



I WILL IGNORE YOU": NARCISSISTIC PERSONALITY DISORDER IN THE CHARACTERIZATION OF WEDNESDAY ADDAMS IN NETFLIX'S *WEDNESDAY* (2022)

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Abstract

All the literary or screen characters, to a greater or less extent, are a reflection of familiar human psychology, and a personality disorder is often the driving force behind a fictional character without the author or screenwriter ever labeling it as such. Patterns of behaviors—like narcissism—are easily overlooked and can be subtler and more insidious than disorders like panic disorder, schizophrenia, bipolar disorder, and post-traumatic stress disorder. The present study explores the narcissistic personality disorder (NPD) in the depiction of Wednesday Addams, a protagonist of the Netflix series, *Wednesday* (2022) by Alfred Gough & Miles Millar. Based on the theory of narcissism outlined by Sigmund Freud in *On Narcissism: An Introduction* (1914) and other elements from his later writing, *Civilization and Its Discontents* (1930), and on contemporary clinical descriptions of NPD, the research reveals four patterns that appear regularly in Wednesday's characterization: grandiose self-importance, empathy deficit, ego inflation with an inability to accept responsibility, and interpersonal exploitation. The study also explores the implications of this patterning for Wednesday herself, as well as the people with whom she interacts. Wednesday has many virtues, courage, loyalty, intellectual curiosity to name a few, the scope of this research is limited to only the narcissistic aspect of her characterization, as it progresses through episodes six to eight of the first season. The study applies the model of textual analysis of Catherine Belsey as developed by Gabriele Griffin in *Research Methods for English Studies*, in order to bring meaning out of the selection of dialogue, the narrative context and characteristics. The results indicate that Wednesday's narcissistic characteristics do not simply represent a moral failing, but a coping mechanism linked to a complex dynamic of chronic underestimation and self-isolation, which provides a more psychological interpretation of a character that has been much discussed in contemporary culture.

Keywords: *Characterization, Freud, Narcissism, Narcissistic Personality Disorder, Psychoanalysis, Wednesday Addams.*

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1. Introduction

1.1. Background of the Study

As it is, the human psyche is one of the most complex things to understand, driven by unfulfilled desires, unhealed conflicts, buried memories, and undercurrent fears. These forces combine to create behaviour which can often be challenging to understand without the help of psychology, the systematic study of mind & behaviour. In psychology, a method that has had a powerful impact on the interpretation of such behavior is Sigmund Freud's psychoanalysis, which he developed in the early 20th century. Freud's psychoanalytical focus is on the structure of the psyche and the development of human personality (2), which in turn has become one of the most fruitful lenses for literary and cultural interpretation.

As an art form, literature is made up of language, plot, theme and character; character has the most direct point of contact with the psychoanalytic investigation because of the tendency to interpret fictional characters as projections of recognizable psychological types. This lens is most useful for studying constructs like personality disorders, such as paranoid, dependent, schizoid, avoidant and narcissistic patterns. In the present study, the method is adapted to the character of Wednesday Addams in the Netflix series *Wednesday* (2022), whose actions throughout the first season can be seen as a constant pattern which is coherent with the diagnosis of Narcissistic Personality Disorder (NPD). This analysis is based on Sigmund Freud's theory of narcissism, which he developed most extensively in his 1914 essay, *On Narcissism: An Introduction*, and which he later expanded into a commentary on the relationship of the ego to the outside world in *Civilization and Its Discontents* (1930).

In spite of its name from the myth of Narcissus, which became popular in the 19th century, Freud's theory of narcissism was a significant reworking of the classical Greek myth into a clinical and developmental concept. He distinguishes between secondary narcissism, which occurs when the libido of the external objects is withdrawn from them and directed toward the ego, and primary narcissism, which is a normal and universal stage of infantile self-love, which is followed by the capacity for loving external objects (Lanisi 2). This study posits that Wednesday Addams demonstrates the hallmarks of secondary narcissism, characterized by a lack of meaningful attachment, an attitude that she is superior to others, and an inward focus of emotions. Her enigmatic and guarded characterization requires a more detailed examination of this narcissistic fragility, the majority of the surrounding narrative being about this eccentricity instead of it being a pathology.

