THE EMBODIMENT OF NARCISSISTIC PERSONALITY AND ITS REFLECTION ON THE PSYCHOLOGICAL ASPECT OF THE THEATRICAL ACTOR

Ahmed Hamed Ibrahim Aldaneen

Southern Technical University, Basra Technical InstituteInformation Technology Manager

ahmed.aldeneen@stu.edu.iq

Abstract

Spain has historically been a place where artistic narcissism is common, and this can be seen in the works of literature and cinema of the nation. A common trait associated with narcissism is an obsession with a person's heritage, customs, and method of life, which is centered on placing the homeland beyond everything else. Similar to how it would affect a person, this societal psychological disorder causes idealization of particular cultural characters, a sense of supremacy in the worth of system, a propensity to deceive and embellish in social situations, and a lack of understanding. The primary goal of the research aimed to learn more about the everyday lives of theatrical performers. In this research, ten male experienced theatrical performers were interviewed. The goal was to get a greater understanding into the inter-individual variations in theatre performers' situations, in addition to investigate what it feels like being an actor and to exchange knowledge regarding emotions linked to portraying roles and the psychological effects of acting. The requirement for improved assistance with regard to the psychological consequences of acting was a particularly significant pragmatic issue.

Keywords;

Narcissism,

1. Introduction

One among the recognizable characters in Spanish culture is the "sacrifice mother," who was greatly influenced by the Immaculate Virgin, who is frequently exalted and elevated in both literature and cinema. Prominent Spanish writers like Gabriel García Lorca and Miguel de Cervantes frequently depict mother figure as the root of all narcissistic tendencies as well as an emblem of existence, protection, and pleasure [1-3]. As the epitome of Spanish culture, they are cherished and honored for their duties as parents. This idealization of a mother's role, frequently associated with the country, has also been mirrored in Spanish cinema.

Theatre, on the opposite hand, aims to evoke those emotions as a means for artistic representation (Forum Theatre, 2022a). Furthermore, it was evident that the queries posed to me are associated with one another because they were each concerned with the mental health of theatrical performers. The choice to center my PhD research on the theatrical actor's role-playing practice therefore emerged from my inquiries [4-5]. I further refined the

aforementioned general concept into the more tightly focused subject of how these aspects are impacted by the process of portraying personalities on the platform, following an initial investigation of the literature on science.

The result of these shifts is theatre in the modern era, in all its forms and intents. Theatre is considered a means of communicating about social issues, even if it may also be considered a kind of amusement. Theatre has the power to draw spotlights on societal problems, promote understanding of the requirements of the marginalized and their struggles, encourage compassion for those who suffer from injustice and adversity, and foster candid conversations about issues of politics. This suggests that theatre performers serve as artists and that their work is valued for its political significance rather than just as a means of employment [6].

The general audience, who embraces the image of the impoverished and idealistic artist, does not see the need to pay performers more. Furthermore, it's possible that artists pursue acting because it's their calling and the non-financial benefits (such recognition and attention); this might account for their decision to take low pay [7-9]. The allure of being an artist with such prominence draws an excessive number of applicants, despite the fact that big performers enjoy extraordinary renowned and financial benefits. There is no official body of verified expertise to safeguard the industry, and actor credentials are not regulated. The ensuing mismatch between supply and demand lowers actors' earnings substantially. Theatre performers in the UK make, on a typical basis, £13 per hour [10].

There is no official body of verified expertise to safeguard the field, and actor credentials are not strictly regulated. The ensuing mismatch between demand and supply further reduces players' earnings. Theatre performers in the UK make, on a typical basis, £13 per hour. The low average salary of theatre performers, barely over £10 per hour, is due to the fact that this number is heavily dependent on their expertise, their position, and the scope of the theatre [11-13]. The sad fact is that performing in plays and TV shows usually pays fewer dollars than acting in films or advertisements. Most theatrical performers go through spells of unemployment and frequently need to take up second jobs in order keep up a respectable level of life [14].

In the last fifty years, a disorder known as narcissistic personality has spread more widely than any other illness, and the society has continued to reproduce its destructive patterns.

The main distinction is that it had an impact on society as a whole rather than just certain people. Extreme love and appreciation for a person's traditions and culture is known as ethnic narcissism. It might result in a propensity to think of one's own way of life as being better as well as a deficiency of curiosity in or admiration for other civilizations [15-17]. In Europe, artistic narcissism is noted in the fields of art and economics among other spheres of civilization. Gradually, narcissism ingrained itself into Spanish culture. The purpose of this paper is to provide a commentary on Spanish culture narcissism.

