

Tribhuvan University

**Grenouille as a Psychopath in Patrick Suskind's *Perfume: The Story of a
Murderer***

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Fulfillment of the Requirement for the Degree of Master of Arts in English**

By

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Letter of Recommendation

Dil Bahadur Mauni has completed his thesis entitled “Grenouille as a Psychopath in Patrick Suskind's *Perfume: The Story of a Murderer*” under my supervision. He carried out his thesis from 2073/05/04 B.S. to 2073/08/26 B.S. I hereby recommend this thesis be submitted for viva voce.

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Approval Letter

This thesis is submitted to the Central Department of English, Tribhuvan University by DilBahadurMauni entitled “Grenouille as a Psychopath in Patrick Suskind's *Perfume: The Story of a Murderer*” has been approved by the undersigned members of the thesis Research Committee.

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Murderer*

Abstract

This research entitled Grenouille as a Psychopath in Patrick Suskind's Perfume: The Story of a Murderer investigates how the abandonment and rejection of the family and society make an individual a Psychopath. Grenouille's rational power of smelling very tiny things and obsession with the scent compel him to show uncanny behavior as a result he kills twenty-five virgins. By applying Psychoanalytic concept of Sigmund Freud's "Uncanny" and "Structure of The Unconscious Mind" and Jacques Lacan's concept of "Chain of Signifier", based on textual analysis and library based sources and tools, the researcher has arrived at the conclusion that the imposition of evil intention, relinquishment and desires of achieving anything else affect human psyche which leads to psychopath. Grenouille's past life, childhood experience, environment, torture, obsession etc. sundered his psyche into Id, Ego and Superego as a result he demonstrates unnatural and inhuman traits as a lunatic. Therefore, it can be concluded that the uncanny behavior and practices were the consequences of mental and physical up growing and unconscious repressed desire.

Key Words: *relinquishment, psychopath, uncanny, scent, obsession, behavior*

This research work makes an attempt to excavate the psychological effects and issues depicted by the protagonist, Jean Baptiste Grenouille in particular and other Parisian people in general in Patrick Suskind's novel *Perfume: The Story of a Murderer*. It tries to show the psychological disorder of the central character thereby finding the root causes of his abnormal behavior and activities. It claims that the protagonist of the novel is a victim of psychopath. His past life, childhood memories, experience, family and environment cause negative impact and haunt his psyche time

and again as a result he shows abnormal behavior and illogical activities. He lacks his own body odour but has extraordinary sense of smell from his birth. Being obsessed with the human body smell, which he wants to capture for his own personal odour unconsciously or consciously, he kills twenty-five virgin and behaves like a delirious and abnormal personage.

This study focuses on the behavior and attitudes of protagonist, Jean Baptiste Grenouille who is rejected and abandoned from the environs of society and family in the putrid world of 18th century France. The environment in which he dwells, is raised and has to struggle to survive, haunts his psychology and represses his desire of capturing the scents. His uncanny behavior and practices are the outcome of his up growing and repressed unconscious desire stored deep down into his mind. Through the exaggerated description of Grenouille's unfamiliar activities and behaviors unlike other human being of his life, the researcher argues that the text is evidently picturing the psychological condition of the protagonist in particular and French people in general.

The blind notion of making perfume for fame and wealth is dominant in Paris. People used to extract the scents of flowers and fruits in their own traditional method called distillation. This culture industry brings the sense of isolation, alienation and psychological impact on the people as well as on the character of Grenouille in the text. From the birth, Grenouille is abandoned by his mother in the midst of Parisian stench and also by the wet nurse named Madame Gaillard, who cannot distinguish the smell of any things else. The environment of this culture industry, relinquishment and the stench of city bring negative psychological impacts on him. Not any orphanage, wet nurses and caretakers want to rear him because of his voracious nature of eating and lacking bodily odour in contrast to other children. Despite his lack of

body odour, smile and cry, the rational power of his nose forces him to perceive the scents of both animate and inanimate things from miles of distance. Though he is regarded as the feeble minded, bastard and hostile animal his nose acts as the second sight for Gaillard who can catch the scents of things without seeing. Any kind of punishment for missing from the orphanage for days within the vineyard, vegetable gardens and meadows for their scents does not bring positive change in Grenouille's behavior.

As Grenouille grows up, Gaillard sells him and he is acquainted by a tanner named Grimal as a coolie. He works with the rotten skin, poisonous tanning fluids and dyes. Though his clothes are dripping wet and skin is cold and swollen by working in the tannery no any fatal disease like anthrax can touch him. Rather he has more immune power to defend. As a tanner, Grimal, takes him to the market where he has to struggle with the foulest and odour congealed city of Paris. His rational power helps to dissect and preserve the scents into smallest and most remote parts and pieces.

After the age of 13, Grenouille leaves Grimal's house and uses his chance to recognize that there are many odour. He wants to keep all the scents that he inhales at the time. On the anniversary of the coronation of the king of France, Grenouille smells a scent that really catches his attention. Apparently, the smell is of a young girl who is 14 years old. Starting from there, the killings begin, because he wants to kiss the scent of the girl's body, he accidentally kills her. As soon as he kills, he kisses every part of her body because every part of her body has own flavor. He savors every smell without letting it wither away. Here, his repressed unconscious id of smelling his desired scent of human being forces him to murder a virgin.

As he delivers the skin to Giuseppe Baldini, a famous perfume maker,

Grenouille is very interested to learn how to preserve a scent. After his humble request and showing some sample of fine perfume by mixing other perfumes in Baldini's lab, Baldini accepts him as his disciple. Grenouille learns all the traditional methods of preserving the scents of fruits' and flowers'. As a result, he becomes an expert distiller. In order to achieve his goal of preserving the scents of human beings, he distills the inanimate objects like glass, metals, dust, his own hair, fresh fish etc. but all comes in vain.

