



A Pragmatic Study of Narcissism in the American Movie *Big Eyes* (2014)

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Abstract

Narcissism is a complicated phenomenon that can be reflected in the narcissist's language. Investigating narcissism in terms of linguistics, and pragmatics in particular, does not seem to have been given its due attention, as this study reveals. Thus, this study is an endeavor to discover how narcissism is reflected in the American movie *Big Eyes* (2014). It is known for introducing narcissistic behaviors. This paper aims to identify the types, motivations, and pragmatic manifestations of narcissism in the selected movie. Three pragmatic theories are chosen to scrutinize narcissism in the data: Searle's speech acts (1969), Grice's maxims breaching (1975), and Culpeper's impoliteness (1996). To cope with the nature of the data and the aims of the study, an analytical framework that embraces three layers has been designed. These are the types, motivations, and pragmatic strategies of narcissism. Upon analyzing the data, the study concludes that exhibitionist narcissism abounds in the movie. In terms of motivations, environmental influence is the main factor behind narcissism in the data. Representative, directive and expressive speech acts appear in the data. The maxims have been breached to result in the use of metaphor and hyperbole. Four impoliteness strategies (positive, negative, bold on record, and mock impoliteness) are used to show narcissism in the data.

Keywords: Impoliteness, Gricean maxims, narcissism motivations, narcissism types, speech acts

دراسة تداولية للنرجسية في الفيلم الأمريكي "عيون كبيرة" (٢٠١٤)

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المستخلص

تعد النرجسية ظاهرة معقدة ويمكن أن تنعكس في لغة الشخص النرجسي. ولا يبدو أن البحث في النرجسية من الناحية اللغوية، والتداولية على وجه الخصوص، قد حظي بالاهتمام اللازم، كما تكشف هذه الدراسة. ولهذا تعد هذه الدراسة محاولة لكشف كيفية انعكاس النرجسية في الفيلم الأمريكي عيون كبيرة (٢٠١٤) المشهور بتقديم سلوكيات نرجسية. يهدف هذا البحث إلى التعرف على أنواع ودوافع ومظاهر النرجسية تداوليا في الفيلم قيد البحث حيث تم اختيار ثلاث نظريات تداولية لفحص النرجسية في البيانات: أفعال الكلام لسيرل (١٩٦٩)، وخرق مبادئ غرايس (١٩٧٥)، واللاتأدب عند كولبير (١٩٩٦). ولمسايرة طبيعة البيانات وأهداف الدراسة، تم تصميم إطار تحليلي يضم ثلاث طبقات وهي: أنواع النرجسية ودوافعها واستراتيجياتها التداولية. وبعد تحليل البيانات، خلصت الدراسة إلى أن النرجسية الاستعراضية تكثر في الفيلم. ومن حيث الدوافع، فإن التأثير البيئي هو العامل الرئيس وراء النرجسية في الفيلم، كما تظهر أفعال الكلام التمثيلية والتوجيهية والتعبيرية في البيانات. ولقد تم انتهاك مبادئ كرايس مما أدى إلى استخدام الاكاذيب والمبالغة وتم استخدام أربع استراتيجيات للتعبير عن اللاتأدب (الإيجابية والسلبية والجرينة المسجلة والتهكمية) لإظهار النرجسية في الفيلم .

الكلمات المفتاحية: قلة التهذيب، مبادئ غرايس، محفزات النرجسية، أنواع النرجسية، أفعال الكلام

1. Introduction

Since narcissism is a vital, critical, and prevalent phenomenon in our lives and societies, this study aims to examine narcissists' language from a pragmatic perspective. People with narcissistic personalities exhibit a pervasive and persistent pattern of grandiosity, need for admiration, and lack of empathy (Hart et al., 2018). They exaggerate their achievements and abilities, expecting others to view them as superior, and regularly come out as arrogant and haughty. They constantly require the admiration and attention of others around them because they are preoccupied with illusions of limitless success, power, or beauty. People with such a personality feature are rarely able to maintain a stable, long-term relationship with others despite their charm and the pleasant first impression they may make (Akhtar, 1989). The selected data in the current study is the American movie, *Big Eyes* (2014). It represents an illustrative example of studying narcissism in the American context, as many critics claim (O'Malley, 2014; Ferrier, 2022). This study tries to find out the types, motivations, and pragmatic representations utilized to show narcissism in the selected movie.

