

**Narcissistic personality disorder in the poetry of
Louise Gluck and Walt Whitman**

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Abstract

Psychology and psychoanalysis have become the subject of interest for many writers in modern literature, especially after the emergence of Freud's theories and method of psychoanalysis since the beginning of the twentieth century. Psychoanalytic theories have become of great importance, especially among modern writers who sought to provide a true depiction of human experiences. Literary critics have also used them as an important tool for exploring and analyzing the actions and motives of characters in literature. Narcissism is one of the important terms in psychoanalysis that has also been used in analyzing modern literature. Psychologist Sigmund Freud discussed narcissism and narcissists in writing "Introduction: On Narcissism" (1914). The term narcissism is originally derived from the name "Narcissus," a character from ancient Greek mythology. Narcissus, according to legend, is a young man who became so enamored with his reflection in the water that he became blind from seeing anything but it. Based on the myth of Narcissus, Freud developed his theory of the narcissistic personality, where he described the narcissistic person as someone who is immersed in "self-love." He is self-centered and does not have the slightest feeling of compassion or empathy toward others. The narcissistic person only pays attention to his own personal needs. The aim of this research is to study the extent of the influence of selfishness and self-centeredness as human traits reflected in myth and translated in literature, and to study their devastating consequences on society and individuals. This study addresses narcissism as a psychological trait that has a clear impact on an individual's behavior and relationships, as literature has dealt with it as a human issue. Prepare the poem "Aboriginal Landscape" by Louise Elizabeth Gluck and "Song of Myself" by Walt Whitman, two of the masterpieces of poetry literature, as these two works present the highly complex disorder of narcissism in their poems, which opens a wide field for psychological and literary analysis. Based on their own love, they see nothing in the mirror of life except reflections of their own images.

Keywords: Narcissism, Narcissistic personality disorder, Self-love, Fantasy and myth, Aboriginal Landscape, Song of Myself.

المستخلص

أصبح علم النفس و التحليل النفسي موضع اهتمام الكثير من الكتاب في الأدب الحديث و خاصةً بعد ظهور نظريات و منهاج التحليل النفسي لفرويد منذ بدايات القرن العشرين. نظريات التحليل النفسي باتت ذات أهمية بالغة خاصةً لدى أدباء العصر الحديث الذين سعوا لتقديم تصوير حقيقي للتجارب الإنسانية و كذلك استخدمها النقاد الأدبيون كأداة مهمة لاستكشاف و تحليل أفعال و دوافع الشخصيات في الأدب. النرجسية هي احدى المصطلحات المهمة في التحليل النفسي والتي تم استخدامها ايضاً في تحليل الأدب الحديث. ناقش عالم النفس سيجموند فرويد النرجسية و استخدامها ايضاً في تحليل الأدب الحديث. ناقش عالم النفس سيجموند فرويد النرجسية و النرجسيون في كتابه "مقدمة: عن النرجسية" (1914). مصطلح النرجسية في الأصل مشتق من أسم "نارسييس" و هو شخصية من الاساطير اليونانية القديمة. نارسييس وفقاً للأسطورة هو شاب أصبح مغرماً بانعكاس صورته في الماء مما أغشاه عن رؤية أي شيء سواها. استناداً على أسطورة نارسييس طور فرويد نظريته عن الشخصية النرجسية حيث وصف الشخص النرجسي بأنه شخص غارق في "حب الذات" فهو متمحور حول ذاته لا يملك أدنى شعور بالعطف أو

التعاطف اتجاه الآخرين فالشخص النرجسي لا يلتفت إلا لاحتياجاته الشخصية. الهدف من هذا البحث هو دراسة مدى تأثير الأنانية والتمحور حول الذات كسمات إنسانية انعكست في الأسطورة و ترجمت في الأدب ودراسة عواقبهم المدمرة على المجتمع و الأفراد. هذه الدراسة تتطرق للنرجسية كسمة نفسية ذات تأثير واضح على سلوك الفرد و علاقاته حيث تناولها الأدب كقضية إنسانية. تعد القصيدة "المناظر الطبيعية للسكان الأصليين" ل لويز إليزابيث جلوك و "أغنية عن نفسي" ل والت ويتمان؛ من روائع الأدب للشعر حيث ان هذين العملين يقدمان اضطراب النرجسية شديدة التعقيد في قصائدهم مما يفسح مجالاً واسعاً للتحليل النفسي والأدبي، بنائاً على حبهم للذات لا يرون شيء في مرآة الحياة سوى انعكاسات لصورهم.