Wednesday (2022) is the creation of Alfred Gough and Miles Millar, some episodes were directed by Tim Burton, was released to see record viewership, and was the first television series to explicitly feature the character known as Wednesday. Gough and Millar have a long history of writing in the genre for television and film, such as supernatural and coming-of-age stories. In *Wednesday*'s work they continue this trend, placing a young woman's psychological growth in a supernatural mystery context. This characterization, which not only lets *Wednesday*'s coldness be justified as competence, but makes it a benefit to the protagonist, is why she's an excellent case study to examine the operation of those narcissistic traits in a sympathetic protagonist.

1.2. Research Methodology

The study is qualitative research because it involves the analysis of the personality of Wednesday Addams in the Netflix season *Wednesday* (2022). Qualitative research is based on inductive argumentation and is aimed at gaining in-depth knowledge of the object of research (Relacion 119), using personal story and interpreting and observing the material in the text and images. It is, by design, an open-ended and interpretive approach that makes sense from the context of the text rather than a priori (Relacion 105); it is appropriate to (and can be used in) literary and screen studies to derive psychologically based interpretations (Breuer 195).

This qualitative approach applies Sigmund Freud's theory of narcissism, specifically as presented in "On Narcissism: An Introduction" (1914) and the model of id, ego, and superego that was introduced in *Civilization and Its Discontents* (1930). Freud's description of the ego's encounter with the world is a starting point for the evolution of narcissistic pathology, and as that relationship is distorted by an overpowering sense of self-worth and an under-developed sense of others, narcissistic traits develop. This is followed throughout *Wednesday* as she interacts with her family, roommate and friends.

1.3. Research Method

1.3.1. Textual Analysis

The study uses the textual analysis method, which is derived from Catherine Belsey essay entitled "Textual Analysis as a Research Method" that is included in *Research Methods for English Studies* by Gabriele Griffin. Research should be used to create new knowledge, but it always relies on knowledge that it seeks to develop, from culture, biography, or secondary scholarship (163–164); and textual analysis always involves asking the same questions as research itself does (180). Griffin also sees textual analysis as a process of interaction with "cultural artifacts" (12) that is "close and experiential" with "textual detail" (160).

Here, meaning is not given but made, with sound, image and dialogue marking the process under the influence of a particular cultural and historical context (167). The point of a psychoanalytic reading is not so much to arrive at some sort of definitive explanation

as to be able to find meaning in some odd textual detail: a joke, a slip, an incidental conversation (174). The study therefore pays close attention to the characterization of the dialogue, tone, and framing of the narrative in Episodes 6-8 and does not dismiss seemingly insignificant lines as personal quirks.

1.4. Theoretical Framework

This study has been guided by the psychoanalytic theory of narcissism by Sigmund Freud. Freud in *'On Narcissism: An Introduction'* (1914) suggests that narcissism is a normal phase which can be pathological if it remains unaltered and unregressive into adulthood (Lanisi 2). He distinguishes primary narcissism, which is innate and universal in infancy and secondary narcissism in which libido is turned inward onto the self, thus detaching from community and relationship (Lanisi 2). Freud also notes that narcissists tend to ask for admiration, to become attracted to people who reflect their own self-image, and to project an inflated, idealized, and overly defensive self-image (Lanisi 3). In *Civilization and Its Discontents* (1930), Freud expands on this by placing narcissistic dysfunction in relation to the ego's internal conflict between its own desires (id) and external reality and social expectations (superego), which, when manifesting in failure, leads to the self-enclosure of the secondary narcissist.

For conceptual clarity, the following clinical descriptions of the narcissistic personality disorder from the contemporary literature supplement the above-mentioned framework (American Psychiatric Association): Narcissistic personality disorder is characterized by a pervasive pattern of grandiosity, a need for admiration and a lack of empathy that appears by early adulthood and across various contexts. Although this study does not attempt a clinical diagnosis of a fictional character, the DSM provides a language of specific, observable behaviors and characteristics: entitlement, exploitativeness, arrogance, and inability to tolerate criticism, which further hones the analysis of narcissism as it is enacted in Wednesday's dialogue and behaviors. The Freudian and clinical approaches collectively contribute to the four categories of analysis outlined in Chapter Three: grandiose self-importance, empathy deficit, ego inflation and relational exploitation.

1.5. Research Objectives

- To determine the probable cause(s) and environment in which Wednesday Addams wrote her characterization of narcissistic traits.
- To consider how Wednesday's narcissistic actions affect others.
- To examine the particular textual and dialogic features that dramatize narcissism in the series.

