

Chef Slowik's Self-Entitlement in *The Menu* (2022)

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Abstract

This paper examines the idea of narcissistic self-entitlement as portrayed by Chef Julian Slowik in Seth Reiss and Will Tracy's *The Menu*. The study focuses on Chef Slowik's excessive sense of self-importance and uses qualitative exploratory analysis to analyze how his actions indicate narcissistic behavior. The study examines situations in which Chef Slowik continuously prioritizes his own demands and desires over everyone else's, even in the face of other people's sadness and suffering. The study demonstrates how Chef Slowik's behaviors affected other people's emotional well-being by examining particular scenes in the film and highlighting his self-entitlement as an example of extreme narcissistic conduct. The analysis concludes that Chef Slowik's self-entitlement is a powerful example of taking advantage of other people in order to further his own goals.

Keyword: *Narcissism, Self-Entitlement, The Menu*

INTRODUCTION

Narcissism is where individuals feel the need for approval of their self-importance by seeking self-centeredness from society. Narcissism in psychology has effects on both mental health and social life. It develops early in human life due to unfulfilled emotional desires, therefore leading to a lack of empathy, arrogance, and a sense of entitlement. The conceptualizations of narcissism have evolved for a long time. Moreover, it is currently known to be a group of personality traits characterized by grandiosity, entitlement, and lack of empathy (Paulhus & Williams, 2002).

One of the characteristics that is implied in narcissism is self-entitlement. It is a desire that leads to self-centeredness and seeking attention. Narcissistic individuals tend to do everything they can in order to be one step ahead of others without considering the consequences. This means that they can exploit their surroundings to gain admiration and acknowledgement, which is also a feeling that they deserve special treatment and should be prioritized (Exline et al., 2004).

In Seth Reiss and Will Tracy's film *The Menu* published in 2022 tells that many groups of wealthy and often arrogant diners, including the food enthusiast Tyler and his unwilling date Margot, embark on a highly exclusive culinary experience at Hawthorne's Island, which is a remote and mysterious restaurant run by retaken and increasingly unsettling Chef Julian Slowik. It also contains the sophisticated condition of Chef Slowik in using premium ingredients for the menu to target the upper-class customers by adding thriller themes inside the film, such as murder and abuse.

METHOD

This paper is examined through a qualitative exploratory method that investigates certain ideas. The purpose of designing qualitative exploratory investigations is to identify aspects of qualitative research that describe occurrences rather than explain them. The connection between *The Menu* and narcissism theory are described using both online and offline sources. Secondary, both online and offline, are drawn from books and journals to comprehend topics. Carefully reading and gathering sources, comparing with other issues, quoting from articles, and recording references are all part of the data analysis process. After being observed, each one is taken apart into its component parts. The narratives and locations of the film are principally involved to indicate to the significant condition of *The Menu* film by Seth Reiss and Will Tracy.

RESULTS AND DISCUSSION

Chef Slowik's Narcissism in Seth Reiss and Will Tracy's *The Menu*

The Menu, which written by Seth Reiss and Will Tracy, is about a narcissistic chef named Chef Julian Slowik. Throughout the entire film, Julian Slowik's narcissistic life is shown with excessive self-importance. He ignores the needs and desires of others and takes advantage of them in order to achieve his own goals. Despite the misery and suffering of his guests, Chef Slowik displays an exaggerated self-image in order to gain recognition and respect from others. He always performs exceptionally in front of his guests in order to shield his fragile ego. The quotation provides the following evidence of Chef Slowik's self-entitlement:

Data 1

SLOWIK: "The curtain rises. Over the next few hours you will ingest fat, salt, sugar, protein, bacteria, fungi, various plants and animals, and, at times, entire ecosystems. But I have to beg of you one thing. It's just one. Do not eat." (00:15:56,164 – 00:16:22,481)

After a long day of waiting for the course to start, Chef Slowik then appears and starts his speech. Chef Slowik speaks to the guests who are carefully watching him, and he wants to let them know what they will be eating that night (Reiss & Tracy, 2022). It also transforms the restaurant from a straightforward dining experience into a highly planned, dramatic piece of performance.

