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Psychological Profile of a Serial Killer (Based on the Novel "Silence" by Thomas Raab)

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Abstract: The research deals with the issue of genre hybridization in the novel "Silence – Chronicle of a Killer" written by a contemporary Austrian writer Thomas Raab. An examination of the novel's composition and structure, as a text in motion, has been accomplished in the article. The novel "Silence" is an excellent illustration of how the genre of adventure has been adapted to include elements of science fiction. This novel is a love tale, a rural life saga, a formation narrative, and a psychological thriller all in one. As a fictionalized account of the life of a serial murderer with hypersensitive hearing who became a legend for his mental torment and suffering, it serves both as a biography and a thriller. Novelist Raab uses elements from classic horror novels like Frankenstein, German romantics, in particular, G. Kleist, the tale of Casper Hauser, and detective novels like Friedrich Durrenmatt's "Promise" to tell the story of Casper Hauser's disappearance in his book. A new aesthetic experience may be formed at various degrees of identification ranging from naive perception to higher levels of literary reception. Concentration is required for poetic and philosophical substance. Michel Focalut's nomadism, marginality, and authoritarian power rhetoric have been discussed in this article. The novel's ultimate content has been disclosed as the aphesis torment, emotional sublimation, as the birth of an artwork and, at the same time, death of the author, who exposes discourses, accountable for creating texts that are allocated to him.

Keywords: *Genre hybridization; serial killer; becoming; silence; word; death; slippage; nomadism; identification; self-identification; death of author.*

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1. Introduction

Postmodernist poetry is well-known for its use of new hybrid forms, such as quotation-parody in both the original language as well as other languages, fragmentation, and a tendency to lose track of the author's voice while speaking in public (Raab, 2020). One prominent representative of postmodernism is Thomas Raab, born in 1970, who studied mathematics and sport at the University of Vienne, where he is currently working as a writer, composer, and musician. Thomas Raab received numerous nominations and awards in the fields of literature and music, including Buchliebling Award in 2011 and Leo Perutz Prize in 2013. We can see from Raab's works that all that is supposed to be reality in postmodern thinking turns out to be an idea, and the reader's point of view may influence this notion (O"Grady, & Holland-Batt, 2019).

As a result, human vision is destined to multiperspectivism, a plethora of continually shifting viewpoints that makes it impossible to grasp its core (Kniesche, 2019). As a philosopher, a postmodernist writer or artist is in a unique position: he can't give a judgment that isn't open to dispute by applying to him the well-known assessment standards for his work. The work of art itself yearns for the establishment of such guidelines and classifications (Vargas Cervantes, 2019b).

The novel "Silence" explores genre hybridization, as well as the challenge of a subject that is both becoming and existing (Thomas Raab, (2015). Michel Foucault's approach on the construction of the subject via resistance to being, marginality, and nomadism is used to interpret Thomas Raab's work for the first time. We used content analysis (Qualitative research method) for the discussion and analysis of the novel. There are two primary forms of content analysis: conceptual analysis and relational analysis. Conceptual analysis establishes the presence and frequency of ideas in a text. Relational analysis extends the conceptual analysis further by studying the connections among ideas in a text. Each form of analysis may lead to various outcomes, conclusions, interpretations and meanings. Relational analysis starts like conceptual analysis, in which a concept is selected for evaluation. However, the analysis entails analyzing the links between ideas. Individual ideas are considered as having no intrinsic meaning and rather the meaning is a consequence of the interactions among concepts. Thomas Raab was asked about the inspiration for his latest work by a reporter at the time: This narrative, or rather the main character, has been on my mind for a long time. A guy who was born with an extreme sensitivity to sound and a deep

longing for stillness. That is a narrative that I would definitely be interested in reading. Since then, I've never been able to put this narrative down. My thoughts were often drawn to the young guy who remained mute. My discovery that I was a writer let me appreciate the importance of writing from the heart (Florvil, & Plumly, 2018). On the one hand, the author spoke about the creative agonies he went through to produce this work, while also emphasizing the immense relief he felt once he was through with it. We'll go into further detail about the many elements and data and numbers.

