

Archetypes & Self-Realization in Disney's *Cruella* (2021) Movie: Jungian Psychoanalysis

Nadyatul Fatihah

Universitas Negeri Surabaya, Indonesia
nadyatul.18016@mhs.unesa.ac.id

Ali Mustofa*

Universitas Negeri Surabaya, Indonesia
alimustofa@unesa.ac.id

*corresponding author

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Highlights

Jungian archetype depicted in *Cruella* movie showing how Estella's persona of being obedient to her nurturing mother, the awakening of the shadow self and breaking the restraints, and eventually the achievement of recognizing her own value as a person.

ABSTRACT: The research focused on archetypal elements in the Disney film *Cruella*. The goal was to see how Estella's personality reflected Jung's archetype theory. Carl Gustav Jung identified the major archetypes, which are the result of shared ancestral experiences that can be found in art, literature, and religion but are not readily evident to the naked eye. Archetypes are inherited, universal patterns of people, actions, or personalities that have an impact on human behaviour. Watching the movie, reading the movie's transcription, selecting quotes, studying cinematographic elements, identifying the data based on the study's theme, and classifying the data to point out the issues of Jung's archetype in the movie were all used to assemble the data. According to the findings, Jung's archetypes were depicted in the film. The results of the research revealed that the main character's speech and actions reflected Jung's archetypes. According to the discussion, Estella's mental growth is obtained from three aspects: her persona, shadow, and self-realization. Self-realization is attained through breaking free from the constraints of the persona, recognizing and accepting the shadow, and balancing the two sides. Despite being difficult and perhaps dangerous, those are critical stages on the way to mental and psychic development.

Keywords: Personality; Archetype; Persona; Shadow; Self-Realization

Introduction

The paradoxical character of human beings always brings a certain level of complication to any conversation about them (Suryosumunar, 2019). From the beginning of his life to the end, every human being strives to reconcile his dual nature, which includes both good and evil aspects (Feist & Feist, 2006). In their article, Revelle and Scherer argue (Revell & Scherer, 2017), that people are shaped by and valued from society's norms or standards as well as their own ambitions, because everyone needs their own 'desires' to succeed in life. Personality is the time-and-space patterning of affect, behaviour, cognition, and desires or objectives. Self-realization, according to Jung, is our ultimate and necessary goal in life, and each of us has the potential to achieve it. Human nature is dynamic; our pattern is derived not only from our childhood and adult experiences, but also from the experiences of our forefathers and mothers, which are preserved in the collective unconscious as the species' history. (Schultz & Schultz, 2009).

Archetype theory is a significant part of Jung's extensive and thorough research. The self-realization that becomes entire or the 'true self,' according to Jung, is a human's process of reaching an authentic self (Schultz & Schultz, 2009). According to Jung, the self-realization process necessitates experiencing archetypes such as persona, shadow, anima or animus, and self. Since literature imitates human life based on real or imagined occurrences, the archetypal qualities are represented in literary works (Nursidik & Mustofa, 2021). Jung's archetype theory is shown in early Estella's personality of being submissive to her nurturing mother, the awakening of the shadow self and breaking the limitations, and finally the accomplishment in recognizing her own value as a person in the *Cruella* film. Estella's persona, shadow, and self-realization may all be seen through the lens of Jung's theory.

The *Cruella* film, directed by Craig Gillespie and set in the 1970s in London's punk music movement, was released on May 28, 2021. By the middle of 2021, the film had become the most popular movie, and it had won two Oscar nominations for costume design and cosmetics, as well as hairstyling. Estella's persona is explored in the *Cruella* film from her loving childhood to maturity, from tragedies to joys, until new discoveries about her background have pushed her to unleash and accept her shadow, the new Cruella. She gradually breaks free from naivety and develops towards maturity as she looks for self-identity, with a strong drive and high aspirations for the future. After several viewings of the film, it becomes evident that the protagonist, Estella, is a fascinating individual worth investigating. Estella's transition is depicted and analyzed using Jung's archetypal theory.