Data 2

SLOWIK: "Taste. Savor. Relish. Consider every morsel that you place inside your mouth. Be mindful. But do not eat. Our menu is too precious for that. And look around you. Here we are on this island. Accept. Accept all of it. And forgive. And on that note, food!" (00:16:25,234 – 00:17:01,395)

Chef Slowik is still giving his speech as if he were a priest. He is trying to get the guests to come together with nature by embracing every part of it (Reiss & Tracy, 2022). Before the first course is delivered, Chef Slowik demands forgiveness from his potential victims, implying that something is going to happen. But the guests ignore the hidden message behind his speech and follow what Chef Slowik asks them to do.

Data 3

SLOWIK: "Our first course is called "the island." On your plate are plants from around the island, placed on rocks from the shore, covered in barely frozen, filtered seawater which will flavor the dish as it melts." (00:17:13,783 – 00:17:26,796)

Chef Slowik informs the guests that the first course is intended to represent an island, a concept not often seen, and it resembles a real island with its intricate plating (Reiss & Tracy, 2022). Chef Slowik's confidence protects him from the accountability of merely providing a tasty meal, enabling him to place the blame on the palate of the guests. This also means that he is trying to make his guests immersed in the course that he served.

Data 4

SLOWIK: "Now, here is what you must remember about this dish. We, the people on this island, are not important. The island and the nutrients it provides exist in their most perfect state without us gathering them or manipulating them, or digesting them. What happens inside this room is meaningless compared to what happens outside in nature, in the soil, in the water, in the air. We are but a frightened nanosecond. Nature is timeless. Enjoy." (00:17:39,558 – 00:18:20,391)

Chef Slowik says that no one on the island is really important or valuable. He clearly states that he values nature more than he does to the guests themselves (Reiss & Tracy, 2022). Furthermore, Chef Slowik's lack of empathy is best shown by his ability to reason that if his existence has no purpose, then so does everyone else's.

Data 5

SLOWIK: "Bread has existed in some form for over 12,000 years, especially amongst the poor. Flour and water. What could be simpler? Even today, grain represents 65% of all agriculture. Fruits and vegetables only 6%. Ancient Greek peasants dipped their stale, measly bread in wine for breakfast. And how did Jesus teach us to pray if not to beg for our daily bread? Beg for our daily bread. It is, and has always been, the food of the common man. But you, my dear guests, are not the common man.

And so tonight... you get no bread." (00:21:45,846 – 00:22:30,766)

Chef Slowik tells the guests about the next dish, which is called breadless bread. He also shares a story about Jesus teaching his followers to pray rather than asking for daily bread. He explains that bread is a food that everyone eats (Reiss & Tracy, 2022). This action is meant to criticize the guests' way of eating and their apparent lack of connection to real life, along with their wealth.

Data 6

SLOWIK: "In this spirit, please enjoy the unaccompanied accompaniments." (00:23:01,505 – 00:23:17,521)

Even though the course is named after bread, Chef Slowik serves the menu to the guests without any bread on their plates (Reiss & Tracy, 2022). The guests only receive some sauces on the plate, which a few of them see as a joke to laugh at. This causes some confusion because some guests demand bread, and some see it as an art.

Data 7

SLOWIK: "So, here you have house-smoked bresse chicken thigh al pastor and our own tortillas made with heirloom masa, and our own tortillas made with heirloom masa, one of hawthorn's signature dishes. We change our menu constantly, but, as Ms. Bloom knows, this has been a staple since day one. It's what you once said... Put me on the map. Precisely what map would that be... I wonder. Anyways, because we're always innovating, and we fear irrelevance, an update to a classic. The images on the tortillas have been made using a laser-engraving machine. It's the first time we've used it. We hope this taco night evokes strong memories for us all. Enjoy." (00:31:10,202 – 00:31:56,248)

Chef Slowik shows the guests a dish made from chicken thigh, and he uses scissors to stab it, which is meant to show an action he once did to his father. He also serves a taco, and on it, he uses a laser machine to print out the terrible things the guests did in the past (Reiss & Tracy, 2022). This makes the guests confused again because they wonder how Chef Slowik knew about their past actions.

Data 8

SLOWIK: "You shouldn't be in here. I'd like to know specifically what it was about the last course that you did not enjoy. You've barely eaten the food." (00:36:43,618 – 00:36:52,085)

Chef Slowik approaches Margot, who is in the women's restaurant restroom, taking a break. He tells her that she should not be in the restaurant and asks her what specific dish is bothering her because she is barely eating (Reiss & Tracy, 2022). Chef Slowik's overconfidence that his food is perfect is the source of his passionate reaction. This is why his feelings hurt when someone is not eating the food that he made.

