Evolution of Narcissistic Narration

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Abstract
The study is done to show how the fictional world is influenced by the character's "Narcissism" and how the minor characters in relation to the narcissist keep them in check. If it can turn an otherwise good and positive character into a narcissist, independent of the kind of civilization the character is a part of. For the study to proceed, a book comparison is made with the narcissistic characters in mind, *The Picture of Dorian Gray* (1890) by Oscar Wilde, and *White Oleander* (1999) by Janet Fitch. These two novels are about a century apart; they portray not only the personality disorder in the characters but also a deep-rooted, malignant form of human demeanor which not only lacks empathy but takes pride in derogating the ones closest to them. The mentality of pretense, the billboard show, is all these characters are cheering for. The question arises about their genre aspect as to why they were not given a psychological angle or was it after the discovery of the personality trait with the development of abnormal psychology that their dialogue patterns were conclusive. The subconscious deconstruction of these characters in this research digs deep within to exhibit the masks that they are wearing, and what they are when each of it falls off steadily. A brief study is carried out in this direction to contribute to the narration technique of "Narcissism of Characters," which also aligns with the parameters of "Psychological Fiction."

Keywords: Genre Discourse, Tabula Rasa, Reader-Response Theory, Architextuality, Psychological Parallels

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Introduction

Meaning is created by reading, the text and the reader are in a state of dialogue, just like how the characters of any given literary work are. Wolfgang Iser, while laying down the basis of "Reader-Response Theory," has laid down this concept of "Reception Aesthetics," briefly discussed in the above few lines. Following the course of this literary theory, "Genre Discourse" has sprouted its wings towards the path of handing the labeling of the Genre to its "Actual Reader." The actual reader then takes hold of the perspective analysis because conclusively, "The Author is Dead." That is, the critics and readers will bring in their own consciousness while deconstructing the final product.

In *The Power of Genre* (1985), Adena Rosmarin identifies Genre's power in just this way, "The genre is the critic's heuristic tool, his chosen or defined way of persuading his audience to see the literary text in all its previously inexplicable and "literary" fullness and then to relate this text to those that are similar or, more precisely, to those that may be similarly explained" (Bawarshi & Reiff, 2010). Readers and critics with such an approach create an argument towards the Genre of the text. Genre functions as conventionalized predictions or guesses readers make about the text. Summarizing this approach, John Frow writes: "Genre is not a property of a text but is a function of reading. Genre is a category we impute to texts, and under different circumstances, this imputation may change" (p. 23).

The "Theory of Narrative" in an *Introduction to Narratology* (2006) defines narrative as a genre, where it interacts with the reader, similar to how the real world interacts within itself. "The narrative subgenres include bildungsroman, gothic, and the novel of consciousness, the fable, the anecdote, the short story, and several others" (Fludernik). Narrative theory has the closest similarities with comparative studies, and text linguistics since its prominent feature is its universal validity. "Gérard Genette, a specialist in rhetoric, who played a decisive role in the further development of narrative theory. The third volume of Genette's trilogy figures, including Discours du récit (1972), focused almost entirely on the narrative discourse of the novel" (p. 11). It has laid out the emphasis on how the first, second, and third-person narrative disrupts the readers' understanding of it being fictional or semi-autobiographical or autobiographical.

The book also digressed the kinds of authors, namely "Precursor," "Executive," and "Declarative," based on the role they play; therefore, the study of the text is highly subjective. The first-person narrative takes the form of "Authorial Narrative." "Sometimes, however, this layer of the narrative structure may not be immediately obvious, and so the reader has the impression that there is no narrator at all. First and foremost, this holds true for modern psychological novels in which the account of what happens is filtered through the consciousness of one of the characters in the story" (p. 21). The visual presentation of the text of a novel also counts as an external narrative structure in so far as it is not mimetically motivated.