The term archetype has been around for a long time and refers to the fundamental personality pattern from which duplications are generated. It is about archaic primal types of universal images in collective unconscious contents that have existed since the beginning of time (Daniels, 2011). The archetypes' nature might be ambiguous, as they can be both good and evil (Shelburne, 1976). Because it exists in the enigmatic shadow realm known as the collective unconscious, its nature is uncertain, and we will never have direct access to it (Jacobi, 2013). According to Jung, the persona, shadow, anima or animus, and the self are the most prominent archetypes (Schultz & Schultz, 2009).

Through the socialization process known as the persona, Jung claims that persons tend to connect themselves with the subsequent roles that must be played to fit into the social order and conform to the societal demands (Campbell, 1976; Feist & Feist, 2008; Ewen, 2014). It is a kind of mask that people put on to 'impress and conceal' while meeting cultural expectations (Fawkes, 2015). According to Jung, we must strike a balance between society's demands and our own selves (Feist & Feist, 2008).

Apart from the persona, there is a darker side to human personality, the shadow, or the most powerful and harmful archetype in human history due to its long history (Zhu & Han, 2013). In the mind, the shadow might take the form of a variety of beings, one of which could be "a maniac or a savage beast" (Jung, 1992). As the animal essence of one's self, the shadow represents the wildness and disorder (Hall & Nordby, 1973). In order to improve ourselves and others, Jung encourages us to accept our shadow (Özata, 2020).

The term "self" is a symbol for completeness, harmony, and finding a balance between opposites, and it refers to the entire personality (Çağliyan, 2019). The self, according to

Jung, is the archetypal of archetypes because it brings all other archetypes together in the process of self-realization, making it the most comprehensive of all archetypes (Sokolow et al., 1977; Feist & Feist, 2008). Self-realization is a route that shows us how to live a fulfilled life, and it is a crucial component of Jung's legacy (Harris, 2016). Self-realization establishes a harmonious equilibrium in all aspects of a person's psyche, allowing them to interact with both the external and interior worlds (Schultz & Schultz, 2009).

Many researchers have looked into the subject of Jung's archetypes. In Dianne Namm's novel *The Phantom of the Opera*, Raharto and Permatasari exhibit an interest in analyzing the protagonist character's shadow and identity as a reflection of anti-hero. The results revealed the protagonist's anti-hero reflection, as well as the portrayal of the persona and shadow archetypes (Raharto & Permatasari, 2019). Meanwhile, Farahmandfar and Alizadeh examined Yusef, the protagonist of the novel *Yusef's Days and Nights*, and discovered that Yusef's reluctance to acknowledge the dark half of his self, the projection of his restless mind, has prevented him from fully individuating (Farahmandfar & Alizadeh, 2021). Unlike many other studies, the goal of this research is to distinguish Estella's identity through her persona, shadow, and self-realization in *Cruella* movie (2021).

Method

In this study, the research method was to apply Jungian psychoanalytic approach and his archetypes hypothesis (1947). It concentrated on archetypes that deal with persona, shadow, and self-realization. This research presented a full account of what happens throughout the scenes and transcripts in the *Cruella* (2021) movie, which was directed by Craig Gillespie and produced by Andrew Gunn. Jung's archetypal theory was used to understand and discover the meaning of the character's individuation process. In addition, Louis Giannetti's *mise-en-scene* (2013) was exhibited to examine various other aspects of the movie.

Cruella (2021) movie is the primary source of information. The data were obtained by downloading the film from a website. The initial stage in this research was to view the movie several times in order to fully comprehend its substance. Second, the transcript of the film was read in order to learn more about the narrator. Third, to be utilized in the discussion section, dialogues or conversations, monologues, and narrations from the movie were selected, which were acquired by determining the shots of the scenes and coding them in their corresponding seconds, minutes, and hours of the scenes [e.g. 00:03:12]. This was done to determine the narration's flow, which adheres to the character's discursive process of self-realization. Fourth, the cinematographic aspects of *mise-en-scene*, costumes, location, shots, camera, angles, and lightings were analyzed and decoded. Fifth, utilizing Jung's archetypal theory, the chosen data were examined, classified, and discussed.