1.6. Problem Statement

Netflix's *Wednesday* (2022), written by Alfred Gough and Miles Millar, is a coming-of-age tale of Wednesday Addams as she tests out her psychic powers at Nevermore Academy, while trying to solve a mystery involving her own parents' history. While some commentary and scholarship on the series has examined Wednesday for her intelligence, autistic features, and supernatural powers, her constant reliance on self-importance, a lack of empathy, and exploitation of others, which are hallmarks of narcissistic personality disorder, has received comparatively little sustained critical analysis. This work is designed to fill that void by exploring the way her characterization constructs and dramatizes narcissism.

1.7. Research Questions

- What role is Netflix's *Wednesday* (2022) playing in portraying narcissistic personality disorder?
- What elements of narrative and dialogic are used to indicate Wednesday's narcissistic qualities in the series?
- What does this characterization create for the consequences for Wednesday and the situation of the people around her?

1.8. Significance of the Study

This study builds on previous work which has begun to read modern screen figures psychoanalytically and clinically. The study shows how narcissistic traits can be normalized and even “heroized” as forms of wit, independence, or supernatural abilities in a popular, widely seen, and culturally influential character. The study will prove valuable to media psychology and literary criticism as well, and provide a term for the identification of narcissistic patterning in media geared toward young readers at a time when the narcissistic tendencies of younger readers are a topic of much discussion in both the clinical and popular literature.

1.9. Delimitation

Wednesday (2022) is a season with many different styles — supernatural fantasy, comedy-horror, mystery and coming-of-age drama. This study will focus on one aspect of characterization, narcissism, and on the most obvious manifestation of that characterization, clear enough, in the first season in the episodes “Quid Pro Woe,” “If You Don't Woe Me by Now,” and “A Murder of Woes” (6-8). Other aspects of the characterization of Wednesday such as her autistic characteristics and her other supernatural powers are not explored in this study, unless they relate directly to the narcissistic pattern that is being studied.

2. Literature Review

This chapter will focus on the existing scholarship that touches upon psychoanalysis, narcissism and critical reception of the show *Wednesday* (2022) with the aim to situate the current research within this field of study and to identify the gap that this research fills.

2.1. Psychodynamic therapy and the nature of personality

Psychoanalysis is a therapy and interpretation technique that is focused on the conscious and unconscious parts of the mind (Barry 70). Freud describes the human mind as consisting of separate, interacting structures, each of which contributes to the control of behaviour (1), and the presence of unconscious desires which are incompatible with social behaviour, which are characteristically repressed instead of expressed (1). According to Fitri psychoanalysis's primary focus is on the unconscious mind's effect on behavior, and childhood experience, especially traumatic incidents, deprivation and unmet emotional needs, has formative effects on adult personality (6).

According to Freud's structural model, the psyche consists of three parts—the id, the conscious mediator, and the internalized conscience—representing unconscious drive, conscious mediation, and conscience, respectively (Barry 70; Jones 1). The ego is in the middle and is influenced by both the id and the superego (Parlar 5). The id demands instant gratification regardless of consequences (Ibarra 1); the ego reasons with the id and the external world ("reality") (Jones 1); and the superego imposes a sense of right and wrong, guiding the ego towards socially acceptable ideals (Jones 2-3). The three structures can become perpetually imbalanced, leading to the development of personality disorders such as antisocial, passive-aggressive, and narcissistic personality disorders, in this model.

2.2. Narcissism as a Psychoanalytic and Clinical Construct

Narcissism, as defined by Freud, founder of psychoanalysis, is a part of common human development that when it becomes too strong it leads to pathology (Lanisi 2). His description of the ego's relationship to the outside world was later to become the foundation for the work of other psychoanalytic theorists of narcissism, such as Heinz Kohut and Otto Kernberg, who continued Freud's work with the addition of a focus on the brittle, outside-dependent self-esteem of the narcissist. Narcissism, in a broader sense, is defined as a "false sense of self-importance" (Joshi 90). Freud also suggests that the individual learns narcissism from the social environment in which he or she finds themselves: Primary narcissism would be a level of self-love that safeguards the growing self, whereas secondary narcissism, defined as excessive self-love and felt superiority over others, would render the individual susceptible to hubris and later psychological "catastrophe" (Parlar 7).