2. Theoretical Framework

2.1 Definition of Narcissism

The origin of this word comes from a Greek myth. Narcissus died pining for his own image in a pool while being enraptured by the beauty of his own reflection. His name has come to be associated with excessive self-indulgence. (Graves, 1968). Those who suffer from narcissistic personalities do indeed have an exaggerated feeling of their own significance. Nemiah (1963, p. 906) explicitly describes narcissism not only as a personality type but also as a disorder when he coins the term narcissistic character disorder. Kernberg (1970) presents a clinical description of what he calls narcissistic personality structure. Then he makes a distinction between pathological and normal narcissism offering detailed descriptions of the traits of a narcissist's character.

In psychology and psychiatry, there is a difference between healthy self-love and an unhealthy form of self-love. In psychology, healthy

self-love is when you love yourself for who you are and what you can do. In psychiatry, unhealthy self-love is when you only love yourself and think you are the best person in the world compared with others (Perrotta, 2019). This paper defines narcissism as a personality feature that is reflected in one's language and interactions with others.

2.2 Characteristics of Narcissists

Some scholars define narcissism in terms of the main traits of narcissists. Freud (1931), for instance, established the link between narcissism and aggressiveness. This means that he associates the narcissistic communication with the aggressive one. Reich (1960) claims that narcissistic individuals suffer from an inability to manage their self-esteem as a result of recurrent early traumatic events, building on the premise that narcissism is a defense against feeling vulnerable. They view themselves in a fantasy world where they are safe, strong, and superior to others rather than helpless and powerless. Narcissists constantly seek the world's reflection of their grandiose ideas (Baker, 1979). Negative and critical feedback or failure is something that narcissistic people find extremely difficult to bear (Rhodewalt & Morf, 1998). Impulsiveness and a lack of self-control are also characteristics of individuals who have narcissistic tendencies (Vazire & Funder, 2006). One further characteristic of narcissists is that they are typically outgoing people. Nevertheless, when it comes to interpersonal interactions, narcissism is somehow reflected in the narcissists' language. According to Brown et al. (2009), they have a self-concept that makes them think they are superior to everybody else just like racist people (Muhammed, 2020).

2.3 Types of Narcissism

A number of prominent theorists have suggested various types of narcissism. More recently, Russ et al. (2008) categorized three types of narcissism and this classification is the one adopted in the current study:

- a) **Grandiose/malignant:** Grandiose narcissists are described as angry, interpersonally manipulative, and lacking empathy and remorse.
- b) **Fragile:** Fragile narcissists demonstrate grandiosity under threat (defensive grandiosity) and experience feelings of inadequacy and anxiety, indicating that they vacillate

between superiority and inferiority.

- c) **Exhibitionistic:** Exhibitionistic narcissists are impressive, competitive, attention-seeking, and sexually provocative; they tend to show adaptive functioning and utilize their narcissistic traits to succeed.

2.4 Motivations of Narcissism

There are motivations that can put someone at greater risk for developing narcissistic behaviors. DuBois-Maaha (2021) summarizes the motivations for the development of narcissism as follows:

a) Genetics

Studies suggest that common personality traits linked to narcissism-like entitlement and grandiosity- can be inherited. Genetics contributes to the type of narcissism someone might develop. Parents with narcissism will not definitely pass these traits on to their children, but their diagnosis could increase the risk of children developing it.

b) Parenting

A wide range of parental behaviors has been linked in some studies to narcissistic personality disorder. While some parenting practices, such as neglect, maltreatment, and abuse, are actively harmful, other behaviors may come from parents who actually do have good intentions.

c) Environment

The environment that a person grows up in (their culture and upbringing) might lead to narcissism. Maltreatment during childhood appears to potentially increase the risk for narcissism in early adulthood. Studies suggest that narcissistic traits might be more common in individualistic cultures. Parenting is a big part of a child's environment, but other childhood experiences can play a role in the likelihood of someone later developing narcissistic traits.

According to the previous discussion, one can outline the criteria for specifying narcissistic people as follows:

1. Positive reference to the self and negative one to others.
2. Self-centeredness.
3. Feeling of superiority in terms of others.
4. Feeling of arrogance.
5. Claiming real or assumed success, power, beauty, and similar positive aspects.

