is evident when he pretends to be sick in front of the Marquis Taillade-Espinasse to be delivered to a famous perfume maker. Grenouille's dramatic acting succeeded in influencing the Marquis and complied with Grenouille's wishes. The author presents Grenouille's manipulative by the method of telling in the following quote.

"Grenouille faked a fainting spell and, as if totally exhausted and in imminent danger

of suffocation, collapsed onto a sofa." (Suskind133)

When he could influence the entire population of Grasse City with his perfume, Jean-Baptiste Grenouille's manipulative nature became evident. Grenouille, initially loathed and on the verge of execution, could transform himself into a formidable and exalted character.

"He was in very truth his own God, and a more splendid God than the God that stank of incense and was quartered in churches. A flesh-and-blood bishop was on his knees before him, whimpering with pleasure. The rich and the mighty, proud ladies and gentlemen, were fawning in adoration, while the common folk all around—among them the fathers, mothers, brothers, and sisters of his victims—celebrated an orgy in his honor."(Suskind214)

5. Shallow Emotions

The author also describes the shallow emotional nature of Jean-Baptiste Grenouille. The author describes how Grenouille, whose presence he has not wanted since childhood, deliberately discards affective emotions.

"The young Grenouille was such a tick. He lived encapsulated in himself and waited for better times. He gave the world nothing but his dung—no smile, no cry, no glimmer in the eye, not even his own scent. Every other woman would have kicked this monstrous child out" (Suskind25)

Evidence of Grenouille's shallow emotions is noticed when he does not move when tortured for hours to reveal the motive for the murder he committed.

"They then subjected him to torture, hanged him by his feet for hours, pumped him full of seven pints of water, put clamps on his feet—without the least success. The man seemed immune to physical pain, did not utter a sound, and when questioned again, replied with nothing more than: "I needed them." (Suskind204)

6. Impulsivity and Irresponsibility

Impulsive behaviour is also found in people with psychopathic personalities. They can quickly act as they please, even if the action is detrimental to others. (Hare) Jean-Baptiste Grenouille also has an impulsive disposition. His impulsive character is shown in actions and motivations for action. As shown in the following quote, Grenouille's action is to strangle the girl on the Marais Street, motivated by urging desire to get the girl's scent.

"He, in turn, did not look at her, did not see her delicate, freckled face, her red lips, her large sparkling green eyes, keeping his eyes closed tight as he strangled her, for he had only one concern—not to lose the least trace of her scent." (Suskind43)

Since obligations and commitments mean nothing to psychopaths. (Hare) Jean-Baptiste Grenouille's irresponsible disposition surfaces when he chooses to leave the girl's corpse on Marais Street rather than getting caught and accepting the punishment for his actions.

"Grenouille smelled his way down the dark alley and out onto the rue des Petits Augustins, which lay parallel to the rue de Seine and led to the river. A little while later, the dead girl was discovered. A hue and cry arose.

Torches were lit. The watch arrived. Grenouille had long since gained the other bank." (Suskind44)

7. The need for stimulation and Early Behavioural Problems

Psychopaths require stimulation that generates joy. When they succeed in committing a crime, they feel satisfied and can repeat or commit a bigger crime until the desire of a psychopath is achieved. Grenouille is stimulated to save the scent of a virgin girl after his first murder in Marais. The stimulation propelled him to retain scent of virgin girls, so he experience a prolonged euphoria. In the end, twenty-four girls were killed for the sake of his olfactory fantasy.

"Ah! He wanted to have that scent! Not in the useless, clumsy fashion by which he had had the scent of the girl in the rue des Marais. For he had merely sucked that into himself and destroyed it in the process. No, he wanted truly to possess the scent of this girl behind the wall; to peel it from her like skin and to make her scent his own." (Suskind 154)

Moreover, psychopathic behavioral problems can arise especially in children whose bodies are in the environment full of violence or rejection occurs at the place of the live child. (Hare) The withdrawn behaviour of the character Jean-Baptiste Grenouille may indicate an aloof disposition caused by the other children at Madame Gaillard's orphanage and the punishment he experienced when he was a boy.