The word narcissism is usually used only negatively (Aradhye 4), but an appropriate level of self-regard, confidence, self-respect, resilience, is a normal and even healthy part of personality. However, the importance of narcissism lies only when it is

exhibited as an excessive need for admiration, and a lack of consideration for other people's feelings (Joshi 90). The name comes from the Greek story of Narcissus, who falls in love with his own reflection, a story which provides the conceptual framework for a clearly self-absorbed, self-contained type of personality disorder, as described by Özkılıç (2).

Although prominent in adulthood, narcissism has been identified by Çalışkan to be a root cause of it, which is usually found in childhood, when sometimes children's sense of self-worth keeps increasing from praise they receive even when they do not achieve anything significant, thus being externally dependent (2). Wednesday Addams offers a fruitful rebuttal to this developmental version: instead of being over praised, she is underpraised (especially by her mother) and she still displays marked narcissistic characteristics. This throws light on the possibility of narcissistic defenses coming as a result of chronic underestimation and emotional neglect, as opposed to arising from overindulgence, as suggested by more recent clinical literature.

From a clinical perspective, a person with narcissistic characteristics forms an idealized image of themselves and lives their life around maintaining that image and will often over-react to any perceived threat to their self-image by expressing anger in an exaggerated manner (Joshi 90) and using other people for their own gain or amusement (Joshi 92). In narcissism, the aggression is defensive: grandiosity serves as a wall that shields him or her from a lack of self-esteem and insecurity (Joshi 90). Another characteristic of narcissists is that they're generally unwilling to admit fault, and they're extremely hard to provide an apology for, making Wednesday's repeated "I never apologize" statement, a more dramatic example of this trait as described in this study.

2.3. Existing literature relevant to Wednesday (2022)

Oscar Wilde's *Dorian Gray*, the self-indulgent admirer of his own image who enters into a Faustian pact to retain his youth; Dorian's need to constantly reflect on himself is a characteristic of the grandiose type of narcissus (Joshi 94). Rosamond in *Middlemarch* (1871) by George Eliot is a similar example: she believes herself to be exceptional and is interpersonally exploitative, using others to serve her comfort (Joshi 92) in a pattern of similar interaction that is mirrored in the way Wednesday interacts with those who try to help her.

Fitri's analysis of Lord Voldemort in J. K. Rowling's series *Harry Potter* and the Philosopher and *Harry Potter* and the Prisoner of Azkaban explains that the mode of his narcissism was that of a traumatic childhood deprivation, intolerance of criticism and violent reaction to any challenge to his authority (29-33). Wednesday also has a sensitive heart for hurt pride, but, remarkably, her narcissism doesn't turn into lethal acts of violence; it is revealed instead as social isolation and repeated harm to those that are closest to her. In *The Great Gatsby*, by F. Scott Fitzgerald, the main character Nick Carraway embodies

a subtler version, as a self-proclaimed honest man, his honesty turns to an understated, corrosive pride (1), a sentiment that also resonates with Wednesday's conviction that her plain speaking is not hurtful, but is simply telling the truth.

In the direct turn to *Wednesday* (2022), Kusmiati reads the character typologically using Heymans's typology, and she is a young woman who is ambitious, shy, and stubborn, using her remarkable talents in resolving conflicts. However, DeLune's experience of being a hypersensitive, intense, rules-obsessed, isolated autistic is legible in her description of Wednesday (1), a disability-studies perspective.

2.4. Research Gap

The existing literature on *Wednesday* (2022) offers some good discussion on the character's ambition, typology, and neurodivergent coding, but there is no discussion of her behavior from the perspective of NPD. In the book, what is deemed as coldness and isolation by most people who are not aware of her is actually a pattern of behavior that is consistent and clinically identifiable as narcissism, namely her entitlement, the fact that she has no ability to apologise, how she takes advantage of Enid's goodwill and how she is intolerant of correction. In this study, therefore, a particular lacuna in the critical studies on the series is addressed with the first extended psychoanalytic interpretation of Wednesday Addams using the theory of narcissism.

3. Textual Analysis

Sigmund Freud believes that narcissists get their pleasures from seeing themselves as better than other people (143). This chapter examines four overlapping dimensions of narcissism that Wednesday Addams deconstructs in *Wednesday* (2022): self-importance and entitlement, empathy deficit, ego inflation, and relational exploitation, all of which are enacted episodically in the series, from episodes 6–8, and then traces a possible path of narcissism's function as a defense mechanism throughout the series.