1. Introduction

“Narcissistic personality” is a disorder characterized by an exaggeration of the person’s self. The narcissist is a person who loves and admires himself to the point of infatuation and infatuation. The narcissistic individual is conceited, loves an appearance, as well as over-admires himself at the detriment of other people. The expression “Narcissism” comes from the stories of "Greek mythology," which said about a person called Narcissus by whom was greatly impressed by his own attractiveness, and he would constantly gaze at his face in the lake's water until he drowned and passed away (Symington 6). The disease that the narcissist has is typified by a protracted-standing pattern of grandiosity and an intense need for admiration, whereby he is constantly concerned with his demeanour and visibility to others. As per the narcissistic personality disorder notion put out by "psychologist Sigmund Freud" and expounded upon in his thesis published in 1914 entitled "Introduction to the Concept of Narcissism," the narcissist is characterized by jealousy with individuals and arrogance toward them. In addition, he is extremely sensitive to other people's viewpoints, rejecting them and ridiculing of their. Because of his inflated feeling of significance, obsession with the illusion of brilliance and intelligence, and obsession with embellishing his accomplishments, he feels that he is special and different from other people. Furthermore, he depends on others to obtain his self-worth, and feels that no one could exist without him since he is a vital and extremely important person in the lives of those around him. The reason for this character, who appears "self-confident" to the point of rebellion, lies another character - completely different - who is self-centered, admires himself to the point of inflatedness, and is adept at playing with the feelings and minds of others.

In contrast to the courage, diplomacy, and stability these people show, they are not "internally peaceful or stable psychologically" as they experience ongoing worry, become agitated by the criticism directed at them, and disregard other people's perspectives that differ from their own. According to consultant "psychiatrist Dr. Walid Sarhan," people with a "narcissistic personality" display indications of grandiosity, a lack of empathy for others, and a pressing desire for appreciation and flattery. People see them as arrogant, manipulative and self-centered. They're also very demanding and despite their frail interiors, think they are brilliant and wonderful. These people cannot tolerate criticism, failure, or refusal, and they'll stop at nothing to enforce their "greatness." Their gratitude for people is based on the amount of admiration and compliments they give them, and this easily makes them prey to scammers. Research suggests that narcissism is more prevalent in men than in women. There are a number of reasons for this discrepancy between the sexes, including the way in which a woman's hormones encourage her to act greater selflessly (Abu Al-Rub 2).

Louise Elizabeth Gluck is a single of the more well-known poets in America today. She wins an award and the title of American Poet Laureate from 2003 to 2004. The term "autobiographical poet" is frequently applied to Gluck, with his emotional intensity and frequent depictions of myth, history, or nature to reflect on personal experiences and modern life (Elias 26). Therefore, the researcher has based this article on the hypothesis that Louise Gluck was struck by a type of excessive love for himself, or what is called "narcissism" in psychology. The article first studies the word narcissism linguistically, explains its terminological concept among psychologists, and its many manifestations in those afflicted with it, then studies its features in Gluck's personality—as the best place to reveal the poet's personality—in verses of his poetry that indicate his affliction with narcissism. Then you begin searching again in his social life for signs that support this hypothesis. In addition, the article addresses the reason for the growth of narcissism in Glück's personality by studying his life, the environment in which he grew up, and the competencies that the poet possessed. The researcher concluded that the poet has aspects of narcissism that are embodied—as you will notice—in his self-aggrandizement.

Walt Whitman is considered one of the most important American poets who lived in the 19th century. His collection *Leaves of Grass* was

considered a landmark in his country's literature, and his contemporaries called him the father of free poetry because he rejected all old poetic templates. In the book, which was published under the title (The Song of Myself), Whitman goes beyond what comes to feeling and perception at first glance, so that his reader enters through his poem the climax of his confident anthem, with precise, polished, and free repercussions that sum up his vision of the world and his tendency toward intellectual and poetic emancipation as well. The poet immerses himself in his poetic symbolism in a contradiction between his experience resulting from reading books and that emerging from harmony with the natural world, with a poetic implication that indicates the cognitive intellectual depth that Whitman advanced over his time. We see the poet weaving images that the reader lives with through direct and spontaneous intuitive revelation within a cognitive state by activating the senses to reach. To the height of harmony with the soul. The song "Myself" also reflects Whitman's inner anxiety about the fate of man, how he is conflicted by the desires of good and evil, and the path he must take. He declares:

**"I am not the poet of goodness only,
I do not decline to be the poet of wickedness also.
What blurt is this about virtue and about vice?
Evil propels me and reform of evil propels me," (Songs of Myself.
L. 463)**

These verses refer to the idea of reconciling opposites, a philosophy that left a clear impact on Whitman's vision, although it is the subject of controversy among his critics who see the poem "Song of Myself" as one of Whitman's most important texts ever because it summarizes his vision of the world and his country.

1.The term narcissism

The Austrian psychologist Sigmund Freud proposed the term narcissism for the first time, so he applied it to anyone who loves himself and is arrogant towards others. The narcissist has become the self-admirer who despises the other. However, Freud distinguishes between two limits to narcissism: Positive is a necessary condition for personal growth, and

negative is akin to a Gordian knot. Between the two extremes are different degrees, each with its own symptoms and effects. In this sense, no human being is devoid of narcissism, and no society is immune from it. Thus, narcissism ranges between the qualitative need necessary for personality growth and the quantitative surplus that requires clinical treatment. Perhaps the highest degree of narcissism is that which afflicts artists, regardless of their art, including these poets. In each of them there is a narcissus, small or large, that affects their texts and behaviors, in one way or another. Thus, narcissism takes on textual and behavioral manifestations that differ from one poet to another, and from one poetry to another, so we fall into different types of narcissism. The concept of borderline personality and narcissistic personality became widely popular in psychiatric literature after the appearance of Otto Kernberg's book entitled *Borderline States and Pathological Narcissism* in 1975. Interest in narcissism increased through the efforts of Kohut Heinz and Otto Kernberg, as Kohut believed that Narcissistic personality disorder can be diagnosed only when we observe the spontaneously developing "Transference" relationship in the experimental analysis. It distinguishes narcissistic personality disorder from borderline cases, while we find that Kernberg's description of the narcissistic personality is generally consistent with the fourth American classification (DSM_IV), which states that the system The defensiveness of narcissistic patients is quite similar to that found in people with borderline personalities (Ibrahim 141).

Although forms of narcissism are one-third of the so-called "dark triad" of individuality (narcissistic, antisocial, and mechaphilic) and are associated with a low level of agreeableness and other undesirable aspects of the personality, additionally, narcissistic defends and fosters one's own self. Selfishness and enhances the favorable facets about oneself, and it is also possible that this will be a renewed agreement. The role of vanity in this process is less specific, but it seems acceptable that this enhances a person's physical attractiveness and helps him choose a partner. People who have high "narcissism prefer to look to themselves in the mirror, but this behavior can be interpreted as vanity, as it places great emphasis on physical self-presentation" (Egan, & McCorkindale 2106)

The narcissistic personality is self-centered and has a constant sense of greatness and superiority. This personality needs to be constantly

appreciated by others, and they have a constant sense of entitlement. They often tend to repeat sayings meaning: "I am more competent and capable than the majority of people." They tend to show off, and this includes Narcissistic personality disorder has more meaning than selfishness, as it exaggerates self-worth, directs feelings toward oneself more than toward others, shows arrogance and contempt, and is indifferent to common standards of behavior. People with this disorder feel that they are above the norms, traditions, and morals of the culture to which they belong, and are exempt of the responsibilities you decide (Millon & Millon 248).

An respect for intelligence or beauty, ideal love, and ambitions of power and prosperity are common concerns of narcissistic types. They resemble hysterical personalities, who may be attracted to jobs from which they obtain the fawning and adulation of others, such as imitation, acting, or political work, although they tend to exaggerate their achievements and abilities. A number of these people are completely successful in their work, but they envy others who achieve greater success, and because their ambition has no limits, they motivate themselves and devote their efforts to working continuously, and they are driven to succeed not for the sake of money, but for the sake of flattery and flattery that makes them devote themselves to success. Their personal relationships are strained by their requests, which make them intrude on others, and by their lack of empathy and interest in other people. They are looking for a partnership to satisfy their vanity, and to appear charming, charming, friendly, and capable of extracting the admiration of others, but their interest in other people is one-sided. They look for individuals who support their goals, feed their self-conceit, and have entitled attitudes that make them take advantage of other people. (Nevid et al. 277)