Here, the writer Patrick Suskind shows Grenouille and his behavior quite unfamiliar to that of other human beings. Grenouille is so much obsessed with scents and their preservation which he stores in his psyche randomly, that he behaves like a lunatic. After he fails to preserve the scents of objects he falls ill and decides to leave Baldini with some formula from him. Baldini recommends him to flee to the south in order to learn how to make perfume.

After that, as he lands in southern Paris, he finds it a place in heaven with pleasant smell in the air. The more he goes into the interior of Paris his nose perceives more aromatic sense of smell. Here, Suskind presents him as the hater of human being and their scents. Grenouille's ego compels him to be away from human settlement and their shadow. It shuts him in the cave for seven years away from their disgusting scents and presence. It also makes him feel that he is haunted by their scents. He no longer finds any aroma in them, as a result he secludes himself in the cave where no one visits. For seven years, he bathes in its dark and the cold light of the moon without any scraps of human beings.

Suskind presents Freud's notion of 'uncanny' about his activities and finding. After seven years of seclusion and fear of human beings, Grenouille comes to learn that he lacks his own body odour. He behaves like a beast and feeds on dry lichen,

grass, moss-berries and licks rocks for water.

Grenouille's quest for body odour heads him towards the southern town Pierrefort of Paris. As he moves from the cave, he looks strange to people. They believe, he is not a human being rather an escaped galley slave, forest creature, mixture of man and bear. The mayor, Marquis de la Taillade-Espinasse meets him and takes to the town. There he presents him in various meetings and wedding party changing this uncivilized and brutalized beast into civilized and properly proportioned human being to verify his 'Fluidal Theory'. As Marquis presents him in new look, he used to pass nearby people applying his prepared perfume and dress coat. People used to gaze and love him, as a result he felt secure and pleasant. His acceptance by the people force him to move towards Grasse in order to fulfill his desire of collecting perfume which might help him to get his own body odour and identity.

Grenouille moves to the city of Grasse, which is comfortable for the production and sales of perfumes where he can write his own fortune and preserve desired scents. Learning various techniques at Madame Arnulfi, he is free to make varieties of perfumes and perform distillation. From the very beginning in Grasse he is excited to preserve the scents of virgin girls either through distillation or pressing method. His obsessed mind starts to haunt him and the killings begin. When a girl is alone, he hits on her head with the wood and then shaves her head, stripes off clothes and smears her body with fat and then wraps in cloth. He does the same activities until he is able to kill twenty-four virgin.

This case creates uproar in the town and forces parents to keep their virgin away from him. For the 25th bottle of perfume, his destiny is a girl named Laure Richis. Her father realizes that she is his target, therefore he leaves Grasse and tries to distract him, but in vain. Grenouille, with his keen sense of smell eventually takes

Richis's scent. However, he gets caught, and is about to get twelve blows of iron rod and is sentenced to death. The judges consider him an insane as he answers 'I needed them' to their question 'why do you kill the girl?'. When the citizens come to witness his death, he spreads a perfume from the 25th virgin. Unexpectedly, it intoxicates all the viewers and makes them involve in orgy. After that Grenouille releases himself and escapes.

Suskind shows Grenouille's realization and returning back to Paris as the conscious part of his mind. His superego makes him understand the social norms and values against his deeds, and returns back to his birth place leaving his criminal activities at the bay of Grasse. Reaching Paris he pours the perfume that he has on his body and kills himself by becoming the prey of people.

The protagonist, Jean Baptiste Grenouille undergoes a series of psychological problem throughout his life. Being an unwanted stillborn child, his mother abandons him under the fish stall. She cannot perceive any odour either of fish or of the corpses. Grenouille is rejected from the society and the environment by the wet nurses and the children of Gaillard's orphanage. His lack of personal body odour and the voracious nature of feeding make him an isolated beast. His rational power of smelling and distinguishing the smell of very tiny things like wood, water, dust, stone etc. make him obsessed with the scents. His extraordinary power to smell and the hated of society and family haunt his psyche. His nose acts as his vision rather than eyes in finding things and their scents. He struggles hard to make perfume that is his own personal odour, so that he can be accepted by the society. He wants to capture the scents of both animate and inanimate things through the techniques and formula he learns. He shows various abnormal behavior and activities in order to capture their scents. As a result, he kills twenty-five virgin. Hence, the question arises: aren't

Grenouille's childhood experience and the environment of family and society are the root cause of his abnormal behavior and activities which make him a psychopath? Does the killing of virgin for scents help him to perceive his own personal odour? This provokes mental gestation which is also one of the main concern of this research. Normally, research gets initiated with a mental itching about it that the researcher wants to scratch it through rigorous study, exploration, and so on. The present researcher tries to dig out this very fact from the theoretical tools of psychoanalysis proposed by Sigmund Freud's concept of 'The Uncanny' and 'Structure of The Unconscious Mind' and JacquesLacan's 'Chain of Signifier'.

Most prominently, Grenouille's psychological problems and their consequences are the outcome of abandonment and hated of his mother and society respectively. He is the fifth stillborn child left in-between the stench of the Paris. An environment in which he is left and grew up affect his mental up growing. Beside his mental disturbance, his psychology gets affected and shows unusual as well as unfamiliar behavior to that of other characters in the text. Though Grenouille lacks own body odour his nose acts rationally to capture the scents of everything that he desires. To make his own perfume that is his personal odour he kills twenty-five virgin serially and shows various abnormal behavior.