3.1. The Significance of the Name “Wednesday”

In fiction, a name is seldom a by-product, but in societies, the naming of children after revered ancestors or figures (Joseph, David, Jacob) is a way of instilling similar qualities in their offspring (Azim 1). By contrast, Wednesday's name seems to be an attempt to make it sound like an outsider; it is not assigned to a person, but rather to the nineteenth century nursery rhyme “Monday's Child” (1838).

The series emphasizes this change when Principal Weems expresses surprise upon learning that the name comes not from family tradition but from a nursery rhyme. The rhyme gives each day of the week a fate; Wednesday's child is full of woe” gives the name of its subject, Wednesday, a fate that is marked upon him from birth, and burdened with misfortune.

This narrative is inherited, and the name Wednesday, by itself, foreshadows a sense of trouble in every situation, providing a plausible developmental context for her

narcissistic defenses. She finds herself constantly labelled as either problematic or mysterious, and she counteracts this by being radically self-sufficient: when her friends try to help, she merely shrugs them off, “If you want to go, you can” (00:30:08). Wednesday's assertion of independence is not just “plain old fashion” independence, but defensive grandiosity: Narcissus, in classic fashion, exaggerates his ability to deal with challenge as a way to mask a real lack of strength, and this refusal to face challenge in community is no exception.

3.2. Grandiose Self-Importance and Sense of Entitlement

One of the most obvious traits of narcissism listed in Wednesday's definition is a feeling of self-importance. She is not very social, and this isolationism, which is also evident in her interactions with Joshi as the narcissist's “grandiose sense of self-importance” (91)—by choice, not by nature, is not just introverted, but also a belief that she has nothing to gain from others. In Enid's eyes, Wednesday is always on a higher tier, and her communication with her is a constant reminder of that, as in this example, in which she states that “just that I'm better than you” (00:32:33) is a fact on her own terms. She does the same towards her mother, who she treats with disarming condescension: “As usual, you underestimate me, mother” (00:14:57), and in her constant criticism of others' abilities, such as when she tells Enid, “I read serial killer diaries with better punctuation” (00:18:49). In each case, it will be what clinical descriptions of NPD have come to mean: a deep-seated sense of self-exceptionalism, that persists despite the odds.

3.3. Empathy Deficit and Interpersonal Exploitation

The lack of empathy is at the core of narcissistic personality disorder and plays a key role in Wednesday's relationship with her roommate, Enid, throughout the season. Wednesday's emotional distancing is a form of self-preservation, a stance she expresses in a nonapologetic manner: “I will ignore you, stomp on your heart, and always put my needs and interests first” (00:25:15–00:25:19). The line is instructive only because it's presented simply, as a policy, not a rueful admission, a rhetorical ploy that the narcissist is fond of that self-interest is “self-evidently justified.”

This lack of empathy turns into active exploitation as Wednesday asks Enid to join in the investigation of the season's central mystery, repeatedly putting her in danger to further her investigation. Enid ultimately speaks the words of the clinical literature that defines NPD: “You’ll use anyone to get what you want – even if it means putting them in danger” (00:42:07) (Joshi 92).

3.4. Ego Inflation and Refusal of Accountability

A narcissist always requires special treatment, craves constant adoration and does not accept responsibility even for the most serious of mistakes (Joshi 90). This characteristic is directly operationalized in Wednesday's statement ‘I never apologize’ (00:40:13): She sees herself as being on the right side of things, and according to her logic,

it is irrelevant to apologize. The same sense of superiority makes her highly sensitive to correction: she doesn't just resent criticism, she resents being corrected; anything that challenges her competence is an uncalled-for challenge in itself – and that's exactly what she does, feel criticism as such a challenge as being uncalled for, as the narcissist does (Joshi 90). Yet, her self-professed mastery suggests and reinforces her isolation as much as it shields her; it is a solitude the text strives to mark, at least in part, but one that is never described as success, but rather as a loss, a real, though unspoken, loss, by the middle of the season.

