

ANALYSIS OF ID, EGO AND SUPEREGO OF THE MAIN CHARACTER IN THE MOVIE SCRIPT *CRUELLE* BY TONY MCNAMARA AND DANA FOX

KHOFIFA R. ENDRAWATI, TINI MOGEA, MERLIN M. MAUKAR
English Education Department, Universitas Negeri Manado
Corresponding author : tinimogea@unima.ac.id

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Abstract: The purpose of this study is to find out how the id, ego and superego of the main character in the movie script *Cruella* by Tony McNamara and Dana Fox. In this research, the writer used qualitative research and descriptive method, a research method that used non-numerical data to explain a phenomenon accurately. In analyzing this research, the writer used psychological approach, to be exact psychoanalysis theory of id, ego and superego by Sigmund Freud. The writer analyzed the data found in the movie, script, books, journals, articles and websites by several watches of the movie and taking notes on some important parts of the movie script, then applied the theory of psychoanalysis. Based on the results of this study, it was found that the id of Estella, the main character of the movie *Cruella* is portrayed through her eccentric and quite barbaric thoughts of revenge. The ego is portrayed through how she somehow managed her revenge thoughts into a more realistic ways. And the superego is portrayed through her guilty thought and realization of her true self. It can be concluded that Estella, who also has an alter-ego as Cruella has id as her leading thought, ego that quite often leading her psyche and superego that is the least dominant thought of Estella.

Keywords: *Psychoanalysis, Main Character, Id, Ego, Superego*

INTRODUCTION

Literature is a written expression of human's life, nature, and the way to understand, feel and share their experiences or imagination. Literature can be regarded as an expression of reality (Potabuga, Mogea and Sabudu,

2021:11). Literature is one of the most creative and universal means to communicate the emotion, spiritual and intellectual concern of mankind (Herditya, 2017:1). There are several kinds of literary works in literature, as literary works was actually made not only to entertain but also created purposely to educate the readers or audiences in some ways (Wowor, Wuntu and Rettob, 2021:48). Some literary works include poetry, prose, short story, novel, also drama, play, and screenplay as a performing literature. Movie is also included, as it is one of the development forms of drama.

In analyzing literary works, one of the theory that quite popular is using psychoanalysis or psychological approach. Tresno (2020:3) stated that the essential aspect of psychology refers to mental contraption. The psychoanalysis approach by Sigmund Freud explains about three psychological structure of human, which are Id, Ego and Superego. According to Freud's psychoanalytic theory, the id is the primitive and instinctual part of the mind that contains sexual and aggressive drives and hidden memories, the superego operates as a moral conscience, and the ego is the realistic part that mediates between the desires of the id and the superego. The id engages in primary process thinking, which is primitive, illogical, irrational, and fantasy oriented. The ego seeks to bring the influence of external world to bear upon the id and its tendencies, and endeavors to substitute the reality principle. (Freud, 1962:15). The ego is the only part of the conscious personality. It's what the person is aware of when they think about themselves, and is what they usually try to project toward others, while the superego is a part of the unconscious that is the voice of conscience (doing what is right) and the source of self-criticism, and plays as the controlling of the id's impulses.

In this study, writer chooses movie as the subject. According to Merriam-Webster dictionary, movie is defined as a recording of moving images that tells a story and that people watch on a television. Sklar (2012:3) stated that in the 1890, Tomas A. Edison before his laboratory had

perfected any motion-pictures apparatus predicted that moving pictures and his phonograph would provide home entertainment for families of wealth. By the time, that prediction seems to be true. Just like plays or drama provide entertainment to people, movies or moving pictures are indeed providing people some home entertainment. These days, not only through television and cinema, movies can also be accessed through smart phones or PC, and there are a lot of streaming platforms that can be accessed freely or with subscription. Movies are often described as having the power to influence individual beliefs and values (Ramakrishna, Martinez, Malandrakis, Singla, & Narayan, 2017:1669). Movies reflect existing values of the society, adding weight to their ability in influencing individual beliefs. (Wedding and Boyd, 1999, as cited in Ramakrishna, Martinez, Malandrakis, Singla, & Narayan, 2017:1669). Based on the citation above, it can be concluded that movie indeed can influence people's beliefs, because movie tend to reflect values, norms or daily habits that relate to people's lives.

