EXPLORING PERSONALITY DISORDER THROUGH CREATIVITY IN THE MOVIES "ACRIMONY" AND "ORPHAN"

BY

MUNACHIMSO OWOH

Matric Number: 15020401011

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DECLARATION

I hereby declare that this project was written under the supervision of Mr. Olatubosun Taofeek and is a product of my own research work. Information and materials derived from different sources have been duly acknowledged in the text and a list of references has been added at the end of the project. This research project has not been previously presented anywhere.

OWOH MUNACHIMSO BENITA

15020401011

Signature & Date …………………………………………………………………

CERTIFICATION

I certify that this work was carried out by OWOH, MUNACHIMSO BENITA at the Department of Languages, Mountain Top University, Ogun State, Nigeria under the following:

MR. OLATUBOSUN TAOFEEK

Signature & Date …………………………………………………………………

PROFESSOR EMMANUEL ADEDUN

Signature & Date …………………………………………………………………

DEDICATION

This research is dedicated to my family and to all those who have been a source of help in my reaching this present level. I also dedicate this work to the society.

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My gratitude goes to God, for his protection, provision and guidance during the course of this research. I am grateful to my family for their help and support. I would like to acknowledge my research supervisor, Mr. Olatubosun Taofeek, for his academic support, moral support and his patience during the course of this research. Finally, I want to thank the staff and students of the Department of Languages, Mountain Top University for their partnership during the course of this programme.

TABLE OF CONTENTS

Chapter One

Chapter Two

Abstract

This research examined personality disorder through creativity in our selected movies: "Acrimony" and "Orphan". To carry out this investigation, we aimed at unraveling the roots of disorder through creativity in filmography. Hence, we transcribed the two movies as a source of our primary data then we employed Sigmund Freud's psychoanalysis to trace personality disorder in the characters by deconstructing their behavioural patterns, actions and dialogues to prove that biological problem can be creatively responded to and resolve. Therefore this research seeks to explore personality disorder through creativity in the movies: "Acrimony" and "Orphan".
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Keywords: **Explore**, **Personality**, **Personality Disorder**, **Creativity**.

CHAPTER ONE

1.1   Introduction

This research work is concerned with the exploration of personality disorder through creativity by studying the development of characters in the movies "Acrimony" and "Orphan". Hence, we shall investigate the place of personality disorder in creativity through the lens of filmography. Filmography is the study of films and thus a literary work that presents creativity in a different form from drama which is an effort on the stage; prose which is a narration of free flow of thought, and poetry which is the spontaneous outflow of powerful feelings which takes its origins from emotions recollected in tranquility as stated by William Wordsworth in 1802 (Akporobaro, 8). Film like any literary work is an amalgamation of thoughts and facts implicitly known as creativity. The genre of filmography is characterized by its picture-motion elements diffused in creativity.

Creativity is the ability to use imagination to recreate things, ideas, etc. with the use of thoughts to express stories in the script. It is not new knowledge that in attempting to capture the creative process in words, there will always be facets of creations that will always seem unreachable, this means, in putting imagination on paper it is impossible to capture the total essence and/or emotion behind certain roles which is left up to the film in the form of pictures to express actions and gestures that might not be fully expressed in words. As a result of this, the movie director quests to recreate in pictures as a way of control and responding to artistic, dramatic and technical re-engagement of visualization after the script.

This accounts why filmographers are highly interested in creativity. DeBono states the relevance of creativity thus: "This is why creative thinking can be seen as formal and deliberate skill and not a mysterious talent" (DeBono, 2015).

This shows that the filmographer seeks his/her possibilities in the recreation of realities and our imaginative space for questioning, and postulating in the discourse of humanity. Hence, film becomes a critical arm of delivering knowledge as well as exploring the essentiality of humanity.

1.2   Background to the Study

The origin of creativity can be traced as far back as the biblical story of creation. The plants, skies, animals and man constituted the first expression of creation recorded. Man expressed his own creativity by naming the plants and animals created and as time passed his creativity was seen in his ability to survive, creating places to live, foods to eat, and the use of language. Today, through creativity we have more complex and innovative forms of explications such as representation of human life in motion pictures, that is, film. Thus, making creativity a cognitive process (Hayes and Mellon).

According to Cheprasov (2018) the Greeks believed poetry was the only art form that was creativity because they believed that the poet makes new things while the artist imitated real art form. In the Middle-Ages, poetry's exceptional status to creativity was rescinded and other art forms were accorded the status of creativity.

In the Renaissance period of the 14th century which started in Italy and spread throughout Europe, creativity was first seen as something not just divine and art but also, the ability of man to create literature, architecture, dance, etc. In the 20th century, the scope of creativity was broadened to philosophy, psychology, science, technology, etc. The ability to create something innovative or different from imagination was also viewed as creativity. (Cheprasov, 2018)

On the other hand, the history of personality psychology can be dated as far back as Greece (Ford, 2013). Theories of personality started with the humoral theory of Greek medicine. In 370 BCE, the Greek physician Hippocrates ― a man stated to be the father of clinical medicine ― theorized that human behaviour and personality traits are based on four separate temperaments associated with four fluids of the body; choleric, melancholic, sanguine and phlegmatic temperaments. The first system of personality types was discussed in a book called *The Characters* which was written by a Greek philosopher named Theophrastus (371 BC -287 BC). His book contained thirty personality descriptions that are all organised along the same structure. In his book the type of character is first stated then briefly defined in one short sentence and finally illustrated by a list of examples showing how individuals with these characters behave in different situations. His work aligned with the definition and classification stated by The International Classification of Diseases

(ICD) and The Diagnostic and Statistical Manual of Mental Disorders (DSM), and the notion that personality is revealed by a fixed pattern of reaction to various circumstances.

According to Ellis (2008) Plato saw the human soul as the seat of personality. He stated that the souls consists three basic forces that guide human behaviour; reason emotion and appetite, with reason being the higher force and emotion and especially appetite being the lower forces (3). Aristotle also was one of the first people to assert a connection between the way humans behave and physical aspects of his body. He proposed that the psyche is a product of biological processes. He believed the psyche were made up of a set of faculties which he grouped hierarchically in order of importance. The first is the nutritive followed by the perceptual while the last and highest faculty is the intellectual (3).

Ford (2013) states that in the late 18th century, a neuroanatomist, Franz Gall, pioneered the study of mental brain functions. He is the founder of the pseudoscience known as phrenology which involves the study of a person's character and the structure of his skull. He divided the brain into sections he believed to correspond to certain behaviours and traits which he called fundamental faculties. Gall belied that there were twenty-seven faculties. In the early 20th century German psychologist Hans Jurgen Eysenck came up with his theory on personality which focused on two dimensions of higher-order traits; extraversion vs. introversion and emotional stability vs. neuroticism. He later found the theory of psychoticism (Ford).

In 1923, Sigmund Freud, an Australian neurologist and the father of psychoanalysis which is a set of therapeutic techniques used in examining the human mind through the conscious and the unconscious. He theorized that the mind is like an iceberg with most of its parts hidden beneath the surface of the water with only the tip being visible. The visible tip of the iceberg he related to the mind's conscious while the invisible is the mind's unconscious. He published the book *The Ego and The Id*, which postulated that the human psyche is made up of three pillars; the id, the ego and the superego. He believed that these pillars of the psyche determines the behaviour of an individual (Ellis, 14). Carl Jung, a Swiss psychiatrist and a student of Freud countered some of Freud's human psyche positions replacing them with his own. His theory is known as analytical personality theory.

Pinel, and later Esquirol and Prichard, are credited with the first descriptions of abnormal personalities in textbooks of psychiatry. Between the late 19th and early 20th centuries a succession of European psychologists, such as Ribot, Heymans, and Lazursky comprehensively explained the systems of normal and abnormal personality, associating to some extent different personality types and patterns. Emil Kraepelin and Kurt Schneider proposed the classification of abnormal personality types which were later known as personality disorder types. Towards the mid-20th century, statistical analysis was employed to scientifically validate the premise of personality patterns (Crocq, 2013).

1.3   Significance of Study

This research is important in helping readers/viewers understand the message behind the films "Acrimony" and "Orphan".   To learn how to apply different tools which in this case is psychoanalysis in the understanding and analysing of movies and their characters.

1.4   Research Objectives

This research aims to explore the place of personality disorder in the context of creativity as can be seen from "Acrimony" and "Orphan".

  i.   To unravel the roots of disorder through creativity in the selected movies.
  ii.   To examine the patterns of personality disorder in creativity, "Acrimony" and "Orphan".
  iii. To evaluate the use of creativity in filmography as examined in "Acrimony" and "Orphan".
  iv.   To examine the language of personality disorder in filmography through the selected movies.

1.5   Research Questions

The questions this research aims to answer are:

  i.   What are the roots of personality disorder in creativity in the selected movies?
  ii.   What are the patterns of personality disorder in creativity in the selected movies?
  iii. How is creativity employed in filmography through the lens of "Acrimony" and "Orphan"?

iv.   How is the language of personality disorder employed in creativity through the context of filmography in our chosen movies?

1.6   Statement of Research Problem

With the recent rouse of biological/medical problems that seemed not to have solution scientifically, creativity is employed to attempt the impossible for those in the sciences to follow suit. Thus, we are faced with the problem of how creativity does help in resolving personality disorder problems through the aid of filmography.

1.7   Conceptual Clarification

Key concepts of this research are as follows

Cast represents the collection or group of people — actors/actresses, who acted different roles in a stage play or film.

Characters are the fictional persons that are involved in the action or happenings of a fictional work of the selected movies "Acrimony" and "Orphan".

Creativity is the skill and ability to model human psychobiological issues with ample representations in the selected movies.

Director is the person involved, in charge and who supervises the production of each of the selected movies.

Explore means to carry out an in-depth study of a topic in order to discover facets of the topic whk2ich helps draw conclusion to the research questions.

Fiction is a literary work of art that is not real but rather based on imagination expressed in prose, poetry or drama and in this research the fiction are the movies "Acrimony" and "Orphan".

Film is the recorded motion picture — acts and scenes of "Acrimony" and "Orphan".

Movie is recorded motion picture. In this research the movies are "Acrimony" and "Orphan". The concept movie is synonymous with film.

