

Tribhuvan University

Representation of Schizophrenia in Patricia Cornwell's *Point of Origin*

A Thesis Submitted to the Central Department of English, Tribhuvan University,
Kirtipur, Kathmandu for Partial Fulfillment of the requirements for the
Degree of Master of Arts in English

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February 2, 2014

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Letter of Recommendation

Gambhir Man Kattel has completed his thesis entitled “Representation of Schizophrenia in Patricia Cornwell’s *Point of Origin*” under my supervision. He carried out his research from 2068/03/21 (B.S.) to 2070/9/19 (B.S.). I hereby recommend his thesis be submitted for viva voice.

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Letter of Approval

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Acknowledgements

Inspiration always plays a vital role in every progress in human life. I am greatly indebted to my respected supervisor, Shankar Subedi whose suggestions and guidance becomes instrumental to give this research to the present form. Likewise, I express my deep sense of respect to Professor Dr. Amma Raj Joshi for his inspiring suggestions and guidelines. I heartily express my sincere gratitude to those who have encouraged me and have provided me the genuine ideas and suggestions. Similarly, I am thankful to my respected teachers Dr. Birendra Pandey, Dr. Shiva Rijal, Prakah Subedi and Deepak Giri in the Central Department of English who directly or indirectly helped in course of my writing.

I would like to express my gratitude to some of my friends Sulav, Prem, Ishor who directly or indirectly provided pertinent advices to me. I could not help extending my sense of gratitude to my parents D. B. Kattel, Padma Kattel. Similarly, credit goes to my brother Sunil Kattel and my other family members Prami Kattel, Bandana Kattel and my dear son Presal Kattel. Finally, I could not help extending my sense of gratefulness to K.G. Maharjan, K.M. Computer and Communication Service, Kirtipur for his technical support.

Date: 2070-09-19

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Abstract

In Patricia Cornwell's *Point of Origin*, the main character Carrie Grethen commits several serial killings and threatens the representative persons of society. When the dominant social values and trends compelled her to stay outside the boundary of the society, she slowly and gradually turned towards the violent path of murderous activities. The harsh treatment of Carrie Gerthen by the nonconformist puts her on the schizophrenic way. In addition, Grethen's threat to Scarpetta puts her as well as her employees in a state of instant mental breakdown. Grethen threatened other members of society in such a way that they are haunted by plenty of schizophrenic symptoms. At one time, the society was not friendly towards lesbian relation and those who are engaged in such relation. Carrie Grethen pursues her lesbian interest freely. She has to face serious obstacle. The society restricts her open lesbian relation. The dominant social trends and tendencies hinder her openness in following lesbian relation. She is forced to silence and subdue her different search for socially forbidden relation. Accidentally her lesbian partner is killed. Without knowing the truth, she holds society responsible for the accidental demise of her lesbian partner. She is then excluded and ostracized from the boundary of mainstream society. To teach a sound moral lesson to her arch enemies, she turns into a serial killer. Those whose faces resemble her lesbian lover are the target of Grethen's serial killing. Since the late capitalist system hindered her desire and forced her to seek alternative channels, she could not help turning to different means.

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I. Sufferings of the Excluded and the Ostracized in *Point of Origin* by Patricia Cornwell

This research probes into the issue of how a female character named Carrie Grethen happens to turn to violent psycho killer due to society's injustices and oppressions to her. Carrie Grethen is a lesbian lady who has different taste and inclination. She is frank enough to pursue her lesbian affair. The society of her time is not liberal enough to tolerate an individual's open pursuit for lesbian romance. At one time she is taken as a criminal whose deviant romantic search would pose a threat to the normative ideals of society. In this way, the established social codes and conventions of the late capitalist society compelled her silence her vociferous search for deviant form of romance and interpersonal relation.

By using several coercive pressures, the authority and institutional bodies of society compelled her to forsake her anomalous pursuit. But she did not give in. extensive measures are brought into application to subdue her. She along with other similar people were treated as nonconformists. The nonconformists, the excluded and the ostracized were treated as the threat to the system, society and normative order. Once, Grethen's lesbian partner is killed by someone. Since then, she turned out to be a psycho killer whose serial killings know no boundary. She began to kill those who are in harmonious heterosexual relation. Those who rigidly cling to the exclusionary measures of society are also the targets of her vengeance. One after the other she continues to murder and set fire to the properties of those who are the figureheads of society. Since the late capitalist society compelled her to seek alternative ways to get her desire fulfilled, she chose murder, massacre and arson as a ways to get her odd and anomalous desire fulfilled.

Grethen commits several criminal acts in a subtle and mysterious ways. It is puzzling to know how crimes committed by her occur. She kills those whom she treats as her arch enemies and then sets fire to the building to cover proofs of killings. To add mysterious aura to her spot of crime, she does her best to cover evidences. She is notorious killer who commits arsons-concealed homicide. By committing a panoramic scene of murders and arsons, she has arrived at the condition she has to kill people and destroy properties to soften and cool her violent passions. Once, she gives threat to her arch enemies, she surely kills them. Even a famous detective Dr. Scarpetta is frightened by Grethen's threat to kill Benton Wesley if her lesbian partner Lucy is brainwashed.

In a pathological department Carrie Grethen is cured when she was forcibly confined under strict surveillance. The forensic report and the report of her medical test yield mysterious facts. These facts assert that Grethen is not the schizophrenic inmate. She is still capable of planning her life smartly and reasonably. There are symptoms of healthy mind in her. But the outer discourses, rumors, and public perceptions have made different impressions about her. Grethen's schizophrenic acts and behaviors should be studied in the socio-economic context. The exclusionary and ostracizing structure of mainstream society has brought problems. The viewpoints towards the nonconformists need to be used in a flexible ways. Techno-scientific innovation should bring reform in socio-cultural bases. If the other are treated in the same way in the age of constant techo-scientific era, none of the major breakthrough can happen in the socio-cultural spheres. The alienating structure of society is largely responsible for incurring risk and hazards from those who have different paths and pursuits to follow.

Patricia Cornwell is a noted and controversial writer who herself has fallen prey to different prejudices against lesbian relation. To a large extent, it has been assumed that her *Point of Origin* is a mirror-manifestation of her own troubled private life. In her real life also the author has faced several examples of hostility for being a lesbian lover. Most of her novels deal with those voices and themes which the mainstream society forbids. The voices of nonconformists and the ostracized are actively represented in her major works. The unique fact about Cornwell is that she is well-versed in the art of blending serious themes of political importance in crime thrillers. *Body of Evidence*, *All the Remains* and *Hornet's Nest* are some of the successful novels of Cornwell. These novels are also about crimes and their far-reaching effects in society.

Patricia Cornwell is the most controversial writer of crime fictions. Her crime fictions have got widespread critical acclaim. Even in her crimes fictions, serious themes can be traced. Beneath the surface of criminal subjects lie serious themes of literary importance. Focusing on the core event of the novel *Point of Origin*, the critic Troy Buerger makes the following remarks:

Dr Kay Scarpetta, Virginia Chief Medical Examiner and consulting pathologist for the federal law enforcement agency, is called out to a farmhouse in Virginia that has been destroyed by fire. In the ruins of the house she finds a body that tells a story of a violent and grisly murder. The fire has come at the same time as Carrie Grethen, a killer who nearly destroyed the lives of Scarpetta and those closest to her, has escaped from a forensic psychiatric hospital. Her whereabouts is unknown, but her ultimate destination is not. (36)

Dr. Scarpetta is the main character around whose tact of handling serious cases and disasters the entire novel moves. She has the penetrating insight with which she can detect the elusive and cryptic cause of any disasters, murders and wreckage. For her extraordinary expertise in detecting mysterious cases, she is hired as the consultant pathologist in the forensic office of Virginia.