Data 9

SLOWIK: "Would you just let me finish, please? Is that okay? Thank you." (00:38:54,1 – 00:38:59,087)

Before that, Chef Slowik wanted to get the guests' attention to introduce the next course, but he is interrupted by one of his guests. Chef Slowik then demands that the guest let him finish speaking first, and the guest agrees (Reiss & Tracy, 2022). This suggests that anyone who tries to cut Chef Slowik's speech is instantly shut down, and Chef Slowik must be heard.

Data 10

SLOWIK: "Jeremy's goal, as he wrote in a heartfelt letter, was to work for me here at hawthorn. Isn't that right, Jeremy?"

JEREMY: "Yes, chef."

SLOWIK: "Jeremy is talented. He's good. He's very good." (00:39:22,235 – 00:39:41,462)

Chef Slowik shares with the guests that Jeremy wrote him a letter, hoping to collaborate with him. He speaks highly of Jeremy, telling the guests how skilled and talented Jeremy is (Reiss & Tracy, 2022). Furthermore, Jeremy's primary objective at this time is to serve as a living example of Chef Slowik's status, power, and need for worship.

Data 11

SLOWIK: "Like me at his age, Jeremy has forsaken everything to achieve his goals. Like mine, his life is pressure. Pressure to put out the best food in the world. And even when all goes right, and the food is perfect, and the customers are happy, and the critics are, too, there is no way to avoid the mess. The mess you make of your life, of your body, of your sanity, by giving everything you have to pleasing people you will never know. Jeremy... do you like this life? This life that you dreamed about?"

(00:40:03,276 – 00:40:48,696)

Chef Slowik is trying to show how upset he is with the food industry and the tough things it asks of people. His 'mess' comes from his never-ending search for perfection, and he passes that pressure onto Jeremy (Reiss & Tracy, 2022). In other words, Chef Slowik insisted that his great sacrifice and brilliance should have produced genuine and lasting joy.

Data 12

SLOWIK: "It matters because this menu, this guest list, this entire evening has been painstakingly planned. And you were not a part of that plan. And it's spoiling everything. In order to proceed, I have to know where to seat you. With us, or with them? It's really... It's very important." (00:46:22,571 – 00:46:42,508)

After Margot introduces herself, Chef Slowik says that her presence at the restaurant ruins his plan. This means Chef Slowik thinks that Margot is not invited and is not someone who is supposed to be with Tyler. Chef Slowik then asks Margot to sit with someone else because she was not invited at all (Reiss & Tracy, 2022). Margot then is slightly pissed because she thinks that she is already invited, but Chef Slowik is still persistent that she is not.

Data 13

SLOWIK: "No, it's not arbitrary. Nothing in this kitchen is arbitrary. Please pick. These decisions are important, and, uh, our menu is strictly timed. In 15 minutes, I'll take a break between courses, and that is how long you have to decide. It's our side or theirs. In the meantime, please return to your seat. The next dish is exquisite. Plating in five!"

CHEF'S ASSISTANTS: "Yes, Chef!"

SLOWIK: "I love you all."

CHEF'S ASSISTANTS: "We love you, too, chef!" (00:47:07,825 – 00:47:45,946)

Then Chef Slowik gave Margot a timer for a short amount of time to make her choice and told her to go back to her seat. During this time, Chef Slowik talked to his assistants about love, and they replied to what he said (Reiss & Tracy, 2022). This created a strange, almost cult-like feeling in the restaurant. Margot is forced to follow along with Chef Slowik's order to sit down while looking angry and scared.

Data 14

SLOWIK: "There's a saying. "Sometimes all you need is a good cup of tea." I learned that growing up in Bratislava. I've found that not only does tea cleanse the palate, but it offers a soothing balm when facing some hard home truths. But before we continue, are there any questions about me or Hawthorn? Any questions?" (00:49:15,911 – 00:49:40,436)

After a slightly long pause from the course, Chef Slowik is ready to make another speech. Chef Slowik talks about how tea and a calming balm give a brief feeling of peace and quiet, which is quite different from the rising stress and danger he brings up. After that, Chef Slowik is ready to answer any questions the guests might have in mind (Reiss & Tracy, 2022).