2. Narcissistic personality disorder

He knew him (DSM-5, 2013) A pervasive (pervasive) pattern of a sense of grandiosity, a need for admiration, a lack of empathy, a sense of priority, independence in relationships with others, displaying arrogant or innovative behaviors, a preoccupation with fantasies of success, power, brilliance, beauty, or unlimited, ideal love, and a belief The individual is a special and unique person, and can only be understood by special people, or those with a high social status, or with whom he must be associated. In

addition, he envies others, or believes that they envy him. This pattern begins in early adulthood, and appears in various situations. A person is considered to have this disorder if he has five or more of these manifestations (symptoms) through which this disorder is determined (ApA 661).

From the psychodynamic perspective, vanity, arrogance, and self-centeredness are linked to narcissistic personality disorder and represent any defensive effort in the face of deep feelings of inferiority (Hansell & Damour 435). The psychodynamic perspective sees narcissism as the extreme degree of self-love, as the instinct Sexuality is directed towards the individual's body or psychological characteristics, so he does not care about others except in cases where they show their admiration for him, and thus his admiration for himself will increase proportionately.

Sexual energy (libido) is directed towards the self, so the narcissistic person is unable to give love to anyone other than himself. Freud distinguishes between “primary” and “secondary” narcissism. Primary narcissism is normal for infants who find satisfaction through irritation.

Self-sexuality in their bodies, which is a necessary intermediate stage between this subjective sexual irritation and love for the object (Hamilton 65). As for secondary narcissism, it occurs when the objects of love in the individual disappear, or when sexual energy is redirected Of external people or topics in the direction they were previously (The Encyclopedia Americana 705) Thus, according to Freud, primary narcissism describes the child’s early emotional life. He also indicates that before the developing child invests his sexual energy in others, all this energy is invested in the ego, and according to this conclusion, psychotic symptoms are A deviant expression of secondary narcissism. Freud felt that investment in objects and the ego were antithetical to each other, explaining falling in love as one side, and persecutory delusions of destroying the world as another side. He guessed that the child turns toward objects when the effects of his investment in the ego become uncomfortable, and that not The ability to love others leads to manifestations of excessive selfishness, which means illness. Freud believes that the remnants of the child’s original narcissism are present in the adult’s ego ideal, meaning when a person’s standards and values are treated as if they were Sacred, calling for admiration and devotion. In this formulation, healthy development is characterized by a shift from primary narcissism to object love, with secondary narcissism

resulting from adherence to the ideal ego. Freud discussed the latter option of object love on the basis of the self in contrast to options based on significant others of the stage. Childhood, and he called the first the disease of narcissism, and he went on to comment on the adult sexual significance of the degrees of narcissism in choosing the subject. These assumptions were based on the ideas of mutual isolation of the sexual energy in the subject and the sexual energy of the ego, as well as on certain assumptions of masculinity and femininity, and thus pathological narcissism refers from the point of view Freud addressed the issue of investing sexual energy in the person's ego or self (Phillips 66).

3.Louise Gluck:

Louise Elizabeth Gluck, One of the best contemporary poets in the United States began publishing poetry in 1962, when she was nineteen, and from an early age she had a passion for reading and writing poetry. Her parents used to read her stories of ancient myths before bed, topics that she would rediscover later in her work. The stories of Greek gods and heroes fascinated her and influenced her deeply, as she says: “Everyone who writes draws his ammunition and fuel from early memories and things that changed you, touched you, or impressed you in your childhood.” I heard Greek mythology from my parents as a child, and when I was able to read on my own, I continued to read it. The characters of the gods and heroes were more clear to me than to my other peers, especially “Persephone,” about whom I wrote several poems for 50 years Ambitions: I entered into a conflict with my mother. I think that this particular myth gave that conflict a new dimension. I do not mean that it was useful in my daily life, but rather that it was a new idea about that conflict. When I started writing, I no longer complained about my mother so much. I could now complain. From Demeter, mother of Persephone (Mazloun 1). Louise Gluck has won important American literary honors, such as the "National Humanities Medal" (awarded by President Barack Obama), the Pulitzer Prize, the National Book Award, the National Book Critics Award, and others. The poet was appointed a literary advisor to the Library of Congress in 2003, and was chosen as “America’s Poet Laureate” in 2003. The Swedish Academy described her as “a poet of an autobiographical nature,” and “her poetry is known for its emotional intensity and for its recovery of myth, history, or nature, and contemplation of personal experiences and life.”