2. Literature Review

From a psychological point of view, acting is an obviously fascinating occupation if characterized as properly. It does, after all, touch on representation, otherness, and oneself. Furthermore, the abundance of participants has thrown off the equilibrium among the two. Because of this, there is an elevated degree of employment instability and poor salaries that are further exacerbated by the short manufacturing runs; hence, long-term employment could not be available [18]. Thus, theatre players may experience psychological effects from their line of work as well as from the larger environment. In the meantime, it ought to be recognized that doing something, much like other forms of performance, is linked to skill, enthusiasm, and a love of the limelight.

But inspiration and achievement are closely linked and hard to separate since an individual's desire to become an actor may have been heavily influenced by identical factors that helped them achieve that goal [19-20]. Ability and character are the two most commonly cited criteria that influence somebody become an actor. This is the first step in Kogan's conceptual model of professional growth in the field of entertainment. As Kogan clarified, there l have an impact on their progress during growth.

These variables are dynamic and influenced by a variety of situations, including social effects and chances linked to performance, such the ability to take role in an educational play. These events can assist develop new abilities (such mastering certain methods), support the growth of ability, and, in rare cases, even have an impact on character [21]. However, they generate feelings of fluidity and achievement, among other psychological and motivating sensations. Because of this, this method can be seen as mutually beneficial and developing, leading to the desire to really pursue acting.

Additionally, relative to the public at large, performers and trainee actors showed higher levels of accessibility, according to studies. The results of the study revealed that both competent and student participants exhibited a stronger presence of the mental facet, which may be attributed to their respective stages of development at the moment of the polling [22-23]. However, the component of figment and aesthetics was found to be significantly greater in both groups. This is in line with past research that found a strong correlation between this kind of flexibility and artistic engagement and action, both conceptually and practically [24].

Although the research failed to clarify why a lack of diligence would be linked to being an actor, we might surmise that as one experiences a decrease in the significance of their job, it grows more crucial to choose a career that they are passionate about and such as. Conversely, harder-working individuals may select their careers based on considerations other than only pay and advancement prospects [25-26].

In conclusion, Clover discovered an upward tendency in anxiety among performers, while Dumas et al. (2020) discovered that experienced actors in particular had a higher degree of anxiety. Compared to the people in the Dumas et al. (2020) study, the subjects in the Nettle research were a little older [27]. Consequently, the finding that elderly experienced

performers had the greatest effect suggests that anxiety is not just a quality that attracts people to the performing industry, but additionally that nervousness is influenced by life experiences, especially by length of time spent performing. When discussing the state of our present understanding on the psychological effects of acting, this topic will be expanded on [28].

Additionally, neuroticism causes more unpleasant sensations, but it may also help people better comprehend feelings which is connected to their acting abilities. Although neuroticism is not usually linked to a greater awareness of feelings it was discovered that theatre majors had a greater favorable disposition towards adverse feelings than non-acting learners did [29-30]. This was determined by having them complete a survey of their own with questions like, "I like it when films render me think sad, the more sorrowful they more effectively." It appears that feeling negative feelings and "embracing" them together increase consciousness of emotions.

3. Research Objective

Examine the relationship between the psychological composition of theatrical performers and narcissistic behavioral traits, paying particular attention to the ways in which narcissism appears in their conduct, views, and modes of performing. In order to comprehend the disputes and obstacles that might occur, investigate the effects of narcissistic behaviors on how people interact within theatre performances, particularly relationships with fellow performers, executives, and additional colleagues [31].

Examine the connection among narcissistic characteristics and creative endeavors in theatre, trying to determine if narcissistic performers have different aesthetic philosophies, tastes, or concerns in their productions than their non-narcissistic colleagues. Evaluate the overall consequences of narcissism on the employment lives of narcissistic performers in the theatre by evaluating their mental health and contentment levels and looking at aspects like career success, work happiness, and individual fulfillment.

4. Research Question

1. What have been the psychological ramifications of narcissistic personality characteristics as they appear in the conduct, views, and acting approaches of theatre performers?

2. What are the relationships that arise in narcissistic actors' theatre plays, as well as how do these relationships affect performance quality, interaction, and teamwork?

3. What aspects of their creative expression are narcissistic actors different from those of non-narcissistic performers, and how do these distinctions affect the themes, aesthetics, and impact of their theatre displays?