For the study to be less subjective and expansive, the comparison is made solely on the basis of the narrative technique of "Dorian" in *The Picture of Dorian Gray* (1890) by Oscar Wilde and "Ingrid" in *White Oleander* (1999) by Janet Fitch. Keeping the work of art away from the artist and reading the work in isolation for a denser relation

to what we as readers perceive of the text in coherence to the context of the present knowledge of the reader himself. "A little learning is a dangerous thing," quoted Alexander Pope. For what we defined as a genre to the two works of fiction could convolutely even align with a genre of a diversified discourse when actively consumed by the readers and critics. Gerard Genette, in his research on typology of intertextuality, introduced the concept of "Architextuality."[1] It grants the critical readers enormous digressions to what we have previously transfixed as a single genre to any given text in hand. The purpose of this research is to draw parallels from the psychological diagnosis to change the lens with which we have previously viewed these two novels, "Philosophical fiction" for Wilde and "Bildungsroman" for Fitch. As and when the narratives dissect into fulfilling varied genre parameters, the lens with which the reader previously consumed the text passively with the already demarcated labeling gradually veer the extant of Genre for interdisciplinary study.

The name "Evolution of Narcissistic Narration" derives its essence from the personality disorder, which changes the course of dialogue in the text. "Art emulates life and life emulates art" symbolizes the two texts interacting with the real-world, keeping in mind that the study is done in complete isolation from the authors' biography and parallels their creation as a model of imitation in the real world. The author is the perceiver, and the creator of the text, and the reader is the observant, interpreter, and re-teller. The advancement of "Behavioral Psychology" has allowed us to elucidate on the now informed disorder. It changes the way we perceive the characters' then and now with their inner discourse, internal conflict, the stream of consciousness and how the protagonist views the world, his/her feelings fuse with the outward actions, and his/her selection of events advances inward meaning (SPILKA, 1959).

Linda Hutcheon, in her book, *Narcissistic Narrative* (1980), has suggested and described the term "Metafiction," as "Narcissistic Narrative," for its mode of self-awareness. Although the purpose here is utterly opposed to what has been mentioned and conceptualized in the book by Linda. Here, Narcissism is not of the book recognizing itself as a text, but the characters by their personality type are changing the route of how we previously perceived the narration technique, which would have ideally contributed to the psychological angle in the discourse of Genre overlapping in these two texts.

Genre Reset with Psychology

The concept of "Tabula Rasa,"[2] plays a conspicuous role in modern social theory. Undoubtedly, the most pervasive and widespread opinion shared by social scientists today is that man is essential "a social animal." Most social scientists understand that human behavior is primarily formed through social relationships between individuals acting together as members of larger groups & in short, contemporary social theorists emphasize that man's inner nature is a tabula rasa that is wholly dependent on its

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1. Architextuality refers to genre demarcation.
2. Tabula Rasa (though often translated "blank slate") is the notion that individual human beings are born "blank" (with no built-in mental content), and that their identity is defined entirely by events after birth. The notion is central to Lockean empiricism

development on the processes of social interaction and socialization (Petryszak, 1981). Dorian, a young boy who had just moved to London and had become the muse of the magnificent artist Basil Hallward, seems untainted and unharmed during the first two chapters of the novel.

Locke's philosophy of a blank slate has been a dominant theme where Dorian while looking at his canvas, seems to find his exterior reality in it, which he swaps with his interior discourse augmenting this belief system. Basil, while introducing the work, does not inaugurate it by saying, look at this art; instead, he introduces it by saying, "Look at yourself, Dorian." It does feel familiar to Lacan's "Mirror Stage," but we are refraining from making any comments on the psychoanalytical element which relates to this concept. However, the identification of the self with grandeur is a prerequisite for a Narcissist, which Lacan also insists.

Just like how Locke has not negated the ideology of entrenched biological aspects of human nature, but it does claim that the society, conditional beliefs, cultural constructs have an unalterable impact on how we perceive the world. We, as consumers, bring that consciousness while actively consuming the product. Thus, not only does the "Tabula Rasa" and the interior-exterior constructs cause barriers for an individual and tamper with their understanding. When these two entities, the fictional characters with their reader, communicate with each other, the result varies from individual to individual.

The defining moment of Dorian's character development takes place when he is introduced to himself. The slate shifts from his mind to the canvas, which takes on the overall aging, corruption, scarring, conditioning, social constructs, and all the other biologically related situations which occur in a developing human nevertheless. Basil, in the latter half of the novel, is unable to bring himself to believe that his mental slate, his muse has caused immense sins, which though are ambiguous to Dorian yet are visible to the society, Basil is in complete dejection of the idea of Dorian's corruption because he is still adhering to his exterior reality.