As the chief agent and representative of crime investigating bureau in Virginia, Scarpetta works with utmost dedication and attention. For her, detecting the cause of murder, solving mysterious disaster and thereby helping the innocent victims are the idylls which she has cherished. These ideals of Scarpetta are praiseworthy. With respect to these ideals of Scarpetta, the critic Carol Patton makes the following observation in brief:

The devastating fire tore through the horse farm, destroying everything it touched. Picking through the wreckage, Dr. Kay Scarpeta uncovers human remains- the work of an audacious and wily killer who uses fire to mask his brutal murders. And when Scarpeta learns that her old nemesis Carrie Grethen has escaped from a hospital for the criminally insane and is somehow involved, the investigation becomes personal.

(46)

Apart from being the head of investigation and detection committee, Scarpetta demonstrates genuine concern for the suffering of those victims who have lost their lives. She is empathetic to the extent of appreciation. Even in the face of impending threat of annihilation from the deranged killer, she tends to maintain the composure of her mind. In this regard, she seems to be an embodiment of exemplary employee endowed with empathy.

Stefanie Castillo is one of the leading critics of Patricia Cornwell. She goes so far as to seek elements of realism even in the crime fictions. She studies Cornwell's novels in proximity with the realistic novels of Charles Dickens. Castillo gives the following view in this regard:

Patricia Cornwell retains that finer Dickensian indignation with the ways of the world that had been neglected by the small landscapes of much so-called serious writing. Her *Point of Origin* is her most engrossing effort in years. The world of crime and punishment, love and loyalty as created by Patricia Cornwell is fascinating, richly drawn and truly memorable. She is adept in capturing crime-solving techniques. (55)

Within the world of crime and deception, revenge and retaliation, Patricia Cornwell has succeeded in dealing with the issues of love and loyalty, trust and the transaction of faith. Castillo assumes that Cornwell is far more ahead in diversifying scope of crime fiction by adding variety of issues and themes. It is this skill which has immortalized Patricia Cornwell.

In the professional life of Kay Scarpetta, her personal life and private experiences have left profound impact. The loving and affectionate nature of Scarpetta has found reflection in her style of caring the victims of arson and murder. This kind of conception is developed about Scarpetta is developed by Kristian Herron. Herron contends that:

The ongoing character development of Kay Scarpetta continues to entertain the reader in this novel. Much of her personal life has come to light over the last few novels and this one adds another layer to the story. Scarpetta, and those around whom she is surrounded, continue to

grow and develop, entertaining the reader throughout. With some great plot and excellent storylines, Cornwell does not disappoint or leave the reader bored. (22)

To expose prominently the values, ideals and spirit of a character in the center of the novel is to prioritize the art of character portrayal. Apart from dramatizing events in this novel, Patricia Cornwell has given considerable degree of attention to the technique of character portrayal. The real strength of this novel arises solely from the perspective of character portrayal. Herron comes to conclude that Cornwell lacks substantial power to dramatize the decisive events of this novel. Rather she is well-versed in the art of portrayal character that is dramatically convincing.

Tracey Ray is a different kind of critic who adopts different angle of observation. He finds both the personality and professional commitment of Scarpetta appealing and exciting. He becomes frank enough to say that Scarpetta is driven by undying ideals. Her dedication to the tough and nerve-racking cases has softened her heart. Ray briefly expresses his judgmental view as follows:

Cornwell fans who relish her Kay Scarpetta stories for the postmortem findings will welcome this tale of twisted minds and the gory havoc they cause. Acronym fans will also be pleased. This tale opens with the complete destruction by fire of a Virginia horse farm, the owner of which was said to be in London. As consultant to the FBI and the ATF's NRT (that's the Bureau of Alcohol, Tobacco and Firearms' National Response Team), Scarpetta joins the investigation on site and discovers some remains of a young woman in the master bath. (42)

Solving cases no matter how mysterious and cryptic is the superb achievement of Scapretta. For this rare skill and expertise she is praised. Under the leverage of her

professional mastery, other soft and humanitarian virtues of Scarpetta are revealed more transparently. She is sympathetic to female victims who have fallen prey to unprecedented disaster. Her professional interest sounds somewhat feministic.

According to Jessie Daniel, Scarpetta is a multidimensional character. Yet she is endowed with all the typical qualities of a normal woman. Her power to remain cool and calm to the threat of Grethen, the deranged killer is extraordinary power. Under the pressures which can push characters to schizophrenic suffering, Scarpetta continues to work decoding the mystery of murder and arson. Concerning unique personality of Scarpetta, Daniel discloses the following view:

Scarpetta, a multidimensional character, is believable with strengths and weaknesses. Her joys, sorrows, triumphs, and defeats become the reader's own. Facing a very difficult personal loss fuels her desire to solve this pattern of crime before Lucy, or even she, is the next victim. She encounters difficulties as she races headlong toward the thrilling conclusion which moves at James Bond pace. And Scarpetta is involved at every step. (21)

Daniel claims that Scarpetta is the realistic character. Her own realistic disposition reflects superb ideals with which everybody is tempted to identify. She has both strength and weakness. This is what makes her a normal being. But her dedication to her normal side of existence is her distinctive merit. No one can deny the fact that it is her composure and perseverance that have demystified the puzzling case of arson and murder.

Peggy Antrobus takes *Point of Origin* as the dark psychological tale. Opposite experiences are juxtaposed side by side to intensify the psychological effects of incidents and events that occur in the daily professional life of several characters like

Bentley, Lucy and others. Antrobus's view regarding the psychological effect of character is mentioned below:

Writing one of her best, Cornwell has given us a dark psychological tale, wound tightly with familiar friends and foes. Followers of Kay Scarpetta will revel in this undertaking. Her relationships with family, friends, and enemies --- as well as the truth and the imagined --- all collide in this intriguing story. Beautiful women are dying in fires across the country, and Scarpetta and her niece Lucy begin to investigate these mysterious. (68)

Though characters are manipulated to act realistically; setting and other narrative atmosphere remain mysterious. Mystery is the most desirable component of crime thriller fiction. Without it, crime fiction loses its identity. But to introduce elements of realism within the framework of mystery is to show a great stroke of action too. Hiding serial details is another way to create aura of mystery.

Lurie Bell is highly appreciative of the hidden motive of a deranged killer. She says that the deranged killer Carrie Grethen is the most mysterious character in this novel. What shocks readers of this novel are the underlying motives of Grethen? It is utterly challenging to figure out the hidden motives of Grethen. It is incredible to know why Grethen is engaged in such a murderous act just for a small cause. Bell propounds her view frankly in the following citation:

As Scarpetta and gang search for an arsonist, they must also deal with the return of deranged killer Carrie Grethen and her gruesome plans for vengeance. A reoccurring character dies violently, and other characters come close to mental and emotional destruction. The Chief Medical Examiner Kay Scarpetta finds herself facing her nemesis, Carrie

Grethen. Unsure of how Carrie is involved, she must probe deeper into Carrie's past which is a painful experience for Kay's niece, Lucy. A vicious murder spree camouflaged by fire brings in the FBI. (37)

There are not strong reasons which have driven Carrie Grethen to take revenge on Scarpetta. Grethen goes to an extreme extent while harboring hatred and vengeance on Scarpetta. For detaching her lover Lucy, Grethen is highly vindictive in taking revenge on Scarpetta. Just for disrupting the strong lesbian bond between Grethen and Lucy, Scarpetta too does not deserve such treatment. Relentless as ever, Kay and her niece Lucy pursue the deranged killer and want to see her dead.