5. Research Methodology

In order to collect wealthy, historical information on the social norms and ideas regarding the maternal individual, narcissistic mindsets, and Spanish belonging, the research will use qualitative approaches. These techniques are based on the ideas associated with cultural psychology, which emphasize how crucial it is to comprehend behavior in light of its societal and past context. They quantify and examine the degree and frequency of regional identification, maternal figure worship, and narcissistic tendencies in the Spanish populace. The technique is intended to offer a thorough knowledge of the intricate relationships among cultural concepts, belonging, and mental views by collecting both qualitative and quantitative data in modern cultural goods (movies and books) [32].

6. Results and Discussion

Numerous other societies are based on narcissism, while what is recognizable in Spanish culture constitutes a far larger beast abroad. The disorder is widespread and evident in the majority of civilizations that have experienced and collected horrific incidents over history. The narcissistic engine is one of their defense systems for trauma, as seen in their many reactions [33]. Both the individual and the cultural spheres may be impacted by this series of events linked to the disorder. A society's arts and literature might be a good area to gauge its level of narcissism and seek for signs of it despite how it represents its past [34].

With sizable worldwide fan bases, Spanish literature, art, and music are frequently regarded as among the most well-known and significant in the whole world. Here is no doubting the impact that Spanish cultural legacy has made to the globe, such as the writings of Miguel de Cervantes and Goya, yet there is also a propensity in Spanish to value these accomplishments more highly than the artistic output of other civilizations [35-36]. Spanish art lacks variety and inclusion as a result of this historical narcissism. For example, authors from various ethnic groups are not typically represented in Spanish literature. Spanish-language films typically focus a great deal on love rectangles, family movies, and other tropes, paying little consideration to different themes

6.1.A Different Approach to Personality Disorders

As previously mentioned, the latest edition of the DSM uses two distinct categories as a result of the American Psychological Association's (APA) debate about the categorization for personality disorders [37]. According to chapter II of the Diagnostic and Statistical the first places belong to the individual in one of the recognized 10 personality disorder categories as they are. The novel AMPD technique, which is covered in part III, may be used by researchers and clinicians to evaluate patients' distinct characteristic profiles and degree of psychological operating.
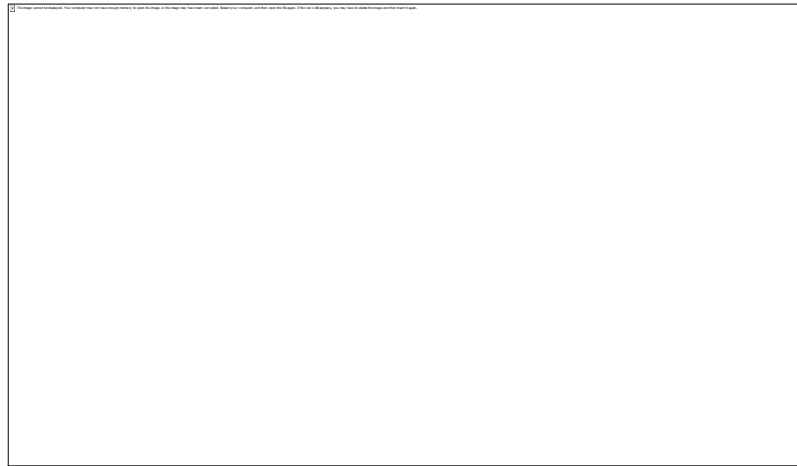
FIGURE 1 | Pincus and Lukowitsky's model of narcissism

A disorder of narcissism is characterized by a distinct pattern of disordered identification and independence as well as decreased compassion and closeness in relationships. If two or more of these four components are seriously or moderately disturbed, an NPD diagnosis is warranted. Sensation grabbing and arrogance are particular characteristics that need to be evaluated [38]. It's noteworthy to notice that the degree of severity level in PDM-2 is determiAttention-seekingned using Kornberg's notion of the organization of anxious, near-bordering, and psychotic personalities.