The questions which engulf Dorian's identity because of the duality of his mind and soul does not seem to have any kind of identity crisis (Scheible, 2014) with his newfound blankness which has taken to the course of disdain and corruption, unlike the characters of Stevenson's Jekyll and Hyde or Shelly's Frankenstein. They consistently question their authentic selves throughout. Dorian is not the creation of just Basil; he unknowingly created a "Pathetic Fallacy" out of his art, and Lord Henry, the second creator, fed him words and the subversive philosophy. Dorian acts like a chunk of battered clay at the hands of his two creators, and the pottery which came out of him at the end of the third chapter takes a life of its own breathing into the conditioning of its creators and then maligning itself plenty more at its own accord.

On a similar note, with the American author Janet Fitch's work, there is a reversal of what we priorly came to understand above. Here, the blank slate is not the material object, such as the painted canvas anymore. However, here it takes a much gruesome form of the main protagonist, Ingrid's daughter "Astrid," the parallel from art to a breathing individual. A coming of age story, Ingrid grasps the dominant narration in the life of Astrid, a girl of five, with the mental slate utterly devoid of any other human interaction other than her mother, entrusts herself entirely to her mother and

accepts the belief patterns that she constructs for her, which envelops the idea of overindulgence in appearance, aggrandizement and the whole charade of "Beauty Construct."

Narration with Narcissism

The term "Narcissus" derives its genesis from a male character in Greek mythology who loved everything beautiful because he himself was beautiful, Rousseau later enveloped this mythology into a play and reinstated it to *The Lover of Himself* (1753). However, this had not taken roots into a psychological angle until "Freud," brought a whole new dimension to it, nevertheless his analysis lays us into a much deeper gambit, "He observes that it is frequently seen in homosexuals, and he thinks it likely that a narcissistic phase might be part of normal human development" (Sandler, Person, & Fonagy, 2018). Freud had attached wholesome meaning to the concept of Narcissism in the context of a person's sexuality, Herbert Marcuse in his book *Eros and Civilization*, argues that "Key Freudian categories such as the Oedipus complex no longer seem to capture the experience of growing up in a one-dimensional society. Rather, the child is "pre-socialized" by the administrative organs of the state, such as the schools, society, conditioning, and not solely in the absence of a parent" (Alford, 2011).

The focus of this research is to keep the points as mentioned above in mind and go along with the broader psychological definition of the disorder in the *Diagnostic and Statistical Manual of Mental Disorders III* (2010). The manual has mentioned in Axis II Cluster II "Narcissistic Personality Disorder" (p. 315). The critical characteristics mentioned in this manual have links with the character analysis of the two protagonists, which this study aims for and eventually tries to prove its deductions that the texts are closely related to being a work of "Psychological Fiction."

The Diagnostic and Statistical Manual of Mental Disorders III has defined narcissistic personality disorder at length by emphasizing the grandeur importance of the self, and they run like a pendulum oscillating between the two extremes of over idealization and devaluation lacking sympathy in all cases (p. 316). While performing intertextual analysis of the two texts, the similarities with the personality diagnosis overlapped, creating space for psychological interpretations, thus using Wilde's and Fitch's works for an Architectural Discourse study.

Dorian's Narration Evolution

Dorian's narrative shifted to how the psychologists now refer to as a person with "Narcissistic Personality Disorder," tendencies, he was already addressed to the "Myth of Narcissus," on several occasions by Lord Henry, which he also came to acknowledge when he started holding himself onto the highest pedestal, with the preoccupation with power, brilliance, and beauty. All these characteristics which he encaptured with his interior and exterior mono/dialogues throughout the novel exhibit the characteristics of the disorder. It is not just attached to the myth anymore, but an inherent trait that develops not only during birth but can also occur due to the stimulus pertaining to the social and cultural conditions.