Dorothy Smith is amazed at the presence of both audacity and rational calculative sense in Carrie Grethen. She raises question about how Grethen happens to possess both the qualities which are polar opposite. The combined presence of both the qualities keeps at the bay the possibilities of her being an insane figure who intimates society without any reason. Smith gives rise to her opinion in the following extract:

With an onslaught of mysterious fires and deaths, Dr. Scarpetta is increasingly bewildered but keeps her cool, even in the midst of a very personal tragedy. Evidently, an audacious and cunning killer is on the loose, but finding and unmasking him sets this mystery apart from the ordinary. Cornwell's mastery of suspense is notable, and *Point of Origin* is certainly no exception. A fire burns down the house and horse barn of a prominent and wealthy man while he is away, destroying some very fine horses. There is also a dead blonde in the bathroom of the main house. (32)

The coincidence is, according to Smith, the most vital part of this novel. The moment Scarpetta gives attention to coincidental event; she gets sharp insight into the nature of murder and arson. The moment barn is burnt into a head of ashes; Grethen also comes out of the confinement in pathology department. Scarpetta seeks the reason behind coincidence. That is why she succeeds in solving the cases and mystery of murder within arson.

To study and analyze how Carrie Grethen develops schizophrenic mentality and then how her threat puts Scarpetta on the verge of virtual insanity and hallucination, the researcher quotes several ideas of Deleuze and Guattari from their collaborative work *Anti-Oedipus*. According to them:

To be anti-oedipal is to be anti-ego as well as anti-homo, willfully attacking all reductive psychoanalytic and political analyses that remain caught within the sphere of totality and unity, in order to free the multiplicity of desire from the deadly neurotic and Oedipal yoke.

(64)

They have given different view on Oedipus complex. To them, it is not a mere psychoanalytic construct. It is more than this. It is a representative of colonizing forces. Deleuze and Guattari explain that “Oedipus is the figurehead of imperialism, colonization pursued by other means, it is the interior colony, and we shall see that even here at home. It is our intimate colonial education”(87). This internalization of man by man creates a new meaning for suffering, internal suffering, and a new tone for life. The core conviction of these two theorists is that “Depression and Oedipus are agencies of the State, agencies of paranoia, agencies of power, long before being delegated to the family”(143). These forces gain control over bodies. The process in which this control over bodies occurs is described in their theory. Deleuze and

Guattari want to know how “these beliefs succeed in taking hold of a body, thereby silencing the productive machines of the libido”(167). “A schizoanalysis”, as claimed by Deleuze and Guattari,” schizophrenizes in order to break the holds of power and institute research into a new collective subjectivity and a revolutionary healing of mankind”(160). These theoretical insights are really helpful in conducting extensive research in Patricia Cornwell’s *Point of Origin*.

Although all these critics deal with the different aspects of these novels, none of them arrived at the issue of the treatment of schizophrenia in socio-economic context. Occasionally, symptoms of schizophrenia are discussed by some critics and reviewers but none of them grounded it in the socio-economic context. That is why the present researcher studies Carrie Grethen’s schizophrenic proclivity in relation with the late capitalist system. By using the theory of schizoanalysis from Deleuze and Guattari’s *Anti-Oedipus*, the researcher makes a thorough analysis of the text *Point of Origin*.

This thesis would have three chapters. The first chapter introduces the topic, elaborates the hypothesis and then quotes views of different critics and reviewers. In addition, the first chapter makes the mention of writer, his style of writing, some of his works and then point of departure. The second chapter consists of the thorough analysis of text from the perspective of schizoanalysis given by Deleuze and Guattari. Apart from Deleuze and Guattari, other interpreters of schizoanalysis are also quoted to probe the issue extensively. The last chapter projects the conclusive findings of research.

II. Schizophrenia and Split Personality in *Point of Origin* by Patricia Cornwell

In Patricia Cornwell's *Point of Origin*, a violent deranged killer named Carrie Grethen gives such a threat to the head of medial chief in forensic department that everyone whose names are associated with the forensic department are almost frightened. Carrie Grethen is a lesbian criminal whose criminal acts of notoriety are proverbial. It is difficult to know motives behind several criminal acts which she commits. She is in a lesbian relation with Lucy who is a niece of Dr. Scarpetta, an expert in the forensic department. It is Dr. Scarpetta who played a part in persuading her niece Lucy to discontinue her relation with the lesbian psycho killer Grethen. Due to this reason and other additional reasons, Grethen bears vengeance and retaliatory emotion with Scarpetta. Once, a ranch of a wealthy man burns completely in Virginia. Someone had set fire to the ranch and all the horses including a few women are dead. Or it might be that the ranch got fire accidentally; no one is to be held responsible for it. This might be the cause. A huge destruction of mass proportion takes place. A few people died in this arson. Dr. Scarpetta goes on to detect the agent responsible for it.

By the time Dr. Scarpetta goes to the place in Virginia where a ranch burns into ashes, the deranged killer Grethen comes out of the prison and via telephone she threatens Scarpetta that her family along with her employee in forensic department will be killed. To feel threat perception from Grethen is to put life at stake. All are psychologically harassed. They feel as though they are trapped in the stasis of anxiety and psychic disintegration in the face of threat and retaliation from Carrie Grethen.

The issuing of threat by Grethen exerts extreme psychological pressures and insecurity amidst those who are directly or indirectly assisting Scarpetta to detect mysterious case. Under the constraints of fear and insecurity, employees and

assistances of Dr. Scarpetta lose hope and gradually plunge into despair. The following liens describe how the weakening psychology and increasing fear pave the way for the gradually increasing symptoms of schizophrenia:

We hung up soon after, and insomnia proved the only enemy of the night. It robbed me of the few hours left before dawn and ripped by brain into fragmented dreams of anxiety and horror. I dreamed I was late for an important appointment and got stuck in the snow and was unable to dial the phone. In my twilight state I could not find answers in autopsies anymore and felt my life was over, and suddenly I drove up on a terrible car accident with bleeding bodies inside, and I could not make a move to help. I flipped this way and that, rearranging pillows and covers until the sky turned smoky blue and the stars went out. (91)

The narrator is Dr. Scarpetta. She is haunted by insomnia, insecurity and threat posed by the sudden news about Grethen's escape from prison. She arrives at the spot of arson in Virginia. She is stunned at the wreckages and murder that have taken place in the ranch of a wealthy man in Virginia. Scarpetta is skillful as a topmost detective who finds out the causes and motives of disasters caused by any criminal. She finds some people are dead in the ranch. Properties are destroyed. Some horses in the barn are also killed by fire. In the bathtub some ladies are dead. It is mysterious to know – is arson caused by a gang of criminal or did it occur accidentally? This confusion created mystery which is beyond the ken of ordinary detective.

The researcher makes use the theory of schizoanalysis, which is extensively discussed by Deleuze and Guattari in their seminal text *Anti-Oedipus*. The core concept of schizoanalysis is that desires have taken unpredictable forms. Desires can

follow schizoid form. Any channel can be followed by desires in the late capitalist system. Countering the gist of Freudian psychoanalysis, Deleuze and Guattari set aside the repressive nature of desire and its power to seek any kind of form which can render human psyche highly schizophrenic. Every investment of desire is functional. Throwing light on the functional and socio-economic nature of character, Deleuze and Guattari makes the following commentary on the notion of schizoanalysis:

Deleuze and Guattari's schizoanalysis is a militant social and political analysis that responds to what they see as the reactionary tendencies of psychoanalysis. It proposes a functional evaluation of the direct investment of desire—whether revolutionary or reactionary—in a field that is social, biological, historical, and geographical. Every unconscious libidinal investment is social and bears upon a socio-historical field. Unconscious libidinal investments of group or desire are distinct from preconscious investments of class or interest. (49)

Non-familial libidinal investments of the social field are primary in relation to familial investments. Social libidinal investments are distinguished according to two poles: a paranoiac, reactionary, fascisizing pole and a schizoid revolutionary pole. When Scarpetta is laboring hard to figure out pattern and motive in the arson, she is informed that Carrie Grethen ran away from the confinement in forensic department. Soon Grethen gives a threat to her that all her well-wishers along with her friends. Though Scarpetta is not a woman who feels frightened by a criminal's threat, she too feels pressures beyond her control. The threat of massacre from a formidable serial killer exerts extreme pressures in them. Their psychic integrity begins to quake. They feel psychically enervated. They are, worst of all, prone to insomnia and suffering.