For this research, writer chooses the script of the movie *Cruella* to be analyzed. This movie was first released in May 2021, directed by director Craig Gillespie, the movie script was written by Dana Fox and Tony McNamara, and the story was written by Aline Brosh McKenna, Kelly Marcel and Steve Zissis. This movie has won 1 Oscar award (Best Achievement in Costume Design), 25 other wins and 37 nominations in total. *Cruella* follows a story of Estella, the main character who has an alter ego –Cruella and psychological situation that is interesting to be analyzed. This movie is a prequel and an origin story of Cruella de Vil, a villain from *The Hundred and One Dalmatians* novel by Dodie Smith and its movie adaptation *101 Dalmatians*. However, in this movie she is the main character and not as a villain. Estella was born with half-white and half-black hair that made people see her as a weird and abnormal child. She has a huge interest and talent in fashion, and wants to become a fashion designer. Sometimes she can be cruel and sadistic even toward her friends – that is the time she became Cruella.

What makes this movie interesting is we can see through a childhood villain point-of-view that also has two different personalities, Estella and Cruella. *Cruella* also relate to our real life problems nowadays, as psychological state or mental health is getting more attention – for example in the movie *Cruella*, the main character Estella has two different personalities and a childhood trauma. Many people have similar problems in their lives. Hence the understanding of how id, ego and superego works could help people understand and aware of their own psychological state.

There are quite many previous researches from English Education Department that also used psychological approach, but the exact topic of an analysis of id, ego and superego of the main character in the movie script *Cruella* is not yet to be found. Therefore, this research is important to be studied.

RESEARCH METHOD

This research used qualitative research and descriptive method. A qualitative research tends to focused on words form of data rather than numeric. Descriptive research is a study that seeks to accurately explain a phenomenon based on the characteristics of the study (Tresno, 2020:19). All qualitative research tends to follow the basic process of research (e.g., introduction, questions, methods of data collection and analysis, etc.). (Creswell, 2016).

In analyzing the data, the writer used psychological approach. According to Onthoni, Rorintulus, and Lolowang (2022:319), psychological approach focused on the emotions and human behavior.

In conclusion, qualitative research along with descriptive method is a research method that used non-numerical data to explain a phenomenon accurately, and a psychological approach that is focused on human behavior and emotions.

This research, as using the theme of id, ego and superego of main character in the movie, is most suitable for using qualitative descriptive method and psychological approach.

Data sources:

The primary source of data of this study was the script text of the movie *Cruella*. To support the primary data of this study, the writer also used secondary sources such as books, journals, articles, websites, and previous researches that are related with the theme of this study, which is an analysis of id, ego and superego of main character in the movie script *Cruella*.

Data Collection:

The data, as previously stated are mainly taken from the movie and script text of *Cruella*, and also other complement data are from various sources. In this study, the data collected by using documentation technique. Writer collected the data by several watches of the movie, deep understanding and take notes from the movie itself.

Data Analysis:

In analyzing the data, the writer watched the movie repeatedly in order to understanding the plot, characterization, the problems that the main character faced and how the main character solved it. The writer also took notes on some important parts or dialogue from the movie script, and also some add-on information that can be found in movie reviews or any other relevant sources such as articles, journals, and internet.

In order to find out the answer to research questions of this study, the writer analyzed the movie and applied the theory of psychoanalysis by Sigmund Freud, which is a model of personality development. Freud's psychoanalysis theory found that psyche or human mind are divided into three stages – conscious, preconscious and unconscious, which later revised

into id, ego and superego. The writer also used intrinsic approach in analyzing the movie *Cruella*, as the writer focused only on the movie itself.

The writer concluded the all the data found and analyzing of the movie script *Cruella* by using the psychoanalysis theory of psyche or id, ego and superego into a complete research.

FINDINGS AND DISCUSSION

Findings:

This research aimed to identify how the id, ego and superego of the main character are portrayed in *Cruella* movie script by Tony McNamara and Dana Fox. The data were collected by several watches of the movie, reading the movie script, deep understanding and highlighted of some important parts or dialogues found in the movie script.