This research is profoundly confined to the analysis of psychological behavior and activities predominant in the character, named Jean Baptiste Grenouille. The psychology of Parisian people is disturbed by the culture industry of making perfume like that of Grenouille. Grenouille does not achieve his own personal odour either by killing virgin or experimenting with their body part rather gets his own tragic death.

The core objective of this research is to unearth how the protagonist becomes a Psychopath from the psychological tortures of family and society. This burning

issue will be critically probed within the boarder textual framework of *Perfume: The Story of a Murderer*.

Patrick Suskind, a German novelist and television writer was born in 1949 in an Ambush near Munich in Germany. Before writing *Perfume: The Story of a Murderer* he studied history and was a writer for television. In May 1993, his second novel, *The Pigeon* was adapted as a play and was staged at the BAC Theatre in London. His mother worked as a sports trainer and father was a writer and journalist. He has completed his M.A. degree at the University of Aix-en-Provence, France, in 1974. His another work *The Double-Bass* premiered in 1981, establishing him as one of the most popular playwrights of German Theatre. After the publication of the play, *The Double-Bass*, his novella, *The Story of Mr. Sommer* (1992), like *Perfume* has received a huge success all over the world and his *Three Stories and a Reflection* was published in 1996. In 1984 the newspaper *Frankfurter Allgemeine Zeitung* contracted him to serially publish his first prose work, *Perfume*. Soon after the publication of *Perfume: The Story of a Murderer*, it immediately becomes a German's bestseller and subsequently sold over six million copies in twenty-five languages all over the world.

However, *Perfume: The Story of a Murderer* has received considerable critical acclaim and has been the focus of study for various scholars. Numerous critics have examined the text from the perspective of narrative, gothic novel, historical fiction and post-war German novel. Nevertheless, psychological issues vis-à-vis to the psychology of the protagonist as well as the other character is not found to be done in an appropriate way. The novel has raised some critical eyebrows which are stated hereunder. The reviewer Jeffrey Adams in the review entitled, "Review: 20th Century Literature and Culture" talks about the narrative structure of the novel. For him, this novel helps to revive the lost German literature and its readership through the sensory

deficit. In this ground Adams presents:

Das Parfum[. . .] achieves the unified, smoothly following narrative sequence that typifies classical Hollywood style [. . .] the author is able to limit the complexity of their fictional world and thus return to a more traditional style of story-telling that restores the "narrative potential" of contemporary German fiction. (396)

Here, Adams tries to highlight the narrative complexity of Suskind's fictional world and returns to a more traditional style of storytelling. It helps to restore German Literature and its readership in the rarified complexities of high modernism. Adams also compares the aesthetic reduction to the sensory deficit of Suskind's narrative approach to Hollywood narrative. The novel informs about the 'come-back' of contemporary German Literature.

In the like manner, Richard T. Gray sees the novel from the perspective of socio-historical backdrop of the culture of the period. For him, the novel describes the destructive epistemological mechanism of the culture and socio-historical description. He further asserts:

Das Parfum extends the critical counter historical practices embodied in such socio-historical examinations into the domain of historical fiction, constructing a fictional narrative that exposes the epistemic mechanisms of Enlightenment culture by transposing those mechanisms into the alienating realm of the olfactory. (490)

Gary talks about the enlightenment culture of 18th century France which is the age of reason, experimentation and knowledge. For him, Suskind tries to depict the very culture in his novel *Perfume*. Suskind projects the fictive character and narrative in the novel to uncover the socio-historical backdrop of the enlightenment culture of the

period. By using olfactory sensation, Suskind articulates the encompassing critique of modern world. It is a critique to the enlightenment culture. Constructing fictive character and narrative, Suskind tries to show the changing mechanism of enlightenment culture into alienating realm of sensation in the novel.

In the same vein, the reviewer, Richard T. Gray reviewing Maria Cecilia Barbeta's book entitled "*Poetik des Neo-phantastischen* Patrick Suskinds Roman *Das Parfum: Epistemata*" asserts that Suskind's novel is the great post-war German literature which depicts the era of 1985s:

[. . .]the publication of this novel marks nothing less than a watershed that divides postwar German literature into a pre-1985 phase dedicated to a dogmatic realism, and a post-1985 phase that opens on to what she terms the "neo-fantastic"[. . .] the structure and organization of the book itself is rather desultory, ranging widely from an overview of the European literary fantastic, to the reception of Latin American «magical realism» in Germany in the 1980s, to representations of the grotesque in European visual art. (194-5)

In this regard, Gray has examined the novel as the post-war German literature which is divided into two phases, pre and post war of 1985. For him, it also loses literary and aesthetic issues from fantastic to neo fantastic. It is the blending of realism and fantastic which pictures the history and literature of Germany. He distinguishes the novel from the other works. Instead of reading this novel as the parody of classical and rationalist model Maria takes it seriously. The book is also structured and organized with the overview of German literary fantasy.

In the same token, the author Michael Gorra, in the Hudson Review entitled, 'Fiction Chronicles' reviews Suskind's novel as neither as its failure nor great triumph

rather remain in the midst of success. He sees fusion of other genre in it. He opines:

THE GERMAN WRITER PATRIK SUSKIN'S FIRST NOVEL is the sort of book that must be either a great triumph or a great failure, for there can be no middling success with this best seller blend of historical reconstruction, traced gothic fantasy and political allegory [. . .] the novel is a myth about the inner life of a demagogue. (136-8)

From the above extract it is evident that, Suskind's novel is a mixture of history of Germany along with its gothic fantasy and political allegory. Though the novel is a superior genre fiction, it remains in the midst of triumph and failure. Furthermore, Gorra asserts that, this novel cannot make great achievement by blending history along with its gothic fantasy and political allegory. It also reveals the inner life of the leader of the same time as a myth.