"To the world he appeared to grow ever more secretive. What he loved most was to rove alone through the northern parts of the Faubourg Saint-

Antoine, through vegetable gardens and vineyards, across meadows. Sometimes he did not come home in the evening, remained missing for days. The rod of punishment awaiting him he bore without a whimper of pain."(Suskind 29)

8. Antisocial

Antisocial behaviour can lead to illegal acts that terminate in criminal law. Hare identifies psychopaths who violate the norms and rights of others, fail to establish interpersonal ties, or tend to isolate themselves socially. (Hare) Since childhood, Grenouille has always sought to seal himself away from the people around him as he had limitations on unscented terms, such as God and morality.

"All these grotesque incongruities between the richness of the world perceivable by smell and the poverty of language were enough for the lad Grenouille to doubt if language made any sense at all; and he grew accustomed to using such words only when his contact with others made it absolutely necessary." (Suskind 28)

Based on the above qualitative descriptive analysis , the character of Jean-Baptiste Grenouille meets eleven of the twelve characteristics of a psychopathic disorder by Hare (2011), namely: 1) Good at talking and charming. 2) Egocentric and arrogant. 3) Have no regrets. 4) No sense of empathy. 5) Manipulative. 6) Shallow emotions. 7) Impulsivity. 8) The need for stimulation. 9) Irresponsibility. 10) Early behavioural problems. 11) Antisocial.

4. The Rise of the Evil Genius as a Jungian Archetype

"So farewell hope, and with hope farewell fear, Farewell remorse: all good to me is lost;
Evil, be thou my good." Satan— John Milton

Throughout time and history, the eternal portrait of Evil never ceases to spread its thorny wings creating sinister touches on human life. Literature is one such rejuvenator of Evil aesthetics with commemorating works such as Dante's *Inferno*, Stevenson's *Dr Jekyll and Mr Hyde*, Dostoevsky's *The Brothers Karamazov*, and Milton's *Paradise Lost*. Each of these latter recounts distinct yet atmospheric allegories on human wickedness and descent to Evil. *Perfume* by Süskind makes its remarkable addendum to the volume of Evil with the protagonist Jean-Baptiste Grenouille being the epicentre of degeneration and rise to a Jungian archetype, one possessed by Genius and Evil.

In order to sketch Grenouille into the archetype of the Evil Genius, one must summon the realm of the psyche, hence using a psychoanalytical compass that would conceivably enable us to unearth the deep-rooted fragments of both his Genius and insanity. As quoted in the Gospel of Philip, Evil never exists on a surface structure, yet within one's psyche :

"As for ourselves, let each one of us dig down after the root of evil which is within one, and let one pluck it out of one's heart from the root. It will be plucked out if we recognise it..."¹²

¹²The Gospel of Philip , The Nag Hammadi Library <http://gnosis.org/naghamm/gop.html>

Therefore, we cannot condemn Grenouille's psychopathy or Evil as a conscious act of brutality since the psychological contortions are more likely lurking in the background of the psyche, in the unconscious, afar from the perpetrator himself. As referred to earlier in the Roots of Evil, the Freudian idea of wishes and repressed anger may unravel underlying desires of Grenouille. Having encountered death and abandonment with his first breath of life, the Oedipus seeds started to enact in Grenouille's psyche ones of wrath and desire for an everlasting union. Moreover, the helpless condition of Grenouille was also a primary cause of his psychopathic symptom-formation. The threats at *Madame Gaillard's house*, jointly with working as a labourer at *Monsieur Grimal's house*, contributed to Grenouille living like a beast with sharp instincts yet subdued primitive aggression. However, the question arises again: if the unconscious is capable of taming the outburst of repressed desires and wishes, what triggered the collapse of the system and the outbreak of Jean-Baptiste's evil symptoms? The answer lies in his greatest gift, which is his extraordinary olfactory prowess. Indeed, he had an ingenious sense of smell from the very first day. The thwarted desires and repression lying in the unconscious were channelled into an attachment to scent to fulfil the vacuous inner life of Grenouille. After all, his smelling ability was sharp and greedy, and he was yet to be subconsciously led to a vocation for a gratifying end.