Identifying any of these criteria in a character's language means that s/he is reflecting narcissism and the utterance is chosen to be under scrutinization in terms of the following pragmatic theories.

3. Relevant Pragmatic Theories

This section introduces the pragmatic theories that seem to be found in the narcissist language according to the data under scrutiny. Three theories are selected as follows:

3.1 Speech Acts

Speech acts include performing a variety of actions such as requesting, asking, greeting, advising, complaining, threatening, and so on. Speech acts is the action or intent that a speaker accomplishes when using language in a context where the meaning of which is inferred by hearers. Austin (1962) establishes the essence of this theory and he distinguishes between three kinds of actions: locutionary acts, illocutionary acts, and perlocutionary acts. According to Searle (1969), illocutionary speech acts are categorized into representatives, directives, commissives, expressives, and declaratives.

3.2 Maxim Breaching

Grice (1975) introduces the concept of cooperativeness; individuals can have meaningful conversations by following and applying particular rules or principles. He establishes his four maxims of quantity, quality, relation, and manner to count for the cooperativeness principle during the interaction. Cruse (2000) demonstrates that interactions are not just a sequence of unrelated words produced at random since they are governed by principles that promote cooperation.

People can fail to conform to or fulfill the requirements of the maxims in everyday interaction for a variety of reasons, including anxiety, fear, hesitancy, or a deliberate decision to lie. Grice (1975) was well aware, however, that there are many situations in which people fail to observe his maxims. They are breached by flouting, violating, infringing, suspending, and opting out of maxims (Thomas, 1995). It is worth mentioning that only flouting and violating are examined in the analysis of the non-observance of conversational maxims because they are more relevant to the data under analysis.

3.3 Impoliteness

Culpeper (1996) views impoliteness as a face-aggravating behavior in a particular context. Impoliteness aims to damage the addressee's social image in which verbal aggressiveness and disharmony are caused (Culpeper et al., 2003). Five strategies for impoliteness are designated to attack the face of interlocutors, as Culpeper (1996) states. These strategies are bold on-record impoliteness, positive impoliteness, negative impoliteness, mock politeness, and withholding politeness.

4. The Analytical Framework

An analytical framework has been engineered to suit the purpose of this study. It comprises three layers, as Figure (1) shows. It is the basic apparatus for the qualitative analysis of the data. It is explained as follows. The first layer shows the types of narcissism, while the second layer presents the motivations behind narcissism. The third one represents the pragmatic strategies that manifest narcissism. These are the speech acts theory of Searle (1969), Grice's maxims of cooperation (1975), and the impoliteness theory of Culpeper (1996).