Based on the data that have been collected and analyzed by the writer, in order to answer the research question on how the id, ego and superego of the main character are portrayed, the writer found out that:

- The main character –Estella’s id is portrayed through her eccentric and quite barbaric thoughts of revenge;
- Her ego is portrayed through how she somehow managed her revenge thoughts into a more realistic way;
- And her superego is portrayed through her guilty thought and realization of her true self.

Discussion:

Based on the findings, the writer composed an analysis of data as follows:

Id

Id is the irrational, instinctual and unconscious part of psyche. It is also can be said that id is where the primitive and savage thoughts of human belong to.

Estella grows up being a cruel girl that tend to do whatever she wants, that her mother called as Cruella. Her id shows and take control quite a lot time since she was a kid. She tends to do whatever that is in her mind, even if it is not right.

(BOYS LAUGHING)

CRUELLA : *"Ignore them"? Didn't I just say, "Hear me roar"?*

STUDENTS : (CHANTING) Fight! Fight! Fight!

CRUELLA : *That didn't sit well with some people.*

HEADMASTER : This is a blot on your copybook.

CRUELLA : *Okay, that didn't sit well with a lot of people.*

(Cruella, 02:20 – 02:32)

The scene above showed that Estella did not hesitate to attack the other kids that mocked her.

ESTELLA : (SIGHS) (ELEVATOR BELL DINGS) (POP MUSIC PLAYING) (SINGING INDISTINCTLY) I just can't leave you looking like that. It would be cruel.

(SNORING) (KNOCKING) (EXCLAIMING)

HORACE : Why'd you go to sleep in a window?

ESTELLA : Who's... What... (CAMERAS CLICKING) (GRUNTS) Oh...

Oh, but seriously, how much better do you look?

GERALD : (HUMMING) No! No! Hello. Out! Out!

ESTELLA : Oh, farts. (GRUNTS)

(Cruella, 27:07 – 27:52)

In another scene, drunk by some alcohol that she got from her boss' office, Estella broke into the window display and changed the entire look of the display.

As the story goes, the peak of Estella's id was when she saw her necklace that fell the night her mother died and found out the relation between the Baroness and her mother's death. She planned to take the necklace back and take her revenge.

ESTELLA : She called my mum a thief. Said she failed as a mother.

JASPER : What? Your mum? She knew your actual mum?

ESTELLA : Yeah, it turns out that was her party we were at. Mum worked for her once. I dropped the necklace as I was running away. She must've found it. It's mine. So I'm taking it back.

JASPER : Taking it, as in...

ESTELLA : Stealing it.

(*Cruella*, 42:57 – 43:22)

Estella was so eager to take revenge against the Baroness, that she eventually wrecked the Baroness' parties. She switch to Cruella in her actions, while keep being Estella at work.

CRUELLA : *They say there are five stages of grief. Denial, anger, bargaining, depression, and acceptance. Well, I'd like to add one more. Revenge.*

(*Cruella*, 58:23 – 58:40)

CRUELLA : Voilà! Cruella was in a box a long time, now Estella can be the one who makes guest appearances. (LAUGHS WICKEDLY)

(*Cruella*, 1:04:36 – 1:04:42)

Cruella kidnapped The Baroness's Dalmatians and did some acts of wrecking the Baroness' fame through her extraordinary fashion skills as her form of revenge.

CRUELLA : So, let's begin.
JASPER : (CHUCKLING) You're not gonna kill her, are ya?
CRUELLA : It's not part of the current plan, but we might need to be adaptable.
JASPER : So, that's a no?
CRUELLA : If you heard a "no," it is. Now, the necklace. One of the Dalmatians ate it. Not sure which one, so you'll need to kidnap all of them.
(*Cruella*, 59:00 – 59:28)

Cruella upstaged every party, ball and gala of The Baroness with the help of Horace and Jasper for stealing smuggle things. She also recruited Artie for dresses making, and Anita for writing news about her.