Personality is the manner of behaviour of an individual due to his/her unique traits. It is formed through culture, experiences, values, beliefs, gene, and various psychological markers.

Personality Disorder is a state whereby an individual's way of thinking is distorted due to experiences, situation, genes, etc. and which causes the individual to have difficulty in relating with other people or to be in relationship with others for a long period of time

Script is a written document that contains the set, characters, words, action, thoughts, lightening style etc. of the movies "Acrimony" and "Orphan".

Traits are unique characteristics or habits found in the characters of the movies "Acrimony" and "Orphan". These traits will be analysed to draw conclusions.

CHAPTER TWO

2.1   Review on Personality

Earliest psychologists have defined personality as the development of the individuals' whole psychological system (Warren and Carmichael, 1930). Psychology is a broad field which is why different psychologists talk about psychology from different aspects of the human psyche.

> The study of personality requires an unusual feat of mental vision. Those of us who work in this field must focus narrowly on one or more specialized research topics, while simultaneously maintaining a wide-angle view of personality in a broader sense.
> Corr and Matthews (2009)

In their essay "A Model for Personality at Three Levels, Revele and Condon (2015) studied personality at three levels; within individuals, between individuals and between groups of individuals. According to them, how and why people differ are the fundamental questions of psychologists. True to this position most psychologists, Sigmund Freud and Carl Jung included explicate the importance of analysing an individual's personality by observing how he/she behaves when in a group, when in a situation alone with another person and when they are alone.

The contention of Warren and Carmichael is an applicable measure to personality analysis although in the selected movies for this research we have limited scenarios to carry out these levels of analysis, however the few scenes have strong personality signals we can analyse.

Smith R.E et al, in their paper "Behavioural Signatures at the Ballpark: Intraindividual Consistency of Adult's Situation-behaviour Patterns and their Interpersonal Consequences" talked about personality coherence which is the opposite of personality disorder. In their approach personality coherence does not reside only across situational consistency or in average levels of specific behaviours across situations but also in predictable and stable patterns of cross-situational behavioural variations that distinctively characterise individuals (p187). This argument states that to achieve personality coherence the change in situation and normal and intended human responses are not enough but the ability to respond differently in different situations is also needed to achieving a coherent personality.

Schermer and Martin (2018) carried out an analysis of the behaviour genetics of personality and loneliness. They stated that loneliness like personality is a relatively stable individual difference characteristics. After conducting their research the results proved that age had a small but significant positive correlation with conscientiousness and a small significant negative correlation with neuroticism. Also women were found to have higher agreeableness compared to men in terms of conscientiousness and neuroticism. Openness, neuroticism, conscientiousness, agreeableness and extraversion are all personality traits relating to loneliness (p133-137).

2.2   Review on Personality Disorder

Personality disorders are forms of psychopathologies arising from impairments in self and relational functioning (Bliton et al, 2017). Core identity problems and maladaptive social behaviours are what differentiate personality disorders from anxiety disorders, mood disorders, etc. However, personality disorder symptoms contribute to a wide variety of urgent secondary complaints including anxiety, depression, disordered eating, self-harm, substance abuse, etc. (p1). Traditionally, personality disorders are diagnosed in adulthood. The reason for this they stated is because at childhood and adolescence personality characteristics are malleable and change on their course to adulthood; therefore an epidemiological study of prevalence rates of personality disorders in adolescence does not exist. However pathological personality traits that are present are critical markers of later personality disorder diagnosis whether in childhood or adolescence (5).

> In the first half of the twentieth century, personality disorders were identified and discussed in Psychoanalytic theory by Sigmund Freud (1914), Character analysis by Reich (1949), and other early psychodynamic formulations. By the 1950s, a taxonomy of personality disorders emerged in descriptive psychiatry (Schneider 1950) that evolved into the contemporary taxonomies found in the ICD-11 and the DSM-5 and their prior versions (Bliton et al, 1).

Personality disorder is the situation seen when the personality features are enlarged ruined by the environmental compliance, caused by a malfunction and personal disorder. Personality disorder symptoms involve behaviour patterns that make it consistently difficult for patients to maintain relationships and get along with others regardless of the situation. The key symptoms of

personality disorder are relationship problems, poor impulse control, inappropriate emotional response, and distorted thinking (Rizeanu 2016).

Patients often meet diagnostic criteria for more than one personality disorder and co-morbidity is a pervasive phenomenon across both axis of DSM-IV that has substantial importance to clinical research and treatment (Widiger et al, 2000).

2.3   Review of Personality Disorders

Paranoid personality disorder (PPD) is characterised by a pervasive mistrust of other people (American Psychiatric Association (APA), 1994). Paranoid personality disorder, though a chronic condition, is not commonly encountered in the clinical setting. Kraepelin (1921) first proposed three distinct presentations of paranoia that correspond to the diagnoses of schizophrenia, delusional disorder, and paranoid personality disorder. However, Kraepelin considered paranoid personality disorder phenomena to represent part of the schizophrenia spectrum, since these patients often later decompensated into frank psychosis.

Emil Kraepelin (1856–1926), a German psychiatrist who contributed to early classification systems for mental disorders, adjusted the definition of paranoia from a general term for madness to a specific term for "delusional" thinking (Millon et al. 2004). Kraepelin asserted that the phenomenon of paranoia exists along a continuum of severity, with more extreme presentations occurring in individuals with schizophrenia and milder forms occurring in individuals with character disorders (Bernstein and Useda 2007).

Descriptions of paranoid processes in the early twentieth century focused on the symptoms of chronic mistrust, frequent misinterpretation of life events, isolation from others, and a tendency to overvalue ideas that occur during moments of high emotion (Millon et al. 2004).

Sigmund Freud (1856–1939) first explored paranoid processes in his paper "Psychoanalytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)" (1911), which presented a psychoanalytic theory of paranoia based on a first-person account of the illness written by Daniel Paul Schreber. Schreber was a successful judge who was hospitalized multiple times for psychiatric symptoms in the later part of his life; in 1903, he published a narrative account of his illness that included reflections on his elaborate paranoid delusional system, which was analysed

by Freud and published in the year of Schreber's death. Freud identified the primary role played by the defence mechanism of projection, or the unconscious disavowal and externalization of distressing internal thoughts and feelings, as a central mechanism underlying the emergence and maintenance of paranoid ideation. While Freud's early writings on the subject asserted that paranoia was a defence against disavowed homosexual urges, later psychoanalytic writers focused instead on the more general, systematic use of projection as an unconscious defence against deeply rooted, unsettling feelings about the self (McWilliams 1994).

Paranoid personality disorder has appeared as a formal diagnosis in every edition of the Diagnostic and Statistical Manual of Mental Disorders and is one of only three personality disorders to carry this distinction the others include antisocial personality disorder and schizoid personality disorder (Coolidge and Segal, 1998). The most significant conceptual alteration to the disorder occurred with the publication of the DSM-III (APA, 1980), which organized each of the existing DSM personality disorder categories into three "clusters"; paranoid personality disorder was included in cluster A ("odd or eccentric"), along with schizotypal and schizoid personality disorders. While the diagnosis can be made with a high level of reliability when using structured diagnostic interviews, some authors have argued that the existing diagnostic criteria overemphasize cognitive symptoms (mistrust and suspicion) at the expense of better articulating the interpersonal and affective features of the disorder (Bernstein and Useda, 2007).

According to the DSM-IV-TR1 "The essential feature of schizoid personality disorder (SPD) is a pervasive pattern of detachment from social relationships and a restricted range of expression of emotions in interpersonal settings". Millon & Davis speculated that the significant deficit in the schizoid disorders is the person's intrinsic incapacities to experience. The individual finds it difficult to enjoy or partake in experiences. Klein suggested that there are at least two quite separate categories of patients with schizoid personality disorder: shy, socially backward, inept, obedient people who are fearful and therefore isolated but appreciates sociability and would like to be part of the crowd: and there are the asocial, eccentric, imperceptive people who prefer to be alone and have difficulty in relationships with the peers. Persons with schizotypal personality disorder have intense anxiety in social situations with unfamiliar people, it is important to establish a therapeutic relationship in treatment.

Introduced in DSM-III, the diagnostic construct of schizotypal personality disorder was derived from two converging lines of investigation: first is the borderline personality conditions, which represented a clinically identified and diverse population of functionally impaired patients that manifested a variety of extensive disturbances of interpersonal function, cognition, affect, and behavioural control, many of whom exhibited reduces or weakened schizophrenia-spectrum traits; and secondly, studies of nonpsychotic family members of patients with schizophrenia who exhibited chronic peculiarities of thought and communication, as well as poor social function. Individuals with schizotypal personality disorder often have ideas of reference, which are incorrect interpretations of casual incidents and external events as having a particular and unusual meaning specifically for them. Research has shown that there may be genetic and physiological risk factors associated with schizotypal personality disorder. The disorder appears to be more prevalent among first degree relatives of individuals with schizophrenia. Close relatives of individuals with schizotypal personality disorder may also have an increased risk of developing schizophrenia and other psychotic disorders.

Antisocial personality disorder (APD), as outlined in the DSM-IV, is a categorization of individuals who consistently fail to conform to social norms and display criminal or antisocial behaviour. The major childhood precursor to antisocial personality disorder is conduct disorder (Lahey et al., 2005). The World Health Organisation's International Classification of Diseases (ICD-10) calls it Dissocial Personality Disorder and describes it as a 'personality disorder characterised by disregard for social obligations and callous unconcern for the feelings of others' (Cooper, 1994)

Borderline personality disorder is associated with marked shifts in mood that may suggest cyclothymic disorder. If the criteria are met for both disorders, both borderline personality disorder and cyclothymic disorder may be diagnosed. It is a pattern of instability in interpersonal relationships, self-image, and affects, and marked impulsivity (APA, 2013). It tends to become less evident or to remit with age. It is diagnosed more frequently in females. According to Trull and Durrett (2005), there are 126 different combinations of criteria that can result in a borderline personality disorder diagnosis which adds an aspect of ambiguity to the information conveyed through the categorical model's universal language.