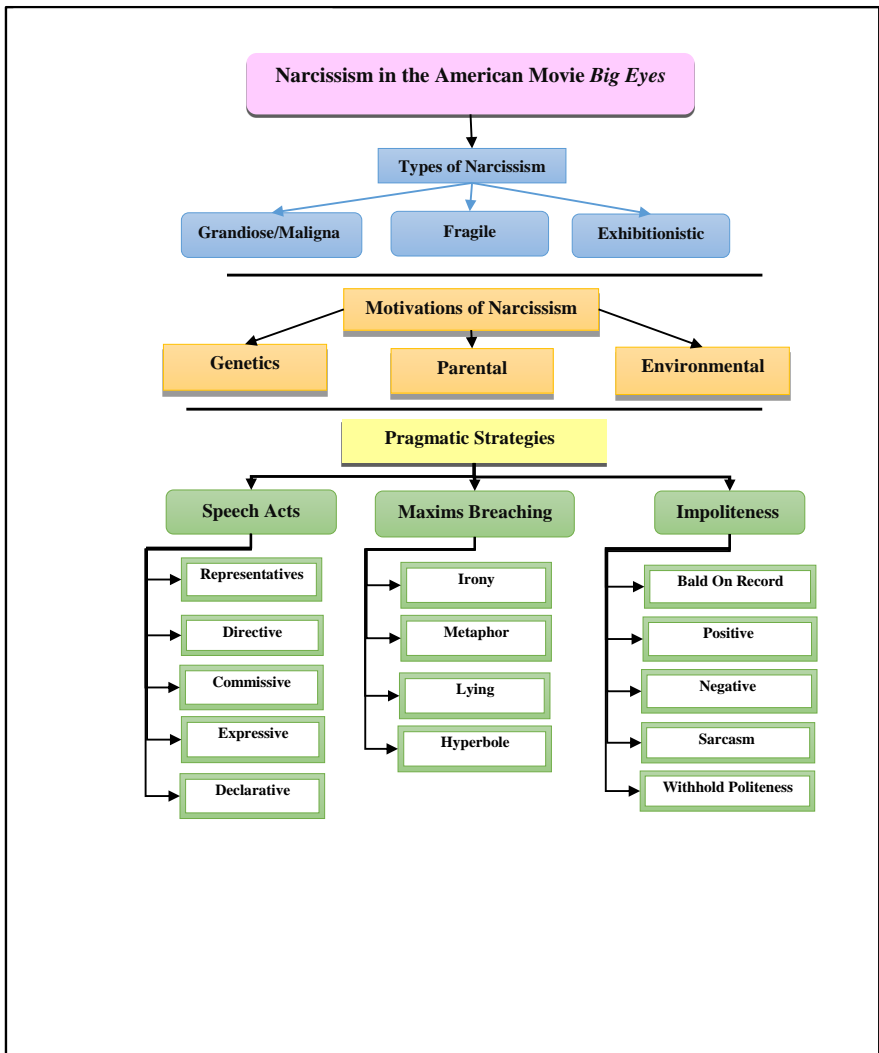


Figure (1)

The Analytical Framework for Narcissism in the American Movie *Big Eyes*

5. Data and Analysis

The practical part of this study is introduced in this section. It discusses the data description and analysis.

5.1 Data Description

The data is the American movie, *Big Eyes* (2014). It is based on a true story that shocked America in the 1960s. The movie transcript has been taken from <https://imsdb.com/scripts/Big-Eyes.html>. Since it is argued that it represents a typical character of narcissism in American movies, it has been selected as the data of the current study. Margaret leaves her husband to start a new life in San Francisco and she falls in love with Walter, a fraud artist, and part-time real estate broker. Walter claims credit for Margaret's popular paintings, but she realizes he is a fraud artist. She leaves Walter and moves to Hawaii, where she gains the confidence to reclaim the works credited to her husband. The movie presents the typical narcissist person through the character of Walter.

5.2 Data Analysis

Narcissism is detected in five extracts from the selected movie. Under the pragmatic paradigm, utterances are scrutinized as units of analysis. The data are analyzed qualitatively in terms of the analytical framework developed by the study. Then a quantitative analysis follows. It is important to mention that only five extracts are put in the body of this paper due to space limitations while the entire instances of narcissism in the movie are put in the quantitative analysis. These extracts are as follows:

Extract (1)

Walter: *I don't even have to pay! I'm set because I gave the chef a painting.*

You know what he said? "Nobody paints Montmartre like Walter Keane!"

Margaret: *I can't believe you lived in Paris.*

Walter: *Best time of my life...(0:10:22)*

Contextualization and Analysis of Extract (1)

This extract refers to the dialogue between Walter and Margaret. They are in a restaurant. Walter claims he is skilled at dealing. He says they

do not have to pay any charge because he gave the restaurant's manager an artwork. He speaks about his time in Paris when he attended an art school there. He compliments Margaret's artwork and expresses his admiration that she prefers to draw people rather than just street scenes.

Walter is categorized as an exhibitionistic narcissist who tends to show adaptive functioning and utilizes his narcissistic traits to succeed. This is the type of narcissism he enjoys. Environmental influences are the key elements that motivate Walter to develop his narcissistic behavior. Walter started his first career by selling shoes and working as a real estate broker, and eventually, he started a commercial activity for educational games with his first wife. Teeming with talented illustrators, Walter Keane is aware of his lack of artistic talent but he uses a very refined way of manipulating to make up for it. This is how the environment develops his narcissistic character. This extract has been specified as narcissistic because it shows Walter's positive reference to the self and negative reference to others.

The third layer in the analysis concerns the pragmatic strategies that manifest narcissism in the extract under scrutiny. In terms of speech acts, Walter uses the representative speech act of informing in his utterance "And I don't even have to pay! I'm set because I gave the chef a painting." Walter starts with one of the most crucial traits of a narcissist, which is boasting and taking credit for himself. He does not need to pay the restaurant owner since he has provided him with a painting. The utterance "Nobody paints Montmartre like Walter Keane!" is a representative speech act of stating. Even though Margent does not ask about the restaurant owner's opinion of the painting, Walter purposefully brings it up in front of her to show her that he is in a position to influence others to admire and recognize his accomplishments. Then, Walter uses a representative speech act of informing in his utterance "Best time of my life...". Walter actually visits Paris for just one week, but he tells Margaret that he spends his entire life there as he is a showman.