Findings and Discussion

The goal of this research is to determine how the movie *Cruella* (2021) reflects the archetypes of persona, shadow, and self-realization of its main character. The film opens with a narrative by Estella or Cruella, who recounts her life from birth to how she ends up in the savage world behind the fantasy she has always desired. The author looked into and

explored the archetypes exhibited by Estella, the main character. Archetypes are parts of one's nature that impact the formation of a character's personality.

1. Estella's Persona

According to Zhu and Han, the persona potentially causes someone to act out a certain personality that is not the person's true character but rather what society sees. The only aim of the persona is to meet the requirements of surviving in society; it is an essential component of social survival (Zhu & Han, 2013). This concept may be applied to Estella's personality when dealing with the individuals in her immediate environment. Estella is taught from the beginning to be kind to others since it is the only way she can be accepted by society and others without conflict; as a result, societal pressure severely shaped Estella's early ideas. The employment of a persona like this prevents her from being truly herself; whatever she displays is only a mask. However, when troubles arise in her life, the persona might come off and open on its own. The author's goal here is to delve more into Estella's persona.

a. She is a Kindhearted Person

According to Jung, humans may wear several masks in order to operate well at home and at work and to get along with a diverse group of individuals (Schultz & Schultz, 2009). Estella adopts the character of a "kind person" in this scene. Her mother urged her to be kind on the first day of elementary school since she was a youngster with the image of a kind person. Estella complies to the role and strives to be as kind and friendly to everyone at school as possible, as implied by the statement she says:

Estella: Hi, my name's Estella.

Student: Look. A skunk's got loose in the building. (00:02:04-00:02:09)

Even if the surroundings does not suit her, Estella must nonetheless make a good impression. Persona is basically unreal since it is really a compromise between the individual and society as to how one should appear (Jung, C. G. & In Campbell, 1976). It is an inborn pattern that all humans possess, and it aids Estella in assimilating into society, even when she is in an environment she despises. To win acceptance from society and others, she assumes such a nice character.

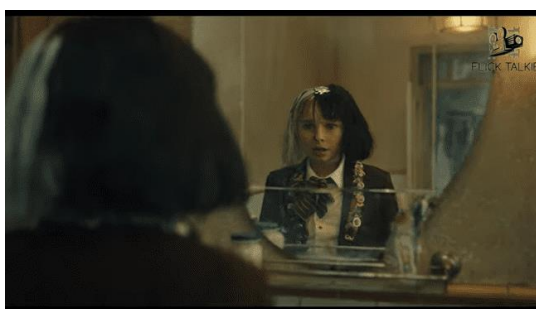
b. Innocent

The part of people's personality that they portray to the public or the world is known as their persona (Schultz & Schultz, 2009). It is a sort of mask people wear designed to 'impress and conceal' while fulfilling societal demands (Fawkes, 2015). It is obvious that a person's surroundings have a substantial influence on the creation and characteristics of his or her identity. Estella's persona is initially well-managed; we can see that Estella's persona is that of a little girl. Estella's narrator demonstrates this:

Estella: I skipped over the part where I killed her. (00:14:08)

When Estella meets two tiny pickpockets named Jasper and Horrace, she does not reveal the cause of her mother's death. If a person does not have a well-developed persona, he or she may be unable to establish a substantial presence in society and achieve the aims of making favorable impressions on others, since persona is essential for them to adjust to their environment (Yang, 2020). Estella's presence can be welcomed to live with them if she can demonstrate to the public that she is an innocent little girl.

Estella alters her appearance while staring in the mirror in front of her, as seen in figure 1. This scene has a medium shot that focuses on Estella coloring her hair in front of the mirror. According to Giannetti (Giannetti, 2013), a medium shot is a functional shot with a subject from the knees or waist up that may be used to carry movement, shoot scenes, and conversation. Since mirrors are usually used to reflect concerns of identity, director Craig Gillespie employs them to illustrate Estella's fragile mental condition as the main character (Lacey, 2016). As evidenced in the 00:15:20 shot, Estella tries to start a new life by dyeing her hair red in order to disguise or hide her actual identity from the world, since many people would notice her distinctive black and white hair color because she feels too estranged to fit to the current situation.