In this respect, it is obvious that the text is analyzed through various perspectives by numerous critics, the theory of psychoanalysis has not been applied properly. Hence, indeed there exists a strong need to carry out research on this novel from the psychoanalytic point of view. Thus, the present research explores the rationale behind psychological (Uncanny) condition of the character named Jean Baptiste Grenouille and how the very notion of psychoanalysis is appropriate to show him a victim of mental disorder or psychopath.

Perfume: The Story of a Murderer has become the focus point for many writers and critics in academia. The present researcher chooses Patrick Suskind's novel as the research field as per the aim of this dissertation. Unlike previous studies which emphasizes on its social, historical and the critique of enlightenment culture, the central point of this paper is to show how the protagonist's ambition of making perfume affects his psyche and makes him Psychopath by Suskind in this novel. For

the effective outcome of the issue and to make it effective different insights related to psyche and behavior will be used as the supporting details for its successive achievement.

Since the study focuses on the psychological behavior and activities, psychoanalysis will be applicable tool for this paper. Sigmund Freud's psychoanalytic theory of Uncanny, Structure of Unconscious Mind and JacquesLacan's concept of Chain of Signifier will explore the research field. Psychoanalysis has emerged as a new field of literary expression of human psychology and behavior. Psychoanalysts seek to demonstrate the reality of human psyche and their behavior and activities. Derived from the German word 'Unheimlich', "Uncanny" means strange or unfamiliar. James Strachey et al. quoting Freud's statement of Schelling's definition of 'Unheimlich', assert that, "'Unheimlich" is the name for everything that ought to have remained . . . secret or hidden but has to come to light" (224). Here, they mean that the long repressed or secret things, events which remain unknown come to be known. It is the consequence of the repressed desire, isolation, silence and the orientation of an environment and society.

The uncanny is equated to unfamiliar. An individual used to show unfamiliar behavior and activities because of some unfulfilled desires which remain hidden in the psyche from childhood. James Strachey et al. argue that, "The source of uncanny feelings wouldn't, therefore, be an infantile fear [. . .]but rather an infantile wish or even merely infantile belief"(233). The happy and painful experience, wishes and beliefs of people remain suppressed from childhood and come to light only in adulthood. The secret wishes and beliefs of an individual are the optimum source for the result of the uncanny.

Abnormal behavior and activities are the psychological traits or results of

neurotic patients. They used to function with their unconscious mind and even used to repeat the same events either negative or positive unconsciously. As James Strachey et al. present, ". . . there is constant occurrence of the same things"(234). There is the constant repetition of the features or character traits, crimes or things by the unconscious psyche of a neurotic patient. The unconscious mind is compelled to repeat the events and things because the id needs to be fulfilled.

For Freud, human mind is divided into three phases, Id, Ego and Superego. Id is the unconscious part full of desires and impulses. The things and events that human beings want to fulfill remain trapped in the Id. As Tyson says, "Unconscious is the store house of those painful experience and emotions, those wounds, fears, guilty desires and unresolved conflicts [. . .] unconscious comes into being when we are very young through the repression [. . .] unhappy psychological events"(12). All the unfulfilled desires, experience and the conflict remain piled up in this unconscious part of human psyche. Because of the fear of overwhelming by them, everything remains hidden in the unconscious part of mind. Because of the balancing force of Ego, the uncanny behavior and events come to the light later in adulthood. Ego does not allow the wrong and unwanted desires to come out rather it restrict to perform. In this respect M.A.R. Habib avers, "[. . .] ego was obliged to protect itself against any renewed threat of the repressed impulse by a permanent investment of energy" (574). Ego controls the repressed unconscious desires of an individual. Grenouille's ego wants him to trap in the dark cave for seven years without killing virgin and moving towards human habitation. He does not want even the shadow of human beings on himself rather confines in the cave feeding on nature product. Beside these unconscious and sub-conscious aspects of subject, super-ego is conscious level of psyche. It makes an individual to think about social norms and values rationally and

place limits on the subject. So, Uttam Poudel et al. argue that, "[. . .] the socially determined constraints of the super-ego internalized rules placing limits on the subject's satisfactions and pleasures and demands of reality" (186). It asks the subject to be conscious about social norms and values while fulfilling the desires and impulses unconsciously. Grenouille also internalizes societal values and norms at the end of the story. He leaves his unsympathetic deeds of murdering virgin and returns back to his birth place, Paris and died tragically pouring his collected scent.

JacquesLacan, another major psychoanalytic theorist, shows the connection between two signs for giving true meaning. It means a signifier is related to another signifier to give final signified. In this respect, Lacan argues that, "[. . .] it is in the chain of the signifier that the meaning insists but that none of its elements consists in the signification of which it is at that very moment" (419). The ultimate meaning or signified is the outcome of the combination of various signifier. One signifier depends on another or in the entire connection of the signifying chain. None of the element in the signifying chain remain stable rather always moves from one element to another to reach pure signified. So, Lacan further contends that, "the signifier represents the signified"(595). Grenouille, to reach to his desired scents, kills twenty-five virgin one after another but does not reach to his optimum level of obsession of scents.