In terms of Grice's Maxims, Walter breaches the maxim of quantity in his utterance "And I don't even have to pay! I'm set because I gave the chef a painting. You know what he said? 'Nobody paints Montmartre like Walter Keane!'". He is hyperbolic because he exaggerates what he claims that the chef has said about his painting. Moreover; it is unlikely

that he never has to pay for what they have eaten in the restaurant. He gives too much information, even though Margret does not ask him specific questions. He intentionally breaks the maxim of quantity to convey an implied meaning. In this case, the implied meaning is to show that he is an important and successful painter. He becomes more informative than is required, and Margaret gets the impression that he is a successful man. In this extract, Walter tells several lies and, thus, he breaches the maxim of quality as he tells what is not true. In reality, he is misleading Margaret when he claims that his time in Paris was the best time of his life. In fact, he was there for only one week, and this is an insufficient period to claim that it was the happiest time of his life.

Extract (2)

Margaret: *I've never even been on an airplane.*

Walter: *Well, you have to experience these things! Grab 'em! I wanted to be an artist, so, I just went! Studied painting at the Beaux-Arts, lived in a Left Bank studio. I survived on bread and wine...*

Margaret: *You're a romantic.*

Walter: *Of course, walkin' away from the bourgeois scene wasn't a snap. I had to quit my job. Leave my wife. These choices aren't easy... (0:10:37)*

Contextualization and Analysis of Extract (2)

The conversation takes place between Walter and Margaret. This extract reveals some character traits of Walter, who is categorized as a grandiose narcissist, in this extract. He is interpersonally manipulative and lacks empathy. He boasts about his past experiences and artistic skills. He praises himself upon giving a painting to the restaurant chef. On the other hand, Margaret seems impressed by Walter's experiences and calls him a romantic. She says that she has never been on an airplane. The main factors that can increase Walter's likelihood of developing narcissistic behavior are the environment. This extract has been specified as narcissistic because it shows Walter's claimed success.

The pragmatic strategies in the analysis are explained as follows. Walter's utterance, "*You have to experience these things!*" is a directive speech act of advising. He puts his advice in the form of an imperative sentence showing his assumed power over Margaret. The

utterance "*I wanted to be an artist, so I just went! Studied painting at the Beaux-Arts, lived in a Left Bank studio*" is a representative speech act of boasting. In the extract, Walter boasts about his past experiences and artistic skills. He claims that he had studied painting at the Beaux-Arts, and lived in a Left Bank studio. This extract includes a representative speech act of stating when he says: "*walkin' away from the bourgeois scene wasn't a snap. I had to quit my job. Leave my wife. These choices aren't easy...*". He exaggerates his abilities and accomplishments here. In fact, all of his claims are illusions of success ("*walkin' away from the bourgeois scene*"), achievement ("*I had to quit my job*"), and signs of strength "*These choices aren't easy...*".

In terms of Grice's maxims, the quantity and quality maxims are breached when he says "*Well you have to experience these things! Grab 'em!! I wanted to be an artist, so I just went! Studied painting at the Beaux-Arts, lived in a Left Bank studio. I survived on bread and wine...*". Walter lies giving more information than required. Walter breaches this maxim by providing more information than necessary in response to Margaret's statement about her *never being on an airplane before*. Instead of simply acknowledging her statement, Walter goes on to boast about his experiences of studying painting at the Beaux-Arts and living in Paris. In addition to that, he gives her incorrect information. Impoliteness appears in every example that carries a lie because it is inherently impolite to lie when talking to others.

Extract (3)

Walter: *"This doesn't change anything.*

Margaret: *I know the truth (she said it angrily)*

Walter: *Who cares?! This is all your fault! Maybe it's time to shake things up.*

Start puttin' my name on the MDH's. Quiet! Lower your voice!"