Scene. 1. Estella intends to dye her hair (00:15:20)

As Jung previously stated, a person may be wearing many masks in order to completely operate at home and in public in order to get along with a wide variety of individuals (Schultz & Schultz, 2009). Estella just conforms since she wears a different mask at home than she does at work and in other settings. Despite her professionalism, Estella maintains her naïve demeanor, as seen by the scenario in which she misspoken and seemed not to know anything while saying:

Estella: (hesitates)

Sorry. Slight tone delivery problem. I meant...

No. She did not." Did she work for you? (00:40:50-00:40:59)

Estella pretends to be innocent because she is afraid of being found out if she confesses the truth. Persona, according to Jung, is designed to 'impress and conceal' while meeting society's standards (Fawkes, 2015). She appears to be naive and ignorant in order to get information. Whether she likes it or not, Estella's image conforms to the needs of her

profession. Estella does it purposefully in order to project herself as a skilled and professional worker.

c. Polite

The persona is a complicated system of behavior that is influenced by cultural pressures as well as one's own self-deception (Sokolow et al., 1977). Estella's persona, in keeping with Jung's theory, continues to fool herself and everyone around her. With politeness as the image, as shown in the moment where Estella attempts to persuade her employer to allow her an opportunity to show off her fashion sense while remaining polite. Estella says:

Estella: Sir, I just wanted to say, I really am a dab hand with a needle if Alterations could use anything.

Boss: Why are you talking and not cleaning? Did you do all the bathrooms according to the regulations I gave you? Soap, water, mop, bleach, polish?

Estella: I did.

Boss: In that order?

Estella: Yes. (Smiling Nodding) (00:22:47-00:23:01)

Estella matures into a skilled draftswoman with a good sense of style, landing a position in London. Estella is definitely expected to act properly at work, despite her supervisor treating her like crap and refusing to promote her. Here, a person's persona is defined as their ability to adapt to their circumstances in order to achieve their objectives. Quoting from Daniel's paper (Daniels, 2011), The conscious ego is portrayed in a variety of ways by the persona. It does not include a person's entire personality. It refers to how a person adjusts to the world and how he or she approaches dealing with it. Estella retains her devotion to her boss and initially accepts this limitation since it is the only way she can remain socially accepted and avoid confrontation with others.

Estella is seen to be exceedingly conscientious about following the Baroness' directions. Figure 2 depicts Estella's first job with the Baroness. Following Giannetti's theory (Giannetti, 2013), a long shot and a high viewpoint of angle are used in this scene to emphasize how obedient everyone is to their boss, including Estella. The camera's perspective can be revealed by looking at the backdrop of a shot: From a high vantage point, the ground or floor is visible. People seem helpless and restricted when photographed from a high vantage point. Estella's persona in the 00:32:05 shot below is that she attempts to live up to other people's expectations of her until she achieves her boss's golden child status.



Scene 2. Estella's first day on the work at the Baroness (00:32:05)

As Jung states in the preceding section, we must strike a balance between the needs of society and our actual selves (Feist & Feist, 2008). Estella does not intend to deceive herself, but she does it purposefully in order to gain public acceptance. It is obvious that an individual's environment has a considerable influence on his or her identity building. Her late mother cautioned her from the beginning to be Estella, who is courteous and kind, and she follows her mother's advice to the letter, achieving her childhood ambition of becoming a designer. In the following speech, Estella might be considered as the personification of her mother's wishes:

*Estella: Everything's going so well, Mum.
I'm really trying to be the Estella that you wanted.
Mostly. It's working.
I just wish you were here to see it. (00:39:50-00:40:06)*

Estella is only trying to honor her commitment to her late mother to be good. Everyone has a job to complete in life, which is why people put on a mask called a persona in order to fit in with their circumstances, surroundings, and society (Raharto & Permatasari, 2019). Estella embodies all of Jung's persona archetypal characteristics, such as kindness, innocence, and politeness. Because the persona is always connected to the outside world and strives to survive by adapting to other people's lives. Estella's job is that of a guardian against a negative image known as the dark side, or shadow-self.