"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.." (Suskind 36)

Admittedly, the Evil Genius archetype is a singularity comprised of a vicious collision of two potent energies. As much as we delve deeper into the infrastructure of Grenouille's psyche, it becomes crystal clear that the two energies of Evil and Genius *reciprocally* fortify one another. In the first chapter, he becomes "one of the most gifted and abominable personages" (Suskind 8)

individualised from his epoch. Grenouille received no love as a juvenile. This predicament contributes to the fact of him not being capable of receiving and giving love. However, Jean-Baptiste Grenouille possesses two other qualities that set him apart from other people. His senses and linguistic faculty were impaired jointly with the absence of personal smell. Grenouille's perfect sense of smell and his olfactory perception of reality

meant that the development of the protagonist's other senses was impaired. Moreover, he attaches no particular matter to language .“He learned to spell a bit and to write his name, nothing more. His teacher considered him feebleminded.” (Suskind 30) Nonetheless, Grenouille's defensive mechanism weaponised his gift. He can perceive the reality around him and recall certain phenomena peculiarly. For the protagonist, the smells represent the meaning of his existence; the absence of smell characterises him himself. The strange fact of being odourless made people afraid of him and later rendered him treacherously untraceable.

The will for self-preservation is characteristic of the odourless protagonist. The frequent stimulation of this nature contributed to accelerating the process of Grenouille becoming both Genius and Evil. The two necessitate gaining power or notoriety; Friedrich Nietzsche reaffirms the claim in his book *Beyond Good and Evil*.

"A living thing seeks above all to discharge its strength--life itself is will to power; self-preservation is only one of the indirect and most frequent results." (Nietzsche 13)

In this way, Grenouille becomes the object of his morbid nature: the demonic instinct blended with frantic ambition now reigns supreme once he captures his first victim. The shadow of Genius forms a gateway for this demon to unleash the wrath of the unconscious. The devilish

feature is evidenced in his clubfoot, which is considered an attribute of the devil.

"A general disintegration of the skin; and even clear evidence of fluidal deformation of the bone structure, the visible indications being a clubfoot and a hunchback." (Suskind 130)

Above all evil indictments, Grenouille is the person who spreads death and is undetected since he is odourless. This is a striking common feature between him and death as he remained an unknown killer of twenty-five girls for years.

"He was more cruel than the plague, for you could flee before the plague, but not before this murderer, as the case of Richis had proved. Apparently, he possessed supernatural powers. He was most certainly in league with the devil, if he was not the devil himself." (Suskind 183)

Carl Jung has openly contemplated the nature of Evil and the dynamics that puppeteers its perpetrators. As referred to earlier in the Roots of Evil, Freud underscored that "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." (Freud) Carl Jung comes forth to highlight the projection of Evil with his theory of the collective unconscious. In this respect, he claims that "none of us stands outside humanity's black collective shadow." (Jung). Having mentioned that, archetypes, according to Jung, were at the root of all conscious thoughts and emotions. He believed they were engraved into the collective psyche of the human race by the perpetual totality of all human experience, from the dawn of the species to the present. Archetypes are universal, formless, and inherent psychological structures transmitted through a person's ancestry rather than learned through personal experience. (Jung) According to

him, twelve archetypes have emerged as humanly universal: Sage, Innocent, Explorer, Ruler, Creator, Caregiver, Magician, Hero, Outlaw, Lover, Jester, and Regular Person.

A symbol should be deployed to represent an archetype to be realized by a conscious individual mind. In our case, Grenouille's symbol is ubiquitous, prominent, and recurrent along with the novel: Perfume. The latter symbolises the innovative artist Jean-Baptist is, the impenetrable gift of smell he possesses, and the self-serving, will-to-live evil powers hidden in his psyche. The accumulation of dark Oedipal desires and repressed vexation for vengeance ceased to be blockaded when he killed his first female victim. All the rampant demonic drive for the ultimate perfume soon followed as a dark shadow that served for the egocentric good. The Jungian archetype of the Artist retrogressed, and harmless mastery became destructive villainy. Grenouille's persona has finally started to take the archetypal shape of the " Evil Genius." This latter is a creature with a God-like aura and capabilities. Grenouille was deified as a God whose origin is unknown, and commands are unrefutable. Suskind makes biblical symbolism to elevate the Evil Genius and mock the naivety of humanity.

"Nothing is supposed to be right anymore, suddenly, everything ought to be different. The latest is that little animals never before seen are swimming about in a glass of water; they say syphilis is a completely normal disease and no longer the punishment of God. God didn't make the world in seven days, it's said, but over millions of years, if it was He at all." (Suskind 55)

Moreover, Suskind proposes Grenouille is the impeccable punisher and Genius architect of the world through another biblical reference.