CRUELLA : Anita Darling, my darling.
ANITA : (SIGHS DEEPLY) Estella, it's been so long. You know, I kept staring at you at the party, and then it came to me. That's Estella from school.
CRUELLA : It's not Estella. That's the past. I'm Cruella. So you go to parties and you take pictures and you print gossip? That's your job?
ANITA : Yes, well. Not as fun as it sounds.
CRUELLA : Oh, it doesn't sound fun. It sounds useful.
ANITA : Oh. (INDISTINCT CHATTER IN DISTANCE)
CRUELLA : I'd like to start my own label. Why don't we work together to create some buzz for this old rag that you continually fill with that old hag?
ANITA : You have that glint in your eye.
CRUELLA : What glint?
ANITA : Well, I'm starting to remember that you have a bit of an extreme side. (LAUGHING)
CRUELLA : Well, then you remember what fun that is? Now, I want you to help me tell them who I am.

(*Cruella*, 1:00:13 – 1:01:37)

(SHOPKEEPERS BELL TINKLES)

ARTIE : It's you.

CRUELLA : It is. And you're reading about me.

ARTIE : And you're in my shop.

CRUELLA : It's me, (WHISPERS) Estella.

ARTIE : Oh, my. My, my, my. You look amazing. You certainly made a splash.

CRUELLA : I'm just getting started, darling. And I need help. I want to make art, Artie... and I want to make trouble. You in?

ARTIE : I do love trouble.

(*Cruella*, 1:02:48 – 1:03:30)

Estella really followed the pleasure principle, as in to fulfill her grudge. At this phase, she mainly appeared as Cruella. This can be deduced that Cruella tend to be the portrayal of Estella's id.

Ego

Ego plays a part where id's thought can be done realistically rather than id's desire that tend to be primitive. Estella, found out another shocking fact that the Baroness is actually her birth mother, who murdered Catherine, the one that she thought as her mother this whole time. This event lead her ego to come took over.

CRUELLA : So this is a confusing day. 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? Hmm? 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. (CHUCKLES) I am not like her. I'm

better. Anyway, must dash. Much to avenge, revenge and destroy. But I do love you. Always. (CHUCKLES SADLY)

(*Cruella*, 1:35:06 – 1:37:32)

She had a thought of murdering the Baroness as her ultimate revenge, but her ego leads her to do it another way.

JASPER : Okay. I know you're in pain.

CRUELLA : Mmm.

JASPER : And I know that she caused it, but, you know, killing her is not gonna make that go away.

CRUELLA : I won't. I promise.

JASPER : All right, cool. Groovy.

CRUELLA : Unless I really, really have to.

(*Cruella*, 1:46:26 – 1:46:52)

Then this scene below showed how Estella planned to make everyone see the Baroness' true self, when she threw Estella off the cliff just like when she did before.

ESTELLA : I hate to ruin your party, but I've come to evict you.

BARONESS : (CHUCKLES) Don't be absurd.

ESTELLA : This is the key that was in the necklace that unlocks the box my birth certificate was in. Hello, Mother.

BARONESS : It all makes sense now.

ESTELLA : What?

BARONESS : That you're so extraordinary. Of course, you're mine. I've longed for someone in my life who was as good as me.

ESTELLA : You left me to die.

BARONESS : A mistake. And one we can get past. I know it.

ESTELLA : I disagree.

JASPER : Good evening. The Baroness asks that you join her on the terrace.

GUEST : Lovely.

JOHN : Gentlemen, the Baroness would like to invite you outside, please.

BARONESS : You're not here for revenge. You're here because you're a brilliant designer and a wicked genius and you need to be among your own kind. Me. Your real mother. Who made a mistake and let something extraordinary go.

ESTELLA : We are very alike, I suppose.

(SIREN BLARING)

ARTIE : Good evening. Madam, ravishing as always. The Baroness requests your presence outside.

BARONES : (HESITATES) I'm sorry.

ESTELLA : You are?

BARONESS : I am. Can I hug you?

ESTELLA : Yes. You're not going to push me off the cliff, are you?

BARONESS : (WHISPERS) You're so funny, dear. So funny. I love it. Idiot. (GRUNTS) (ALL GASPING) (GASPS) (GUESTS EXCLAIMING) She jumped. Did you see? She jumped. She tried to drag me with her. She jumped, she jumped, she jumped. Why are you looking at me like that? (BREATHING HEAVILY) Oh. She jumped! What are you doing with those handcuffs? She jumped!