At a distant glance, Dorian over-idealized Sibyl when she deemed fit for his idealization stage, he upheld her incomparable beauty and the artistic capability of the theatre, he fed on her beauty and performance for when she landed on his idea of "Perfect." Things changed when she left the theatre and decided to focus her attention on Dorian, which he found abominable and detested her the moment she started to engage herself entirely with him. Sibyl could not veer his attention towards her anymore. His narcissistic personality clouted his relationship, and tragically, Sibyl ended her life in forlornness.

The "Tabula Rasa" referred to above is for this reason in particular for us as a consumer of the text to understand that before acknowledging the version of "Perfect Beauty," and seeing himself in the canvas, Dorian was carved with innocence or so we saw. Lord Henry did act as a stimulus for Dorian with his corrupt philosophies and immoral opinions and disregards. However, Dorian followed the path aimlessly despite knowing that Henry had all the traits of a subversive liar.

In a group therapy conducted by Mary W. Nicolas in "Eastern Group Psychotherapy Society," studied people suffering from the disorder called this narration "The Peter Pan Script" because Peter had no mother figure while growing up. He culminated into a boy who did not want to grow up and sought attention for his survival. Similar to Peter, Dorian's mother also died at an early age, and, deep down, he was estranged because his mother died early. He was left to address the world single-handedly. Narcissistic people have no better way to hold someone's attention apart from directing the spotlight on themselves. Lord Henry was tutoring Dorian precisely what he needed to change the course of validation. People suffering from this disorder only wish to be seen and heard not wanting to end up alone for understanding them, we simply have to be willing to look past the grandiose to see the lonely individual underneath.

In dealing with narcissistic patients, the therapist must not forget their essential struggle as described by the Narcissus parable. They can only get their needs met by calling attention to themselves. They have no other way since they experience themselves as "chained to the tree" or "locked out." They are starving and vulnerable, but cannot risk letting their compromised position be known, lest the passers-by pass them by in disgust (Group & Society, 2016). Dorian compromised his soul in front of Basil. In this disgust, he did what any narcissist would have done; he discarded him and disposed of because he exhibited the traits towards the oscillation of extreme.

Ingrid's Narration Evolution

While conducting family treatment and the effects of how a narcissist parent impacts a child, Nina D. Fieldsteel bifurcates between normal and pathological Narcissism. The parents continuously need their child to fuel their narcissistic demands, and there is a rigorous disregard for change in the family organization. The child eventually starts to mirror similar patterns of their parents, the characteristics of grandiosity, contempt for others and her/himself, a superficially successful social adaptation, and the distortions in the internal relations with other people; they depend heavily on external admiration.

The love for themselves is as empty as their love for others. The early roots run with a continuous lack of personal boundaries with the parent-child relation, parents' relationship with their parents, and the one they share in the institution of marriage. The transference runs in the family for generations, with no signs of healing or someone cutting through the vicious cycle of pathological Narcissism, deriving the supply of their own avoided needs by the other members in the family or other close friendships or relationships. Years of therapy helps in understanding the potential triggers, and to identify oneself as a separate individual, the family therapy helped to make clear the generational and developmental sequences that contributed to the faulty development of the self. It served to loosen the interlocking resistances to change and hopefully to minimize the erosions that such pathology causes, particularly in the vulnerable adolescent years (Group & Society, 2016).

The relationship between Ingrid and Astrid in *White Oleander* is culminated in filling the void of Ingrid's quench for beauty and authority, "Beauty was my mother's law, her religion." For her, "Beauty was like the edge of a very sharp knife," (Fitch, 2001) coming ahead of her aggrandizement even the attention required by her 12-year-old daughter faded because she wanted all eyes on herself, her life centered around attention. Astrid held back a few times while growing up, "I was twelve years of age, and I feared her," (Fitch, 2001) which went on even before Ingrid was detained for quite a long while for killing her love interest without hesitation for retribution, she considered it the "Oleander time," "Lovers who kill each other now will accuse the wind" (Fitch, 2001). Astrid, despite knowing the diabolic characteristics of her mother raised her to a "Celebrated Pedestal," and felt glory in being a clay to her mother's censured potter hands.