According to Millon and Lerner (2003) narcissistic personality disorder is characterised by high on self and low on others, benignly assume that good things will come their way with little or no effort on their part; this passive exploitation of others is a consequence of the unexplored confidence that underlies their self-centered presumptions. In the narcissistic personality maladaptive style, development reflects the acquisition of a self-image of superior worth. A variety of narcissistic disorders result from damage to the self—and although these narcissistic disorders range in severity from moderate to severe, all reflect the individual's inability to maintain a cohesive sense of self, except when recapitulating specific (often destructive) interaction patterns (Millon and Lerner).

DSM-5 states that this is a pattern of social inhibition, feelings of inadequacy, and hypersensitivity to negative evaluation. Individuals with avoidant personality disorder avoid work activities that involve significant interpersonal contact because of fears of criticism, disapproval, or rejection. Other disorders that are commonly diagnosed with avoidant personality disorder include depressive, bipolar, and anxiety disorders, especially social anxiety disorder (social phobia). Avoidant personality disorder is often diagnosed with dependent personality disorder, because individuals with avoidant personality disorder become very attached to and dependent on those few other people with whom they are friends. Avoidant personality disorder also tends to be diagnosed with borderline personality disorder and with the Cluster A personality disorders (i.e., paranoid, schizoid, or schizotypal personality disorders), (APA, 2013)

Individuals with dependent personality disorder are often characterized by pessimism and self-doubt, tend to belittle their abilities and assets, and may constantly refer to themselves as "stupid." (APA, 2013). Dependent personality styles typically are average on the pleasure-pain polarity, yet they are usually as passive (Millon and Lerner, 2003). This is mostly common among women. There may be an increased risk of depressive disorders, anxiety disorders, and adjustment disorders. Dependent personality disorder often co-occurs with other personality disorders, especially borderline, avoidant, and histrionic personality disorders. Chronic physical illness or separation anxiety disorder in childhood or adolescence may predispose the individual to the development of this disorder (APA, 2013).

According to Nuckols (2013) Obsessive –compulsive disorder has both compulsions and obsessions which vary and include themes such as cleaning, symmetry, forbidden or taboo thoughts. These obsessions and compulsions are time consuming or cause clinically significant distress or impairment in social, occupational or other important areas of functioning. Obsessions are repetitive and persistent thoughts, images or urges which are not pleasurable or voluntary but are intrusive and unwanted and cause marked distress and anxiety in most individuals

According to the DSM-5 Section II diagnostic criteria, personality disorders are marked by significant distress or impairment in interpersonal functioning, cognition, behaviour, and emotional response (APA 2013). In addition to considering the prevalence and consequences of personality disorders, it is crucial to consider their distribution across age and gender. Personality disorders are diagnosed in individuals who are at least 18 years old due to the pervasive pattern of maladaptive behaviour required for a diagnosis. Cluster B personality disorders are more common in younger adults, especially antisocial personality disorder and borderline personality disorder. There are no significant differences regarding age and personality.

According to the American Psychological Association the following etiologic factors are identified in developing a personality disorder:

Genetics: such as a malfunctioning gene that may be a factor in obsessive-compulsive disorder or genetic links to aggression, anxiety and fear — traits that can play a role in personality disorders. Childhood trauma: this is associated with borderline personality disorder (Gunderson et. al, 2000). Verbal abuse: in childhood, this is associated with borderline, narcissistic, obsessive-compulsive or paranoid personality disorders in adulthood. Huff (2004) underlined the fact that the role of abuse is particularly controversial among family members of people with a borderline disorder. High reactivity: children are more likely to develop shy, timid or anxious personalities; a study conducted by Kagan in 2002 concluded that a temperamental bias for high reactivity in infancy is predictive of a personality profile marked by shyness, timidity and anxiety to unfamiliar events. Peers: a strong relationship with a relative, teacher or friend can offset negative influences (Rizeanu, 2015).

2.4   Review on Creativity

In Craft's paper "An Analysis of Research and Literature on Creativity in Education" (2001) she states that the first systematic study of creativity was undertaken by Galton in 1869. Although creativity has a very long history, systematic study of it began at the turn of the last century. The early years of the twentieth century saw a move toward empirical investigation of creativity within the new discipline of psychology. There were four major traditions in which this took place (p5):

The Psychoanalytic Tradition: The creative process is, according to Freud, an alternative to neurosis, that is a defence mechanism protecting against neurosis, leading thus to the production of a socially acceptable source of entertainment and pleasure for the public (Drobot). For the artist has the ability of turning his fantasies into artistic creations instead of into symptoms. The unconscious plays a major role in the act of creation, that is, creativity is attainable by the libido, the energy of the id, and by a defence mechanism considered to be the most beneficial - sublimation. Sublimation makes the thoughts of the unconscious more acceptable to the conscious and also allows productivity, and pleasant for the others as well, by turning the sexual desire into a cultural manifestation with the help of the ego.

Creativity makes use of defence mechanisms such as condensation and displacement - terms also used for work on the dream process, due to the role of the unconscious in both creative and dream processes. Creativity itself can be regarded as a defence mechanism. The artistic creation may be, for the artist, wish fulfillment or fantasy gratification of desires denied by the reality principle or prohibited by moral codes. Creativity is thus a means of giving expression to, and dealing with, various psychic pressures. An individual can work his fantasy - a substitute for satisfaction - by means of sublimation, into a socially acceptable form, art, that the others can enjoy. He works out the personal in his daydreams, fantasies into something he can share with the public (Drobot, 2018).

The Cognitive tradition: According to Craft (2001), creativity involves certain abilities as sensitivity to problems, a capacity to produce many ideas (fluency), an ability to change (flexibility), an ability to reorganize, to deal with complexity, and an ability to evaluate. Fluency and flexibility later became a part of the Torrance tests in creative thinking. Recent studies have explored the nature of the sub-processes involved in creativity (Sternberg and Lubart, 1995).

There are two stages of the creative process and this is consistent with the widely-held view that there are two distinct forms of thought. The first is a suggestive, intuitive associative mode that reveals remote or subtle connections between items that are correlated but not necessarily causally related. This could yield a potential solution to a problem, though it may still be in a vague, unpolished form. The second form of thought is a focused, evaluative analytic mode, conducive to analyzing relationships of cause and effect. In this mode, one could work out the

logistics of the solution and turn it into a form that is presentable to the world, and compatible with related knowledge or artifacts.

This suggests that creativity requires not just the capacity for both associative and analytic modes of thought, but also the ability to adjust the mode of thought to match the demands of the problem, and how far along one is in solving it.

The Behaviourist tradition: In 1974 Skinner pointed out, definitional issues have always plagued the study of creativity. "Many would like to drive creativity into the organism and speak of a "creative mind"; however, the concept of the "creative mind" has always been plagued with problems including issues of mind-body dualism" (Skinner, 1974). Skinner attributes creativity to 'behavioural mutations', unusual acts emitted accidentally, but selected by the environment for reinforcement. Reinforcement is often supplemented with other behaviour-change methods, such as modeling and instruction.

The latter two methods, along with various sorts of environmental manipulation, component-skills training, self-management training, goal setting, and problem-solving training, have been shown to foster creativity in a variety of settings. In the tradition of behaviour analysis all behaviour is:

> "The joint product of (i) contingencies of survival responsible for natural selection and (ii) contingencies of reinforcement responsible for the repertoires of individuals, including (iii) the special contingencies maintained by an evolved social environment" (Skinner, 1981 p501).

Given the above, for behaviour analysts "creativity" is the result of the interaction between a person's genetic endowment and environmental experiences including the experiences, which might be termed culture. Behavioural psychologists that concern themselves with creativity tend to focus on individual's creative behaviour per se rather than on creative ability or creativity as a personality trait. Under what conditions does such behaviour occur? How can such behaviour be defined? How can we detect and measure such behaviour? These are the basic questions on which the behaviourist theory of creativity lies.

The Humanistic tradition: Ryhammer and Brolin (1999) point out, some theorists were influenced by more than one tradition or line of work. Creativity is considered to involve critical thinking and

evidence. The humanistic approach was a reaction to the deterministic psychoanalytic approach, which explained people's behaviour, including creativity, by biological drives, and behaviourism, which concentrated on isolated elemental behaviours, explaining them in terms of environmental stimuli. The humanists focused on non-biological motivational factors of creativity, such as self-actualization. They were more concerned with the process of creativity than the creative products or excellence. The Humanists value spontaneity and creativity as a means of self-actualization, which allows an individual to find a real self to live an authentic and meaningful life and escape social and cultural control. This approach was closely tied with existentialism and counter-cultural movement of the 1960s.

Adler 1956 argued that a basic motivation for creativity is compensation for physical or intellectual disability. For example, the search for knowledge is a compensation for perceived ignorance and fear of death motivates creation of works of lasting value that can survive their creators.

Rank (1932) referred to the development of the creative personality in terms of three stages of development and sometimes in terms of three types of person - the normal or average man, the neurotic man, and the 'artist' or man of will and deed - each of whom typify the characteristics of a particular development stage.

Fromm (1955) described three types of interpersonal interaction - symbiotic relatedness, withdrawal-destructiveness and love - and proposed that the "productive" or "creative person" is one whose interaction with others are characterised by closeness as well as independence.

Maslow (1968) developed the theory of self-actualization defined as "the process of becoming everything one is able to be". He believed that creativity was self-sufficient and there was no need for an observable creative product because the real object of creativity was the self of the creator. He described creative process as spontaneous, effortless and innocent. This view was criticized as too complacent. As Ochse (1990) commented:

> There is little doubt that the Humanistic school's loss
> of the fact that people who create are good workers
> was largely due to Maslow's own description of the
> creative process - as effortless and easy, like the
> creativeness of all happy secure children. Only at the

> end of his life did he acknowledge what he had
> previously regarded as 'secondary' and unnecessary
> to inspiration - plain hard work.

Rogers (1976) generally agreed with Maslow that creativity is the outcome of a fully functional personality, but insisted on the necessity of the creative product. However, he saw no fundamental difference in the creation of observable work such as poem, a symphony or a scientific theory and creating or recreating one's own self thus making an attempt to accommodate "productive" and "self-actualizing" conceptions of creativity.