2. Prerequisites for the formation of an exclusive author's artistic narrative

Raab's book "Silence" creates a unique aesthetic environment for readers to encounter the protagonist's existence, which is both unintelligible and full of internal logic. The writer uses Karl Heidemann's picture to convey an alternative and unorthodox view of such ideas and sentiments as intense desire, love, forgiveness, faith, and family ties. His hero inspires a mix of emotions, including dread, surprise, and even empathy for the viewer. There are 67 small chapters in the book Silence, which are then separated into three sections (Faith, Love, Hope). There are several helpless moments in this horrific work that the reader will come across as the story unfolds, including Karl Heidemann's transformation from killer, lover, monk, and judge. Messages regarding the death of the protagonist are accompanied with the comment that it was a nice day. Finally, the hero's history is recounted in order to address the issue of who this day was "good" for, in hindsight Is this for the protagonist? What's in it for the person reading this? Using a retroactive viewpoint, the author creates an impression of a report and the piece exudes an astounding quiet, which is precisely what he wanted. Every portion of this narrative has its own melody, like an elegy, but always in the style of the piano." I wish the story's conclusion, which was hinted at from the first, hadn't come to pass. The timpani play its last note, putting an end to the chaos. When it is done, there is stillness again, but with the awareness that "relentless echo" (Cachopo, 2014) arose from all that happened between the beginning and the finish. The work's commentary correctly indicates that it's the world's noise, not death or stillness in any form. The extraordinary life story of the protagonist explains both sides. Born in a tiny Austrian hamlet, Karl Heidemann was raised by an elevated but obnoxious mother and a sympathetic, if not very strong, paternal figure. Every social structure that might shatter a person's life is present in this isolated community. The hero of the story has an unusually acute sense of

hearing. He's been practicing nonstop since infancy because he can't bear even the tiniest sound. He's irritated by everything, from birds singing to grasshoppers buzzing, to the pulsing of human blood. When the infant is in perfect stillness, he settles down. It is understandable that his mother would find it difficult to raise such a youngster. To make matters worse, every effort to quiet the kid fails, and the antagonism she faces grows as soon as she takes the youngster in her arms and starts rehearsing even more vigorously.

Parents who are desperate and unhappy decide to confine their kid to a room in the basement of their own home in order to keep him away from the outer world. With the aid of a wheelchair-bound retired instructor, Carl is learning the school curriculum at home. In spite of reading a lot, the youngster does not obtain moral and ethical education, does not understand the norms and regulations of social interaction and as a consequence, he becomes an introvert or sociopath. Since he was a youngster, Carl has been a shadowy figure and Compassion demon's object of desire. Because he is embarrassed to speak, others assume he is a moron. As if that wasn't shocking enough, a woman committed herself right in front of her 9- year-old son, Karl, when she could no longer bear the shame of her community for her affair with the town doctor: she drowned in a lake. Carl has no idea what occurred, and he is both mortified and astonished by his mother's tranquil expression. Death may also provide quiet and stillness, according to him. Then, he exits his room at night to listen to discussions, family arguments, and the existential angst of his fellow residents. He attempts to comprehend the metaphysics of this phenomena based on his view of death as something soothing and pleasant after committing his first murder. "Oh, come to death, brother of slumber, sings J-S Bach in one of his renowned chorales". In other words, death isn't terrifying to Karl; rather, it conjures images of complete stillness and serenity. Then why shouldn't he take on the role of the angel of death and begin to release individuals from their worldly misery? It seems that we are dealing with a tale of a bumbling idiot who attempts to do good but ends up doing harm because he is unaware of the legality of his acts. Slowly but surely, Carl develops the ability to sneak up on and murder his prey in complete silence. Unsolved murders and gory animal orgies send residents of peaceful Ettenbrum into a passion and seek the lynching of the offender. For fear of being pursued by the local authorities, Carl had to leave his hometown. However, he continues his heinous crimes in other places, becoming into a serial murderer in the long run. It's important to note that Carl isn't an emotionless killer. It seems that the emotionally cruel young guy, owing to his hypersensitive hearing, knows

about people what others do not; he understands their concerns, sufferings, ardent wishes, and he sincerely believes in relieving them of physical and mental anguish when shortened their life.

It's hard to get a full sense of his emotions from the novel's scant descriptions. However, Carl's present to his father, a glass box containing his grandmother's heart, is eloquent (since he has heard grownups say: "The child stays eternally in the mother's heart.") especially pleased to have made the gift He suddenly understands the significance of the overheard words of his father, who once spoke in a whisper to one of his other villager's son beast. According to the Bible, these qualities are Faith, Hope, and Love. He has an incomplete worldview since his father did not teach him God's commands while growing up. In this sense, Karl Heidemann is a serial murderer, but what sort of killers should we put him in? hallucinations? "missionaries" - killers who see themselves as vengeance or judges who purify society from "dirt"? It's also an option for those with foresight, who have a strategy in place for finding and killing their victims. After all, he only eliminates people who are always under stress, or who are dying, or who have marital difficulties. Even the sound of an argument between two people might be enough to set him on the edge of a rage. Even though Carl is unaware of it, he is engaging in self-judgment in this manner. He has a moral compass that isn't set up like other peoples. It is possible to say, though, that he was born to murder. "Winning scenarios in decision-making are ones in which the success of a person relies not just on their own choice but also on the actions of others, known as play," reads the epigraph of the second section of the book (Game Theory. Mathematics) (Cachopo, 2014).