Astrid was transferred from one foster care to another for six years, the narratology of Astrid showcased the grim impact of the pottery her mother carved her into, for Ingrid did not believe in anything but herself, no higher law, no morality. "She thought she could justify anything, even murder, just because it was what she wanted. She did not even use the excuse of whom she was hurting. She had no conscience" (Fitch, 2001). Astrid blamed her mother but mirrored her actions, all the while being circulated in foster homes, got involved in sexual activities with older men, and fantasized about a homosexual relationship with her neighbor. For her using her appearance to get ahead with it or to seek validation became a key weapon of survival; even if she denies it, she was executing the characteristics of the polemical Narcissism.

Ingrid, during her serving-time, turned her misery into art, or so she excused her artistic finesse to validate her genius. She downsized Astrid with her body-shaming poetry enveloping it into art. Astrid quoted her as "Satan," the one who brought her own downfall, she outrightly rejected the philosophy of good and evil. Cynically, her evil meant living on her own terms and being self-motivated, and for her every artist, every thinker, every original mind, is evil. She validated her sinister and satanic art form by comparing and contrasting with original thinkers reasoning her way out to define hers.

Most of the youngsters enter child care since they have been ignored or mishandled by their parental figures. In most cases, they are expelled from the home on the grounds of valid and invalid abuse; that is, proof that continues a finding of a youngster misuse or disregard as characterized by state law. Other kids might be set in

child care because of their social issues and guardians' powerlessness to adapt them. Youngsters entering child care speak to a helpless populace with complex needs. Several youngsters set in child care have experienced maltreatment or disregard at home and hence experience the ill effects of the injury-related to abuse.

What is more, these youngsters frequently experience misery from the physical division and loss of association with their common guardians. They likewise face various challenges as they change following another condition; furthermore, they attempt to set up new connections. Due to abuse encounters, included pain related to partition from their folks, what is more, injury identified with child care arrangement moves, youngsters engaged with the child government assistance framework are altogether bound to have fragmented mental state and social issues than their peers living with their organic families. They, in turn, adopt multiple personalities and shades to them by continuously being circulated amidst guardians and foster parents (Yampolskaya, 2015).

Ingrid in her full conscience and cognizant demeanor killed a man without even batting an eye about how it will change their adequately curved lives due to her character issue; she made her "Art," called her shrewd destiny as the main thrust for her soaring ubiquity, deserted Astrid who gripped onto her different characters. Her clay molds with the root element of her mother's validatory portrayal. Starting with one cultivate home then onto the next, she is shot a bullet by her foster mother, explicitly abused by the next, to the locus she was unable to maintain her countenance any longer, diverged into numerous behavioral patterns to fit her sex and sexuality depending upon the environment she was put into by the government forces.

Gambit of Psychological Fiction

Gregory Currie, in "Aesthetics and Art Criticism," studies the psychology of a character and calls them as a person with characteristics, by which he means narratives give some critical roles to the characters as persons. Moreover, these narratives develop a relationship with other characters and their readers. The character must be displayed through the representation of regularities of behavior that are robust under variation of circumstances. The variation of circumstances allows us to expect the most influential character to display high-end emotions; the shape of it can enable extreme adversity to elicit their character.

The true light is only shredded on them when in a tight spot; otherwise, the shrewdest character would appear to be kind and humble to extract his purpose in the story. These extreme conditions would help uncover a Machiavellianism from a healthy character, the lesson here is to pay heed to not only the behavioral patterns but also mental states such as desire and intention, mainly intention to help clarify their end motive. People may be of good or bad character, and strong or weak character, but these distinctions are not symmetrical. Strong characters may be good or bad, but weak ones are bad to some degree; we do not count someone as of weak but good character if he or she is not up to the challenge of misbehaving (Currie, 2016).
The narrative is used to support the overall development of the character his motives, intentions, desires, and feelings, which differs from our understanding of the real world because we may or may not understand the true workings of the behavior of the people in reality because there are no means to grasp onto someone else's hidden

agenda. On the contrary, the narrative of the character through his or someone else's words adds to his character, which allows us to dig deeper into his/her psyche, further contributing to understanding human psychology. It would not be entirely wrong to assume that these characters are the creation of the people from reality, and the characteristics that these characters develop to have a hint of human perception and behavior in them nevertheless. The narrative has a way of making the inferential task more accessible, and they use literary devices, and many use them sparingly to create a comparison.