2.5   Review on "Acrimony"

The definition of the movie title "Acrimony" is anger, bitterness, or ill-will. Written and directed by Tyler Perry. Tyler Perry has a penchant for dramatizing the agonies of Black women. With cinematic masterpieces such as "Diary of a Mad Black Woman" and "Why did I Get Married?" he has demonstrated how faithfully he can stay with the spirit of the titles of his movies. "Acrimony" was also a heart-wrenching story of the experiences of a Black woman in the hands of her husband. Taraji P. Henson brought to life the meaning of the movie with her evocative character interpretation, and her acrimony was contagious; it's all over on the scenes where she appears as well as where she does not appear. She would make you feel the acrimony like her story is your life, like everything is happening to you right away. And this is what makes her adorable in this movie. Taraji glides from one emotional state to another so seamlessly that you cannot but ride with her on the crest of the emotional war. She does not stop at just acting the role, she becomes the character and lives the life of that character. In every step; you see the pain, in every smile; you see the bitterness, in every puff of her cigarette; you see how she lives the anger. Every word seethes with anguish of betrayal (Omidire, 2018).

According to Moji Delano, she quotes, "In all my years as a movie buff, I do not think any movie has ever evoked so much emotion in people and triggered debates with varying, parallel perspectives from men and women like Tyler Perry's "Acrimony" has".

"Acrimony" is a movie that seeks to question so much what we go through daily, the little things we seem not to pay much attention to, the very things that begin to haunt us and threaten our fragile

peace, our tender love, shattered dreams and buried hopes. In seeing the movie "Acrimony", we begin to question, again, the basis upon which most of our societies operate. We begin to engage dialogue on the issue of race and the place of certain individuals within the society. "Acrimony" successfully drives us to renegotiate the boundaries that exist between love and self, we begin to question the point of letting go, and the threshold of pain and the nodal at which insanity begins to creep in (Soonest, 2018)

Tyler Perry's "Acrimony" plays into the many stereotypes of black women. Amidst the frenzy, and boos reviews is a salient albeit pertinent discuss of the role of Melinda's family in the avoidable tragedy. Going by the statistics, Tyler Perry's films are commercially successful, this is because he tells the stories that Hollywood ignores. His continuous tap into the socio-cultural lives of the black community might be problematic and stereotypical but we cannot completely ignore the fact that it mirrors society. In Acrimony, Melinda's mother is the breadwinner of the family, it's her house and her money. It's quite obvious the sisters grew up without a father figure like 55% of other black households (Wale Owoade).

In the black community, family members play a very important role in the marriages of any member of their family and this includes divorce. Family members can influence the decisions of a person in his or her marriage. In Lester L. Barclay's "The African-American Guide to Divorce and Drama: Breaking up without Breaking Down", he wrote "When you're Black, you're not just married to one person, you're married to a family. You're married to a community. You may be married to a church. We've always embraced the concept that it takes a village. In many instances, peoples outside influences have a significant impact on how we view things". In "Acrimony", Melinda was able to ignore her family's disapproval and went ahead to marry Robert, which lasted until her sisters came back encouraging her to divorce him when they had a couples misunderstanding.

The movie is a true depiction of what happens not just in the black community but with women in general. Melinda's anger issues and personality issues escalated the event. Many women with the same disorder have faced similar situations and are unable to handle it because they do not know that they are carriers of one disorder or the other.

2.6   Review on "Orphan"

The movie is like a mix of *Good Son* and *The Omen* or *Child's Play*. It is a pretty sick and twisted movie if you think about a lot of the implications (Karlais).

Milawaty (2011) states that the tragedy that has happened in the movie has the power of high logic, because it is hoped that one scene to another is strongly related, yet the end of the story creates a heavy impact on those who watch the movie. While we try to analyse this movie with the use of various theories, the writer does this by reading more are the characteristics that make the character and includes it into his movie *Orphan* and watches it repeatedly and then takes the texts (script) for the data description. This means that despite the linkable connections between the scenes in the movie, the ending was unexpected. The writer draws his data from fact, true life situations and watches the film repeatedly to make sure that his data is accurately represented.

Robert Ebert of the Chicago Sun-Times gave the move 3.5 stars out of four stars, stating "You want a good horror film about a child from hell, you got one". He also gave it a negative review as he stated:

> "While it has moments of dark humour and the requisite scares, "Orphan" fails to build on its interesting premise and degenerates into formulaic, sleazy horror/thriller"

There were many positive responses and reviews to the movie. One of such responses came from Dr. Jane Aronson as regards the representation of psychological problems is orphan. She stated:

> "It is very nice that Hollywood can produce such a horrific and violent film, portraying a vulnerable orphaned child as demonic."

Steph Sharples said, "Good review fort his film which has twisted ending that is very unpredictable."

Mick LaSalle of the San-Francisco Chronicle also gave a positive review saying:

> "Orphan provides everything you might expect in a psycho-child thriller, but with such excess and exuberance that it still has the power to surprise."

29

Despite the good reviews, there were many complaints made to Warner Bros about the negative light Orphan potentially shines on adoption and therefore request a stop to the movie. As humans are influenced by what they see, some people were of the opinion that the movie "Orphan" would be a seed in the minds of people about dangers of adoption which would grow thereby causing fear among families about adopting a child whose background and true attitude they do not know.

CHAPTER THREE

3.1   Research Methodology

The method used in conducting this research is qualitative because of the nature of the research which is case study based. Qualitative method is used due to the verbal nature and other non-numeric nature of the data which is the basis of the analysis and in solving the psychological problems of the selected characters.

The design for the research is descriptive analysis. The data such as the dialogue, lights, pictures, body language etc. will be observed. The movies will be analyzed by using Freud's Psychoanalysis.

3.2   Primary Data

The primary data for this research are the movies "Acrimony" and "Orphan". "Acrimony" was directed by Tyler Perry. It was produced by Tyler Perry, Mark E. Swinton, Will Areu, and Ozzie Areu. It was originally produced in English. Its star cast are Taraji P. Henson, Lyriq Bent, Crystle Stewart, Ajiona Alexus and Antonio Madison. The story and screenplay written by Tyler Perry. The music was composed by Christopher Lennertz and cinematography by Richard J. Vialet. It was edited by Larry Sexton. The production company is Tyler Perry Studios and was distributed by Lionsgate. It was released on March 30, 2018 in the United States and it's running time is 120 minutes.[

"Orphan" was directed by Jaume Collet-Serra. It was produced by Joel Silver, Susan Downey, Leonardo DiCaprio and Jennifer Davisson Killoran. Its original language is English and the star cast are Vera Farmiga, Peter Sarsgaard, Isabelle Fuhrman, Carol Pounder and Jimmy Bennet. Alex Mace wrote the story and the screenplay was written by David Leslie Johnson. The music was composed by John Ottman and the cinematography by Jeff Cutter. Timothy Alverson edited the movie. The production companies involved were Dark Castle Entertainment, Appian Way Productions, Studio Babelberg Motion Pictures, and Studio Canal. The movie was distributed by Warner Bros. Pictures and Kinowelt Filmverleih in Germany. It was released on the July 21, 2009 in Westwood, in the United States of America and in Canada it was released on July 24, 2009. It

was released in Germany on October 22, 2009 and in France on December 30, 2009. Its running time is 123 minutes.

3.3   Secondary Data

Most of the materials used in this research are online materials such as journals, research papers, documents and slides. The others constitute, hard-copy materials like textbooks, journals, dictionaries.

3.4   Method of Data Analysis

In unravelling the roots and examining the patterns of personality disorder, I have closely and repeatedly observed the selected characters in the movies "Orphan" and "Acrimony" and noted patterns and traced events that led to the personality disorders of the characters. Psychoanalysis and psychosexual theories have been employed in carrying out a deeper analysis of the characters.

The creative use of lights, setting and language used in the movies to express the characters' personality disorder have been used to evaluate how filmography through creativity represent factual issues.

3.5   Theoretical Framework

In this research we shall employ psychoanalysis as a veritable tool in exploring our topic: Exploring Personality Disorder through Creativity in the movies "Acrimony" and "Orphan"

3.5.1   Psychoanalysis

Psychoanalysis is a psychodynamic theory propounded by Sigmund Freud in the early 1890's. It is the first formal technique of psychotherapy which Freud called the "talking therapy". According to psychoanalysis, majority of the human behaviour is understandable in more than one level, for example, if a Mr. A should send a text to the wrong person it can be said that the he probably wanted the send the text to that individual but wasn't aware of it consciously but rather it registered in his subconscious or Mr. A was thinking about the person or it was plainly just a mistake. Freud

believed that the forces behind our behaviour are not all conscious. He refers to the mind as an iceberg, the tip you see above the water is the conscious, but there is a much larger portion of the iceberg which you can't see from the surface of the water which represents the unconscious (Bornstein, 2003).

The conscious processes are like that tip of the iceberg that protruded out of the water. They make up only a small part of the mind. Personality according to Freud is a result of the combination of the conscious and unconscious aspects of character (Carol and Carol, p432). Psychoanalysis concentrates on dreams, fantasies, and other material from the unconscious that patients reveal through free association. In free association, a patient reveals his or her thoughts freely, without inhibitions.

According to Newman and Newman (1983) patients with personality disorder often have defense mechanisms such as:

Repression: here the unacceptable impulses are pushed to the unconscious. It keeps anxiety and thought provoking feelings from being admitted to consciousness.

Projection: in this situation the individual attributes unacceptable impulses to someone else. For example A has strong angry feelings towards B. A may unconsciously project those feeling towards B. A now feels that B is angry at him and because of this A will feel it is alright to be somewhat angry at B. This reduces anxiety that would be caused if A acknowledged that he is the cause of the anger. In this case the defense mechanism not only serves to reduce anxiety but to allow partial gratification of the aggressive impulses.

Reaction-formation: the anxiety provoking impulse is replaced by the opposite. Anger is turned to an exaggerated and strong over-loving attitude.

Displacement: here the individual redirects unacceptable feelings from their real target to another.

Rationalization: this involves reducing anxiety by justifying unacceptable impulses with logical or pseudo-logical explanations (p387-388).