(1:04:21)

Contextualization and Analysis of Extract (3)

This extract is about Margaret who discovers that Walter has been painting over the name of the original artist and claiming the drawings are his own. Walter threatens to kill her and asks her to paint a portrait that he calls a "masterpiece". Walter is categorized as a grandiose narcissist who is interpersonally manipulative and lacks empathy. When Margaret makes the horrible discovery, that the Parisian paintings were not drawn by Walter at all but rather were painted by

another artist, she confronts Walter about this fact. She refuses to paint any paintings that he will take and attribute to himself. This does not change his ideas and he forces Margaret to create a "magnum opus" for the New York World Fair.

Environmental influences are the key elements that make Walter more liable to develop narcissistic behavior. He admits that he had always wanted to be an artist, but simply did not have the talent to paint. This extract has been selected as narcissistic because it manifests a feeling of faked superiority in terms of others.

In terms of speech acts, the utterance "Who cares?" is a directive speech act of ridiculing. He does not care about others or their opinion out of his feeling of superiority. Margaret realizes that she has never actually seen Walter's painting and discovers that he has been painting over the name of the original artist, claiming these paintings as his own. When she tells him that she knows about his secret, he does not pay any attention to her; he is accustomed to taking away others' rights. He uses a rhetorical question and thus he breaches the maxim of quality because he is not accurate in his question.

The utterance, "This is all your fault!", is a representative speech act of accusation. He claims that all that happens to her is her own fault. He stole her efforts and claimed her works were his because she was a vulnerable person. The next utterance has a directive speech act of ordering. Walter says "Start puttin' my name on the MDHs". Walter wants Margret to put his name on her new painting because it is time to change things up despite her breakdown and her unwillingness to go on with his manipulation. There is a lack of empathy in this situation. Additionally, he issues a directive speech act of commanding, Walter uses the phrase "Quiet! Lower your voice!" to demonstrate his supremacy over her.

In terms of impoliteness, in the utterance "Who cares?", Walter employs the negative impoliteness strategy of ridiculing. He does not pay any attention to Margaret's feelings. He is not interested in what she knows or feels.

Extract (4)

Walter: NO YOU WON'T! Or --I'll have you whacked!

Margret: What??!

Walter: *If you tell ANYONE, if you squeal, I'll take you out! I -- I know people.*
Remember Banducci's cousin? The liquor wholesaler?(1:04:30)

Contextualization and Analysis of Extract (4)

When Margret knows that Walter has been claiming ownership of her drawings, he threatens her of being whacked. He warns her not to tell anyone or "squeal" and threatens to "take her out" if she does. This means that Walter wanted to maintain secrecy and prevent any information about their relationship or his actions from being exposed. Walter is categorized as a grandiose narcissist, according to the types of narcissism which is motivated by environmental factors. This extract has been chosen because it shows how Walter is claiming his power over Margaret.

In terms of speech acts, Walter issues several ones. He says: "*Or I'll have you whacked!*", which represents the commissive speech act of threatening. He means that she deserves to be whacked if she tells his secret. Walter tries to intimidate Margret by silencing her saying that he will harm her if she reveals his secret information. Another directive speech act is utilized here which is warning. When he says: "*If you tell ANYONE, if you squeal, I'll take you out!*", he warns her to keep silent or he will take her out of their house.

In terms of impoliteness, the utterance "*NO YOU WON'T! Or --I'll have you whacked!*", represents a negative impoliteness strategy of frightening. Furthermore, he repeats the same strategy when he says: "*If you tell ANYONE, if you squeal, I'll take you out! I -- I know people. Remember Banducci's cousin? The liquor wholesaler?*".

Extract (5)

Walter: What's wrong with the lowest common denominators?! That's what this country was built on!! (He KNOCKS over a lamp and crashes it)! I'm gonna sue EVERYBODY! I'll sue that pansy critic! And the World's Fair! And – nicef! Yeah! I'll take down Unicef, and all their precious little boxes of dimes !(WalterRUSHES BY. In a dim alcove, we make out Margaret and Jane, huddled in the shadows. Jane looks up at her mother with wide, frightened eyes). But I can't sue you, can I? You were the ultimate betrayal! You FAILED me with that painting. (1:14:19)

Contextualization and Analysis of Extract (5)

In this extract, Walter talks with Margret about the failure of her last painting which was painted according to his instruction. The house was dark when Walter hit the table in front of him with fury. He is very angry about a piece of art described as a "masterpiece" and called "a chilling tomorrow." Walter has been very proud of this painting, but the art critic wrote: "Worse than the average of all Keane's works." In response, the World's Fair organizers have hastened to remove the painting from the exhibition. Although the idea of the drawing is his, and he is the one who forced Margaret to paint it in this way, he protests against her and accuses her of wanting him to fail. One of the most important characteristics of a narcissistic person is the attribution of failure to others.