As stated in the theory of psychoanalysis, Grenouille in *Perfume: The Story of a Murderer* undergoes a series of psychological problems earlier from his birth to adulthood which degrade his psyche and as a result behaves abnormally. On the one hand, his childhood experience, memories and the treatment of society are the sources of his mental disturbance and present life situation. In the same vein, on the other hand, his obsession with the scents of virgin but lack of own bodily smell compels him to hardship to make it own personal scent also haunt his psyche. This novel

presents the pathetic plight and disturbance of mental life of a journeyman, Grenouille, in Parisian land as a perfume collector. It also shows how an individual's psyche gets distorted because of the suppressed obsessive desires, beliefs and wishes. Figuratively speaking, mentally disturbed person behaves quite differently and irrationally than that of the sane person. Hence, this research seeks the psychologically disturbed condition of Grenouille relying on psychoanalytic theory.

For James Strachey et al. Freud's notion of Uncanny is something that is strange or frightening in the present condition after long repression. An individual shows uncanny behaviors and activities because of the repressed unfulfilled desires and wishes earlier from the birth but comes to light only in later life. In the same token, James Strachey et al. quoting Schelling's definition of 'Uncanny' state that, "Unheimlich" is the name for everything that ought to have remained . . . secret or hidden but has to come to light" (224). Here, they offer that, it used to remain hidden for certain duration due to unconscious repression and comes to consciousness very late. No any signs and symptoms of repression of something or events are noticed by an individual for a long time but noticed later. In the novel, Grenouille is also unfamiliar and unknown about his lack of personal scent despite his rational power of smelling other things. He knows his own lack of bodily scent which is unknown to him from decades while he spends his seven years in isolation in the dark cave. As Suskind says, "His, Grenouille's, own body odour was the fog. And the awful thing was that Grenouille, although he knew that this odour was his odour, could not smell it. Virtually drowning in himself, he could not for the life of him smell himself" (155). The fog Grenouille sees in his nightmare hovering around him is not the real fog but it is his body odour. After a long time Grenouille knows that he lacks his own body odour though he senses its warmth and coldness. As he drowns in himself to smell he

finds nothing. Hence, Suskind equates Freud's notion of uncanny with this abnormal personage. He pictures Grenouille's secret past of lacking scent in the present. In this respect, John Jervis et al. contend that, "Uncanny reveals presence, trace of the past in the present" (12). The long hidden thing from the past is revealed by the very notion. Grenouille's secret of the past is revealed to him while he confined himself away from human shadow in the cave.

The rational power of Grenouille's nose gives him extraordinary sense of smelling. It acts as the second sight for him beside his eyes. He can distinguish good and bad things and even the tiniest things are visible to him through his nose rather than eyes. This sense of picturing through nose is quite abnormal than other normal human being. Suskind states that, "Of course, he could not see any of these things with his eyes, but caught their scent with a nose that from day to day smelled such things more keenly" (32). The scents that he perceives are restored in his memory randomly. He can even notice anything else which is in the next room through their smell. This character trait of Grenouille makes him different than other human being in the novel. Manfred R. Jacobson in his journal entitled "Patrick Suskind's *Das Parfum: A Postmodern Kunstlerroman*" argues that, "Grenouille's olfactory genius has mastered his aromatic environment completely, and he has learned the names of all the objects that exude an odour" (205). He has mastered the environment under his control by his sense of perceiving the scent as if like an olfactory genius.

Childhood experience, memory, wishes and beliefs are the root causes of uncanny behavior in an individual. These very factors are the optimum source of presenting frightening behavior and activities rather than fear on childhood. James Strachey et al. contend that, "The source of uncanny feelings wouldn't, therefore, be an infantile fear [. . .] but rather an infantile wish or even merely infantile belief"

(233). Hence, childhood unfulfilled desires and wishes result in unfamiliar behavior in later life. Grenouille experience the smell of the things as his mother abandons him in the midst of Parisian stench under the fish stall. Paris is the "epicenter of stench" (Neil H. Donahue 36) in 18th century France where he dwells and experience the smell of rotten things. This city affects his psychology as a result has a rational nose to smell. From the early age he is accustomed with the putrid of Paris. As Suskind says, "He drank in the aroma, he drowned in it, impregnating himself through his innermost pores" (28). The putrid- stench of the city gives him aromatic scent. Grenouille captures foul smell of city through his inner pores and preserves randomly in his mind. The way of storing the foul and congealed smell of city and its surrounding either of corpses or of rotten things affects his psyche.

On the other hand, Grenouille remembers his childhood days with the scent of the natural things. He wanders every meadows and graveyards missing for days in order to take their scent while he is in Gaillard's orphanage. Here, Suskind pictures, "What he loves most was to rove alone through 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" (31). He becomes so much obsessed with the scent that he remains lost for days roving in the lap of nature. He wishes to take the scent of the nature present things. He ought to find odour which are unknown to him with passion and stores inside his mind. He cannot differentiate good and bad smell but tries to capture all of them greedily. As Suskind says, "He did not differentiate between what is commonly good and a bad smell, not yet. He was very greedy" (42). Grenouille only desires to preserve the scent of things but does not want to differentiate them either as good or as bad smell. His sense of preserving the scent compels the researcher to argue that, Grenouille is an insane person. If he is a

sane then he would have differentiated the scent into good and bad. His hunger of scent haunts his psyche severely.

Living person can also be an uncanny to other person. People used to impose evil intention to them and regard their appearance and activities abnormal. If we impose our evil intention and take them as an evil creature then it meets unfamiliar quality. James Strachey et al. present, "We can also speak of a living person as uncanny, and we do so when we ascribe evil intention to him" (243). If a person is dehumanized by other as the evil or see him/her as devil then a person used to show his uncanny behavior and attitudes. In this regard, Grenouille, in the novel is taken as the devil, bastard, house pet by his caretaker when they do not perceive his body odour and facing his voracious nature of feeding. Suskind presents that, "He's possessed by the devil [. . .] it's the bastard himself, he doesn't smell" (11). Grenouille is taken as the devil and bastard child of his mother who does not possess his body scent. Because of this imposed blame by other people he gets hurt and mental effects from childhood which remains stored in his psyche.