"Once a dead raven lay at the mouth of the cave. He ate it. These

were the only events in the outside world of which he took notice for seven years. Otherwise, he lived only within his mountain, only within the self--made empire of his soul. " (Suskind 122)

Seeing the magical, heavenly effect caused by people, Grenouille becomes aware of its power and capabilities, feeding its claims to divinity. He intends to create a superhuman perfume in order to bewitch people. He wants to be the omnipotent god of odours to sense himself (small) and make sense of the world (find meaning). The Evil Genius is a shadow Jungian archetype driven by unconscious forces, ones that feed his wrath and hunger for scent. Moreover, demise is a predictable outcome for the Evil Genius as an archetype. Like Milton's Satan, Grenouille is conscious of his malicious actions and persuasive powers; In addition, some manifestations of the archetype of the evil genius are driven by Schopenhauer's conception of "Will." Passion is another characteristic that can be used to compare Miltonian Satan to the Evil Genius. Grenouille shows unhuman intelligence when dealing with his vocation as a perfumist. The Evil Genius seems to have internalised the process of making perfumes and the ritual behind the killings from the very beginning. He is a frightening combination of persuasion and emptiness; an irrational man-god wandering beyond morality; for him, everything is privileged to accomplish his ends; the laws of God or the civilised man are nothing but an illusion to transgress. Plagued by both Evil and Genius, Grenouille crowned himself as a Jungian shadow archetype, whose development has surpassed the boundaries of his morbid nature to mark a new dawn for what it means to god Beyond Good, Evil, Genius and Insanity, a human and psychopath.

5. Self-discovery, Thanatos and Salvation

5.1. Jean-Baptiste in Jean-Paul Sartre's Existentialist Ontology

Grenouille's journey is, to a great extent, a quest for self-discovery. He is, in fact, eager to find his truest identity from among the ashes of the devastating world around him and a motive to live by. He undergoes an existentialist tour to find meaning in his life, starting with questioning his identity. At first, the lad experiences a sense of not belonging where people take no notice of him. So far, they would look upon him as a mere stranger who, though an expert in scents, has no scent. Eventually, Grenouille starts to find himself within others by means of imitating their scents in an attempt to look more familiar.

"Thanks to his genius, with a minimum of contrivance, he had imitated the odor of human beings, and at once stroke had matched it so well that even a child had been deceived."

"for after all, he was masked with the best perfume in the world, and beneath his mask there was no face, but only his total odorlessness."

(Suskind 215)

That is, actually, a way to make sense of existence by being knowledgeable of one's identity and existence. Grenouille, however, struggled to make himself known and seemed as though others had neglected him since infancy.

"And the awful thing was that Grenouille, although he knew that this odor was his odor, could not smell it. He was virtually drowning in himself; he could not, for the life of him, smell himself!" (Suskind 123)

Because people ignored him for a long time, our character suffered from an identity crisis throughout his life.

"From his youth on, he had been accustomed to people passing him and taking no notice of him whatsoever, not out of contempt—as he

had once believed—but because they were quite unaware of his existence. There was no space surrounding him, no waves broke from him into the atmosphere, as with other people; he had no shadow, so to speak, to cast across another's face. " (Suskind139)

The existential angst of the story's character manifests itself in him seeking meaning out of what seems meaningless and merely roaming within the absurd. Apropos of Baptiste's case, Jean-Paul Sartre—among the bards of existential ontology—provides an understanding that falls into the protagonist's category. As Sartre's paramount conviction is said to give prominence to existence other than essence, the purpose is believed to be sought out and pursued. The previous notion does, in fact, emphasise Sartre's major belief that existence precedes essence and that humans are completely free and responsible for finding a purpose for their lives. That is to say, through existing man's quest for meaning. This is exactly the case with Grenouille, who breaks through life with his ambitions and pursuits in order to figure out who he is and what his purpose in life really is. In Grenouille's view, making the perfume of his dreams can alone make him recognized and known to the world. At the same time, he struggles with ignorance at the level of his inner self, which is where his identity crisis arises.