Carol and Carol (1993) stated that Sigmund Freud described three structures of personality:

Id: expresses its demand through the pleasure principle. It is the unconscious part of the mind. It contains all drives desires, instincts, innate urges, forbidden wishes, thoughts that have been repressed by the superego. It is the innermost core of personality and the only structure present at birth. It has no direct contact with reality. Freud describes it as a chaotic rumble of excitement. It functions irrationally. When the demands of the instincts increase tension. The id works with the logic of dreams where one object may represent many things and vice versa. It seeks immediate gratification or release regardless of rational consideration or environmental realities. Id has two processes towards getting its goal; the first is called reflection act which is the first act done by an individual as soon as he or she receives external stimuli. The next process is called a primary process and here the id tries to decrease the tension by imagining the object of pleasure .Because it has no direct contact with reality it cannot directly satisfy its need by getting what it needs from the environment and this is where the ego is developed. The pleasure principle doesn't take into account the feelings of others, societal norms, agreement between people, or argument between people.

Ego: it follows the reality principle. It has direct contact with reality and acts as the mediator between the innate/instinctual urges; desires of the id and the moral puritanical disapproval of the superego. The ego works to satisfy the demands of the id without jeopardizing the individual's survival in society. It is called secondary process. In this process the ego can repress the conscious awareness of the wayward desires of the id but let's these desires manifests in dreams or slips of tongue. These are the tested plans of the ego. It prevents the real occurrence and substitutes it. Freud believed that the ego develops in the first 6-8 month of life and is well established by age 2.

Superego: this is the component of the mind that contains all moral understanding and codes of appropriate behaviour that are gained through socialization and interaction with the social world. It is the moral arm of personality. It contains the traditional values and ideals of the society that has been communicated to the child by its parents and other representatives of society. Superego strives to control the instincts of the id. The development of the superego starts at age 5-6 but is not firmly set until several years later. It defines which behaviour is proper and acceptable and which behaviour is not. It is developed through a process known as identification. Motivated by love fear and admiration. Children emulate characteristics from their parents and internalize their parent's values. Through identification, parents' ideals become the ideals and inspirations of their children (p432-434)

Freud's concept of psychosexual development posits that a child's sexual and aggressive drives determines its proper development into an adult (Freud, 1953). Freud was convinced that the circumstances of children's lives at each stage determine the course of personality development. McLeod (2008) sates that there are five psychosexual stages which are: oral stage (age 0-1), anal stage (ages 1-3), phallic stage (ages 3-5), latency stage (ages 6-12) and genital stage (age 12-late adulthood).

Oral Stage: here the mouth is the pleasure centre of development. Primary satisfaction is gained from taking food and from sucking or chewing on the thumb or breast or other objects. Freud proposed that either excessive or frustration of oral needs can result in a state of arrested development or fixation on oral themes of self-indulgence which can later lead to obsessive eating or smoking later in life. The successful passage of this stage can lead to the development of trust in others but not overly dependent on them.

Anal Stage: the anus becomes the pleasure centre of development. The ego is developed at this stage. The control they learn to exert over their bodily functions is exerted through toilet training. The successful passage of this stage can produce flexible, generous and tidy adults. Improper progression of this stage such as parents' toilet training their children too early can produce compulsions such as obsessive concerns for orderliness and cleanliness, uptight behavior, insistence on excessive rules and rituals etc. a lax toilet training on the other hand can lead to a messy, dominant, possessive adult. Severely punitive toilet training can lead to a dormant feeling of hostility towards the trainer which in most cases is the mother. This hostility might later generalize to women as a whole. Another possibility is that an elevation in punitive measures could lead to an association between genital concerns and the anxiety that the punishment arouses. This anxiety originating from severe punitive toilet training can lead to anxiety about sexual activities later in life.

Phallic Stage: this is the most controversial stage. It is the stage where children begin to derive pleasure from their sexual organs. The child's sexual desires is aimed towards the opposite sex parent. The male child experiences sexual feelings towards the mother and desires to possess her sexually and eliminate his father; this is known as the Oedipus complex. At the same time the child is scared that his father would punish him by taking away his pleasure centre which is his penis so he experiences castration anxiety. Also for girls, they develop a special attachment to their fathers;

this is the Electra complex. After a brief moment of the Electra complex the girl child realizes that she does not have a penis and develops "penis envy". The girl child ends up feeling hostile towards the mother for her "deficiency" or "castrated state". Later children crush the hostility felt towards same sex parents by going through a process known as identification where the child takes traits of same sex parents. Continuous hostility towards same sex parent may prevent the child from identifying adequately with the parent and without such identification many developmental processes will not progress as they should.

Latency Stage: here the libido is dormant and the super-ego in developed. The child expands social context beyond the immediate family. Because the libido id dormant, the child's energy is transferred into acquiring knowledge, developing new skills, adopting values of parents and other important adults, behaving in morally acceptable ways.

Genital Stage: here sexual impulses reemerge. The sexual impulses take a new form as they are no longer directed toward ones-self or parent but is usually channeled towards peers. In well socialized adolescents the selfish sexuality of the earlier stage is transformed into a mature genital love and the individual is capable of genuine care and adult sexual satisfaction. Fixation can lead to sexual pervasions.

(McLeod, 2008)

CHAPTER FOUR

4.1 Data Analysis of Selected Character in "Acrimony"

4.1.1 Summary of the Movie

After being subpoenaed and let off with a warning for harassing a couple Melinda Moore is required by the Judge's to see a psychiatrist.

Acrimony: After being asked series of questions by the doctor she decides to tell her story: Melinda met Robert Gayle on the university campus where they bumped into each other in a hurry to escape the rain, in the process their project papers get mixed up and this leads to Robert visiting her hostel. Being an A-student he offers to tutor her for her project and from there they to start hang out together. Melinda's paper comes out with an F and she decides to drop out while being consoled by Robert, her sisters come by to tell her that their mother had died. At the funeral Robert is introduced to Melinda's sisters; Brenda and June who immediately don't like him due to his poor financial status. Feeling humiliated, Robert starts to leave the house but is stopped by Melinda who then offers him a ride to his trailer. Robert shows her around his trailer and while comforting her he leads her to his bedroom. From then they start a relationship which is not approved by her sisters.

Against her sisters' advice she tells Robert about her inheritance which included the house and three-hundred and fifty thousand dollars. He promises to buy her a yacht with the name "Mrs. Gayle", a penthouse and he shares his dreams about his battery invention with her. Melinda starts spending her money on him: first she buys him a car. After buying the car he doesn't call for two days. Deciding to call she learns that he has been busy and he thought she had been busy as well. Unable to shake off the feeling that something was not right she drives to his trailer and parks across the street, after a while, seeing everything was normal she scolds herself for wasting time and following her guts, as she makes to leave she spots an evidence that proofs that he's cheating on her. In a blinding rage she rams her car into his trailer twice sending it toppling. Shouting she gets out of her jeep, picks a block and smashes the window of the car she bought for Robert. Robert and the girl make it out safely and while he pushes her to go he runs to Melinda who faints in his arms. Ramming the jeep so hard, she had slammed forcefully into the steering wheel which caused internal bleeding for which she needed surgery and hysterectomy.

After being discharged, Robert visits her at home and they resume their relationship. She spends her inheritance on him a second time by paying his school fees after which he proposed to her and they get married without the approval and attendance on Melinda's sisters. Melinda supports the family as Robert can't get a job because of he's a felon who served two years in prison. Robert tries to get menial jobs but is impossible to keep one while Melinda works two jobs. They burn through Melinda's inheritance and even had to mortgage the house due to the cost of Robert's batteries. Robert keeps writing letters and visiting Prescott and Howard, a venture capitalist in hopes that the C.E.O will invest in his battery.

Eighteen years past and they still go through the same routine. They have no child and Robert still visits Prescott and Howard. During one of his visits he sees Diana, the girl with whom he had cheated on Melinda. She holds a high position in the company and hopes that she'll help pitch his battery to the C.E.O. They go out for coffee where they talk about Robert's batteries. Diana decides to push the project Prescott's way.

Melinda finds out that Robert had met with Diana and she is furious. She is more so when she finds out that Robert turned down the eight-hundred thousand dollars offered buy Prescott to by the battery. With the influence of her sisters she kicks him out of the house and divorces him.

Sunder: Losing the house to mortgage Melinda moves in with Brenda and Diana insists that Robert move in with her after learning he has been staying at a hostel and has been washing dishes in a restaurant. Prescott finally offers Robert a multimillion dollar contract while allowing him to keep intellectual ownership of the technology. Robert accepts this and goes to Melinda's office with flowers. Thinking he wants to get back together with her, she turns him down before he can speak. He then tells her about the business breakthrough and gives her a cheque of ten million dollars and the key to her house which he'd bought back from the bank. Shocked Melinda stares at him while he leaves.

Bewail: Melinda angry with her sisters for influencing her and sorry for leaving Robert goes to his new penthouse and attempts to seduce him but she's embarrassed when Diana walks in introducing herself as Robert's fiancé. Angrily, she leaves the house and drives off.

Deranged: Melinda is very angry and most possibly having a mental breakdown. She stalk Diana on social medias watching as Robert fulfilled every of his promises to her on Diana. Feeling

entitled to more than Robert gave her she took him and Diana to court claiming the deal had been pushing through before their divorce. The case was dismissed by the judge which angered Melinda more. Robert and Diana then file a restraining order and Melinda retaliates by destroying Diana's wedding gown with acid. She is caught and receives warning from the court which leads to her visit in the psychologist's office. The doctor diagnoses her with borderline personality disorder which makes her leave the office angrily. Melinda gets worse mentally when she learns that Diana is pregnant. On Robert's wedding day Melinda's family prevent her from crashing the wedding.

Inexorable: While Robert and Diana are away on their yacht for their honeymoon, Melinda sneaks in, makes the crew jump overboard and attacks Robert wearing Diana's wedding dress. She is knocked overboard by Robert when she attempts to shoot Diana. When Diana goes to get help for a wounded Robert, Melinda climbs back on-board and tortures Robert with an axe. In the process her leg gets caught in the anchor chain and she's thrown overboard where she drowns with the ring she took from Diana. Diana then arrives with a crew to save Robert.