Grenouille's family and societal environment make him an outcast and affect his psychology negatively. He is abandoned by his mother as soon as he comes to the new world of Paris under the fish stall. "It was her fifth" (Suskind 5) stillborn child she has treated in the same manner previously. Grenouille's mother cannot perceive the scent of anything, neither of the fish nor of the corpses as Suskind presents, "[. . .] her sense of smell had been utterly dulled" (5). Hence, his family environment affects and haunts his psyche and become the root cause of his unfamiliar behavior. In the like manner, Grenouille is also rejected by the net nurses because of not having his own body smell. Suskind says, "By the time the child had already changed wet nurses three times. No one wanted to keep it for more than a couple of days" (7). His lack of

body smell and greediness of feeding make him rejected by the people. He gets same pain and torture by other children in Gaillard's orphanage. As Suskind says, children in Gaillard's orphanage "[. . .] piled rags and blankets and straw over his face and weighed it all down with bricks" (26) and try to suffocate him because of his strange looks and appearance. Gaillard, who raises him in the orphanage also can not differentiate and sense the smell of anything else. Suskind further asserts, "She had lost for good all sense of smell and every sense of human warmth and human coldness- indeed, every human passion" (22). Grenouille has to come up in this type of societal and environmental upbringing, hate and torture early from his birth which carves his path of mental disturbance. Hence, stating in the same vein, Peter Ackroyd in his newspaper article "A Killer, Haunted by Smells" argues that, "He is an orphan whose absence of body odour turns him, also, into outcast-both damned and blessed pariah" (1). Because of Grenouille's absence of body odour he is relinquished and hated from the family and society as an outcast which ultimately affect his psyche and results in serial murdering of virgin.

Human mind is full of repressed desires and wishes. These desires and wishes come out unconsciously and cause harm to other individual. When these remain unfulfilled an individual behaves abnormally and show uncanny behaviors. In this respect, James Strachey et al. conclude, "An uncanny experience occurs either when infantile complexes which have repressed are once more revived by some impression, or when primitive beliefs which have been surmounted seem once more to be confirmed" (249). Uncanny experience occurs due to revival of earlier repressed desires and wishes. Presentation of abnormal behavior unlike the normal people is the result of repression. Sometime the repressed wishes and desires may also force people in the category of neurotic patient. In the novel, Grenouille's repression of collecting

the best perfume results in the killing of red headed young virgin in rue des Marais where he smells the scent of every part of her body. As Suskind says, "He smelled that this was a human being, smelled the sweat of armpits, the oil in her hair, the fishy odour of her genitals, and smelled it all with the greatest pleasure" (48). Grenouille kills her unconsciously for scent and smells every part of her body without letting any smell. The scent of wood, dirt, stone, water etc. which he has stored earlier in his mind becomes meaningless in front of virgin scent. His desires of scent make him inhuman and outcast being. Abby Hodge in his journal entitled "Perfume: The Tragedy of Humanity" argues, "His inability to function as a 'normal' person, due to his ability to smell things with superhuman clarity, make him an outcast no matter where he goes" (95). Grenouille's repression, inability to function as human being and power of smelling things differentiate him from other normal people and make him an outcast from the society. Hence, the rational power of the nose makes him an outcast and function like a madman.

On the other hand, when Grenouille works in Baldini's shop, he behaves and performs his works like a Psychopathic character. Because of his obsession and hunger of scent he distills both animate and inanimate things. He wants to preserve their scent through the traditional method called distillation which is prevalent during the then period. In this regard, Suskind remarks:

Grenouille tried for instance to distill the odour of glass, the clayey, cool odour of smooth glass, something a normal human being cannot perceive at all [. . .] he distilled brass, porcelain and leather, grain and gravel. He distilled plain dirt. Blood and wood and fresh fish. His own hair. (115)

He performs distillation activity to preserve the scent of flowers and also of other

things like fish, glass, metals and even own hair like a neurotic character. He cannot distinguish what types of materials can be distilled and what not. His obsession with the scent makes him a Psychopath. While Grenouille is in rue de la Louve, Madame Arnulfi's workshop, he works like a horse in order to learn the ideas of extracting the scent of both animate and inanimate things. He deeps the living subjects into the oil to get their scent. As Suskind says, "He hunted for winter flies, for maggots, rats, small cats, and drowned them in warm oil. At night, he crept into stalls to drape cows, goats and piglets for a few hours in cloths smeared with oil or to wrap them in greasy bandages" (214). Grenouille's obsession of scent makes him to perform like a mentally disturbed person. He chases the flies, goats, piglets and cows and kills them to extract their scent. These are his neurotic characters beside repression due to isolation. In this vein, Lacan argues that, "'Neurotic character' is the reflection in individual behavior of the isolation of the family unit, the social position" (109). Here, Lacan means that, if an individual who is isolated from the family and loses social position then he/she shows different types of neurotic character like the protagonist of the novel. Reflection of the neurotic characters in the present life is seen in those who are mentally disturbed. Hence, the researcher argues, Grenouille is a Psychopath in the sense that he shows ample of abnormal behavior while he works in Baldini's and Arunlfi's workshop and also while encapsulating in the cave. He behaves like a beast and celebrate his joy "like a madman" (140) and "he also ate dry lichen and grass and moss-berries, such a diet, although totally unacceptable" (Suskind 140) and licks rocks for water for an hour.