Data 15

SLOWIK: "You loved that I texted you an invitation for this evening. Me yearning for your attendance. Your ego was fed. But that is to be expected. And no, you've fed my ego as well." (00:50:43,082 – 00:50:53,968)

This clearly says that Chef Slowik is criticizing them for their role in the culinary world, specifically pointing out that their ability to give and take praise has made Chef Slowik's ego bigger, as well as Lilian Bloom's and Ted's egos (Reiss & Tracy, 2022). It is seen how Chef Slowik displays a fragile ego that needs to be fed.

Data 16

SLOWIK: "Mr. Leibrandt, kindly name one dish you ate the last time you were here. Eleven times you take the boat out here where we introduce every dish every single time. We tell you exactly what we're feeding you. Please tell me one dish you ate the last time you were here. Or the time before. One. Please." (00:51:18,951 – 00:51:44,852)

Chef Slowik asks Mr. Leibrandt to name one dish he remembers, since he has been in the restaurant so many times, but Mr. Leibrandt does not remember any of it (Reiss & Tracy, 2022). Chef Slowik discredits the guest's assertion of artistic or cultural expertise. Mr. Leibrandt and his wife are just absorbing the status and prestige of dining at Hawthorne, not the art itself as seen by his inability to remember any particular dish.

Data 17

SLOWIK: "You're right. Doug Verrick is my angel investor. He owns this island and this restaurant. And since hawthorn is my entire life, I would have to say that Doug Verrick owns me. Except now things are a little more complicated, and I own Doug Verrick." (00:52:35,110 – 00:52:51,710)

Chef Slowik told the guests that the investor named Doug Verrick used to own the restaurant, and Chef Slowik himself and found it hard to feel free while working. But things changed when Doug Verrick stopped being in charge of the restaurant, and Chef Slowik, since the one who is in charge right now, is Chef Slowik (Reiss & Tracy, 2022).

Data 18

SLOWIK: "No. I don't need your money." (00:52:35,110 – 00:52:51,710)

One of the guests' money is refused by Chef Slowik (Reiss & Tracy, 2022). He feels entitled to criticize, punish, and hurt anyone he thinks has broken his artistic standards. By refusing the money, he turns himself from a chef who provides services into an indomitable moral and artistic judge.

Data 19

SLOWIK: "You're not sure I'm brilliant, so don't say it. It's false." (00:55:35,457 – 00:55:38,669)

Chef Slowik notices that Margot is feeling uncomfortable, or maybe really sincere, and he picks up on that through her kind words about him. Because of that, he tries to make things easier or show he understands that Margot is not honest (Reiss & Tracy, 2022). He also recognizes that Margot is just falsely complimenting him, which he addresses her that she is not being genuine.

Data 20

SLOWIK: "With the shit shovellers. You thought I couldn't tell? Oh, I know a fellow service industry worker when I see one." (00:55:56,562 – 00:56:04,611)

Chef Slowik says Margot works in the service industry knows how tough it can be dealing with customers who are picky and do not appreciate good service. He thinks she is someone who has probably felt the same frustration and anger toward customers who act entitled, just like he has (Reiss & Tracy, 2022). This is slightly making Margot feel connected to Chef Slowik because he has experienced the same way, but Chef Slowik does not really care about making a connection with other people.

The Significance Idea Behind Self-Entitlement

Entitlement is an individual's strong and unrealistic belief that they earn more than others, no matter how hard they worked or what they accomplished. This sense of heightened deserving often leads to exaggerated expectations for special treatment and privileges without the need for a return. There are people who need to be the center of attention and people who can love, trust, and rely on others (Bishop et al., 2002). Narcissistic people choose to be the epicentrum of any event. Then, narcissists are considered 'self'-entitled' because of how they think about themselves, which can frequently be biased and not based on worth and effort.

Narcissists with self-entitlement tendencies believe that they deserve special treatment to assert their rights to be prioritized (Exline et al., 2004). Their needs and desires should come before everyone else's and expect others to give them what they want without any questions. Narcissists exploit the presence of others just to gain pleasure or satisfaction based on the rights they defend and prioritize. Anyone who has this tendency always undermines others and makes them merely such tools in order to boost their own self-esteem (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024).

Furthermore, narcissists believe that they are overconfident in their ideas and more likely to blame others than to take responsibility for their actions (O'Reilly & Hall, 2020). This can be resulted in that they likely to fall faster due to their overconfidence than people who are not categorized as narcissists. Moreover, narcissists tend to get enraged and trigger violent reactions if their expectations are not met. This lack of empathy and exaggerated sense of self-entitlement are frequently identified as key traits that fuel their internal problems (Gebauer et al., 2012).