An example of the most recent interpretation of the text may be found in the book "Silence," in which the text is seen as both a shape and a being of development. He feels that only through movement can there be significance (Flame Tree Studio, 2021). “Author-Audience, Idea-Text" is a distinct part of J. Lotman's classic book, Inside The Thinking Worlds (Borg & Cauchi, 2015).

What makes culture unique is its potential to produce new things that emerge from it (Poiarez, 2021). The concept of nomadism is an excellent example of a transgressive phenomenon (Megela, 2018). As a nomad, you don't have a home or a location to call your own." He defies social norms, does not belong, and is thus despised, yet he also attracts attention and, on occasion, praise for his unconventional ways (Saulles, 2015, p.21).

A nomad is "a mirror of the yearning for identity, consisting of transitions, continuous shifts, modifications in coordinates, without basic unity and opposite to it" (Keppel & Birnes, 2003, p. 138).

Paranoid delirium is caused by the "slide signifier," as described by J. Lacan, which has no obvious link to its signifier and so transforms the individual into a subject (Vargas Cervantes, 2019a).

On the paradoxical example of meaning that continually travels across meaning-making series and on the non-rootedness of subject neither in physical nor social existence, J. Deleuze created the term of nomadism in his thoughts. The lack of any definiteness or definition generates a "glimmer of its presence" in this case. On the 4th page of p.88, For those who have read Thomas Raab's work, they know that the concept of "pure thought" is continually being challenged. To retain res cogitans (a word used by Rene Descartes to characterize the phenomena of reason), he must be subjected to violence. No longer is the topic a human person in Raab's work; instead, it is a hypothetical "norm," a pattern to which a specific individual conforms. In the face of opposition to authority, the person is transformed into a subject and is compelled to practice "self-care" (Simpson, 2010).

His flight into marginality, his presence in the spaces between words, is an expression of Charles' opposition. Nomadism and a life on the road are two of his main points of contention. In this case, he is not genuine, but rather a virtual representation. Since meaning has no foundations, it perpetually glides on top of Foucault's flat world paradigm, in which surface meanings are not swapped for deeper essences (Hladchenko et. al., 2021).

However, nomadism is not just a kind of escape for the subject, but it is also a form of "death for the author" (Keppel & Birnes, 2003). His life has been full of ups and downs, with just one bright spot being his encounter with the girl who he will have in his mind till the end of his days. Once Charles met Maria, a deaf-mute girl, he felt like he'd discovered his true love. Both of them have a good grasp of the subject matter.

3. Philosophical antinomies of the protagonist

Monks at an Italian mountain monastery discovered Charles, who had become physically and mentally drained, and took him in. Only two of Charles' sponsors, the monks Alois and Paolo, are able to relate to and comprehend Charles' true pain. A new name for the hero - brother VITUS -is given to him as a token of his new birth. It wasn't long before he became a peace-loving angel of death and caretaker for the aged under the care of the monks' monastery. Meanwhile, Karl undergoes another transformation: he

becomes an incredible artist, carving and sketching images of Mary and even the faces of those he has harmed in order to build a new identity for himself. With his mentor gone, Carl returns to Austria in the hopes of running across his beloved Mary once more. a working title for the piece of work It is a miracle walk, associated with mystery, which is tantalizing yet unfathomable to human beings.