In the novel, Suskind's protagonist is mentally disturbed and depicts his traits like a madman. He meets Marry Ann Campbell et al. argument of McCord's definition of Psychopath, as they state, "Psychopathy like-traits were associated with early

emotional deprivation (i.e. parental neglect, erratic punishment)" (26). Psychopath is the result of parental rejection and punishment early in the childhood. Isolation and relinquishment make Psychopathic character behave like a madman.

Grenouille is a Psychopath because he is abandoned by his mother and the society and shows inhumane behavior in collecting and preserving the scent to be accepted by the society. Campbell et al. further assert that, "[. . .] early separation from caregivers may be related to the manifestation of youth Psychopathy" (27). One who is isolated from society and the environment in childhood turns into Psychopath in adulthood. As Grenouille becomes older he becomes a serial killer of virgin for their aromatic scent to make his own. He performs his works like an insane. In this regard, The British Medical Journal quoting American Monograph's description of Psychopath states Psychopath, "as an asocial, aggressive, highly impressive person, who feels little or no guilt and is unable to form lasting bonds of affection with other human beings" (1536-7). Psychopaths do not want to be social with other human beings nor they have affection toward other people. They like their own isolated life. In the novel, Grenouille moves from one place to another place in Paris. He leaves Madame Gaillard's orphanage, Grimal's tannery, Baldini's and Arnulfi's workshop to fulfill his desire of extracting virginal scent. Grenouille also do not have affection and sense of humanity towards other instead he kills twenty-five virgin. Hence, he is a Psychopath.

Grenouille wants to preserve virgin scent in order to make his body smell like other human beings. His abnormal behavior and activities are the consequences of his repressed desires and wishes. As Amy Dyer argues, "Virtually all of the pivotal events in his life are smell-based" (2). The sole ambition of his action is to collect and preserve the scent. He works as a coolie and apprentice to learn the idea of preserving

scent. He directs his every action towards the fulfillment of his repressed wishes. His mind is divided into three parts as Freud divides mind into unconscious- Id, subconscious- Ego and conscious- Superego. For Freud, Id is the sack of repressed unfulfilled wishes and desires that remain deep down into the mental sphere. As Tyson argues, "Unconscious is the store house of those painful experience and emotions, those wounds, fears, guilty desires and unresolved conflicts [. . .] unconscious comes into being when we are very young through the repression [. . .] unhappy psychological events" (12). Here, Tyson argues that the unconscious is not the passive reservoir of neutral data rather it is a dynamic entity that engages us at the deepest level of our being. It is the unfulfilled depository instincts especially socially unaccepted wishes, desires, painful emotions, traumatic memories put out of mind by psychological repression. Grenouille's unconscious mind is full of painful emotions and traumatic memories of abandonment by family and society. Because of this, his psyche is haunted and remains stored. His obsession with virgin scent and lack of his own scent compel him to murder twenty-five virgins. As Suskind says, "Grenouille walked with no will of his own [. . .] the scent pulled him strongly to the right, straight through what seemed to be a wall" (47). He moves not by his will but the power of scent makes him move like a somnambulist. His Id forces him to murder virgins one by one because it needs to be fulfilled. Qazi also claims that, "It is repression that first creates the unconscious" (3). Unconscious is the outcome of repressing wishes and desires. Because of unfulfilled desires and wishes people used to show uncanny behavior and activities like Suskind's protagonist. Grenouille's act of murdering virgins is the result of his repressed desire of gaining his own body scent and hate of family and society.

Similarly, as Id is the unconscious part of psyche, Ego is the balancing force

of Id which is sub-conscious. It is the rational governing agent of psyche. It tries to restrict the wrong deeds, wishes and desires of the Id. Unwanted desires and wishes which Id needs to fulfill are indigestible to it. In this respect, M.A.R. Habib contends that, "[. . .] ego was obliged to protect itself against any renewed threat of the repressed impulse by a permanent investment of energy" (574). Ego controls the repressed unconscious desires of an individual. Unconscious desires and wishes need to be verified by it. It acts as a referee between what we want (id) and what society says we cannot have (super-ego). In the novel, Grenouille's ego also acts as a regulating force to him. His ego does not allow him to think about further murder to preserve the aromatic scent of virgin. It forces him to confine in the dark cave for seven years without coming even in the shadow of human being. His ego makes the human scent foul smelling and hate human presence around him. It makes him find the cave and its surrounding more pleasing and aromatic. In this point, Suskind says:

He would approach a settlement or some isolated farm only to get new supplies, buying his bread and disappearing again [. . .] he could no longer bear the concentrated odour that appeared punctually with farmers [. . .] he nervously skirted every herd of sheep- not because of the sheep, but to get away from the odour of the shepherds [. . .] Grenouille no longer wanted to go somewhere, but only to go away, away from human beings. (135)

This extract portrays that, Grenouille's ego wants him to be away from human settlement and their bodily odour. The odour which is pleasant before to him is no longer pleasant and aromatic to him. Ego restricts him to cause any harm to other human beings and makes human scent disgusting for him. It also wants him to approach isolated place where he cannot encounter anyone else feeding on nature

product.