Grethen is the psycho-serial killer. She is a lesbian killer. There is incompatibility between Grethen's murderous act and reason behind it. Once, Grethen had a lesbian partner. Someone killed her. Since then she is mentally deranged. She does not know who killed her lesbian partner. But Grethen continues to develop extreme hatred and envy against the entire society which is peopled by heterosexual people. Since then, Grethen has been killing several people whose faces resemble the faces of her dead lesbian partner. In her personal life too Grethen had encountered several active forms of prejudices and hostility. With the help of her friend Gault, Grethen had committed several murders and arsons. Both Grethen and Gault were schizophrenic. Grethen is made schizophrenic by several forces like Social hostility, prejudices against the lesbian partners, authoritarian rules set by the rigid structure of society and treatment of Grethen and Gault as the misfits harmful to the productive structure of society. In a schizophrenic mood, Gault kills her own sister. The following lines illustrate how schizophrenic mentality is caused by the events and phenomenon that are generated by the productive forces of capitalist society:

I think you do. And by the way, we won't even go into the personal details both Carrie and Gault learned about me. And this brings us to New York, where Gault murdered his own sister and at least one police officer, and now forensic evidence shows that he did not do it alone. Carrie's fingerprints were later recovered on some of Jayne Gault's personal effects. When she was catapulted in the Bowery Jayne's blood was found on Carrie's pants. For all we know, Carrie pulled that trigger, too. (70)

The murderous nature of Gault and Grethen is the product of society's dominant practices. Most of the norms and trends in the late capitalist society are designed to

exclude and alienate those who do not conform to the dominant trends set by the structure of late capitalism. Carrie and Gault are lesbians. They want to pursue their career and interest freely. While pursuing their seemingly deviant forms of interests, they seek self-esteem and dignity. But the important rules and conventions of capitalist systems are exclusionary. Nonconformists are robbed of their rights to self-esteem, dignity and various other basic rights. That is why, Gault and Grethen developed schizophrenic proclivity.

Thus it can conclude that the existing institutions and social trends and tendencies are not favorable to the fulfillment of the desires of the ostracized, the excluded and the nonconformist. They are portrayed as schizophrenic. Their schizophrenic acts are mediums to see different channels to fulfill their desires that are simply dismissed as the deviant and dreadful passions. Deleuze and Guattari further clarify schizoanalysis in the following extract:

The schizoanalysis is defined as a whole scouring of the unconscious, a complete curettage. The thesis of schizoanalysis proposes that desire is a machine, in fact, it is interconnected machine or a desiring-machines. This assemblage of machines represents the real and constitutes the production of desire. Psychoanalysis is described as a belief in a structural ensemble of the symbolic and the imaginary which is characterized as a mythical belief. They radically challenge the Oedipus complex and accuse psychoanalysis of beating down all the connections. (89)

The representation of desire as the machine is the foremost achievement of Deleuze and Guattari. This concept of desire has revolutionized the erstwhile thinking on desire. The machine like characteristics of desire which is entangled in other desires

itself is new idea. It helps analysts to understand how and why deviant paths are chosen to get desires fulfilled. The machine like base of desire is fundamental in tracing the unanticipated and unknown trajectory of desire. The emerging structure of productive system can be understood by utilizing the notion of desire as propounded by Deleuze and Guattari.

The exclusionary and alienating trends and norms of capitalist society are responsible for implanting schizophrenic nature in the minds of Gault and Grethen. They are fearful of the oppressive rules and system of late capitalist society. That is why they kill their arch enemies and set fire to the house where they commit murder. To hide the possibility of their being arrested for the crime, they kill their enemies and hide the proofs by setting fire to the house. Their schizophrenic acts and behaviors are not totally devoid of sense. Total insanity has not happened to them. They want to find different ways to channel their desires. If the late capitalist society blocks their desires, they surely seek alternative channels.

In trying to fulfill their desires via forbidden channels, they follow destructive and violent ways. Many people think that Carrie Grethen, the deranged killer, is an inmate hospitalized for proper cure and treatment in the hospital. But the chief of pathology department in the hospital herself says that Carrie Grethen is not an inmate nor is she an insane girl. She is just a character disorder. The core point of this novel is that the so-called psycho-serial killer is not an inmate. She is a character disorder. Her disordered character can be understood by grounding it in the socio-economic context. The following lines are about Dr. Scarpetta's commentary on the psychic condition of Grethen:

Grethen is not crazy. She had never been that. She was a character disorder, a psychopath, a violent entirety with no conscience. I could

not stand to hear her name, and it enraged me that she was now, this moment, inside my West End home. She might as well be sitting at my breakfast table with us, curdling the air with her foul, evil presence. I envisioned her condescending smile and blazing eyes and wondered what she looked like now after five years of steel bars and socializing with the criminally insane. (3)

Once, displaced and estranged with the mainstream values of the late capitalist society, Grethen goes to the community of the ostracized and alienated nonconformist groups. She is involved in the groups of the socially insane. Exposure to the community of the ostracized and insane nonconformist pushed Grethen to the schizophrenic existence. Exposure to insane group, search for deviant channels to get forbidden desires fulfilled make her character disordered. Character disorder is the socio-economically constructed phenomenon. Such a deviant phenomenon has to be studied within a broader socio-economic context and exclusionary ideology of late capitalism.

For Deleuze and Guattari, desire is not devoid of anything. Desire and its object stands in a close machine like pattern. It is a machine and the object of desire is yet another machine. Several circuits are created by desiring machines. What was unconscious for Freud is now no longer active. It has been superseded by Desiring-Production. Deleuze and Guattari illustrate this point further in the following citation:

Desiring-production is responsible for the production of reality and in turn social forces and relations. The truth of the matter is that social production is purely and simply desiring-production itself under determinate conditions. We maintain that the social field is

immediately invested by desire, that it is the historically determined product of desire, and that libido has no need of any mediation or sublimation, any psychic operation, any transformation and the relations of production. (38)

According to Deleuze and Guattari, no social field is free from the penetrating influence of desire. The power and influence of desire is pervasive. No social field is immune from the invading power of desire. The exact nature of desire never comes to the surface. It remains elusive but continues to affect most of productive acts that take place in society. Desire and its formation are not free from the historical conditioning of desire. In the Freudian psychoanalysis, desire was in need of mechanism of mediation. But in the schizoanalysis, it needs no media. It is self-mediated.

Lingering racist practice in the micro-level of American society has served to alienate, ostracize and estrange workers with non-white background. The deep-rooted discriminatory mentality is additional factor that compels people to choose violent path to retaliate the oppressive and exclusionary structure of late capitalism. In addition, Grethen is predisposed to criminal psyche. Any small degree of exclusionary act of injustice provokes her to take part in the criminal acts of highest proportion. The following lines illustrate these points:

I believe the motivation was racist in nature. Spakes's jaw muscles began to flex and fury filled his voice. And they –whoever they are – intentionally murdered my horses, destroying everything I love. If the motive was racism, Marino said, then why would not they have checked to make sure you were home. Some things are worse than death. Perhaps they want me alive to suffer. You put two and two together. Good Lord, Sparkes said as he groped for an answer. Josh

did. My stable hand, honest as the day is long. He quit for health reasons and I never bothered changing the locks. (79)

Several detectives involved in the arson try to give different kinds of conjectures and surmises. Some things that Grethen turned to insane acts of violence because she had fallen prey to the lingering racist thought in the micro level of occupational lives of workers. But others counter-argue that Grethen is predisposed towards schizophrenic acts and outburst. She has not thought about returning to the normal path of life set by principles and practices of the late capitalist system. It is inherent psychic bent of the mind that is, to some extent, responsible for psychic degeneration. But the most viable analysis and understanding is that socio-economic practices are accountable for the schizophrenic life of Grethen.