3.5. Narcissism and the Breakdown of Relationships

A narcissist tends to have trouble maintaining long lasting relationships and it is Wednesday no exception. Enid tries to befriend her but it fails and she decides to leave their room; Wednesday asks her where she is going and she replies, “Yoko's room, Thornhill said I could crash there for a few nights” (00:41:44). The moment is the price of Wednesday's self-reliance: the one relationship she began to question was the one she had with the defender, the one who protected her from being vulnerable. A similar dynamic is played out with Xavier, who is repeatedly and publicly called out on their “Hyde” - “I know what you are, Xavier” (00:16:04) - and Xavier exasperates her by saying, “Can you stay the hell away from me” (00:16:07) Wednesday's conviction of her rightness in both relationships preempts any possibility of mending, and those who are closest to her retreat, not because they don't understand her, but because they do.

3.6. Narcissism as Defense

Wednesday's narcissism comes out less in the guise of gratuitous cruelty, as it is in these four categories, and more of a coherent psychological strategy, akin to Freud's description of secondary narcissism as the libido's withdrawal from objects into the self (Lanisi 2). Wednesday is in revolt against this internal narrative, which she bears by virtue of her name and her family's low expectations of her, by developing an alternative sense of herself based on her intellectual and physical superiority. In this reading, her inability to say sorry is not a random personality trait, but a way of defending herself from the other woman, her use of Enid, her refusal to take risks with anyone else. Refusing to say sorry, exploiting Enid, refusing to take risks with others is not random personality traits, but rather, a defensive structure, the structure of undeniability.

Most importantly the series gives this pattern no cost. In the story itself, Enid's departure and Xavier's rejection are felt as a result of Wednesday's narcissistic behavior, not as a wrongful and unfair treatment of a misunderstood outsider. What this narrative honesty — the show's openness to Wednesday's coldness as cost, to her loss of relationality — is that it makes her a productive object of psychoanalytical study: it lets her have her cake and eat it, too, and it lets her have her cake and take it away at the same time, holding

both truths in tension, neither making the character simply a hero nor simply a simple pathology.

4. Conclusion

The purpose of this study was to explore the narcissistic personality disorder in the description of Wednesday Addams in the Netflix show *Wednesday* (2022) produced by Alfred Gough and Miles Millar. While the first half of her characterization (episodes 1-5) has been largely discussed with typological categories and the second half with the framework of neurodivergence, she has been argued to have been characterized with a unique and coherent pattern of grandiose self-importance, empathy deficit, ego inflation, and interpersonal exploitation that is found in the episodes from 6-8 of the first season and best understood in the context of Sigmund Freud's psychoanalytical theory of narcissism supplemented by clinical descriptions of NPD in the modern era.

The analysis in Chapter Three shows that the colder the weather is on Wednesday, the cooler the weather in the narrative itself, and that the coldness is not incidental, but rather textually motivated, especially by the nursery rhyme etymology of her own name, and that the coldness brings measurable relational costs within the narrative, most obviously in Enid's departure and Xavier's rejection. Freud's concept of secondary narcissism—the tendency to focus emotional energies on an idealized self-image in preference to investing them in others—provides a precise vocabulary for this tendency, and the results of the study bear out the view, in keeping with recent clinical studies, that narcissistic defenses may develop not only from overindulgent parents, but also as a result of chronic underestimation and emotional neglect.

In general, this study indicates that youth-oriented popular media may provide a normalisation of narcissistic characteristics by presenting them as wit, competence or supernatural exceptionalism, which should not be overlooked because of the continued public and clinical interest in narcissistic tendencies that exist in today's media culture. The text, in this sense, does not condemn nor celebrate, but dramatizes Wednesday Addams's narcissism in such an authentic way that it invites close psychoanalytic reading and has attempted to offer such reading.

4.1. Recommendations for Future Research

Researchers in the future are encouraged to pursue this in many directions. For one thing, there could be an investigation of the narcissistic pattern observed here across successive seasons of *Wednesday*, to see if it stays the same, gets worse, or gets better as the character grows. Secondly, comparative research surrounding Wednesday Addams and other protagonists of the contemporary young-adult media who are also narcissistic would shed light on the extent to which such a characterization is a general trend in the industry. Finally, due to the productive tension this study has uncovered between Wednesday's coded autism and her narcissistic qualities, future research could explore the intertwining

of these two and the potential for their confusion to marginalize neurodivergent audience members. Lastly, object relations theory, especially the work of Heinz Kohut and Otto Kernberg, who extended Freud's original theory, could be used to construct a more finely-grained description of narcissistic character in current screen media.

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