Estella's early ideas are shaped by her late mother as well as the societal pressures of the time. It is evident that one's environment has a significant impact on the formation and traits of one's identity (Yang, 2020). Estella, on the other hand, is dissatisfied with her current living circumstances in this film. She begins to see the negative influence that the persona of being a sweet, innocent, and polite girl has on her, which is a prerequisite for her shadow to emerge and for her to achieve individuation later on. Instead, she decides to bring Cruella, her dark side, to life. This is the first step in her battle to liberate herself from her identity and gain self-awareness. She progressively frees herself from the constraints of her ego.

2. Estella's Shadow

As a result, the shadow side of humans contains unpleasant behavior that has been suppressed for far too long and is now determined to find a way out of the bind it has found itself in. Both bad and decent characters have the ability to be shadowed. Jung teaches us to accept our shadow in order to enhance ourselves (Özata, 2020). Estella had the persona of always being sweet, innocent, and courteous from the start of the film, thanks to her adoptive mother's care and the atmosphere. Estella continues to crush her shadow; in the early days, her persona predominated in her psychological structure, and she chooses to fulfill society's dictates. The shadow, according to Jung, personifies everything about the subject that one refuses to accept about himself/herself and is always bearing down on him/her, either

directly or indirectly. Based on that assumption, the following discussion will attempt to establish Estella's other competing urges in her psyche, which are referred to as her shadow.

a. Aggressive

As one of the personality drives, all uncommon qualities are contained in shadow. As stated by Daniels (Daniels, 2011), when we try to acknowledge our shadow, it includes the bad aspects of our personality as real and present, since shadow drives us to do things that reasonable people would not do. Daniels' argument is supported by Hall and Nordby (Hall & Nordby, 1973) as well as Levin (Levin, 1999), who believed that the shadow, as the animal portion of one's self, represents the wildness and disorder, because the shadow stores the ego's improper attributes. Estella's narration below demonstrates the fact that she has had a shadow of aggressiveness since she was a toddler in the film:

Estella: "Ignore them"?
Didn't I just say, "Hear me roar"?
That didn't sit well with some people. (00:02:20-00:02:32)

Because the shadow incorporates aspects of harshness, Estella has engaged in a variety of heinous behaviours. The animal part of one's self, the shadow, portrays wildness and confusion that do not conform to society's ideals. (Hall & Nordby, 1973). When she was bullied, Estella sought to maintain control. Fighting back against the bullies who continue to torment her causes her emotions to burst. Estella's aggressive image is seen to reflect chaos and uncontrolled emotions that are not up to society's standards, therefore she is dismissed from school for being a nuisance.

b. Anger

One of the shadow emotions is anger. The shadow archetype deals with unfavorable aspects of one's personality that have been buried and suppressed because they are uncomfortable to admit (Ewen & Ewen, 2014). Estella is enraged in this film after learning that the necklace worn by the Baroness was once her mother's before she died. Not only that, but the Baroness also criticizes Estella's late mother in front of her, claiming that she failed as a mother, despite the fact that Estella is the child of the one being criticized. Estella privately harbors resentment for the Baroness and intends to return her necklace. As observed in the following narrative, this may be termed as anger shadow:

Estella: My mother hadn't failed dismally, I had.
And I wasn't going to fail her again. (00:42:36-00:42:43)

Estella intends to reclaim her mother's jewellery by posing as Cruella and humiliating the Baroness at her private celebration in public. Cruella's outfit for sabotaging the Baroness' celebration is seen in Figure 3. As seen in the 00:49:50 shot below, starting with medium shots and an eye-level angle to highlight her red outfit as well as her emotions. Yellow is the main color in the scene which Giannetti (Giannetti, 2013) claims that warm hues are said

to imply aggression, violence, and stimulation. While Estella's outfit has no practical use, it is designed to draw attention to herself, which she accomplishes. The picture's predominant use of warm colors conveys anger, violence, and the stimulation of Estella's enraged shadow. At that point, a new fact emerges: not only did the Baroness steal her mother's jewelry, but she also murdered Estella's mother, prompting Estella to abandon her initial purpose of just stealing the necklace as her rage turns into a desire for vengeance.