The system within which people and workers live has given torture to Grethen and Gault. The rules and principles of society are in favor of those who have socio-economic power and political access. In her organized and clandestine murder campaign, she chooses the wealthy men. She kills the wealthy men and destroys their properties. Her desire for revenge has taken sadistic manifestation. Her sadistic act is directed for those who are intolerant of the unconventional things that depart from the established tradition. The sadistic, brutal and gruesome plans to kill those who are in the upper strata of society are expressed in the following extract:

It was true that I hated sadistic evil people whose purpose in life was to torment life and take it, as if it were theirs to appropriate. It was true that execution deeply disturbed me, but only because they resurrected heartless crimes and the victim's society barely remembered.

Somewhere someone had loved this woman, and she had accomplished something in this life before her body and identity had been so cruelly

stripped away. I had spent my existence trying to ward off hate, but by now it was too late. (125)

To rob an individual from fulfilling his choice and preferences is to deny him or her identity. Grethen is denied many things which a decent individual naturally likes. But that alone is not responsible for what she has been doing. Inability to resist directly via legitimate ways creates self-hatred in her. In this condition, the late capitalist ideology has given a stock of alternative ways. Weapons of murder and instruments to destroy properties are furnished by the system of capitalism. That is why, the schizophrenic Gretha turned to violent ways which alone could have given outlet to her fractured self and psychology.

The flows and blockages of desires are treated as the most important phenomenon that shapes the course of history. This idea helped theorists of schizoanalysis to reject categorically Marx's notion of dialectical materialism. In brief, they present their view about the subversive power of desiring production in the following citation:

Since the production of reality and society takes place through desiring-production, history cannot be understood as a dialectics of class struggle, but rather through the the flows and blockages of desire. Deleuze and Guattari trace these flows from the beginning of the socius, which is also the beginning of desiring-production, to the barbarian machines, the despotic machine, the urstaat, and the civilized capitalist machine. (138)

There are steps in which desiring machine operates its functions. In the preliminary phase, it operates in a somewhat harsh way. Then its effects would be seen in the other paradigms of society. In this way, it operates to alter the course of history,

exploding rigid structures of society. In this regard, its socio-economic implication and historical significance remain vital. Its vitality is subversive in nature.

Carrie Grethen was having an affair with Lucy, the niece of Dr. Scarpetta. But Dr. Scarpetta is engaged to disrupt this relation. Moreover, Dr. Scarpetta is using her niece Lucy as the means to get information about the whereabouts of Grethen. Grethen feels really shocked at this overture of Scarpetta. To teach lesson to Dr. Scarpetta, Grethen threatens Scarpetta to kill her recent lover Benton Wesley. Grethen is of the opinion that one should be allowed to live one's own way however anomalous it might be. Grethen issues threat and warning to Dr. Scarpetta. The following lines show this sort of condition:

Well, it is supposedly from Carrie Grethen, and she is saying that she escaped from Kirby because she was framed by the feds and knew they would execute her for something she did not do unless she got away. She claims that at the time of the murders you were having an affair with the chief profiler in the case, Benton Wesley, and all the so-called evidence against her was doctored, made up, a conspiracy between the two of you to make the Bureau look good. (130)

Grethen's threat to Scarpetta that she will kill Benton Wesley puts extreme pressures on her. Grethen's madness is not limited in her confused state of mind. Rather it has other aspects too. She knows whom to kill, how to kill and how to hide the evidences. In addition, she knows some of the manipulative tricks to weaken her foes psychologically. In Scarpetta's own words, she is "a manipulative psycho bitch" (137). It is surprising to know how this deranged killer displays the skill to hide evidences of murder, and to manipulate her foe psychologically. She creates coincidences which facilitate her game of killing her foe serially.

Carrie Grethen's threat snatched away Dr. Scarpetta's hope, trust, and sense of security. Scarpetta is virtually frightened. On Scarpetta's shoulders lie the responsibility to save herself, her niece whom Grethen loves fiercely and her lover Benton Wesley. Because Lucy is the lesbian lover of psycho killer Grethen, Scarpetta thinks that Lucy is black hole in which Grethen would get trapped if Lucy is handled as a decoy properly. But there is also the fear that if Grethen knew that Lucy is being used as a decoy to capture her, she would kill her. Moreover, Grethen's threat has put her life in jeopardy. Under the extreme pressures of deadly threat, such a calm and cool woman, Scarpetta also begins to show the symptoms of nightmare, insomnia and double personality. The following lines describe how Scarpetta began to suffer schizophrenia:

I tried to examine what Carrie would do, and the twisted path always led back to Lucy. Somehow, that would be Carrie's tour de force because she was consumed by envy. Lucy was more gifted, more honorable, more everything, and Carrie would not rest until she had appropriated that fierce beauty and sucked up every drop of Lucy's life. It was becoming clear to me that Carrie did not even need to be present to do it. All of us were moving closer to her black hole, and the power of her pull was shockingly strong. (139)

Upon hearing about Grethen's serial killing also, Lucy does not hesitate to continue her lesbian bond with Grethen. Lucy's aunt Dr. Scarpetta intervenes in this relation softly, delicately, and tactfully. She succeeds in convincing her niece that she would work to drag Grethen into the black hole of false romance, thereby she would help the forensic department eagerly. This mission opens one avenue of solving several victims of Grethen's threat. On the contrary, it has also created the fear that Grethen

would surely kill Lucy if she knows that Lucy loves her to trap her into the black hole of conspiracy set by the Dr. Scarpetta. The cycle of threat and counter-threat, conspiracy and counter-conspiracy encircle them, leading them to the vicious web of schizophrenic condition.

Eugene W. Holland is the interpreter of schizoanalysis given by Deleuze and Guattari. He has exposed some of the complications in the theory of schizoanalysis. He did his best in simplifying some of seminal concepts which are found in *Anti-Oedipus*. In a precise way, he has given the following view in an explicit way:

Schizoanalysis is uncovering the ways the subject whose desires can be made to desire its own repression. The schizoanalytic process is discovering the subject in nature, rather than a psychiatrist's office, discovering the formation and functions of the subjects various desiring machines. The Schizoanalyst is a mechanic, and schizoanalysis is solely functional. Schizoanalysis deals with libidinal energies in a way that is outside of the oedipal matrix. (188)

In schizoanalysis, subject is uncovered in its crude and raw form. Subject and its potentiality should be understood in an open way. In the classical paradigm of psychoanalysis, subjects are simply submerged beneath the mass of repressed urges and inclinations. But schizoanalysis does a different kind of task. It brings into light the self and subject from the head of abstract and repressed urges. Its way of dealing with libidinal energies is drastically different from the classical method. It is there where the core postmodern practice of schizoanalysis lies.

Polyphonic spatial strata, often concentric, appear to attract and colonize all the levels of alterity that in other respects they engender. In relation to them, 260 Simon O'Sullivan objects constitute themselves in transversal, vibratory position,

conferring on them a soul, a becoming ancestral, animal, vegetal, and cosmic. These objectify- subjectivism is led to work for themselves, to incarnate themselves as an animist nucleus: they overlap each other, and invade each other to become collective entities half-thing, half-soul, half-man, and half-beast, machine and flux, matter and sign. This then is a *proto-aesthetic* paradigm in which the distinctions of subject-object have yet to be fixed and reified, a world of strange mutually implicated beings cohering around objects and practices. It is also a world in which the spheres of exteriority are not radically separated from the interior, but rather implicated in a general folding that is also a reciprocal fold of the infinite and the finite.