Walter is described as a fragile, narcissistic person, here. He wants to feel important and privileged. When his painting, which he claims is his own, is rejected or criticized by the critic John Canaday, feelings of inadequacy appear, accompanied by anger and attack. This extract demonstrates that Walter's surrounding environment is the primary element that might cause his narcissism. After reading John Canaday's harsh assessment of the painting, Walter becomes furiously outraged. This extract has been chosen as narcissistic because it fulfills the criteria of being arrogant.

In terms of the speech act, the utterance "*I'm gonna sue EVERYBODY! I'll sue that pansy critic! And the World's Fair! And -- Unicef!..... I'll take down Unicef, and all their precious little boxes of dimes!*" is a commissive speech act of threatening. Walter threatens to sue various entities, including the critic, the World's Fair, and Unicef. As he asserts that he has the right to sue anybody who criticizes him, his narcissistic nature becomes apparent, and he refuses to tolerate any criticism from others, even when it is justified.

While saying, "*But I can't sue you, can I? You were the ultimate betrayal! You FAILED me with that painting!*" he issues a representative speech act of accusation. Walter expresses his anger and frustration towards his wife, Margaret, by accusing her of betrayal and failing him. Walter created a painting that he called "Tomorrow Forever" for the United Nations building. Critics were not satisfied with it and they criticized him for leading the World's Fair organizers

to remove it from the fair. Walter, who has influenced Margaret to paint the painting, protests against her, highlighting narcissistic traits and the attribution of failure to others.

He uses an expressive speech act of blaming by telling Margaret that she enjoyed people laughing at him. He says, "*You like making me look bad? You enjoy people laughing at me?*" To blame his wife Margaret for his failure and the criticism of the picture that he requested his wife to paint, Walter employs a rhetorical question that he does not expect an answer to.

In the non-observance of Grice's maxims, Walter declares the utterance, "*I'm gonna sue EVERYBODY! I'll sue that pansy critic! And the World's Fair! And -- Unicef! Yeah! I'll take down Unicef, and all their precious little boxes of dimes!*". Walter uses hyperbole. The maxim of quality is breached due to Walter's lack of adequate facts. This is an exaggeration of his anger and frustration. Furthermore, Walter uses a metaphor when he says, "*You crossed over from sentimentality to KITSCH!*". He is comparing Margaret's painting to kitsch, which is a style of art that is considered cheap and tasteless. By doing so, he breaches the maxim of quality.

In terms of impoliteness, the utterance "*I'm gonna sue EVERYBODY! I'll sue that pansy critic! And the World's Fair! And -- Unicef!..... I'll take down Unicef, and all their precious little boxes of dimes!*" is categorized as a negative impoliteness of frightening. In this extract, Walter attacks the negative faces of Unicef, CRIT, the World's Fair, and Margaret by expressing his threats, which can cause them to be frightened. Walter's words show that a narcissistic person does not accept criticism at all. Thus, this text demonstrates two traits of a narcissist. The first is that he refuses to accept criticism about the drawing, and the second is that he credits someone else's work to himself. Furthermore, Walter's utterances "*You were the ultimate betrayal! You FAILED me with that painting!*" "*You like making me look bad?? You enjoy??*" is a negative impoliteness for putting others' indebtedness on record. By using this strategy, Walter blames his wife for his failure. This tendency to externalize blame leads to a reaction of anger when he experiences failure or rejection, which is one of the main narcissistic characteristics.

6. Quantitative Analysis

The analysis reveals that, as shown in Table (1), the frequencies and percentages of the types of narcissism. In this movie, exhibitionistic has the highest rank of 4 times (44%). Walter has been categorized as an exhibitionist. He comes across as impressive, competitive, attention-seeking, and provocative. Meanwhile, fragile occurs 3 times (33%). He exhibits grandiosity when he is under pressure. Finally, grandiose appears only 2 times (22%). Walter employs deception to manipulate others for his own benefit and entertainment.