CRUELLA : *So I told you I died. Estella, that is. Poor thing. She couldn't even get anyone to come to her own funeral. That seemed like an unhappy ending. Murdered tragically by her very own mother.*

(*Cruella*, 1:56:38 – 2:00:42)

This is indicated how Estella's ego are portrayed, when she decide not to murder the Baroness to fulfill her revenge, but instead revealed The Baroness' viciousness, and get her imprisoned.

Superego

McLeod (2019) stated that superego consists of two systems: the conscience and the ideal self. What is meant by conscience is the guilt

feelings that tend to come whenever ego gives in to id's demand, or our "inner voice". Superego is the opposite of id, where morality, norms and guilt feeling laid.

When her mother died at the party of the Baroness Von Hellman, Estella could only think that she caused it. It made her feel guilt and regretted how she did not stay in the car instead.

CRUELLA : *It was my fault.*

BARONESS : Police Commissioner Weston! A woman... (SOBS) She was threatening me, demanding money. I...

CRUELLA : *I had killed my mother.*

BARONESS : I think they were chasing someone.

COMMISSIONER : Search the grounds!

CRUELLA : *And in that moment...*

COMMISSIONER : Search the grounds!

CRUELLA : *...the best I could think to do was run.*(DRAMATIC MUSIC PLAYING) (SNIFFING) (SIREN BLARING) *And I ran for a long time. (BUDDY WHIMPERING) I made it to London after all. Regent's Park. But no tea, no mum.*

ESTELLA : (VOICE BREAKING) It's all my fault, Buddy. No Mum. I never should've gone in.

(*Cruella*, 09:48 – 11:23)

The scene above shows when Estella's superego was in charge, where she felt guilt towards her mother's death. She thought that it was all her fault, sneaking out of the car where she should just stay and lay low.

Before that, she also realized how the impact of her act leads to trouble, but that did not last long until her id took over again

ESTELLA : I'll be less trouble from now on, Mum. I promise.

(UPBEAT MUSIC PLAYING)

CRUELLA : *I meant it when I said it. When a girl like me makes a promise like that, you don't take her to a place like this.*

(*Cruella*, 04:56 – 05:30)

CRUELLA : *I did try to lay low.*

ESTELLA : (GASPS) *Is that fur and chiffon? In the one gown?*

CRUELLA : *But as you can see, I broke the promise. Just a little.*

(*Cruella*, 06:42 – 06:52)

The scene above shows how her superego thought did not last long, as she decided to break her promise and get out of the car to see the party.

Her superego, the guilt feeling came back when she met Horace and Jasper, but once again it is not last that long.

HORACE : *Is she crying again?*

JASPER : *Her mum died. You remember what that's like.*

CRUELLA : *And there was one thing I knew they'd be looking for.*

HORACE : *Cripes!*

ESTELLA : *I need to dye my hair.*

JASPER : *I don't know, I quite like it.*

(GASPS SOFTLY)

CRUELLA : *Granted, being a thief is not exactly a mother's dream, but she was gone. Don't worry, we're just getting started. There's lots more bad things coming... I promise.*

(*Cruella*, 14:39 – 15:20)

Estella was indeed guilty, but she decided to forget it and start a new life. It is stated by how she dyed her hair red.

The peak of Estella's superego can be seen at the end part of the movie. She has come to realization that she is not the same as her birth mother, nor she has to fit in the society's standard. She is fully aware, and finally met her 'ideal self' as Cruella.

CRUELLA : *The good thing about evil people is you can always trust them to do something, well, evil. Estella would die like her mother did. But not quite. A well-cut skirt is a lifesaver, girls. Remember that. She'd go to prison for throwing someone off a cliff. Wrong someone, but there's something about poetic justice that's just so, poetic. Goodbye, Estella. She was with her mother now. I'll take it from here. But Cruella was alive. All right, we should put on some music or something. Lighten the mood.*

(*Cruella*, 2:01:22 – 2:02:28)

JASPER : So, what now?

CRUELLA : I've got a few ideas.

(*Cruella*, 2:04:19 – 2:04:25)

The idea that Cruella talked about is can be seen at the mid-credit scene when she gave Roger and Anita each a Dalmatian puppy, Pongo and Perdita. This act shows how Cruella proves herself that she is not the same as the Baroness. Cruella is cruel, indeed, but still has more humanity than her. She already met her ideal self at this state.

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