It erects a transcendent autonomies pole of reference' over and above what we might call the multiplicity of worlds evident in the previous regime. This is the installment of dualisms or binary oppositions each of which necessarily involves the setting up of a privileged term. This might involve fixing a transcendent Truth, or notion of the Good, the Beautiful and so forth, but crucially it is also the implementation of Capital as ordering principle of lived life and the concomitant reduction of heterogenetic multiplicity to the principle of exchange. In technical terms, it involves a 'segmentation of the infinite movement of deterritorialisation.

Scarpetta began to reveal symptoms of nightmares and terrible dreams. Under the atmosphere of threat of instant killing and annihilation of properties, Scarpetta demonstrates symptoms of nightmares and hallucinatory fantasies. She began to dream and converses with people but they are not present before her. There are clear evidences that Scarpetta is afflicted with split psyche. Further symptoms of schizophrenia are perfectly revealed in the following citation:

My sleep was tortured, and I dreamed of plane crashes and sheets soaked with blood. I was in a car and then a train, and someone was

chasing me. When I awakened at half past six, the sun was announcing itself in a royal blue sky, and puddles gleamed in the grass. I carried my Glock into the bathroom, locked the door and took a quick shower. When I shut the water off, I listened closely to make sure my burglar alarm was not going, and then I checked the keypad in my bedroom to make sure the system was still armed. All the while, I was aware of how paranoid and downright irrational my behavior was. But I could not help it. I was scared. (140)

Scarpetta is strengthening the system. She lives in house equipped with proper arms and security. Yet she says her sleep is tortured. The terror and threat issued by Grethen has paralyzed her completely. No matter how completely she creates protective atmosphere, she feels downright frightened. She develops symptoms of insomnia which incurs nightmare. Frequent exposure to insomnia and nightmare makes her paranoid. Her show of tranquility of mind is just an attempt to show others that she is unaffected by the pervasive terror and threat. It is the inner paranoia that moves her towards the path of pretension.

Hallucination is another symptom which Scarpetta's personality had developed. Despite the support and encouragement from the pathological department and other colleagues, she is still frightened. She began to see Grethen everywhere. Everywhere the psycho killer is seen. Her image is seen by Scarpetta everywhere. In this condition, what is the use of creating a strong and secure atmosphere? Grethen's image as the tall woman conscious of glamour and fashion lingered in the mind of Dr. Scarpetta. From her mind, this image of the deranged killer does not go easily. The following extract shows how Scarpetta's mind displayed symptoms of schizophrenia:

Suddenly Carrie was everywhere. She was the thin woman in sunglasses and baseball cap walking along my street, or the driver pulling up close behind me at the toll plaza, or the homeless woman in a shapeless coat who stared at me as I crossed Broad Street. She was anyone white with punk hair and body piercing, or anyone androgynous or oddly dressed, and all the while I kept telling myself I had not seen Carrie in more than five years. I had no idea what she looked like now and quite possibly would not recognize her until it was too late. (140)

The image of Grethen pervaded everywhere Scarpetta goes. The pervasive image of Grethen is similar to the fact that the terror launched by Grethen is pervasive. The level of hallucination on the part of Scarpetta is so intense and high that it is difficult to calculate how she responds to it. In addition, Scarpetta's mind had created several versions of Grethen's images. In this moment one image disturbs her while another image creates excitement in her mind. Even her professional life is directly hampered by the chronic outburst of schizophrenic reactions. Moreover, her friends and colleges did not understand how a cool and calm detective like Scarpetta happened to catch maelstrom of schizophrenia.

Dominique Lecourt is acutely conscious of the pervasive nature of sexuality. He says that it is not necessary to de-sexualize libido. Its pervasive nature would be crystal clear if various activities are observed. The underlying principle of every activity gives an inkling of the pervasive nature of human sexuality. The following lines contain Lecourt's concise view over the pervasive nature of human sexuality:

In contrast to the psychoanalytic conception, schizoanalysis assumes that the libido does not need to be de-sexualised, sublimated, or to go

by way of metamorphoses in order to invest economic or political factors. The truth is sexuality is everywhere: the way a bureaucrat fondles his records, a judge administers justice, a businessman causes money to circulate; the way the bourgeoisie fucks the proletariat; and so on. Flags, nations, armies, banks get a lot of people aroused. In terms of classical Marxism, desire is part of the economic, infrastructural base of society, they argue, not an ideological, subjective superstructure. (127)

The sole concern of Lecourt is how to convert desire into the economic and political factors. He says that sexuality is found everywhere from the act of judgment and firing of workers from industry to the raising of flags to movement of armies. Desire surely has ideological strength. It can pave the way for the subversion of rigid norms and values of society. Sexuality should be viewed and examined not in the nonsexual domain but within its core sexual sphere. Only by viewing the meandering pattern of desire and its flow, an analyst can do justice to the process of psychoanalysis.

The exact nature of crimes committed at the direction of Grethen is found out ultimately. The ranch of Sparkes was burnt a few weeks ago. Inquiry and investigation over this arson was underway. A majority of people and detectives had made a foregone conclusion that it was an arson committed accidentally or intentionally with a view to damage physical properties. But weeklong investigation that was conducted by Scarpetta yields the conclusion that it is an arson-concealed homicide. Homicide is covered in arson. This is the point of origin of the crime of damaging the properties of others. Hatred, envy, vengeance and retaliation on the part of Carrie Grethen have delved into the homicidal proclivity. It is a case of brutality and

cannibalistic urge to derive relief from acts of gruesome murder. The following lines depict how subtle and gruesome the arson-concealed murder was:

As a rule, this is true. I agreed. In my experience where it has not been true is when the assailant is much disorganized and turns out to be psychotic. Whoever burned Sparkes's farm was anything but disorganized, you ask me, Marino said. So you are contemplating that this might be a homicide of a more domestic nature. Vesey said, now slowly scanning the cranium with the lens. We have to contemplate everything, I said. But if nothing else, when I try to imagine Sparkes killing all his horses, I just cannot see it. Maybe he had to kill them to get away with murder. (161)

Fear infected the detective. More than the fear of being killed by deranged and schizophrenic killer, she has the anxiety for her lover Benton Wesley and her niece Lucy. Grethen is troubled by fear, nightmare, insomnia, hallucination and horror of being watched. The pathological department gives somewhat different versions of stories about Grethen. She is actually defying the dominant codes and convention often hailed in the late capitalist society. At first Grethen's lesbian partner is killed. Grethen is already anarchic and vindictive due to the lack of readiness of those who are in the upper strata of society. Now Grethen has luckily come out of the forensic department. She wants to pursue her lesbian life of sexual fulfillment. Out of many hurdles, Grethen has got a suitable partner Lucy. But Lucy is being taken away from her by Dr. Scarpetta. To make doctor Scaretta understand suffering of being detached from lover, Grethen issued a threat and warning to kill Benton Wesley.

Established social trends and tendency are in complicity with the social institutions that have flourished in late capitalism. Search for alternative possibilities

is discouraged. Individuals pursuing such different kinds of joy are denounced as misfits or nonconformist. No provision is made to treat them as the decent individuals with different cast of mind and propensity. Only torture, embarrassment, disruption and alienation would be the cost one has to pay in order to get one's deviant and alternative pursuits.