Chef Slowik's Self-Entitlement in Seth Reiss and Will Tracy's *The Menu*

This section discusses how self-entitlement in *The Menu* reflects the idea of narcissism. These ideas are further examined below:

In **Data 1**, Chef's Slowik action reflects self-entitlement. It is a behavior that correlates with Chef Slowik's belief, in which a narcissist either pursue attention all the time or build relationships with others through trust, love, and dependence (Bishop et al., 2002; Kirana et al., 2025; Pasopati et al., 2025). More than just a desire, being the focus of attention is essential to controlling their sense of self-worth. Chef Slowik's inability to trust or rely on others originates from his deep struggle with the idea of dependability, which would require him to accept others as equals. This also correlates with how Chef Slowik immediately establishes himself as a superior in control of the guests, rather than just as an equal, by instructing his guests to refrain from consuming the same presentation they came and paid for.

In **Data 2**, Chef Slowik's actions portray self-entitlement. Chef Slowik views the guests as a group of people whose sole purpose is to confirm the precious quality of his food and his exceptional creative vision. Chef Slowik's relationships are frequently about utility rather than connection for those who have a tendency toward self-entitlement. This includes how Chef Slowik is continuously undermining the independence and self-worth of those around him. Moreover, Chef Slowik's behavior constantly degrades other people by viewing them as mere tools whose main objective is to support his narcissistic weak sense of self-worth (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024).

In **Data 3**, Chef Slowik's actions display self-entitlement. Chef Slowik claims that his creative vision surpasses any realistic culinary expectation by using inedible parts, such as rocks and defending this decision with a complex, self-centered idea. The dish is resistant to traditional criticism because of this bold presentation, which conveys a firm belief in his own talent. In this context, Chef Slowik is so confident in his ideas that when he fails, he blames others rather than taking responsibility (Mulyanto et al., 2025; O'Reilly & Hall, 2020; Wijaya et al., 2025). This overwhelming confidence makes it psychologically impossible for a narcissist to assume personal responsibility when things unavoidably go wrong. His excessive ego and sense of entitlement depend on maintaining this shield of innocence.

In **Data 4**, Chef Slowik's actions show self-entitlement. Chef Slowik's absence of concern for others and an excessive confidence in one's superior status is often linked to and worsen psychological issues (Dewangga et al., 2024; Gebauer et al., 2012; Pasopati et al., 2024). Because of this, Chef Slowik set a high standard for their lives based on constant external affirmation. Moreover, Chef Slowik often feels hollow and disappointed when reality fails to fulfill his entitled expectations. The unavoidable differences between Chef Slowik's idea and reality cause him to feel disappointed and hollow because he has such unrealistic expectations for his own work and demands continuous perfect external validation. This is also manifested through the extreme pressure from the elite people that Chef Slowik experienced.

In **Data 5**, Chef Slowik's actions indicate self-entitlement. An intense sense of hardship is placed on people by Chef Slowik. This behavior is more about humiliation than a meal, as it serves to increase his sense of self-worth as an ethical person who is better than the wealthy customers he despises. Individuals, in which Chef Slowik included, who portray this type of entitlement cannot frequently create sincere, mutually beneficial connections. Narcissists like Chef Slowik usually engage in transactional interactions by seeing others as tools that are used to validate their narcissistic superiority (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). By proving that others are beneath him, this strategy guarantees that he is always in control and satisfies his need for approval.

In **Data 6**, Chef Slowik's actions demonstrate self-entitlement. Chef Slowik's excessive feelings of self-entitlement and lack of empathy are commonly recognized as major characteristics that contribute to his internal issues (Dewangga et al., 2024; Gebauer et al., 2012; Pasopati et al., 2024). Since Chef Slowik ambitious standards are never fulfilled, he experiences chronic misery and mental instability because of this toxic conflict, which can show up as anger, bitterness, and destructive drive. In Chef Slowik's case, his deep sense of entitlement gives him the authority to ruin his assistants' effort of devotion and his guests' dinners to his own nihilistic performance.

In **Data 7**, Chef Slowik's actions reveal self-entitlement. The guests are obliged to eat a meal that is intended to degrade them rather than to provide them with pleasure, which serves to increase Chef Slowik's self-esteem by demonstrating his complete control over the upper society he despises. This correlates with how narcissists, which how Chef Slowik reflected, frequently devalue others and use them only to boost their fragile self-image (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). Relationships become a tool for Chef Slowik's psychological validation as they view social interaction as an imbalance in which the only way to feel good about himself.