Scene: 3. Estella disguised as Cruella and intends to take the necklace that once belonged to her mother at the Baroness party (00:49:50)

c. Revenge

The shadow, according to Jung, may show itself in the mind as a number of monsters, converting a person into a madman or a beast (Jung, 1992). Estella is transformed into Cruella, a furious maniac. Cruella develops into a powerful character who has an impact on Estella's life over time. From a single self, these two characteristics produce two distinct identities. Her shadow makes her a much stronger person, allowing her to reclaim control of her life from the narcissist Baroness. Furthermore, according to Jung's position in Farahmandfar and Alizadeh's study (Farahmandfar & Alizadeh, 2021), behind the persona, the shadow is like a tail that follows you around everywhere. Cruella, Estella's shadow, has definitely followed her throughout her life and continues to do so. Estella's persona has a shadow feeling of retribution, as evidenced by the following narration:

Estella: They say there are five stages of grief. Denial, anger, bargaining, depression, and acceptance. Well, I'd like to add one more. Revenge. (00:58:23-00:58:41)

This scene takes a close-up shot when performing the monologue, as shown in figure 4. Close-ups are used primarily for the character in the film, causing the spectator to get more absorbed in the character's sensations and emotions. The dim lighting creates a tense, menacing, and secretive mood (Giannetti, 2013). Estella's inner voice haunts her in this scene, making her feel a deep melancholy that develops into retribution because it reminds her of the loneliness she feels in a world where she has not had a mother for so many years. When Estella discovers that the Baroness was the one who had murdered her mother, she transforms into a merciless Cruella in order to avenge her mother's death. The revenge and retaliation archetype drives the shadow archetype. When individuals seek vengeance, the darkness darkens and grows gloomy (Calvert et al., 2001). Estella can no longer contain herself, but she recognizes that her need for 'vengeance' is uncivilized and does not adhere

to society's ideals, so she turns to the Cruella persona for vengeance once more. Estella's shadow appears to be in control of her at this time. Cruella is much more than an illusion; she invented a genuine persona to express her bad feelings, which contributes to the film's somber tone as seen in the 00:58:40 shot below.



Scene: 4. Estella decides to take revenge on the Baroness (00:58:40)

d. Cruel

The shadow archetype has the attributes of brutality. According to Zhu and Han, the human-animal feature includes the act of doing anything, even if it is detrimental, regardless of who is involved (Zhu & Han, 2013). Zhu and Han continue to argue that the shadow causes one to act in such a harmful manner when one's comfort zone is interrupted. The Baroness insults Estella and removes her late mother's jewellery, which begins Estella's cruelty. However, one of the Baroness's dalmatian dogs eats the necklace by mistake. Estella snatches the dogs despite the fact that they belong to her boss; all she needed was her mother's jewelry to get them back. Estella's nasty shadow emerges throughout time, as seen by the following conversation:

Estella: Now, the necklace. One of the Dalmatians ate it.

Not sure which one, so you'll need to kidnap all of them.

Jasper: All right, sorry. Slow down. What? What are we...

Estella: Darling, if I'm going to need to repeat myself a lot, this isn't going to work out.

Jasper: Why you still talking like that? Grift's over.