"Modernity." Gluck was born to a Hungarian Jewish family in New York City in 1943 and grew up on Long Island, New York. She began suffering from anorexia nervosa while she was in high school and later overcame the disease. She took classes at Sarah Lawrence College and Columbia University, but did not obtain a degree, and studied poetry in schools and universities. Gluck is currently an assistant professor and writer in the Rosenkranz Program at Yale University. She lives in Cambridge, Massachusetts (Wazen 3).

4- Discussion

Louise's poem "Aboriginal Landscape" explores imagination, memory, illusion, loss, and the relationship between land and the self-love associated with family. The title refers to the primordial or indigenous self's relationship to the land, suggesting deep roots and a historical or ancestral connection. "Aboriginal" often refers to indigenous people and their relationship to the land, implying a deep and essential connection. Her poem contains a strong contrast between reality (life) and death (imagination and illusion) and the lack of any connection between them

**"You're stepping on your father, my mother said,
and indeed I was standing exactly in the center
of a bed of grass, mown so neatly it could have been
my father's grave, although there was no stone saying so.
You're stepping on your father, she repeated, "(Gluck 10)**

At the commencement of the poem, the girl is in the real world. She says, "You're stepping on your father, my mother said / indeed I was standing exactly in the center" (L.1-2). When she says the word "stepping," one automatically assumes that she and her mother are visiting her father at the cemetery and paying respects, looking to his tomb. In these first words, the speaker's mother asserts something straightforward and rather unexpected. The phrase "don't step on your father's grave" evokes feelings of shame, reflection, and reverence. The mother's scolding of the speaker for "treading on the grass" is perhaps an invitation to honour the past and those who came before him, and the father's figure and dominance still having an impact on her and her family. This eerie poem is full of sick fantasies,

bizarre fairy tales, hackneyed metaphors, and nameless proverbs. The speaker, Glück, is herself unstable (if the world of these tales is unstable). In lines 3-4: "of a bed of grass, mown so neatly it could have been / my father's grave, although there was no stone saying so" The picture gets more precise at this point. The well-kept "bed of grass" conjures up a picture of a grave, signifying the father's last resting place. The absence of a gravestone suggests that the father's presence is felt rather than seen, emphasizing an absence or lack of recognition. The idea that the land contains the history and memories of individuals who have passed away is furthered by the depiction of the grass as a grave. This relates to the title and implies a deep bond with the land.

**"it occurred to me I was alone.
Where had the others gone,
my cousins and sister, Caitlin and Abigail?
By now the light was fading. Where was the car
waiting to take us home?
I then began seeking for some alternative. I felt
an impatience growing in me, approaching, I would say, anxiety.
Finally, in the distance, I made out a small train,
stopped, it seemed, behind some foliage, the conductor
lingering against a doorframe, smoking a cigarette" (Gluck 10)**

Her utilization of the phrase "the light was fading"(21) alludes to the idea that life briefly appears in front of one's eyes before passing away "die". The sun is slowly eroding her, and she is starting to lose all the color in life. Her plea to "take us home" (22) may be seen as a reference to Heaven, the place most people think they will go once they die. "Home" might also have meant finding her family, including her mother, father, sister, and cousin, wherever they might be at the time. The girl can no longer stand to be alone herself in the real world. Afterwards, she states, "Finally, in the distance, I made out a small train"(27). The train represents the various phases of death she experiences before being able to return home.

Sadly, as the conductor announces, "Madam / this is the end, the tracks do not go further" her adventure is abruptly ended (34-35). she understand it to be an allusion to hell, a place that nobody wants to go because there is no way out. While she queries the conductor, "have you no wish to go

home, to see the city again?" (45–46). Heaven is the "city." In response, the conductor states, "This is my home / the city is where I disappear" (47–48). It proclaims that I was once in love with disorder just like you were, and that this is my home, the place where I vanish. It's a stunning, perplexing collection of pictures that is closely associated with alienation and travel. Family members may be there as well, depending on where the girl and conductor are. The girl realized that her family was actually being removed from her life, little by little, so she could no longer control them, taken out of her life in reality.