4.1.2   Creative Characters as Factual Representations

In studying the character Melinda in Acrimony, it is difficult to ascertain if she is a sufferer of pe rsonality disorder or just an angry black woman. Her actions at the beginning of the movie seeme d natural, stereotypical in such a way that one can believe she is one of those extra-temperamenta l women, something we see almost daily but then towards the end of the film we see something e lse, something deeper and darker — and that points to the need to analyse the character Melinda which seems important as one tries to understand the reason she acts the way she does. Melinda s uffers from borderline personality disorder which can be traced to her relationship with her famil y.

Before her sisters appeared in the movie we hear her tell Robert that she is not as smart as her sist ers and that her mother was surprised she wanted to complete her education. Growing up in an en vironment where she feels she is not enough, where she feels she could not meet up with the stan dards her sisters had set made her not to believe in herself anymore. Always feeling she is not as i ntelligent as her sisters and always being treated as a child, her sisters are always there to enforce that mindset by taking away her right to make decisions and making those decisions for her. This leads to her inability to maintain a personality that is in order. Subconsciously, she could have be

en waiting for her sisters or mother to straighten her out as usual but since they could not do that she could not have an ordered personality. Her relationship with Robert is what sends her over the edge. She had broken out of her sisters' will when she decides to have a relationship with Robert but her failure in maintaining it to the end enforced her view that she was not good enough and she sought to correct that mistake thereby creating a string of events that leads to her death.

Her thought process and moods could not be vetted by her family and so rather than having a normal thought process and mood we see a conflagration of thought processes and moods which is a symptom of borderline personality disorder. Patients with borderline personality disorder are at most times misdiagnosed with mood swings because of the instability of their traits which is why at first we do not realise that there is more at play than moods. It is not until 1:30:57 where she is moving around and dancing strangely that we start to realise that there is more to Melinda than the anger of a scorned black woman, and her actions towards the end credit of the movie show that she is mentally unstable.

The patterns of personality disorder in Melinda are: extreme emotional reactions, highly impulsive behaviour, prone to self-harm, inability to accomplish anything, unstable relationships, trying to avoid loneliness.

Extreme emotional reaction: Melinda's emotional reactions to situations are usually extreme. Her extreme behaviours is the centre point of the movie. First in 06:42 she got very angry to the point of hitting Robert because he bumped into her in the rain causing them both their research papers. In 23:50 she is blind with rage over finding out Robert is cheating on her. In 57:34 she   attacks Robert when she believes he is still cheating on her with the same girl.

Highly impulsive behaviour: Melinda acts impulsively when she's angry. Various instances in the movie support this claim. In 15:48 Melinda had sex with Robert, and impulsive reaction to her feeling sad over the loss of her mother and needing to feel something other than sadness, love. In 24:02 Melinda rams her car against Robert's trailer twice, toppling the trailer and also breaks the window of the driver's side of the car she bought for him. In 30:52 Melinda marries Robert, a decision she does not think through but rather carried out on impulse. Thinking Robert will take her back she goes to his penthouse to seduce him in 1:26:55 but is turned down. In 1:40:48 Melinda destroys Diana's wedding gown with acid without care of being caught on camera.

In 1:46:28 Melinda wreaks havoc on the boat Robert and Diana spend their honeymoon; forcing the captain and crew off-board, shooting Robert and almost killing him with an axe.

Prone to self-harm: Melinda's actions when she gets angry are irrational. She doesn't think about how her actions could affect her and in the movie she caused severe harm to herself because of her impulsive behaviour. In 25:26 we see her undergo a full hysterectomy, a result of slamming her body forcefully against the steering wheel when she toppled Robert's trailer. In 1:53:15 the string of events that she starts on the boat led to her death.

Inability to accomplish anything: Melinda could not see anything through to the end. She always gives up when she feels defeated. She makes a conscious decision to drop out of school because she feels defeated in all her failings, she divorces Robert because she feels defeated in her ability to maintain her marriage.

Unstable relationships: Melinda's relationship with people around her is always unstable and unpredictable. Her relationship with her sisters was unstable; sometimes she shows that she valued their opinion and care and other times she shouts at them and blames them for her misfortune. Her relationship with her best friend, Sarah is unstable, at the end she barely talked to her as well as her own family. Her relationship with Robert is unstable and finally all these unstable relationships break.

Trying to avoid loneliness: loneliness is a feeling Melinda tries hard to avoid. She had sex with Robert after her mother dies in 15:48. She feels alone and uses Robert as a lifeline. When Robert cheats on her and the event leads to a series of others which costs her womb and three weeks of pain she still accepts him back because she does not want to feel lonely or abandoned. After she and Robert separates she starts a casual relationship with the ex-boyfriend Devan to quell the feeling of loneliness.

Quarrelsome: throughout the movie Melinda had a lot to complain and argue about. She quarrels about Robert's bumping into her, complains about how she does not understand her notes, argued with her sisters on occasions about her relationship with Robert, quarrels about Diana's wallet in his truck, quarrels with her sisters for making her divorce Robert, quarrels with her family and friend for supporting Robert and Diana and not her, she argues with the court assembly on the Judge's ruling. She quarrels and argues a lot with people around her.

The movie was written, produced and directed by Tyler Perry. The costumes set a normal situation but the situation and story is unusual. The situation of Melinda might appear to be a normal situation but looking at the full story it becomes clear that the film has a deeper meaning. The characters played serious roles which led to the way events turned out. The music used at each act reflected the ongoing situation. The special literary device employed in this movie is the use of a narrator. Melinda narrated events we never saw, like when she said she told Robert about her inheritance (17:16). We did not see it but she revealed it. She also was the mind of Melinda, telling more about the character and the character's thoughts and this effect made it possible to analyse the character better. The elements of the character, Melinda, can be analysed in four ways.

Through appearance: Melinda looks like a troublesome woman at first. The typical conceptualized angry black woman and she carries on this act for a long time until 1:30:57 where a disturbing act of Melinda's reveal that she is not stable mentally. This is followed up by her disheveled look and untidy environment. The bottles of alcohol and the incessive smoking showed that she had reach a point of no return and that her mental health was unstable.

Through dialogue: words are very important tools in understanding a person which is why one of the tools psychoanalysis makes use of is the patients thought process expressed through words to try to diagnose and treat the patient. In most conversations Melinda had there was always a trace of her personality disorder pattern. Sometimes she talks and you can hear the anger in her voice when she's lashing out, sometimes she's quiet and does not want to argue because she does not want to be left alone. Most of the time she makes use of words like "I", "my", "me" but not always in a way that denotes possession but mostly in a way that is self-centered. She is selfish and thinks only about herself. Sometimes she makes it seem as if she has another person's interest at heart but on a deeper level it's all about her, for example, when she decided to drop out of the university, she said she could not keep wasting her mother's money only to fail her courses but the other part of the conversation is that she cannot study and therefore does not want to stress herself trying to.

Through external actions: these are physical actions portrayed by the character. Right from the first act of the movie we realize that Melinda has a terrible temper and she knows it. Throughout the movie we see evidence of this anger especially in its extreme. Her attack on Robert, her crashing Robert's trailer, her destroying Diana's wedding gown, her stalking Diana and Robert on social media etc. are actions that portray Melinda's character.

Through internal action: this includes thoughts, imaginations, fantasies, dreams etc. of the character. Acrimony uses a narrator to get into the mind of the character, Melinda, and the narrator is Melinda. She tells us exactly how she felt, what she was thinking and gave us a deeper insight into the character by telling us who she knows she is, what she knows she is capable of etc. and these information form the basis of the analysis of the character, Melinda.

4.1.3 Exploring Psychoanalysis Through Creativity

According to Sigmund Freud our personalities as adults are affected by our psychosexual development as children. Melinda did not successfully pass through the five stage of psychosexual development. She went through most of the stages but not successfully. Melinda's id, ego and superego are developed but her id has more control over her than other structures of her psyche. The id operates according to the pleasure principle, that is, the id are her impulses, desires. There is no morality in the id. It is selfish and seeks to get its way no matter the consequences. Melinda's id represents itself through the narrator who tells us Melinda's thoughts from which we have insights to her reasons behind her actions, thoughts about situations, and a revelation about her knowledge of her mental state, for example, in 23:46 when she said "There is something about my crazy. It's blind, it's not rational, it rages, it doesn't stop, it doesn't subside, it doesn't quit, it's immediate", we realize that to a level she knows herself, her capability but then the id is more dominant than the superego and immediately seeks gratification which the ego grants.

Melinda passed through the oral stage but became fixated leading to an oral-dependent personality which is expressed through excessive smoking as a means of primary satisfaction. The successful passage of this stage leads to the development of trust in others but Melinda did not successfully pass through this stage which explains her inability to trust people around her. She also passed through the anal stage unsuccessfully. Her stubborn and compulsive behaviour indicates that she went through strict toilet training thereby creating an anal-retentive personality. This stage is the same stage in which the ego is developed, acting out in a stubborn manner, acting irrationally and in an uncontrolled manner is the most basic way a child can gain primary satisfaction which can be expressed in reality as the goal of the ego is to satisfy the id's desires in the most realistic way.

The next is the phallic stage which Melinda successfully passed through. After the Electra complex and penis envy she was able to go through the process of identification which means she stopp

ed feeling hostile towards her mother and rather began to pick up traits from her, beginning to ide ntify herself as the same sex as her mother and take up female gender roles. Despite her successfu l passage of this stage she picked up what is known as the phallic personality which is caused by f ixation on sexual self-pleasure at the age of 3-5 which results in selfishness; 7:17 when she tried t o retain Robert's research papers despite his returning hers, impulsive behaviours; such as rammi ng her jeep against Robert's trailer in 24:02 and lack of genuine feeling for others; such as her fee lings towards her family, friends and Robert.

The latency stage is where the superego develops. The superego is the structure of morality and o perates according to the moral principle and as Melinda passed through this stage her superego de veloped but without a psychosexual developmental process in operation, combined with the strin gs of personality traits she had developed in previous psychosexual stages, the superego is recessi ve thereby making the id dominant. The final stage is the genital stage and goes on till death. The consequence of this stage is the combination of personality traits developed over the years during the previous stages. The genital stage is the result of passage through the other stages and for Mel inda it all accumulates to borderline personality disorder.