He did not panic but considered it all coolly and spoke to himself as follows:

"It is not that I do smell, for everything smells. It's more that I can't smell what I smell because I've smelled myself every day since birth, and my nose is thus dulled against my own smell. If I would separate my own smell, or at least a part of it, from me and then return to it after being weaned from it for a while, then I would most certainly be able to smell it and, therefore me. "(Suskind124)

It is as Sartre claimed in his well-known lecture, *Existentialism is a humanism* that "man first of all exists, encounters himself, surges up in the world and defines himself afterwards." Therefore, individuals are responsible for their choices, and it is up to them to decide what and how to be, either in a good way or a cruel one. In this regard, Grenouille had so-called "bad faith" along his journey toward realizing his dream. That is to say, the concept of bad faith – which considers only one way to achieve a specific goal – obsessed the gifted boy with one way to achieve self-discovery, and that way was to murder virgin women and suck out their scents. For him, his existence is ruled by the very thought of the magical perfume he wishes to have and that it is the only thing that gives meaning to his life. Accordingly, Sartre emphasizes that individuals are condemned to be free; thus, they are completely responsible for their freedom and the resultant actions.

“And as he sat there shivering and trying to gather his confused and terrified thoughts, he knew one thing for sure: he would change his life. ”

(Suskind 123)

Grenouille was also scared of having no purpose in life or of spending it absurdly with no sense of achievement.

"This was the most unpleasant thought for Grenouille. He was frightened beyond measure to think that once he did possess the scent that he did not yet possess, he would inevitably lose it. How long could he keep it? A few days? A few weeks? Perhaps a whole month, if he perfumed himself very sparingly with it? And then? " (Suskind.171)

5.2.An Existential Pilgrimage into Isolation

Groundlessness and anxiety are among the major outcomes of freedom regarding human existence, and Grenouille experienced both of them. In addition, he suffered all his life from being invisible to the world around him. Hence, a deep hatred arose and drove him inside, where he encountered nobody but himself. The element of solitude is, in fact, present, especially in the years during which Jean-Baptiste disappeared into the woods and lived alone in a world made out of his imagination.

"There were no real things at all in Grenouille's innermost universe, only the smell of things." (Suskind 115)

"This was his empire! The incomparable Empire of Grenouille!
"Created and ruled over by him... " (Suskind 115)

"for after all, he was masked with the best perfume in the world, and beneath his mask there was no face, but only his total odorlessness." (Suskind 215)

Grenouille isolated himself from the world because he no longer knew himself. At first, he tried to melt into society by means of imitating people. Later, it became crystal clear to him that he could by no means belong and, eventually, disappeared into the woods for years. The solitude he underwent draws attention to Yalom's (1980) famous belief that "to the extent that one is responsible for one's life, one is alone". The story's protagonist inherited the so-called existential loneliness, which resulted in him experiencing an existential crisis.

"He now avoided not just cities but villages as well. He was almost intoxicated by the air that grew ever more rarefied, ever more devoid of humankind. He would approach a settlement or some isolated farm only to get new supplies, buying his bread and disappearing again into the woods. " (Suskind 107)

Apropos of the previous notion, Larsson et al. (2019) argue that existential loneliness is the outcome of a deeper alienation from the nature of existence, namely a lack of meaning in life. Even while surrounded by others, a person can sense existential loneliness. That is how Grenouille spent his days within an environment where he could not share his reality and experiences in a similar way as others or experience them in the exact same way. Accordingly, Perlman and Peplau (1981) assert that loneliness is "the painful sensation that arises when a person's network of social ties is lacking in some significant way, either quantitatively or qualitatively" (Perlman 31). Consequently, existential loneliness emerges as a cause of sadistic moods, emptiness, and alienation. Bolmsjö et al. (2019) defined existential loneliness as a lack of connection with others and the outside world, as well as alienation, emotions of isolation, emptiness, and abandonment.

"And he might have been able to cradle himself in the soothing belief that he was alone in a world bathed in darkness or the cold light of the moon, had his delicate compass not taught him better." (Suskind 109)

"Thus his nose led him to ever more remote regions of the country, ever further from human beings, driving him on ever more insistently toward the magnetic pole of the greatest possible solitude." (Suskind 109)

It is worth noting that Grenouille chose to wander in remote areas without knowing exactly what he was looking for other than a great desire to avoid people.