5- Walt Whitman's "song of myself"

American poet. One of the most important and influential American poets of the nineteenth century, he abandoned the ordinary aesthetic form of poetry in his poems, and he is the author of the poetry collection (*Leaves of Grass*), which constituted one of the milestones in American literature. He referred to some as the "father of free verse" for his inventive use of line, rhythm, image, and rhyme. He was raised in poverty in New York and left school to help support his family. His work as a printer instilled a passion for words in him. Afterwards, he worked as a journalist, a schoolteacher, and an 11-year volunteer in Army hospitals during the Civil War. His most famous collection of poetry, *Leaves of Grass*, was first released in 1955. Over the years, he produced nine different versions of the book, the last of which was released the year he passed away. In his writings about the common people, Whitman viewed the poet as the voice of the people, as an extension of democracy, and as the "great poem" that was America. Fun Facts: Whitman self-published the initial edition of "Leaves of Grass" and, following weeks of scant reviews, penned a few anonymous reviews and delivered presentation copies to well-known authors. The next year, he published the book in a revised edition that included a lengthy open letter from Whitman and a letter from "Ralph Waldo Emerson" endorsing the earlier printing. Additionally, his book featured the author's picture for the first time ever (Pease 108).

The first edition of Walt Whitman's "song of myself" was published in 1852. It is one of the original twelve works. Like the majority of Whitman's other poems, "song of myself" undergoes numerous revisions before being published in its ultimate form in 1881. The song is a lengthy medley of

sermon, poetry meditation, and biography. Rather than being a list, "Song of Myself" is more like a series of short, finely crafted scenarios. The 1881 edition of Song of My Self is the first to use the title "Song of Myself." Originally published as "Poem of Walt Whitman, an American" and as "Walt Whitman" in the editions 1860, 1867, and 1871. Whitman's objectives are suggested by the poem's changing title. Whitman was familiar with the many facets of the city, hearing the speeches of the era, getting to know the omnibus and ferryboat drivers, and hanging out with the masses at beaches for swimming, all of which influenced the style of his poetry. The poetry "Song of Myself" and other poems in the free verse form are characterized by recurring themes, parallelism, rhetorical devices, and the use of phrases rather than feet as the unit of rhythm. "It stands to reason", according to one critic, "that Whitman gave much thought to the planning and organizing of his poems" (Miller 115).

6- Discussion

This poem, "Song of Myself," explores and focuses primarily on the elements that make up Walt Whitman's poetic self—the body and the soul; its tensions, hopes, fears, and expectations. A network of allusions and connections to the poet's disjointed self and fractured identity are presented. Whitman expects other selves to recognize him as he presents himself in this human and universal setting. The paper, grounded in psychoanalysis, endeavors to elucidate the poetic anticipation that portends the present challenging circumstances that give rise to a great deal of trauma, disarray, despondency, ambiguity, and letdown. It updates notions of a significant American poet about the universal self and personal identity of humans. Its lyrical self and identity are offered in a new, condensed discourse that is closely tied to the reality faced by Americans. Poetically, Whitman uses a fresh, unexpected poetic approach to establish his homeland as his own self while capturing the sight and soul of the global self through references to everyday rituals and ideals. "Song" delves deeper into Whitman's adaptation of a literary motif of transformation, employing the idea of society and nature as two catalysts power for his metamorphosis. It displays privacy and intimacy in self-expression in regard to relationships with contemporary humans in a variety of spheres of life. Whitman's most notable poetical elements are also presented in "Song"; these include the open form of free verse, prose-like language, and

melody, all of which are drawn from ordinary speech with a kind of internal harmony. According to Josep Armengol (2013), Whitman embodies the "American ideological values of independence, autonomy, individualism, and self-sufficiency," making him a new-born "American hero" (77).