The characters' narratives have a unifying power to not only allow access to what has happened but also towards what may have happened. Us as readers and as critics imagine what is written in the text as an image of reality, if the text says that all the characters are seated on the table, we imagine the table from our understanding of the table in reality. If the text mentions a character that is remotely related to someone we might know of, we link it to ourselves, and then it is not wrong to assume that characters inherit human psychology.

Narrative, whether oral, written, or pictorial, are bound to narrative thinking. It is the inherent capability of the human mind. The organic process arguments for narrative thinking stresses its capability to write in code deviations from the standard and its mimetic force. Recently, brain mechanisms of narrative thinking have been traced by sophisticated brain - imaging devices. Nevertheless, as with time concepts or languages, narrative forms show wide cultural variations. When we use the narrative mode, we tend to investigate human or human-like intentions and acts, additionally because the stories and consequences associated with them, and the narrative thinking aspires to make sense or establish coherence. The narrative approach reached psychology in the late 1980s.

The term "Narrative Psychology" was introduced by Theodor Sarbin (1986), who claimed that human conduct could be best explained through stories, and this clarification ought to be done by qualitative studies. Narrative accounts measure behavior embedded in social actions. Events become socially visible through narratives, and expectations towards future situations and events, for the foremost half, corroborated by them (Miller & Brewer, 2015).

Scientific narrative psychology takes the interrelations between language and human psychological processes or narrative and identity seriously. This is what distinguishes it from earlier psychometric studies, which established correlations between language use and psychological states. It assumes that studying narratives as vehicles of complex psychological contents leads to empirically-based knowledge about human social adaptation (László & Ehmann, 2013).

Another remarkable novelty comes from the recognition of correspondences between the narrative organization and psychological organization, namely from the fact that narrative features of self - narratives (e.g., the characters' functions, the temporal characteristics of the story, or the speakers' perspectives) will provide information about the features and conditions of self-representations. Similarly, the stories about the world will disclose the psychological features of social representations.

Narratives in social sciences are analyzed in three ways, out of which we lay emphasis on our genre study and are sticking to the psychological aspect of the narration study, for which the cognitive aspects are measured. Interpretation of the personal narratives concerning identity is made, this interpretation is performed against a possible extensive cultural, social, and historical background. It extends to issues of authority, discourse, and voice, as well as positioning. Some authors emphasize that qualitative narrative psychology even need not deal with narrative texts. The principal requirement is the narrativity of the interpretation of the data coming from any source. Scientific narrative psychology delves deep into the methodology because it studies deep, complex issues of personality, culture, and society.

Oatley in his study of "Cognitive Science," studies how the man makes the models of the world if we were to direct the views of Aristotle about the poetry of how the world should be in the field of cognitive science, we might be able to extract the concept of how the psychology of the imaginative literature is denser than the psychology of memory because it deals with what might happen with human intention, actions rather than what is in the past.

Cognitive science augments how the mind can create a narrative that is the model or narrative of the real or the externalized version of the social world. It is about how the mind can enter those models, in this case, the narrative structure of the character to derive their mind maps for the better understanding of human behaviors, because if the world is in a cycle of continuous "Mimesis," or "Simulation," then the observation of the external reality engages the writer to create a narrative of that observation with his imagination of what it should be and then the reader devours the essence of the then concrete model which is a novel to create a better understanding and to draw parallels.

Oatley also proposed that that fiction is not the description of the world of a kind that may be dismissed by psychologists as lacking validity or reliability. It is a kind of simulation. The fictional world looks for empirical evidence, but it comes down to simulation at the end because there is a lack of empirical accuracy. He has even brought the etymology of mimesis to its second and third analysis with concluding, "art imitates life," relation of art to the world, the concept gratifies to "interaction" (Oatley, 2012).