Many medical institutions and clinics are too in complicity with the late capitalist status quo. Individuals with the different tastes and propensities are not encouraged to create favorable climate in which they can freely get their desires fulfilled. As members of society, it is customary for them to expect regard from those institutions. But contrary to their expectation, they are discouraged, denounced and excluded from the mainstream of society. Far from admitting their rights to the fulfillment of their deviant passions, these institutions and clinics treat them as inmate. The lesbian character Grethen did not have the deranged and murderous psyche. Grethen is bound to choose a violent path of criminality, murder and arson. The criminality, deranged and schizophrenic psyche of Grethen is the outcome of how harsh measures late capitalist society forwarded to control and subjugates her.

Hugh Tomlinson says that "A form of social production and reproduction, along with its economic and financial mechanisms, its political formations, and so on, can be desired as such, in whole or in part, independently of the interests of the desiring-subject"(67). There are socioeconomic complexes within which several other complexes can be found. These complexes contribute to the communication of voluptuous ways. One who desires becomes desiring machine and a new chain of desires begin to operate in the troubled course of history. To quote Tomlinson "Schizoanalysis seeks to show how in the subject who desires, desire can be made to desire its own repression—whence the role of the death instinct in the circuit

connecting desire to the social sphere”(87). Desire is not sterile in the Freudian sense of the term. It produces even the most repressive and the most deadly forms of social reproduction.

Carrie Grethen is randomly damaging properties. She is killing those who had defeated her in her past. Her heart is bruised by those who want to maintain their hegemony by excluding those whose individual choices and priorities run counter to the system, the late capitalist system. Her lesbian desires and objects of her odd choices are repressed, derided and silenced. In an outburst of envy, vengeance and strong determination to retaliate, she has chosen the path of arsons-concealed homicide. Judged from the vantage point of external measures of evaluation, she appears to be psychotic deranged killer. But viewed from the angle of her own perspective, it is a battle against the system that does not acknowledge an individual's desire. The following lines justify this point:

I did not believe, no did McGovern, that Carrie was still in Lehigh Country. She wanted to be where she could do the most damage, and I was convinced she somehow knew that Lucy had moved to Philadelphia. Carrie could have been stalking Lucy, for that matter. One thing I believed but could not make sense of was that the murders in Warrenton and now here was intended to lure those of us who had defeated Carrie in the past. But Warrenton happened before she escaped from Kirby. McGovern reminded me as she turned onto Chestnut Street. (274)

The yardstick of judgment which is employed in the late capitalist system to examine an individual's manner is not acceptable. It does not figure out other dimension of human behavior. That is why it can be said that it does not look at the behaviors,

choices and desires of nonconformist respectfully. Worst of all other institutional practices are also used to denounce nonconformist as psychotic inmate or schizophrenic oddballs. Those who are unwilling to subscribe to the dominant regulations and conventions are dubbed as sources of threat which needs surveillance. Such thinking favors social unrest, mutiny, criminality and arsons-concealed homicide.

Coincidence and chance encounter are almost the regular traits of murders committed by Carrie. Carrie aims at shocking those who are involved in the process of investigating murders and arsons. She wants to put extreme pressures on people so that they also like her begin to demonstrate schizophrenic symptoms and come to tread on the same path on which she is heading. This is one of the most far-sighted plans which a schizophrenic victim is capable of. But in no way, she is a terrorist. The following lines are illustrative of this kind of perception related with Carrie Grethen:

I know, I said as fear turned my pulse to static. I do not understand any of it except that somehow she is involved. It is not coincidence that she was on that news clip, Teun. She knew that after Kellie Shephard's murder we would review everything we could find. Carrie knew damn well we would see that tape. The fire was located on a seedy strip on the western fringes of the University of Pennsylvania. Darkness had fallen, and flashing emergency lights were visible miles away. Police cars had closed off two blocks of the streets. (274)

Shock tactics and puzzling atmosphere are created in order that the detectives would focus on demystifying one crime while Grethen would plan safely another murder and arson. There is no immediate chance of finding out who has murdered the case and how strategies are used. While the employees of forensic department are busy finding

out the one mastermind of crime, Grethen is far more ahead in carrying out her another plan. This is how she exerts pressures on the concerned authority and the representative of forensic department.

At the very beginning of *The New Aesthetic Paradigm* Guattari makes the important point that art, considered as a separate autonomous activity, is a relatively recent development in our world and that before this it was part of what we might call the general practices of life and of living. This is, as Guattari points out, difficult to appreciate as the past is invariably understood from the perspective and also the logics and interests of the present. Although specific instances of contemporary art might then be part of the aesthetic paradigm, the notion of art in general can stymie access to the latter in that it reduces aesthetic practice to a specialism. In a first definition then, the aesthetic paradigm might be Guattari's Aesthetic Paradigm thought of as an expanded field of creative life practices that are not necessarily restricted to what is typically considered art, and, as such, this paradigm certainly has something in common with previous or premodern paradigms.

Art involves a finite assemblage that presents the infinite to us in a specifically different and singular manner in contra-distinction to the more typical assemblages that surround us on a day-to-day basis. In fact, this metabolism of the infinite might be figured as moving in two directions: from the finite to the infinite but also as a movement from infinity to the passage of time. In passing it is worth noting that this movement is also transversal in another sense, in that a mutation in one practice or particular area of life can have effects on another. As opposed to a thinker like Badiou, for whom an event's effect is solely vertical as it were, here the event – of the finite presenting the infinite/the infinite becoming embodied in the finite – is horizontal, working across milieus. This is to map out an imminent field of events (or

infinite/finite interfaces) without a supplementary dimension above or behind them. Aesthetics in general, however, or what Guattari calls a dimension of creativity in a nascent state, is also characteristic of pre-capitalist societies that are involved in the production of polysemic, animistic, trans-individual subjectivity Guattari describes this first type of territorialised Assemblage.

Tomlinson says that techno-scientific resources have failed to generate the intended level of socio-cultural progress. That is why subjects are confused and cheated to the most extent. The doctrine of late capitalism should fill this void between technological revolution and the dearth of socio-cultural progress. The psychological perception of life and desire need to be reshuffled in the light of this phenomenon. Tomlinson makes the following commentary on the subversive characteristic of sexuality:

Not only has the growth of techno-scientific resources failed absolutely to produce social and cultural progress; it seems equally clear that we are seeing an irreversible degradation of the traditional forces of social regulation. The response to the more modernist 'capitalist' formations is, in various ways to place their bets on a return to the past: on a reconstitution of modes of being, handed down from ancestors in history. Certain hierarchical structures have become the object of an imaginary hyper cathexis, both in the upper echelons and indeed in the lower ranks of management. (56)

In the postmodern society which has assimilated the fundamental principles of late capitalism, hierarchy can hardly function. Of course, some hierarchical ordering of society has happened but to a large extent it has almost ceased to exist. In the horizontal level, human perceptions, desires, passions and ambitions can function

effectively. To promote such functional process of satisfaction, it is pretty necessary to modify the entire erstwhile concept. Human emotions and fantasies as well as desires should be viewed in the light of technology's power to bring economic and cultural progress.

Why does Grethen disguise homicide? This question is relevant in trying to understand the schizophrenic mentality of Grethen. The gruesome nature of crimes she commits shows that she is totally devoid of rational conscience. She is lost in the maelstrom of paranoid confusions. But her manipulative skill and the hiding of homicide betrays different things. Committing a gruesome acts and hiding it denote different nature of Grethen. It reflects the specific feature of her schizophrenic mind. The following lines throw light on this aspect of her schizophrenic mind which is afflicted with spilt:

The nicks to the bone at the temple, at the jaw, like a scalping, only worse! He does not build fires to disguise homicide! He burns everything because he does not want us to know what he has done to them! He steals their beauty, everything beautiful about them, by removing their faces. (325)

The gruesome murder, which is a heinous act of homicide, reveals the thirst of Grethen. Her blood thirsty nature slowly reveals how far detached from the normal cast of mind. Being a woman with deranged psyche, she is so gruesome and blood thirsty that it is simply unimaginable. One side of her mind believes in murder and acts on this belief. Another side reveals some of the skills and ideas which can be found in the normal human beings.