Table (1)
Types of Narcissism in the Movie

Types of Narcissism	Fr.	Pr.
Grandiose	2	22%
Fragile	3	33%
Exhibitionistic	4	44%
Total	9	99%

In terms of motivations, Table (2) explicates that in the *Big Eyes* movie, the highest motive of narcissism is given to environmental as it occurs 9 times (100%) whereas parental and genetic narcissism have zero occurrences. Environmental factors, such as unsuccessful career paths and arrogance, may increase potential narcissistic behavior.

Table (2)
Motivations of Narcissism in the Selected Movie

Motivations of Narcissism	Fr.	Pr.
Genetics	0	0%
Parenting	0	0%
Environmental	9	100%
Total	9	100%

Table (3) shows the percentages of the main speech acts used in the movie. It demonstrates that representative speech acts are the most commonly employed speech acts (18 times, 50%), followed by directive speech acts (11 times, 30%), expressive speech acts (7 times,

19%), while commissive and declarative speech acts (0%) never appears in the data. Walter utilizes representatives to bind the truth of something said and aims at acceptance. He employs expressives when he expresses his narcissistic tendency. This is exemplified by boasting, accusing, or blaming. When he employs directives, he shows his power over others and forces them to respond to what he wants. Walter also employs commissives to show his manipulation in that he can take some sort of action against them in the future.

Table (3)
Main Speech Acts in the Movie

Speech Acts	Fr.	Pr.
Representative	18	50%
Directive	11	30%
Expressive	7	19%
Declarative	0	0%
Commissive	0	0%
Total	36	100%

Table (4) shows the frequencies and the percentages of maxim breaching used for expressing narcissism in the *Big Eyes* Movie. Table (4) reveals that lying and hyperbole are the highest in appearance. Both appear 14 times (45.16%). Walter Keane lies about his wife's artwork by crediting it to himself. Additionally, Walter uses hyperbole to exaggerate situations, making them seem more intense or significant than they actually are.

Table (4)
Maxims breaching in the Movie

Maxim Breaching	Fr.	Pr.
Metaphor	3	9.6 %
Hyperbole	14	45.16%
Lying	14	45.16%
Total	31	100%

Table (5) explicates the frequencies and percentages of impoliteness strategies employed for expressing narcissism in *Big Eyes*. In this movie, the positive impoliteness strategy has the highest percentage as

it occurs 7 times (50%). Walter uses this strategy to ignore and exclude others from an activity. Followed by negative impoliteness, which was recorded 4 times (29%). Walter uses this strategy to damage the addressee's negative face out of his narcissistic tendencies. Besides, sarcasm or mock politeness occurs 2 times (13%). Walter uses sarcasm or mock impoliteness strategy in order to get Margent's attention. He uses this strategy to manipulate her. Meanwhile, bald on record occurs once (7%). Finally, withhold politeness is not used in the movie.

Table (5)
Impoliteness Strategies in the Movie

Impoliteness Strategies	Fr.	Pr.
Bald On Record	1	7%
Positive Impoliteness	7	50%
Negative Impoliteness	4	29%
Sarcasm or Mock	2	14%
Withhold Politeness	0	0%
Total	14	100%

6. Conclusions

In light of the previous analysis of the selected data, the study has arrived at the following conclusions:

1. The narcissist character in the movie (Walter) displays the three types of narcissism. First, the exhibitionistic type of narcissism appears because he is a competitive, attention-seeking, and provocative character. Then he utilizes a fragile type followed by a grandiose one. This explains how the narcissist person is manipulative and how he directs the situations according to his
2. In terms of motivations, the main motive of narcissism is given to environmental, while genetic and parental do not occur. Environmental influences are the main factors that can make Walter more likely to exhibit narcissistic behavior.
3. In this movie, Walter, the main character, utilizes three basic pragmatic strategies to represent his narcissism. They are illustrated as follows:
 - a. According to speech acts, Walter uses representatives most frequently, followed by directives, and expressives. He utilizes representatives to bind the truth of something said aiming at acceptance.

- b. Concerning the non-observance of maxims, the analysis reveals that the maxims were frequently breached. Lying and hyperbole were the most prevalent. Walter Keane fabricates information for monetary gain and this entailed continuous lying. Hyperbole is used to exaggerate circumstances, building suspense and tension.
- c. Four strategies of impoliteness are utilized: positive, negative, bold on record, and finally mock or sarcasm. Positive impoliteness strategy registers the highest in this movie. He uses this strategy to ignore and exclude others from an activity.

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