"We are familiar with people who seek out solitude: penitents, failures, saints, or prophets. They retreat to the desert, preferably... They live in caves or cells on remote islands... They do this to be nearer to God. Their solitude is a self-mortification by which they do penance. They act in the belief that they are living a life pleasing to God. Or they wait months, years, for their solitude to be broken

by some divine message, which they hope to quickly broadcast to the rest of humanity... Grenouille's case was nothing of the sort. There was not the least notion of God in his head. He was not doing penance nor waiting for some supernatural inspiration. He had withdrawn solely for his own personal pleasure, only to be near to himself. No longer distracted by anything external, he basked in his own existence and found it splendid. " (Suskind 113)

As his existential journey progressed, he encountered nothing but himself, living in his inner realms and leaving the world behind. However, he was by himself his whole life but never with himself as he could not manage to sense it so far.

"Those clothes held an olfactory diary of the previous seven or eight years." Only one odor was not there; his own odor, the odor of the person who had worn them continuously all that time. " (Suskind 125)

Thanatos and Salvation

In his famous essay entitled "Beyond the Pleasure Principle," Sigmund Freud labels the notion of the death drive, the death instinct, or what came to be called later Thanatos. It is the belief that individuals are driven by destruction, violence, and death and that the aim of all life is death. According to Freud, Thanatos is double-edged as the drive can be channelled outwardly in the form of aggression, while it can also be channelled inwardly, which may damage individuals who eventually adopt suicidal thinking as well as try to harm themselves in different ways. Freud found out that those who experienced a traumatic event earlier would either revisit it or rather recreate it, especially via dreams. Such events do actually include certain emotional crises that emerge at the level of the unconscious part of the psyche. Freud drew attention to the fact that the death drive is

constantly overcome by life instincts that tend to contradict the former and cause restlessness in the individual realms of consciousness as not knowing which one to follow. Freud considers Thanatos (death drive) and Eros (life drive) to be the primary categories into which all human drives fall. Life drives, on the other hand, are generally viewed to be the set of instinctual libido drives such as sexual reproduction, thirst, hunger, as well as pain avoidance. Freud assumed Eros was opposed by the so-called "ego" that he believed to be the organized part of the psyche. He later moved toward adding that life drives are highly opposed to death drives. Grenouille's obsessions, manipulation, and arrogance paved the way for the rise of both drives simultaneously.

"He knew he was now master of the techniques needed to rob a human of his or her scent, and he knew it was unnecessary to prove this fact anew."

(Suskind 169)

In *Perfume: A Story of a Murderer*, The main character is living in a constant state of change due to the contradictory drives inside of him. In Grenouille's case, however, it is apparent that the life drive itself keeps pushing him towards revealing his Thanatos instincts. He is eager to get rid of the suffering that keeps revisiting him throughout his life by means of pursuing his dreams in an aggressive way. His death instincts took possession of him at the beginning of his journey by means of approaching his dream in a violent way via criminal manners. And, as Thanatos embraces the *'born to die* concept, Jean-Baptiste Grenouille paid no attention to the consequences of his obsessions or even the harm he may have caused to himself. By the end of the story, the death drive started to take an inward track as people condemned Grenouille for the crimes he committed. Grenouille also figured out that the dream he had been striving for turned out to not actually be what he truly desired. Although he charmed the people with the miraculous aroma he created, he never experienced the slightest feeling of gratitude or love.

"At that moment as he stepped out of the carriage into the bright sunlight

... clad in the perfume that made people love him, the perfume on which he had worked for two years, the perfume that he had thirsted to possess his whole life long... at that moment, as he saw and smelled how irresistible its effect was ... his whole disgust for humankind rose up again within him and completely soured his triumph, so that he felt not only no joy, but not even the least bit of satisfaction ." (Suskind 215)

To that extent, though he managed to make the perfume of his dreams suddenly realised nobody loved, wanted, or noticed him. The inner Thanatos made its vocation. And that is how the story echoed its ending, with Grenouille answering the suicidal drive by sacrificing himself to the cannibals who may symbolize the cruelty of humankind. And so as to perish into the crowd, along with the perfume he thought would bring him salvation.