4.2   Data Analysis of Selected Character in "Orphan"

4.2.1   Summary of the Movie

Kate and John Coleman decide to adopt a daughter to make up for the loss of their third child, Jessica who was a stillborn. The loss of the child weighed heavily on Kate and in other to feel better she and John decided that adopting a child the same gender as the stillborn would make up for their loss and decide to pour all the love they would give to their daughter on the adopted child. They go to a Catholic orphanage named "Saint Mariana: Home for Girls" which was run by Sister Abigail. The Colemans are taken by the show of talent, intelligence, and politeness of a girl named Esther. They bond with her and decide to adopt her.

Maxine- Max, the Colemans five year old deaf-mute daughter bonds with Esther almost immediately but their twelve year old son Daniel does not warm up to her and is even rude to her. Kate is happy with Esther in the house, she is no longer prone to depression and does not drink anymore (this happened after she miscarried and is probably the reason she lost her job as a lecturer in Yale). Esther's coming home bring joy and laughter into the house. Kate, John, Maxine and John's mother prepare a small welcoming party for Esther but Daniel doesn't join them showing how much he dislikes Esther and it seems the feeling is mutual. As the small party goes on in the house Daniel and his friends go to his tree house.

That night Esther and Max go to Kate and John's room claiming to be scared of the storm. Esther asks to sleep next to John. The next day Esther goes to school with Daniel. She is mocked for her way of dressing. At home Esther and Max are scolded for playing on the frozen lake. Daniel is shooting coloured balls and in the process injures a bird. He is persuaded by Esther to kill the bird and put it out of its misery when Daniel refuses she does it herself, killing the bird with a stone. The same day while cleaning out Esther's cupboard Kate sees Esther's bible and in it the picture of a man. She returns the bible to where she found it and leaves while Esther watches her form the bathroom. The next day Esther is bullied in school by Daniel and another girl in her class. The girl takes Esther's bible and while they tug the bible back and forth it flies and all the pages scatter in the hallway. The girl also attempts to snatch Esther's choker but is scared off by Esther's screaming. At home Kate have a mother and daughter moment with Esther while teaching her the piano. She then gifts Esther with a new bible and tells her about the family using a picture book.

She also tells her about Jessica and shows the white roses she planted after Jessica using her ashes. That night Esther spies in Kate and John as they are having sex in the kitchen.

The next day John takes Max and Esther to the park where Esther pushes Brenda, the girl who made fun of her on school which results to the girl having a fracture. At the dining table while serving dinner John asks Esther if she pushed the girl and Esther denies it and is believed when Max supports her saying that the girl slipped. While eating Daniel insults Esther and as punishment his tree house is locked and the key seized. The next day while in the mall, Sister Abigail calls Kate—she had been told about the incident in the park. Kate tries to make Esther talk to Sister Abigail on the phone but Esther lashes out rudely. Esther gets Max to lip-read and tell her what Kate was discussing with the Sister.

Sometime later Kate finds out that Esther can play the piano perfectly and when she confronts her Esther subtly mocks her about her son who isn't interested in playing and her daughter who is deaf and therefore can't play.

Kate talk to John about her uneasiness with Esther but John refuses to believe her. They start to argue and their voices carry up to Esther who then smiles while painting. The next day Sister Abigail comes over with a disturbing report on Esther's background. While Esther eavesdrop she tells the Colemans that Esther could have been the orchestrator of an arson but John refuses to believe there's bad in Esther. Making Max her accomplice, Esther steals the key to the tree-house and a hammer and goes to wait to Sister Abigail near the road. In order to stop Sister Abigail's car, Esther pushes Max into the road and Sister Abigail struggles to swerve so as not to hit Max, she then comes out of the car to calm a scared Max down but is attacked by Esther who succeeds in killing her with the stolen hammer. Esther then threatens Max to help her hide the body, and then hides the incriminating materials in the tree-house. On their way from the tree-house Daniel spots them from a distance and spies on them. That night Esther sneaks into Daniel's room and threatens to castrate him if he tells anyone what he saw.

John and Kate take Esther to the psychologist who clears Esther and blames Kate for not totally opening up to the girl. The next day the orphanage calls Kate inquiring about the whereabouts of Sister Abigail. When she is declared missing and after a search is conducted her body is found where it was hidden. Jane starts to research on disorder in order to ascertain what is wrong with

Esther. Her research into Esther yields no fruit as the orphanage relay that all the information they have on Esther were information she gave them. John talks to Esther and encourages her to show her love to Kate. She then presents Kate with all the roses plucked from Jessica's flower pot. Kate grabs Esther's arm and cries out which causes Esther to scream and run out drawing John's attention. Esther then breaks her arm and accuses Kate of breaking it. Frustrated because John doesn't believe her, Kate takes out her two bottles of wine and deciding against it throws out one bottle.

The next day Esther tries to kill Max by resetting the gear in the school driveway when Kate drops Daniel and Esther off at school. Esther finds Kate's bottle of wine and gives it to John who then tells Kate that she either goes to rehab or he'll leave with the children. Kate decides to investigate Esther further and searches her room finding Esther's old bible and in it pictures of different men. She also finds the name of an institution— Saarne Institute, in it. Meanwhile Daniel goes to Max' room to inquire what she knows about Esther. Kate calls the institution and finds out that it isn't an orphanage but a mental institution. Daniel learns that Esther hid evidence of Sister Abigail's murder in the tree-house. He goes to retrieve it but Esther gets there before him and sets the tree-house on fire while he's still inside. In an effort to escape Daniel falls and faints. Esther picks up a huge stone to kill Daniel with but is stopped by Max and couldn't continue when Kate came to rescue Daniel. In the hospital Kate tries to make John see the evil in Esther but he refuses to agree with her. While arguing Esther tries to kill Daniel in the ward but is unsuccessful, angrily Kate slaps Esther, suspecting her for putting Daniel in a cardiac arrest. Kate is admitted into the hospital after her outburst while John takes Esther and Max home. At home Esther tries to seduce John who shouts at her and threatens to return her to the orphanage.

In the hospital Kate gets phone call from Dr. Värava who works at Saarne Institute. He tells her that Esther's real name is Leena Klammer and that she was thirty-three years old. He told Kate that Leena's stunted growth is as a result of a rare medical condition known as hypopituitarism. He told Kate to make sure her family is safe because Leena is dangerous and also a murderer. Meanwhile John finds pornographic pictures on Esther's wall and in the kitchen he's about to pick up Kate's call when the lights go out. In the basement trying to fix the light he is attacked by Esther who repeatedly stabs him to death. Esther goes to attack Max but is attacked by Kate who succeeds in drowning her in the lake.

4.2.2   Creative Characters as Factual Representations

The association of psychiatric disorder with endocrine disturbances is well recognised and studied and in the movie "Orphan", the endocrine disturbance is known as Hypopituitarism and it is one of the less commonly reported illness related to psychiatric disorders and mania a rare symptom. However, in the movie Esther is clearly among the rare cases as she displays a strong show of violence in her words, paintings and actions. Hypopituitarism in Esther's caused "proportion dwarfism" which makes her to only look like a child in which case we realize that her thinking and behaviour is that of an adult with full understanding and acknowledgement of what she was doing. Understanding that she has a hormone disorder, it is possible to trace the events that led to her personality disorder or more aptly psychopathy. Looking like a child most likely denied her of a couple of life's basic needs; sex and companionship. Being treated as a child despite being an adult and lacking in the needs afore mentioned led her to finding a forceful/violent way to fulfil or quell her urges/desires. She is noticeably drawn to men and not boys in previous families and this can be seen in 32:46 where Kate finds the picture of a man — which had obviously been torn out of a larger picture — in Esther's bible which seemed like a souvenir. Also Esther's failed attempt in seducing John and her anger at his rejection shows how drawn she is to men and her response to rejection.

The patterns of personality disorder in Esther are: lying, exploitation, pretence, anti-social behaviour, impaired empathy and remorse, boldness, disinhibition, violence, criminality, sexual offending and these traits can be seen in the character Esther in the movie.

Lying: there are various instances in the movie where Esther lied. First on the playground when she pushed Brenda. When asked about what happened she said Brenda slipped. Another example is when she lied about Kate breaking her arm.

Exploitation: Esther made a habit of exploiting people and situations. When John told her to be nice to Kate, she exploited the situation to infuriate Kate by picking all the white roses Kate planted as a memory of Jessica. Esther also exploited Max' being deaf and dumb and her vulnerability by making her commit crimes and lie for her on occasions.

Pretence: Esther was highly good in putting and keeping up appearances. She pretended from the beginning of her meeting with John and Kate. She pretended to be a nice, mature, easy-going child

while she was not. To Kate and John, she pretended to be the perfect daughter. She pretended to be a lowly orphan to John while causing a strain in their marriage. She even pretended to Dr. Browning in 1:00:32 thereby causing a strain in Dr. Browning and Kate's doctor/patient relationship. Throughout the movie evidence of her pretence can be seen.

Anti-social behaviour: Esther is anti-social. In the orphanage when Kate and John first met her she said she doesn't see the point of joining the party because no one talks to her and because she's different. This shows that even on normal days she finds it difficult to relate with the others in the orphanage. The head of the orphanage Sister Abigail said "...when she has to interact she's great", this goes to show that she doesn't normally interact with the others but can do so when she feels she has to. Even in school she finds it difficult to relate with the other students.

Impaired empathy and remorse: this is negative or fake empathy and remorse. Psychopaths have the ability to control their empathy like a switch. They can make one believe they feel people's pain when in fact they do not and Esther is no exception. She pretended to empathize with Max and even learns ASL (American Sign Language) but later we realize she did that in order to use Max in her schemes. She also pretended to empathize with Kate over the loss of her child so as to gather information which she later used against Kate. She showed fake remorse when she cut the roses Kate planted as a reminder of her late child Jessica and presents them to Kate as a gift. Kate was distraught and accused Esther of deliberately doing it to hurt her but John would hear none of it. He said Esther didn't mean to and that she was sorry and Esther pretended to be sorry for her actions.

Boldness: Esther shows a high level of boldness in the way she talks to Kate. Her actions towards Kate, Max and Daniel are bold and her sexual advances to John also show that she is not afraid but carry out her actions boldly.