In **Data 8**, Chef Slowik's actions exhibit self-entitlement. Narcissists like Chef Slowik are obsessively certain of their own ideas and will blame others for bad outcomes (Mulyanto et al., 2025; O'Reilly & Hall, 2020; Wijaya et al., 2025). Furthermore, any mistake or failure is seen as a direct threat to Chef Slowik. Moreover, when Chef Slowik's ideas or actions result in negative feedback, he engages in externalizing the blame. In other words, Chef Slowik immediately places the blame for the unfavorable result on Margot, presenting her insufficient consumption as the root of the issue rather as a response to his food.

In **Data 9**, Chef Slowik's actions reflect self-entitlement. Chef Slowik narcissistic needs to be the center of attention happens because he demands others to be dependent on him (Bishop et al., 2002; Kirana et al., 2025; Pasopati et al., 2025). Chef Slowik would have to give up control or accept vulnerability as a result of their mutual reliance. Rather, he looks up opportunities to dominate the discussion and the attention. In Chef Slowik's case, he shows his basic need to control the room and make sure that he is the only one that the guests focus on by using a straightforward conversation.

In **Data 10**, Chef Slowik's actions illustrate self-entitlement. Chef Slowik turns his talented assistant into an illustration. The actual goal of this exchange is to highlight the Chef's own power rather than to compliment Jeremy. Furthermore, when Chef Slowik have this narcissistic trait, he always indirectly makes fun of other people and treat them like tools to increase his own self-esteem (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). Indeed, Slowik makes sure that the atmosphere is set up to consistently reinforce his own significance by deliberately reducing the worth of the freedom of people around him.

In **Data 11**, Chef Slowik's actions characterize self-entitlement. By transferring this suffering onto his young assistant and inquiring as to whether Jeremy finds this existence enjoyable, Chef Slowik shows a severe lack of empathy and being entitled. Furthermore, narcissists' sense of self-entitlement and a lack of empathy, just like how it is reflected on Chef Slowik, are frequently attributed as major characteristics that contribute to their psychological issues (Dewangga et al., 2024; Gebauer et al., 2012; Pasopati et al., 2024). Because he is unable to find a true basis in a genuine human connection. Moreover, Chef Slowik sets impossible standards for himself and the world around him. It also correlates with Chef Slowik's excessive demands, becoming his source of unhappiness and anxiety. In other words, he expects perfection and constant worship as what he deserves.

In **Data 12**, Chef Slowik's actions imply self-entitlement. Chef Slowik's self-entitlement in his narcissistic action makes him feel that he should be given special treatment in order to establish his rights (Exline et al., 2004; Ramadhani et al., 2025; Wijayanto et al., 2025). Narcissists, similar to Chef Slowik, believe that they automatically have the right to get prioritized because of their special abilities and creations. In this context, Chef Slowik's instant categorizing Margot is an entitled demand to sort out the imbalance and force the situation back into his carefully controlled plan. This portrays Chef Slowik's artistic belief, and his grand plan must be prioritized.

In **Data 13**, Chef Slowik's actions represent self-entitlement. Chef Slowik's narcissistic self-entitlement advocates the belief that he should be treated first to assert his claim to have his wants and agendas to be prioritized (Exline et al., 2004; Ramadhani et al., 2025; Wijayanto et al., 2025). Chef Slowik regards such compliance as the natural, earned recognition of his greater status rather than as a favor, and he feels entitled to cross lines, interrupt, or demand. Any disagreement with this proclaimed priority is perceived as unfair or a personal insult to narcissists. In the quote above, Chef Slowik asserts his right to special treatment and command over the course of the event. Chef Slowik portrays that his emotional and personal needs come before everything else in the room by putting his immediate validation and priority ahead of all human decency.

In **Data 14**, Chef Slowik's actions explore that he is claiming to be the main topic of the evening by demanding attention and admiration rather than encouraging conversation. By purposefully hindering the development of genuine and mutual relationships between the expert and his guests, he puts his own emotional need to be the object of devotion more than anything else. Furthermore, narcissistic individuals like Chef Slowik either find fulfillment in mutually supportive relationships or they strive to take center stage (Bishop et al., 2002; Kirana et al., 2025; Pasopati et al., 2025). Narcissists like Chef Slowik avoid the emotional risk of connection because it would require them to acknowledge their need for another person, which would reduce their sense of control.