Estella: The necklace went in one end, yes? (00:59:22-00:59:40)

In figure 5, the scene uses an eye-level angle. Giannetti (Giannetti, 2013) says eye-level images let viewers to form their own opinions on the people being presented. The morning following Cruella's dramatic presentation at the Baroness' exclusive ball, Estella is dressed in a gleaming leather suit with a geometrically eye-popping checkered pattern. As evidenced in the 01:00:19 shot below, Estella has fully embraced the evil side at this time, sharply instructing her allies and plotting the demise of her rival. Cruella's performance is further aided by make-up, which is a component of the set design. Cruella de Vil wears red lipstick, which she finds empowering since it draws attention to her. As she claims, her actions reveal that she has evolved into a vicious personality hiding behind Estella's façade:

Estella: I was going to take the things she loved most... her business, her status... her confidence. (01:05:51-01:06:03)

She takes advantage of her position as the Baroness's employee, which made it much simpler for her to learn more about her boss. Cruella might easily be mistaken for Estella at this point. When Estella works for the Baroness, she portrays herself as a kind, pleasant, professional, and naive redhead. When Estella seeks vengeance, on the other hand, she transforms into a vengeful Cruella, a villain with black and white hair.



Scene: 5. Cruel Estella's side gradually becomes apparent (01:00:19)

The shadow, as its name indicates, is the darkest aspect of a person's personality, which might manifest as a disliked personal flaw, prior trauma, or other unpleasant traits (Ewen & Ewen, 2014). At first glance, Cruella appears to be a fabricated character created to fool the Baroness, a type of split personality that is used to maintain Estella's innocent image at her employment in front of the Baroness, but Estella is unintentionally deceiving herself. Estella's shadow is the objectification of her unconscious's repressed and negative aspect, which has manifested in the guise of a stranger whose face is constantly veiled in the darkness. Estella embodies all of Jung's shadow archetype's characteristics, such as aggressiveness, fury, retribution, and cruelty.

Estella's acceptance of Cruella as a part of her awareness exemplifies Jung's ideas on the shadow's inevitable existence. Through this projection and acceptance of her shadow image, Estella discovers her true self and reinvents the identity that has been ingrained in her for so long. As a result, Cruella might be deduced to be a shadow, as defined by Jung, operating as Estella's vicious side. After completely expressing her shadow, Estella ultimately recognizes her true nature and understands the goal and life she wanted, laying the scene for her self-realization journey later.

3. Estella's Self-Realization

The self is the psyche's core and individuation's objective. People's ability to recognize and locate themselves, according to Jung, is critical. The strong and frightening qualities of the shadow must first be brought to consciousness and experienced intellectually and emotionally. The persona must also be eliminated since it hides true personality behind a mask (Ewen & Ewen, 2014). The process of identifying and discovering oneself is similar to that of individuation. Individualization is the process through which a person develops

into a psychological "in-dividual," a distinct unit or whole that cannot be separated (Jung, 2014). Estella matures into an adult after experiencing the highs and lows, joys and sorrows of life. She does not become one of the tens of thousands of individuals who have fallen prey to the arrogant Baroness, nor does she lose her zest for life as a result of the difficulties. She is dedicated to her profession and has created the life she desires. Estella understands her worth and comes to terms with herself as a result of this process, as seen by the following exchange between Estella and her late mother, Catherine:

Estella: My nemesis is my real mother and she killed my other mother. I guess you were always scared, weren't you, that I'd be a psycho like my real mum? That explains all the "tone it down, try and fit in" stuff. Love me into shape, I suppose, was the plan. And I tried. I really, I tried because I loved you. But the thing is... I'm... not sweet Estella, try as I might. I never was. I'm Cruella, born brilliant, born bad and a little bit mad. I am not like her. I'm better. (01:35:05-01:37:04)

Because it brings together and integrates the other archetypes in the process of self-realization, the self is known as the archetype of archetypes. It is a route that tells us how to live a full life (Harris, 2016; Çağlıyan, 2019). According to Jung, self-realization is the merging of conscious and unconscious parts of one's identity, resulting in wholeness, integrity, and inseparability of one's identity. Individuation is a psychologically indivisible totality that strengthens, differentiates, and integrates various non-self components of the spirit (such as persona and shadow). Estella's persona occupies a large portion of her psychological processes in the start of the film, influencing her behaviors and ideas to some extent and encouraging her to follow what her late mother taught her in order to fit in. She eventually embraces her shadow, which has been following her for a long time as a result of her mother's tragic reality being revealed. Throughout the procedure, Estella does not fully immerse herself in her identity, rather of suppressing her many psychic characteristics, she enables them to develop naturally, allowing these psychic variables to come together to form a cohesive whole. Her effective self-realization journey is largely due to this factor.