**"I Celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass."**(

Walt starts off Song of Myself with a celebration. Whitman's usage of "myself" as the focal point of his celebration is extremely unique. Epics are full of celebrations for their subjects, their heroes: "I CELEBRATE myself, and sing myself,/And what I assume you shall assume,/For every atom belonging to me as good belongs to you." (S.1, L.1-3) There was a "original energy" to these three lines—Walt's new vision. Walt is singing and having a party. He is positioning himself as deserving of recognition. It is neither an egotistical or dominant one. It stems from the realization that all people are created equal and that "every atom belonging to me as good belongs to you." Walt is realizing that we ought to accept and value each other just as we are. Customs and life transitions frequently force us to demonstrate our value or measure us against a standard that must be raised. Walt is urging us to just be ourselves and let go of the need to prove ourselves. An additional jolt to the system. In this passage, Walt not only acknowledges but also sings aloud that he "loafes" and is content to sit with nothing but "a spear summer grass" to pass the time. He gives himself permission to live completely in the now, something that, unlike in Whitman's day, seems to be undervalued in contemporary culture. Walt demonstrates to us that merely pausing to take in our surroundings and observe them may bring us a sense of fulfillment, satisfaction and complete. Whitman also combines everyday phrases with legendary methods to blend the natural and the spiritual, creating a symbolic picture of the self that is melded with the poetic importance and powers of the words. Thus, "Song" captures Whitman's sense of grandeur of self, in which America is its crucible reliant on individuality and uniqueness: "My tongue, every atom of my

blood, formed from this soil, this air/Born here of parents born here from parents the same, and their parents the same" (S.1, L.6-7). Whitman sees beyond the boundaries of his spiritual understanding by going beyond himself. Whitman, meantime, concentrates on the diction and poetic form before moving on to the poetry's human, democratic, and ethical themes. Whitman's conceived poetics, according to Armengol, contributes to the establishment of "a renewed American democracy." (81) Whitman feels a connection to persons from different social groups who have conflicting emotions because they are also human with psyches that experience the anguish and depression that come with war and strife. Once more, "Song" represents a conscious blending of the world psyche and individual psyche. So, the concept of self in "Whitman's poem is very much interesting, an individual is the spiritual center of the universe and through the self-knowledge an individual can get the clue to explore nature, history and ultimately, the cosmos itself." (Baghira 1)

In the poem, the poet states that the reader must express all he has to say about himself, "else it were time lost listening to me." He calls himself "august," "solid and sound," and "deathless," adding that no one is worse than him nor is anyone better. Whitman refers to himself in section 21 as "the poet of the Body" and "the poet of the Soul." He is a poet of men and women, of pleasures and sorrows. He calls out to the ground and expresses gratitude for its kindness, which he returns with love., "Prodigal, you have given me love — therefore I to you give love!/O unspeakable passionate love."(S 21 L. 446) He thanks the earth for its love. The poet confesses that he too adores the sea in section twenty-two. Because it has all the characteristics and emotions that he does, he feels at one with it ("I am integral with you"). "I am not the poet of goodness only, I do not decline to be the poet of wickedness also"; demonstrates his dual nature as a poet, which enhances the other. The poet declares in section 23 that he accepts "Reality." Although he praises scientists, he acknowledges that "your facts... are not my dwelling." (Gaillard 4) Whitman's fundamental ideas are outlined in Section 24. He identifies as a "kosmos." The significance of the word "kosmos," which means "a universe," lies in its reaffirmation on the renewed concept of the poet's identify as an individual who loves everyone The "many long dumb voices" of slaves, dwarfs, thieves, and prisoners—all of whom "the others are down upon" (S 24 L 508-510)—are

articulated and transformed through him. Whitman focuses on the whole scope of the poet's power in section 25. "with the twirl of my tongue I encompass world and volumes of world. Speech is the twin of my vision." He has to express himself since he is unable to hold back what he has to say, yet "writing and talk do not prove me." His look tells you what he is . The main idea of sections 20–25 is the poet's evaluation of self "Walt Whitman, a kosmos, of Manhattan the son,"(S 24 L. 497). He calls himself as mystical and gross. All he has seen and met, he feels a part of. Being a balance poet, he acknowledges both good and evil in his universe. His use of the term "a kosmos," which conjures up an image of the universe's harmony, expresses his awareness of the cosmos, or cosmic consciousness. All existence is accepted by him, bare and virtuous, polished and coarse, gorgeous and ugly, painful and delightful. His vision has an organic unity, similar to the unity of the body and the soul, encompassing both the spiritual and the physical realms. Whitman understands that there are parts of the Divine that are both spiritual and physical. The ecstasy of love is the pinnacle of the poet's self-experience. Thinking about the mystical meaning of grass, he realizes that all physical occurrences are eternal, just like grass. Whitman's personal self thus develops and rejuvenates through "poetic inspiration," with "the cosmic whole" serving as the final product (Bray 59).