In **Data 15**, Chef Slowik actions underline that he boosts his self-esteem and shows his paid guests that he has complete control by using the tireless effort of his assistant as a visible and audible tool. Furthermore, Chef Slowik shows this behavior tend to devalue others, treating them as tools whose primary purpose is to boost his narcissistic self-esteem (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). Relationships are rarely viewed as connections by Chef Slowik with a prominent level of self-entitlement. Instead, they are seen as a means to an end. Moreover, Chef Slowik stabilizes and exaggerates his own self-esteem by using others to provide him attention, affirmation, and service because he is continuously looking for external validation of his superiority.

In **Data 16**, Chef Slowik actions refer to his behavioral pattern is considered to reduce others' value and agency (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). This behavior is the result of a need to continuously control a fragile ego, just like Chef Slowik's action. Chef Slowik can ensure his place at the top of the social hierarchy by making others appear less significant, intelligent, and pleased. Furthermore, Chef Slowik's harsh assumption that Mr. Leibrandt's is a wasteful individual and unappreciative elite. Chef Slowik uses Mr. Leibrandt's humiliation to guarantee a significant boost to Chef Slowik's self-esteem as an artist who understands the demise behind the money. Moreover, validating Chef Slowik's entire violent idea for the evening and justifying his moral judgment.

In **Data 17**, Chef Slowik actions expand that narcissistic individuals' egos, like his, must be stabilized by their constant drive for priority to validate their sense that their desires and perspectives are more significant than others. This shows that narcissists think they are naturally entitled to put their demands and status ahead of everyone else by inherently feeling special to others, just like Chef Slowik underlined (Exline et al., 2004; Ramadhani et al., 2025; Wijayanto et al., 2025). In this case, Chef Slowik's narcissism demands that he entirely rewrite the rules of authority since his pride prevents him from becoming a servant.

In **Data 18**, Chef Slowik's actions determine his excessive feeling of self-entitlement, he anticipated his culinary ability to be rewarded with genuine creative fulfillment and not just with money. By turning down the money, the corrupt financial system is what allowed him to live the life of entitlement. Moreover, narcissists' lack of empathy and excessive sense of self-entitlement are two main traits that make their internal problem, which is how it is reflected on Chef Slowik (Dewangga et al., 2024; Gebauer et al., 2012; Pasopati et al., 2024). Chef Slowik frequently finds himself in an endless cycle of intense distress due to the ongoing interaction between an exaggerated sense of his own worthiness and extreme indifference to others.

In **Data 19**, Chef Slowik's actions point out that his extreme self-entitlement and a lack of empathy are common causes of a narcissist persistent psychological suffering (Dewangga et al., 2024; Gebauer et al., 2012; Pasopati et al., 2024). When these unrealistic expectations are not fulfilled, the failure and disappointment that follow lead to a great deal of internal distress. Chef Slowik is left to linger in his own bitterness and resentment because he is unable to find comfort in genuine human connection.

In Chef Slowik's case, he portrays a severe self-entitled by dismissing Margot's attempt to be kind, putting down his own need for integrity and honesty ahead of Margot's struggle for survival.

In **Data 20**, Chef Slowik's actions pose his ability to know Margot's secret is instantly used as a psychological weapon. He effectively reduces her to an industry he is familiar with by removing her disguise in public and destroying her reputation. Furthermore, narcissistic individuals consistently undermine the freedom and reputation of others, like Chef Slowik's action, by viewing them as tools for maintaining their weak and exaggerated sense of self-entitlement (Bonfá-Araujo et al., 2022; Rosequist & Kromka, 2024). In other words, the other person's ability to function as a mirror, reflecting the narcissist's grandiosity to them, is the only factor that determines how useful the relationship is.

CONCLUSION

In Seth Reiss and Will Tracy's *The Menu*, Chef Slowik emphasizes severe self-entitlement. This self-entitlement is emphasized by Chef Slowik's belief that he has the moral and artistic right to accuse, harm, and judge anyone he believes to have violated his standards. His entire focus is on maintaining his exaggerated belief of self-importance as the supreme and undisputed authority. He also constantly prioritizes his creative vision, a constant need for complete control, and personal expectations over his guests' well-being and comfort. Regardless of his earnest effort, he operates under an unreasonable belief that his extraordinary status entitles him to special treatment and resources.

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