Norbert Kohl calls attention to Wilde's novel as the narration happens for the most part in an inside setting as opposed to the outside, which shows that Wilde was progressively worried about the inward turn of events of his character than his activities. Indoor and open-air settings are utilized to show the moral corruption of his fundamental character. The outside is Dorian's asylum, which he looks for at crucial moments in the novel. This is obvious after he leaves Sibyl on the night they separate he meanders around the roads of London (Stokes, Kohl, & Wilson, 1992). Likewise, after Dorian slaughters Basil, he ventures out on the overhang. Kohl, among others, depicts the custom of the Victorian tale as: "The good and mental development of heroes who start in self-retention and move, through the course of a convoluted experience of training, to finish self-information" (p. 161) increasingly.

Ingrid is a powerful and opinionated woman, gaslighting her pre-conceived notions of power, beauty and authority on Astrid, her command over "Literature" is so dense that in her entire narrative she quotes herself with the world's most grim characters to corroborate her personality. The setting of the prison, in contrast to the outside, was for her reformation and retribution for her to come to a standstill of her shallow psyche about her perception towards the world, to acknowledge and comprehend the lives she took and damaged.

Her reprimanding attitude not just lost her the time of her life, it shredded the life of her daughter, the period when she needed the "Safer" version of her mother the most as a sign of protection and security, in a convoluted turn of events it was her own mother who brought her insecurity and threatening environment of foster homes. Ingrid even wanted to break away from the prison by making Astrid lie about her revenge murder into a false accusation. However, she again celebrated the fact that she alone was able to rule out the court into believing her false pretense without Astrid's help.

She glorified her prison stay by penning her "False Accusation" façade in her revival art. Astrid caught hold of all the traumatic events that had led to her ill-twisted personality but still could not break ties with her mother despite saying that she was always afraid of her, and the only way to grab her attention was to create something sinister of herself. Ingrid created a rebel out of Astrid. One can not say if it was without her conscious understanding because multiple stages in which Astrid's psychology was deconstructed and was restructured to something much worse. Her mother could read in her letters and could see when she visited her in the prison cell. Even after coming out from the prison Ingrid never sought help and stayed vigilant to her ardor towards art, she never tried to recontact Astrid or resuscitate the warmth their relationship lacked. The narrative of both Astrid and Ingrid makes their inner psychology quite comprehensible for the readers to ramify through their stream of consciousness.

Conclusion

Critical thinking must be applied to breaking the habit of accepting genre representation as to the final truth of the text. As Charles Sander Pierce stated, "The action of thought is excited by the irritation of doubt, and ceases when belief is attained, so the production of belief is the sole function of thought." The text provides symbols such as words and images that stand for ideas and objects, constructing layers of interaction with the reader. The method begins with the recognition of signs that raise questions. When the irritation of doubt occurs, a sign appears in the mind of a text interpreter that conflicts with that person's real experience or sense of identity (Gaines, 2010). Adequate reflection and analysis require breaking the habit of merely accepting the intended messages and exploring assumptions concealed within the nature and processes of communication.

The narrative is a familiar context within which many signs (psychological signs in this study) may interact simultaneously, and much of what humans consider the truth is communicated through stories. Stories give context to events and human behaviors, and stories from cultures other than our own communicate alternative worldviews and illuminate differences. While experiencing something new or already obscure, the

psyche looks for edges and classes of known items, thoughts, or occasions to attempt to see new marvels. This is an inventive mental procedure called abduction, which initiates a to and fro exchange that looks to perceive shared characteristics recommending a relationship between a recognizable sign and something new (p. 24). Narcissistic Personality Disorder is a new concept that the field of psychology has adopted after the definitions given by Freud to understand the psychology of a megalomaniac.

Narcissism is one of the three reasons that create a "Dark Triad," the other two are "Psychopathy" and "Machiavellianism." Dorian Gray and Ingrid, when scrutinized under the lens of Narcissism as their psychological imbalance, are diagnosed with the extreme level of Narcissism that drives them towards the path of Psychopathic and a Machiavellian character. However, the paper studies the correlation of the personality disorder with the character narratives; their extremities are recapitulated in their murder motives and desolation. Freud was able to derive a conclusion on the human psyche considering the myth of the narcissus and used it for his psychoanalysis; similarly, this research has aimed at applying the personality analysis from the real world to the world of fiction to bring its "Psychological Elements."

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