The near-end of the film is focused with coming to terms with the shadow, which is in line with Jung's theory that overcoming the persona is followed by the need to accept the shadow. This stage corresponds to the Jungian individuation process, which deals with accepting the shadow after the persona has been dissolved, and it is a difficult time (Çağlıyan, 2019). Estella has learned to control her character and embrace her shadow at the end of the film. As a result, she has found balance in all elements of her personality. Cruella narrates her own (Estella) funeral, even though she is not truly dead, and this is the clearest example of Estella's self-realization.

Estella: So I told you I died. Estella, that is. Poor thing. She couldn't even get anyone to come to her own funeral. (02:00:20-02:00:30)

Figure 6 shows a three-shot scene with a low angle focusing on Cruella and her two pals. Cruella's stance towering over the camera like a monster seems dominant when photographed from a low viewpoint. Cruella becomes dominating because of the low camera angle (Giannetti, 2013). Cool tones like green and blue are connected with peace in this scene, implying that Cruella has settled into her current circumstances. As shown in the 02:00:41 shot below, Cruella conducting a funeral not only represents faking her own death, but it also represents a revelation of her actual character; Cruella reveals herself to everyone. Estella has passed away at this point, and Cruella lives on. Estella's death might also signify her previous identity, which is brimming with individuality and individuation. She extinguishes her previous identity, and the old Estella has been replaced by a completely individuated Cruella with a more balanced psychological equilibrium.



Scene: 6. Cruella at Estella's funeral with her two friends (02:00:41)

Conclusion

According to Jung's theory, the conscious part of the mind may be compared to an island rising from the sea, because we only perceive the region above the water, but underneath it exists a much greater and unknown dimension, which can be equated to the unconscious. This parallel emphasizes the unconscious's importance while also indicating its immensity and immeasurable nature. In his psychological paradigm, Jung placed a larger focus on the unconscious, particularly the collective unconscious, which contains archetypes. He said that the collective unconscious is where all of humanity's buried memories are stored. To reach self-realization among these essential and timeless pictures, one must first expose the persona and embrace and balance the shadow archetype.

This research examines Estella's personality in Disney's Cruella film as seen through the lens of Jung's Archetype Theory. This research has revealed some conclusions that, first and foremost, the main character of the movie, Estella, has to go through various phases before obtaining self-realization, Jung's ideas can clearly show how her mind evolves. Because of her late mother's nurturing and the influence of her surroundings, Estella had the character of always being sweet, innocent, and courteous. The entire front is built to hide her horrible inner mentality, which she has had since birth and does not fit into society. Estella is expected to act a specific manner in accordance with society's expectations.

Second, the shadow comes when Estella learns the horrific truth about her mother and succumbs to her dark side, leading to madness. Her acts are self-defense to keep herself safe. Estella juggles all of her wacky ideas in order to stay safe and obtain the necklace that her

late mother wore. She learns to realize and accept her violent, angry, vengeful, and vicious shadow, which had previously been unable to completely express itself owing to her mother's upbringing and society.

Third, during the stage of self-realization, Estella reaches self-realization by balancing her ego and shadow archetypes. Her individuation is complete after effectively integrating them into an indivisible whole, resulting in a better environment for herself and others. She understands that she has been fighting her entire life to be the person Catherine, her nurturing mother, wanted for her to be. Estella adores Catherine, but she is still coming to terms with her own personality. Her shadow is like the tail she drags about behind her persona, which does not diminish but becomes stronger over time. She eventually accepts that she is, in nature rather than nurture. Her psyche evolves as a result of her being aware of herself, which leads to self-realization. The current study emphasizes the necessity and need for individuals to balance and integrate their many archetypes in order to attain a harmonic equilibrium in all aspects of their personality and be able to deal with both their exterior and internal worlds from a psychological standpoint.

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