6.2.Neurotic personality

The neurotic personality organization, the subsequent level of personality disorders, is typified by an average sense of self and the corresponding ability to connect to objects deeply; a strong ego as evidenced by nervousness acceptance, control of impulses, sublimatory working, efficiency [39], and innovation in the workplace; and an aptitude for affection and sexual attraction that is only disturbed by oblivious feelings of guilt as evidenced by particular unhealthy behaviors in interaction related to intimate relationships.
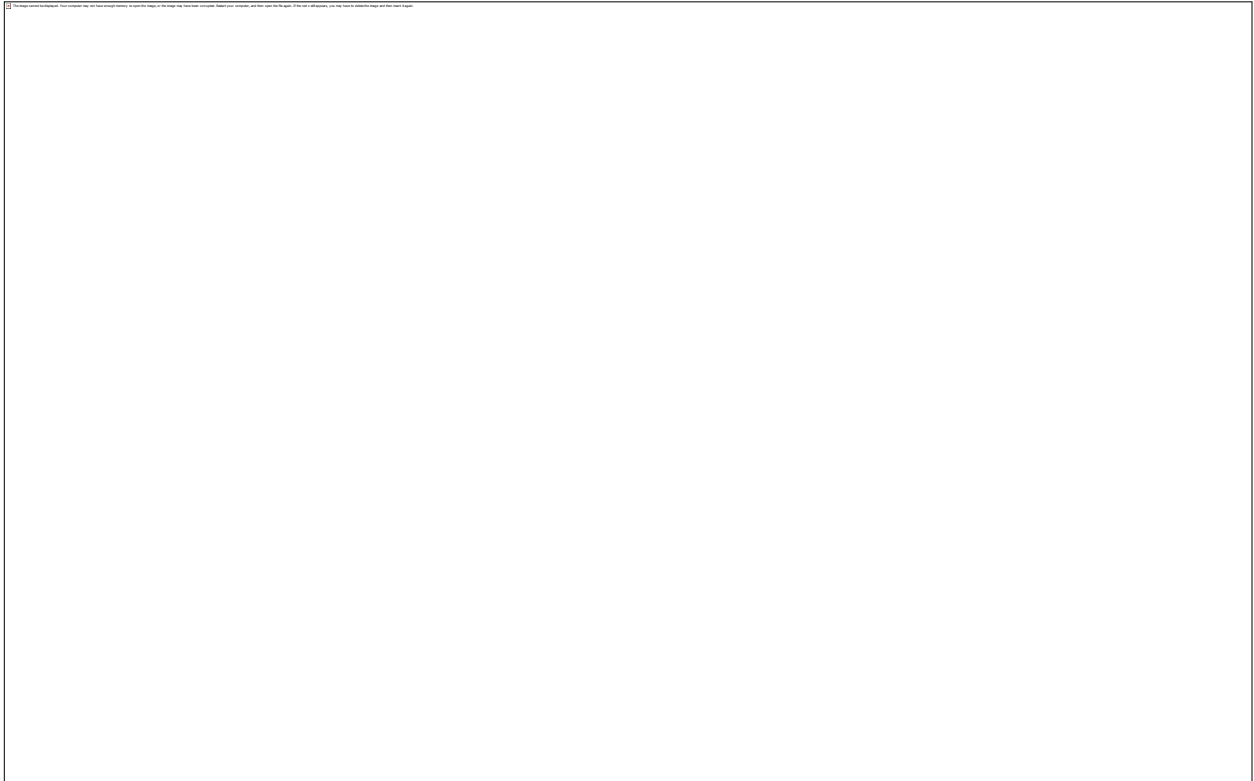
Fig2.The link between all personality disorders discussed is shown in Figure 1, which also shows how they are often categorized into unstable and neurotic types of personality.

This category involves several referred to as "evasive mentality problems," or the "anxious character" of Freudian literature, as well as the hysterical, compulsive, and depressive-masochistic personalities [40-41]. The neurotic character organization, the next level of personality disorders, is typified by an average sense of self and the corresponding ability to connect to objects deeply; ego strength as evidenced by anxiety disorders acceptance, control of impulses, sublimatory working, efficiency, and imagination in the workplace; and a capacity for affection and sexual attraction that is only disturbed by oblivious guilt feelings as evidenced by particular pathological patterns of interaction related to intimate relationships. This category include several so-called "evasive personality problems," or the "anxious personality" of Freudian literature, as well as the hysterical, compulsive, and depressive-masochistic personalities [42].

6.3.Transitivity Process

Speech is often employed to record and explain occurrences and occurring in the actual world. It can be done to analyze how a person sees these occurring and incidents, as well as the roles that the concerned persons are seen to have, by coding these occurrences into language representations [43-44]. Since verbs contain procedures, individuals play specific