Beside these Freud's notion of unconscious and sub-conscious level of human psyche, superego is the conscience level. This conscious level is also rooted in Suskind's protagonist. For Freud, superego makes an individual to think about social norms and values rationally and place limits on the subject. Here, Uttam Poudel et al. make their argument that, "[. . .] the socially determined constraints of the super-ego (internalized rules placing limits on the subject's satisfactions and pleasures) and the demands of reality" (186). Superego asks an individual to see societal rules and values before fulfilling the demands of unconscious psyche. It makes what kinds of actions need to perform and what not by an individual in terms of his/her desires and wishes. In the novel, the protagonist realizes his act of killing virgin as a murder for own pursuit. Grenouille's sudden realization at the end acts as his balancing force. He takes his actions against social norms and values and places limit on them. For him this city of Paris, Grasse, also tries to suffocate him. As a result, he wants to move to his own birth place, Paris. As Suskind says, "He was suffocated by both the worlds. He no longer wanted to live at all. He wanted to go to Paris and die. That was what he wanted" (291). After sudden realization of wrong deeds, Grenouille no longer wants to stay in Grasse but wants to flee his birth place. Because of not retrieving his body odour by killing virgin, he wants to give up his activities and die. He dies tragically pouring the collected scent from the virgin with regret. As Jacobson says, "Grenouille's quest ends in absolute failure" (209), Grenouille's wish for making his personal odour by virgin's scent ultimately fails. Thus, he cannot recover his body scent and love of society through killing.

Abnormal behavior and activities are the psychological traits or results of neurotic patients. In order to fulfill the repressed desires and wishes posed by

unconscious mind such people used to repeat their activities and traits. As James Strachey et al. say, "[. . .] there is constant occurrence of the same things" (234).

There is the constant repetition of the features or character traits, crimes or events by the unconscious psyche. In the novel, Grenouille as a Psychopath character also repeats his act of murdering the virgin in order to reach his final signified or virgin's scent. He wants to preserve the scent of virgin for making own scent, as a result, he comes to slay twenty-five virgins. As Suskind presents:

Out in his cabin was a crate padded with cotton, in it were twenty-four tiny falcons filled with drops of the congealed aura of virgin precious essences that Grenouille had produced over last year [. . .] And the twenty-fifth, the most precious and important of all, he planned to fetch today. For his final fishing expedition. (243)

The above extract explains that, Grenouille murders twenty-four virgins consciously one after another for their precious scent and has made a plan for the final one. For him, twenty-fifth, Laure Richi's scent is most precious than other virgins. He thinks, her scent can only give him love of society and own body odour. Hence, the researcher argues that if Grenouille is not a Psychopath he would not have killed other twenty-four virgins consciously. He kills all his victims consciously and strategically.

Grenouille's act of murdering virgins serially for their scent meets another psychoanalyst's, Jacques Lacan's notion of Chain of Signifiers. Lacan believes that, one signifier depends on other signifiers or in the entire connection of the signifying chain in order to reach the final signified. One signifier cannot remain stable for giving final signified. In the same ground, Lacan argues that, "It is in the chain of the signifier that the meaning 'insists' but that none of its elements consists in the signification of which it is at that very moment capable" (419). To make a complete

signifying chain all the signifiers in the chain are connected to each other. One signifier cannot give meaning but it is the whole system of signification that gives meaning. In the novel, Grenouille murders the virgin serially being obsessed with the scent of a Red-headed girl from rue des Marais. Her scent and murder is the initiating force of his serial murder. Qazi also asserts that, "[. . .] once anything enters mental life, it never perishes" (1). If anything and events haunt the psyche then it is difficult to remove rather it haunts time and again. In the same way, the initial scent of the virgin compels Grenouille to murder other twenty-four virgin. He makes the chain of virgin by murdering them for scent. Suskind also presents, "And all the other murders were adjuncts to the last, crowning murder. But Richis had perceived the essence of the matter: the murderer's systematic method and his idealistic motive" (236). For Suskind, Grenouille's way of murdering virgin is systematic. For him all the murders are joined to each other until they reach the final. Killing of the earlier twenty-four virgin either unconsciously or consciously made such a chain to reach the final signified, that is; twenty-fifth virgin. Grenouille thinks that the killing of the last virgin will give him his true essence of murdering, that is; love of society and own body odour, but he ultimately fails to achieve. In this regard, Qazi asserts that, "Because of this lack of signified [. . .] the chain of signifiers is constantly sliding and shifting and circulating" (3). There is no final signified or the meaning. To reach the final meaning, the signifiers constantly circulate within the signifying chain. Only the signifier slides and shifts to another signifier to reach the signified.

In the novel, virgin act as the signifier and their scent as the signified. Grenouille, to reach this signified make a chain of killing in which his ambition of extracting virgin scent shifts from one virgin to another virgin as the signifiers circulate in the signifying chain. As Qazi states, "[. . .] the elements in the

unconscious- wishes, desires and images- form signifier and these signifiers form a signifying chain" (3). Unconscious mind creates the signifiers and these signifiers make a chain in order to reach the signified. Grenouille kills twenty-five virgin to fulfill his ambition but cannot fulfill it rather meets his tragic death.

To sum up, Patrick Suskind's novel *Perfume: The Story of a Murderer* pictures the psychological effects and consequences of the protagonist, Jean Baptiste Grenouille. Grenouille shows abnormal behavior and activities because of his mother's abandonment and rejection by the society which help the researcher to probe him as a Psychopath. His obsession with the scent and the tortures of the family and society affect his mental psychology as a result Grenouille portrays unnatural and uncanny behavior unlike other human being.

The orientation of an environment and society and relinquishment of family affect Grenouille's mental sphere. All these factors and his obsession with the scents structured his mind. His Id wants him to fulfill his obsessed desire of extracting virgin scent but his ego makes him a captive for seven years in the cave. Imposition of evil intention and his childhood experience with the odour force him to kill twenty-five virgin either consciously or unconsciously serially. He makes the chain of signifier, that is the killing of virgin but never reaches to the final signified, that is his own body odour rather meets own tragic death. Hence, Grenouille's conscious killing of the twenty-four virgin help the researcher to probe him as a Psychopath figure in the text.

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