There are several philosophical antinomies in the book, and silence is one of them: it is a physical-acoustic occurrence, but it's also a universal category. movement, space, and chaos - the life-and-death dialectic of statics (Gupta, 2010). It is here that stillness is seen as a sign of the Absolute, which is seen as a prototype of all things in the world (Knox, 2013). In this way, the passage from the profane to the holy is defined. These metaphysical essences, which include God, the Subtle World, and spiritual life's source and goal, are all represented by stillness and quiet here. The concept of intelligent creation and the idea of spiritual elevation are both represented by the idea of silence in this context. Carl seems to be relearning the second signal system now that he is in a foreign language setting, moving from the chaos of being to an organized area. 1 God and the word were one in the beginning; therefore, God and the word were one. (Buss, 2021); 2. He created everything, and without him, nothing would have existed. 3 He was the source of life, and the source of light for mankind. Besides creating, the Word also ensures the survival of what it has made 4. Light shined in the darkness, but the darkness could not see it; 5 thus, the light was not comprehended. A man by the name of John 6 was sent by God to speak about the Light 7, so that everyone may believe through him; 8. There is a real Light that enlightens everyone who enters the earth; 9. He was in the world and He made the world, but the world did not know him; 9. He came to his own, but his own did not accept him; 10. And to all who received him, he gave the ability to become children of God to those who believed in his name; 11. He took on human form and lived among us, bringing with Him the fullness of His glory as the Only Begotten Son of the Father. Life on Earth is the pinnacle of creation, and creativity itself is a never-ending game of balancing energies and forces. There are many aspects to this process, and happiness is only one of them. There will always be pain and suffering in the life of a creative person; at times it may even become the major driving factor. That is to say, a creative person is capable of both sorrow and delight in their work. Her inaction becomes an act of creation. Creative pain is seen as a necessary part of the process of creating someone new in Raab's story (Vanderbeke D., 2021). And the time of such a birth delivers death not just to the past torments, but also to man. Creativity has become so natural for

him that he is no longer able to separate himself from it. As a result, we get a striking illustration of identification: the author's affiliation with his literary character and his perception of the fictitious world of the work of art as a concrete, actual existence. Thus, the novel's cryptic and surprising conclusion is finally explained. Mary's father is assassinated by Charles after he has fled the abbey under a new identity and assumed a new look. Followed by an intense night of passion with her. They can't be together since Maria is married to the investigator Horst Schubert, who is always on his trail. With the hope of reuniting with his family and the comfort and familiarity of his original nation, Carl conjures up a number of memories from his past that he has suppressed. The past, on the other hand, cannot be rewritten. A piece of art that subdues the creative spirit and allows for total quiet is the only method to record the experience. When he looks out the window, he sees a woman (Maria) cradling a newborn infant. This is their kid, the child of their emotions sublimated. To illustrate what the monk Paolo meant, Charles says, "Give yourself a female. Take care of her." This, however, was not Maria. That being the case, who exactly are we talking about? The author's dedication to the work provides the answer: "Annie, since you're so much like me. Your father, with love."

Those last few paragraphs are the essence of the work's overall message. That's when it becomes clear who Paolo's monk ordered Charles to look after. It's such a lovely name, Anna. Your voice has such a distinct tone. What a powerful cry you've made, what a deep anguish you've felt. The world is full of things that you can't stand. Allow yourself to be soothed by the quiet affection of my mother, the tenderness of my father, and my own. Time to say my goodbyes. Complete the remaining pages. Finalize everything, take a look back, and know that you are Anna. The time is right for you to arrive. My farewell, and thank you for all the memories. My best wishes are with you, my son or daughter (Cachopo, 2014, p. 357-358).

4. Conclusion

The novel “Silence” is an excellent illustration of how the adventure genre has been adapted to include elements of science fiction (Biggs & Downe, 2021). It is a love tale, a rural life saga, a formation narrative, and a psychological thriller all in one frame (Kimber, 2011). As a fictionalized account of the life of a serial murderer with hypersensitive hearing who became a legend for his mental torment and suffering, it serves as both a biography and a thriller.

Novelist Raab uses elements from classic horror novels like Frankenstein, German romantics like G. Kleist, the tale of Casper Hauser, and detective novels like Friedrich Durrenmatt's Promise to tell the story of Casper Hauser's disappearance in his book." Also, the psychological three in the book *"Silence"* is transformed as a way to symbolize the artist's connection with the world (*"Perfume"* by Patrick Zuskind, *"Sister with Well"* by Robert Schneider) (Skakalska, et al., 2021). There are several layers of significance to what is being portrayed, despite the work's vocabulary being relatively archaic. By being engaged, the reader's personality becomes divided, causing him to experience misunderstanding, compassion, and fear, as well as surprise at the new information he learns while deciphering the text. A new aesthetic experience may be formed at various degrees of identification ranging from naive perception to higher levels of literary reception. Concentration is required for poetic and philosophical substance. While the work may be broken into sections by a certain amount of collage, the dedication, epigraphs to each section, and explicit titles of subdivisions prevent the narrative from being fragmented. Thomas Raab, as a composer of virtuoso compositions and a master of aesthetic style, has accomplished a great deal with this material.

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