roles in these procedures, and conditions supply more details about the procedures, verbs are essential to the understanding of occurring and occurrences. Figure 1 illustrates the most prevalent categories of processes, which include material, psychological, interpersonal, existential, and linguistic processes. Behavioral activities will not be listed as an autonomous group as they are difficult to identify due to their close resemblance to physical activities [45]
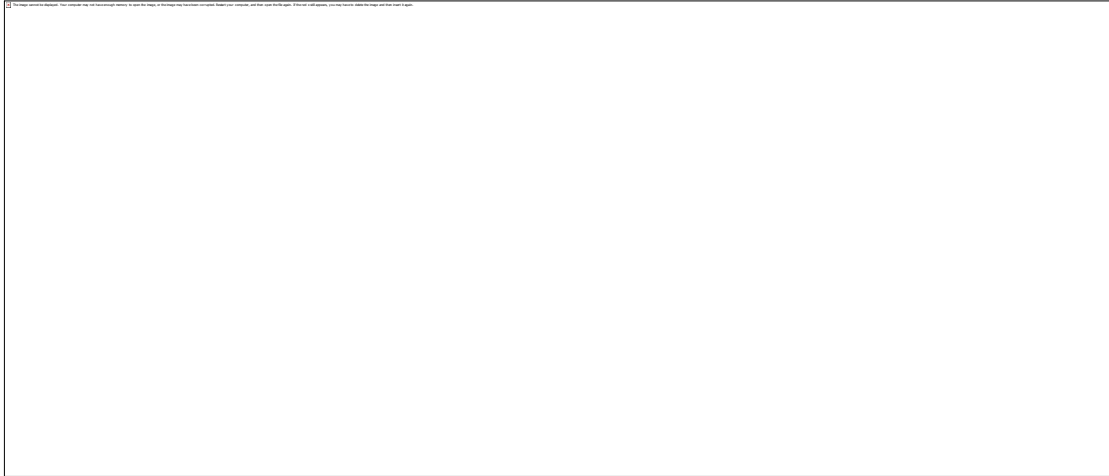

Fig3. Transitivity; process types

6.4. ANALYSIS OF THE NARCISSISTIC PERSONALITY CHARACTERS OF ATTENTION-SEEKING AND ARROGANCE

It's important to keep in mind that the AMPD uses a particular sequence of personality problems and features to describe each personality disorder. The components of this type in NPD were discussed in the paragraph above by examining an individual pattern of self-impairments, that are assessed by emphasizing identification and independence, and of social functioning, which is assessed by empathizing and closeness [46-47]. We now discuss the distinctive feature characteristic of arrogance along with attention craving in Narcissism.

6.4.1. Assessing Grandiosity as a Personality Factor

Pincus and Lukowitsky's recommendation that extravagant and prone to narcissism can be conveyed both openly and covertly, and therefore the sensation of powerlessness ought to be more than linked to extravagant narcissism, corresponds in well with the definition of sensations of being entitled, whether they are explicit or covert [48]. "Drained self-imagery, angry, unacceptable, and melancholy affects, criticism of oneself and self-harm, and relational hypersensitivity/social retreat" were the characteristics recorded by the PDM. The PDM-2 examines personality types rather than disorders of personality, and it only mentions entitled as a tendency among narcissistic teenagers.

6.4.2. Focusing traits in personality evaluation

Once more, it's simple to mistakenly identify these characteristics with overt narcissism and miss covert focusing that involves elevating people [49-50]. This second kind of self-esteem control is essentially based on individuals' unconscious perception that their discrete actions that promote the welfare of others are a means of bolstering their own self-worth. But, and this is crucial, the other person may view the connection as manipulating since it is functional. Intersubjectively speaking, the other is regarded as an object with a conditional meaning [51].

Thus, attentiveness seeking encompasses behaviors that show appreciation for another in addition to the explicit pursuit of adoration for you. When the client and psychotherapist develop a mutually appreciating collusion in the transference-countertransference matrices, where they both perceive themselves as "the best ever, collectively," it is a common therapeutic trap. Although it is established in Freudian research, this type of covert, "ready to satisfy" narcissism is frequently overlooked in clinical settings [52].

Conclusion

To sum up, cultural narcissism is pervasive in Spanish culture and can be seen in a variety of spheres such as politics, visual arts, and speech. While it is normal to enjoy and value one's own heritage and culture, it is also important to acknowledge the achievements of other cultures and viewpoints in order to prevent having a limited and restricted view on the globe as a whole. Instead than being used to further one's own sense of social authority, Spanish has a rich and varied cultural legacy that ought to be appreciated and spread with the entire globe. Spanish culture's idealization of the mother role is a reflection of the narcissism prevalent in the nation.

Spain's imperial past is being overlooked because to national narcissism, which has romanticized and minimized its impact on other societies. Non-Spanish civilizations are frequently represented as being inferior or exotic through literature and cinema, which is a reflection of this. A demotivate among numerous scholars and learners of Spanish literature, society, and films might be the pervasiveness of this narcissistic view of one's own heritage. For these disciplines to keep attracting people to these areas related to cultural studies, it is crucial to confront this problem and accept a more equal and varied cultural storyline in the Spanish writing and movies, within larger and more open European and worldwide settings.

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