The battle between Carrie and Kellie shows how fierce and formidable the hostility was. The following excerpt describes graphically the fierceness of the battle:

It is like Gault, I said. She likes to watch. Maybe she helps. Maybe she fucked tings up with Kellie Shephard or maybe Kellie simply resisted her because Carrie was a woman. Then there was a fight, the slashing and stabbing until Carrie's partner intervened and finally cut Kellie's throat, which is where the magnesium shavings were found. From his knife, not Carrie's, he has the torch, the fire builder, not Carrie. And he did not take Kellie's face because it had been cut, ruined, during the struggle. (325)

The callous and dehumanizing event occurred. The fighting between Kellie and Grethen exemplifies how a normal person fights with the will to live and how a deranged schizophrenic killer uses any handy device to get his vindictive desires fulfilled. The most heart-rending event is described in shocking and horrible way. Symptoms of schizophrenia are revealed in this gruesome encounter which ends in catastrophic loss of Kellie.

Guattari situates the unconscious in a social space which is under the grip of time. All the possibilities latent in the temporal past are actualized. They are not allowed to remain fallow and sterile. No chunk of the materialized past left without testing its efficacy. The probable consequences of the long-forgotten past are brought to the theater of present history which is governed by the tenets of postmodernism. Guattari begins *The Machinic Unconscious: Essays in Schizoanalysis* by situating the unconscious within a temporalized social space that casts the future as a screen of possibility against a sedimented, materialized past. Guattari says "Schizoanalysis is not merely a theoretical representation but a way of furthering a becoming through an interpretive and active assemblage of systemic or machinic processes and

operations”(165) He adds active resources to the historical possibility of affecting the past. He writes:

The unconscious works inside individuals in their manner of perceiving the world and living their body, territory, and sex, as well as inside the couple, the family, school, neighborhood, factories, socius, and universities. In other words, not simply an unconscious of the specialists of the unconscious, not simply an unconscious crystallized in the past, congealed in an institutionalized discourse. Simply to stress that it is populated not only with images and words, but also with all kinds of mechanisms that lead it to produce and reproduce these images and words. (10)

The success of such capitalistic totalization is measured by a stroke of power that results in a pervasive consciousness. The consciousness takes the construction to be just the way things are, really. What it is really a matter of, however, is the Imaginary of Capitalism made material within these functionally and pragmatically integrated assemblages. Assemblage of things is restricted and allowed to diffuse as per the requirement of socio-cultural expectation of progress and prosperity.

On the basis of all these textual evidences cited above, it can be summed up that Carrie Grethen chooses the path of homicidal activities and serial killings. Her violent and callous acts are really shocking and heart-rending. No rational mind can tolerate it. All these violent activities and homicidal tendency are the effects of society's hostile and harsh stand on those who like to tread on the path of deviation. Society should develop certain degree of toleration so far the abnormal and deviant activities are concerned. The rigid system and exclusionary social practices are largely responsible for the beginning of those crimes which human beings rarely

witness in their lives. Thus the researcher concludes that there are plenty of evidences in the text to contend that Grethen and her serial killings are the outcomes of society's harsh and inhuman stand on those who like to follow different direction and destination.

III. Consequences of Non-conformism

The core finding of this research is that brutal and harsh treatment of nonconformists and people with eccentric bent of mind can cause serious social unrest and terror. In most case, the dehumanization of nonconformists and people with deviant taste can create pervasive threat. Sometimes this threat destabilizes the integrity of society. The more fear and threat pervade like wild fire, the more people will lose their rational conscience. This is exactly what happens in the novel *Point of Origin*. In this novel, the novelist Patricia Cornwell has probed the extent to which a single deranged killer can turn the entire base of society upside down. In this crime thriller fiction, the novelist has portrayed a vicious serial killer whose collective activities have gone beyond the barriers of gender and affected the entire rights of people to continue their pursuits of happiness.

Carrie Grethen is the most bizarre character. She is a female being who feels victimized by the oppressive and insensitive structure of late capitalist society. The lesbian desire of Grethen is obstructed in the hegemonic structure of late capitalism. In no way she is going to be allowed to pursue her lesbian romance in the society which has formulated a fixed pattern of fulfilling desire. Grethen's exotic desire is taken as threat to the smooth continuity of the hegemonic paradigm of late capitalism. Open and free search for having romance with a lesbian partner is dubbed as the dreadful practice that needs instant control via coercive measures. Grethen is deprived of following her individual pursuits of happiness.

Even the legitimate bodies and institutions are involved in alienating those who want to carve different path and destiny in their lives. Grethen is a woman with intense vindictive ego. She takes such treatment as alienating and ostracizing practices. She is not feeling comfortable. All of a sudden, her lesbian partner is killed.

It is difficult to track down who murdered her lesbian partner. Since then Grethen decides to take revenge on all the responsible figures and personnel of any institutions who upheld rigid principle and practices when the questions of dealing with desires of homosexuals and lesbians arose.

Grethen's declaration of threat to the concerned members of social authority is taken lightly because she is treated as an insane woman who is incapable of any stroke of action. As time passed by, Grethen began to commit numerous serial killings and arson of immense proportion. In the underground identity of a deranged killer, she committed crimes of immense loss. She invented several techniques to commit arson and hide all the chance of finding out the real fact about arson. Once, the big ranch of Sparkes of Virginia is destroyed by fire. Many detectives conducted extensive inquiry over the fire in the ranch. A few people died in the fire.

There was a big discussion as to be the fire intentionally caused or did it happen occasionally. Upon much debate and inquiry, it became clear that it is a difficult case of arson. It is established that it is caused by a criminal. Soon after solving the riddle of the exact characteristic of, another riddle arose. The big question loomed threateningly. The question is about how those who died in the fire happened to die. Are they trapped in the fire and thereby lost their lives or were they killed and then to cover homicide, fire was set in the ranch. Detectives like Scarpetta thought about these aspects of crimes.

The battle between Carrie and Kellie shows how fierce and formidable the hostility was. The following excerpt describes graphically the fierceness of the battle:

It is like Gault, I said. She likes to watch. Maybe she helps. Maybe she fucked tings up with Kellie Shephard or maybe Kellie simply resisted her because Carrie was a woman. Then there was a fight, the slashing

and stabbing until Carrie's partner intervened and finally cut Kellie's throat, which is where the magnesium shavings were found. From his knife, not Carrie's, he has the torch, the fire builder, not Carrie. And he did not take Kellie's face because it had been cut, ruined, during the struggle. (325)

The callous and dehumanizing event occurred. The fighting between Kellie and Grethen exemplifies how a normal person fights with the will to live and how a deranged schizophrenic killer uses any handy device to get his vindictive desires fulfilled. The most heart-rending event is described in shocking and horrible way. Symptoms of schizophrenia are revealed in this gruesome encounter which ends in catastrophic loss of Kellie.

After serious inquiry and investigation, a precious truth came to the surface that people in the ranch were killed at first and then to cover the crime, fire was set to the ranch. Even the coincidental escape of Grethen from the forensic department helped Dr. Scarpetta to arrive at this conclusion. This finding of Dr. Scarpetta revealed many things about Grethen's strategies of committing crimes in a mysterious ways. When Grethen knew that Scarpetta revealed her techniques of committing arsons-concealed homicide, she threatens to kill Scarpetta's lover Benton Wesley and her niece Lucy. The threat issued by Grethen puts Scarpetta on the verge of schizophrenic disintegration.

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