The stages of the poet's mystical self-experience are expressed in these chants. One may refer to the "Awakening of Self" as the first step and the "Purification of Self" as the second. Accepting the body and all of its activities is a necessary part of purification. The poet's desire to have a mystical experience through the material world is reflected in this acceptance. This contradicts the puritanical theory that purifies by mortifying the flesh. The self is purified in Whitman's thought by accepting oneself as corporeal rather than by purging. The traditional understanding of sin is something that man ought to let go of. A global reality and physical reality will eventually merge as a result of the mystical experience. Whitman claims that the voices of many people—voices of men, animals, and even insects—speak through him, making him a spokesperson of all of humanity. He views life as a beautiful marvel. despite the fact that they suggest he cannot adequately communicate his inner self, sections 20–25 end on a note that exalts the poet's ability to communicate himself.

Whitman's literary self and identity show his society as a whole throughout "Song." Pires claims that Whitman seeks seclusion for the self that "devour[s] the World" and grows accustomed to "illusions and deceptions both past and future, both public and private" in this context (369).

The "absurd degree of self-centeredness and arrogance" that Whitman alludes to in "Song" shapes the poet's ideas and beliefs as he communicates his sentiments of alienation, sadness, and confusion during an unspecified world. Individuals create fractured identities through "constructing a self which is both inside and outside a social community" and by absorbing their "respective desires" both inside and outside of other human entities (Lacan 209). Whitman adds, "In this sense, the body connects with the soul," implying that people of different races and colors share with him the sense of universality of the human self, "All these I feel or am/ I am the hounded slave" (S.33, L.128-29). Whitman's spirit is thus awakened, when the self's universality becomes once again rediscovered. Whitman discovers once more that "life is eternal" despite the death of the body and that "his ideas will live on and be waiting to impart truth to new readers" after experiencing a mystical experience (Greenspan 188). The poetic and political power of "Song" suggests one of "the strongest celebrations of American democracy," demonstrating how Whitman's poetics allow him to increase his "emotional connection and proximity to the readers" (Armengol 83).

Walt Whitman's heritage of extreme narcissism in Songs of Myself is carried on in Canto 52. He frequently refers to himself as "I," illustrating Whitman's recurring theme of extreme narcissism and self-centeredness. He describes himself as "not a bit tamed" and "untranslatable" on a regular basis, essentially indicating that he is extremely unusual both intellectually and physically (1330). It's extremely narcissistic. Whitman is not modest at all. He is consistently shown to be narcissistic in cantos 1–10. He frequently refers to himself as "I." Even so, Lehman interprets Whitman's lyrical discourse through a paradoxical tone that unravels his "deep secrets" and presents death as a "mysterious solution to a host of riddles" (13). Whitman addresses the concept of life and death in Canto 52, which connects it to the overarching themes of Cantos 1–10. In line 1337, he makes an explicit reference to death when he states, "If you want me again,

look for me under your boot-soles." (1337). Most people who pass away are buried beneath the earth. Thus, Whitman's narcissistic presumption that readers will still adore his poems after his death justifies telling them to search for him in his tomb when he instructs them to hunt for him under their shoes. In Canto 52, Whitman also mentions that he will be in "good health to" the reader, reinforcing the theme of narcissism and self-centeredness that runs through Cantos 1–10 and 52.

Conclusion

Narcissism has recently received wide attention from psychologists. During the stages of an individual's growth, maturation processes occur, accompanied by physiological, organic and social changes between each stage, which appear clearly in adolescence and greatly affect the formation of the individual's personality. Two types of narcissism develop as a person's identity develops. Normal narcissism is when a person starts to love themselves; however, a personality disorder may arise and normal narcissism transforms into pathological narcissism, which is characterized by a lack of emotion and a sense of grandiosity. People with narcissistic personality disorder experience excessive feelings of importance. They desire to be liked by everyone and require a lot of attention. Individuals suffering from this illness might not be able to comprehend or give a damn about other people's sentiments. Beneath their outward display of confidence, however, lies a self-esteem crisis and an easy target for criticism.

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