“They all formed a circle around him, twenty, thirty people, and their circle grew smaller. Soon the circle could not contain them all, they began to push, to shove, and to elbow, each of them trying to be closest to the center..... a half hour later, Jean Baptiste Grenouille had disappeared utterly from the earth.” (Suskind 225)

“When the cannibals found their way back together after disposing of their meal, no one said a word... they were all a little embarrassed and afraid to look at one another... when they finally did dare it...with stolen glances , they had to smile. They were uncommonly proud. For the first time they had done something out of love.” (Suskind 225)

General Conclusion

Perfume: the Story of a Murderer by Patrick Süskind is a novel that creates an allegorical ambience of psychopathy around its protagonist Jean-Baptiste Grenouille. Embedding themes about the vanity of life, morality, the Will to power, obsession, ambition, and the quest for meaning, the novel boasts its enormous flexibility as a postmodern obverse of Enlightenment, a critique of human rationality. The psychopathic traces are nothing short of paramount when discussing the book, as the protagonist exhibits eleven multi-faceted traits of psychopathy, let alone the indisputable social and biological descriptions throughout the novel. The data provide preliminary evidence with theoretical analyses of Criminological and Psychoanalytic views on psychopathy. However, The results yielded no resolution to Jean-Baptiste Grenouille's mournful suicide as most psychopaths are immune to suicide. A possible reason for this discrepancy might be that the protagonist sought eternal salvation in death instead of contending with his odourless nature, rampant evil obsession and Will to power. The qualitative descriptive analysis supports the general picture and the central premise in favour of identifying Grenouille as a psychopath.

Furthermore, the "repressive" content within the protagonist's "unconscious psyche" warrants unleashing his outrageous dark desires, which call for the evil acts of murdering twenty-five women. Governed by the unconscious forces of his ego, Grenouille's peculiar metamorphosis rises the unconventional Jungian archetype of the Evil Genius: a gifted yet demonic demi-god characterised by megalomania and thirst for self-discovery. Future research on criminology and psychology will have to use literary analysis to the end of uncovering more about the private nature of psychopaths as a way to assume their perspective; this will further our understanding of how psychopaths live with their complex identities and operate with manipulative callousness within society. For scholars and students, the research is a good read for those interested in reading more about the dark psychology of humans, particularly the inherent symptomatic problems of notorious murderers.

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Résumé

The novel, set in eighteenth-century Paris, *Perfume: the story of a murderer*, is a story of a newborn baby who became one of the most notorious figures in history by virtue of his deviant nature. Having escaped death, the baby is rescued, named and given to an orphanage where everyone feels jeopardised by his odourless nature. Jean-Baptiste Grenouille does not appear to have any scent. The young man grows fascinated by smell as it is his only true haven. One day he escapes work and starts a treacherous trek of becoming an apprentice perfumer. Over the years, Grenouille has emerged more famished for scent. One day, he mistakenly kills a young girl to preserve her aroma, which he finds immaculate. This places Grenouille on a life path of murder paved by the corpses of twenty-six young women and devoted lust for creating the "master scent". Grenouille's master perfume, once completed, hypnotises the people of the small town of Grasse and reverses the wheels of free will. In the end, Grenouille grows disillusioned with the world and kills himself with his own ethereal weapon. Grenouille is left to be torn apart and eaten by the people.

ملخص

العطر: قصة قاتل هي رواية تدور أحداثها في باريس في القرن الثامن عشر. القصة تحكي عن طفلٍ حديث الولادة الذي أصبح أحد أكثر الشخصيات شهرة وخطراً في التاريخ من خلال طبيعته المنحرفة. بعد أن نجا من الموت، يتم إنقاذ الطفل وتسميته وإعطائه إلى دار للأيتام حيث يشعر الجميع بالخطر بسبب طبيعته العديمة الرائحة. لا يبدو أن جان بابتيست غرينويل لديه أي رائحة. ينمو الشاب مفتوناً بالرائحة لأنه ملاذه الحقيقي الوحيد. ذات يوم يهرب غرينويل من العمل و يبدأ رحلة محفوفة بالخطر ليصبح عطاراً متدرّباً. غرينوي ينمو أكثر جوعاً بالرائحة على مر السنين. ذات يوم قتل غرينويل عن طريق الخطأ فتاة صغيرة للحفاظ على رائحتها التي يجدها نقية. هذا يضع غرينوي على مسار حياة والقتل . طريق مهده جثث ست وعشرين شابة شهوة مكرسة لخلق « العطر المطلق ». عطر جرينوي الرئيسي، بمجرد اكتماله، ينوم سكان بلدة جراس الصغيرة ويعكس عجالات الإرادة الحرة. في النهاية، يشعر غرينوي بخيبة أمل من العالم ويقتل نفسه بسلاحه الأثري. يُترك غرينوي نفسه ممزقاً لياكل من طرف الناس.