Disinhibition: Esther had no restraint. She didn't keep her actions in check, she didn't hold back. She talked to Kate however she felt like, did whatever she felt like without checking for consequences. There are many examples throughout the movie; when she threatened Daniel, suffocated him in the hospital, trapped him in a fire, made Max help her in killing Sister Abigail etc.

Sexual offending: Esther is known for making wrong sexual advancement towards men in the families she stays with and John was no exception. She made sexual advancements towards John and killed him when he turned her down.

Violence and Criminality: Esther's pretentious facade started to drop slowly as the movie progressed and she started being violent. Some of the violent actions include; killing the bird Daniel injured, threatening Daniel in his room, almost killing Max by switching the gear. With her violent attitude it is not surprising that her actions were criminal. Burning down her previous foster home and killing the family in the process, killing John, hunting Kate and Max, almost killing Daniel, killing Sister Abigail etc.

Based on these criminal and violent behaviours it is therefore apt to conclude that Esther is a psychopath. All the patterns mentioned above are traits which are linked to psychopathy.

This movie was directed by Jaume Collet-Serra, screenplay by David Leslie Johnson and story by Alex Mace. The looks and costumes used in the movie told us a lot about the characters. The story and situation is rare but the director was able to create a valuable work. The writers took a true but rare situation, a situation which is among the less commonly reported illness and presented us with a rare character. The lighting used especially in the revelation of the truth of Esther's pictures was dark and glowing which revealed not just the pictures but the state of Esther's mind; and ever expressive dark mind. The characterization of the character Esther can be analysed in several ways.

Through appearance: Esther's look and appearance seemed normal at first. The first quirk in her appearance is revealed when Sister Abigail said she put up a fight when the ribbons on her neck and wrists had tried to be taken from her. This revelation brought to light the fact that Esther is attached to the ribbons even though the reason isn't explained until later (19:13).

Through dialogue: in films characters reveal themselves through what they say. Their choices of words, tones, stressing of words, use of grammar, structure of sentence, vocabulary and certain dialects etc. can expose a person's educational background, character and mental processes. Esther, at first, can be said to be mature and intelligent because of her use of words but as time goes there is a detection of the words "me", "I", "my", words that denote possession. A pattern of self-absorbance is revealed. When she's being overly emotional her Russian accent becomes thick and her words become more rhotic.

Through external action: this means the physical action taken by the character which can be seen. Esther's character is pretentious and violent and the actions carried out to back up these traits can be seen in different areas in the film. The first show of violence was in 30:06-30:28 when Daniel had injured a bird and she gave him a stone to "put it out of its misery".

Through internal action: this includes the thoughts, imaginations, fantasies dreams etc. of the character. In Orphan we get a look into Esther's mind through her paintings. In the light the drawings look normal and attractive but in ultraviolent light they are violent and horrific. The true nature of the drawings are an insight into Esther's mind.

4.2.3   Exploring Psychoanalysis Through Creativity

Sigmund Freud stated that a child's psychosexual development affects his or her personality when he or she grows up. From this we can conclude that Esther did not successfully pass through all the psychosexual development processes. Esther is ruled by pleasure. Her desires drives her and she always seeks gratification. Esther feels no remorse for her actions and has no moral understanding. There is no control of the impulses of her id which is the pleasure principle manifesting itself through unconscious actions or dreams or any temporary outlet except reality as it has no direct contact with reality.

Esther's id manifests itself through her drawings. From her drawings we can deduce that she gets pleasure in deception, pretending to be balanced and easy going when in truth she is an irrational and disturbed person. She later makes her dreams a reality through the use of the reality principle, ego. Her pictures of sexual desires and horror manifests in the physical, as she seduces and murders John and torments Kate and Max. In 1:55:02 we see Esther begging Kate not to let her die; one would think that Esther's moral compass has been activated and suddenly she realised that her actions were wrong but at that point we see her holding a knife at her back and then realize that she has no sense of morality. The super ego has not developed.

Esther successfully passed through the oral and anal stages of psychosexual development but is stuck in the phallic stage. The id is present at birth and the ego develops at the same time as the oral stage. The super-ego which is the moral compass is set to develop in the latent stage but Esther did not get to that stage as she was stuck in the phallic stage. The Electra complex explains Esther's sexual desire towards John. The first time Esther's desire to be near John was evident in 26:54

when she said "I wanna sleep next to daddy". To the unsuspecting mind there is nothing suspicious about her request but then we see the picture of a man in her bible in32:53 and our curiosity is piqued. Then we see her watch Kate and John having sex on the kitchen island and her expression is not one of interest to understand what is going on but of anger as though she disapproved of what was going on.

 In 38:58 we notice the hostility she gives Kate, her same sex parent when Kate tries to explain the events of the previous night to her. In 41:05 Esther eyes the lady neighbour Joyce Patterson who walks up to John and feeling angry she transfers the anger to Brenda, a girl who bullies her in school. Subsequently we see Esther act more and more hostile towards Kate in cases such as her knowledge of music in 48:20, the picking of the white roses in 1:10:10, her confrontation with Kate in 1:20:47 and also carrying out actions such as lying against about the nature of John and Joyce's meeting to Kate, trying to get John to believe Kate doesn't love her because she's adopted in 1:09:29, the breaking of her arm in 1:11:51, her attempt to kill Max and frame Kate in 1:15:33, exposing the wine bottle Kate had hidden, all to separate Kate from John.

Esther also goes through penis envy and this adds to her hatred for Kate who is a mother figure. This in most likely the reason she dislikes Daniel as apart from John who is the focus of her desires, Daniel is the only other person who has a penis which she envies.

As continuous hostility towards same sex parent prevents the child from identifying adequately with the parent we realize that there is no avenue for reconciliation or affection between Kate and Esther. Esther's real mother is dead she has totally passed the phallic stage and is now in middle adulthood and without the identification with same sex parent many developmental processes did not progress as they should therefore creating a disorder in her personality.

CHAPTER FIVE

5.1   General Conclusion

Through this research, we have attained academic insight and comprehensive understanding of the characters studied in the selected movies. Personality disorder as represented in creative form by the directors and writer and characters of the selected movies have been critically examined and their different representation of different disorders have been explored. Based on the background study carried out on personality disorder we realize that there are different disorders which have different trait patterns and personality disorders are as old as personality which is as old as man.

In studying Jaume Collet-Serra's work we have been able to learn that the movie "Orphan" explores the case of a rare disease with rare effect combined with personality disorder creates a disastrous effect especially when the individual lives freely among normal people. Tyler Perry's "Acrimony" explores the issue of borderline personality disorder, a commonly misdiagnosed disorder and how individuals with this disorder affect people and events around them. In "Orphan" we see specific actions that are premeditated which indicates patterns of personality disorder which is in contrast to "Acrimony" where most of the patterns are not just specific actions at specific moments but rather are automatic responses which do not require mental processing, this shows the contrast in the different personality disorders.

In studying this we realize that personality disorder no matter the type or cluster can be analysed using the same psychological personality theory and therefore using two of Sigmund Freud's psychoanalytic concepts. The first being the structural model where the characters were analysed based on the three pillars of the psyche structure; the id, the ego and the superego where we realized that while the character in "Orphan" does not have a developed superego, the character in "Acrimony" has a developed superego but is recessive thereby giving the id dominance, therefore in both movies, the characters are ruled by their desires, their id. The second being psychosexual development theory where the characters were analysed based on Sigmund Freud's psychosexual stages and how the passage of this stages successfully or not create traits in the characters which led to the character in "Orphan" suffering from psychopathy and the character from "Acrimony" suffering from borderline personality disorder. Both movies have used creativity to delve into the proble

m of personality disorder which eludes the layman. This shows that the importance of literary creativity, fiction cannot be censured.

5.2   Recommendation

If possible, the researcher should try to get a hold of the script or prose from which the movies was adapted. If the movie is related to a real event then a follow-up on that event is advised.

The researcher should also carry out a comparative analysis between the movie and real events around which he/she can observe in order to draw out similarities and differences between fact and fiction.

5.3   Limitations

The limitation faced while carrying out this research were

i.   The lack of materials in my environment. Firstly, tracing the history of creativity and personality was difficult as most of the materials rather gave researches carried out which stated the origin of creativity and personality traits in children and adults rather than when the study began; those that talked on history rather started from the twentieth century. Finally I found a few that dated back to Christ's era but piecing them together to make a sizable work proved to be a problem and I decided to make a trace to modern views on psychology and creativity.

Reviews and works on foreign movies in relation to personality disorder were scarce and online materials with a semblance of relationship to the topic were either unavailable or inaccessible. Finding related materials were difficult and mostly the materials found had only one or two sentences which were applicable to my research. Most of the reviews on personality and creativity were from the view of psychology which not only observed but used mathematical calculation to obtain their data but considering that this is purely a literary work, mathematics could not be applied.

ii.   Literature review on the movies was another limitation to this work. Most of the works done on the movies "Acrimony" and "Orphan" were not scholarly but were personal views o

n the plot of the movies which lacked objectivity and critical insights but were rather subj ective and based on opinions and emotions.

iii. In analysing the movies "Acrimony" and "Orphan" one obstacle I faced was the inability t o get the script of the movie. Ability to read the script would have provided a clearer insig ht to the character by observing and learning what she is looking at, what she sees, how sh e feels etc. all of which would have made for a deeper understanding thereby leading to a more comprehensive analysis of the characters.

5.4   Contribution to Knowledge

This research has contributed to the area of creativity by proving that biological problems can be creatively responded to and resolved.

This research has also contributed to the area of humanity by representing facts in fiction and usi ng fiction to resolve factual problems.

Lastly this research has contributed to the society by proving through fiction that psychological p roblems are not relative to specific cultures but rather is a universal problem as viewed in both th e white society and black society.

5.5   Conclusion

This research has explored the psychological phenomena of personality, personality disorder, and creativity. It has exposed us to different forms and expressions of personality disorder. Also we h ave employed Sigmund Freud's psychotherapy theory of psychoanalysis in analysing selected ch aracters. The review, analysis and findings are academically informed based on the scholarly mat erials used in this research.

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