

Estella's Formation of Identity in Cruella (2021) Movie: A Psychological Theory

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ABSTRACT

The aims of this qualitative study are to identify Estella's identity formation using and to figure out factors that influence Estella's formation of identity using psychological theory. The main character's identity formation scrutinized in the movie adopted Marcia's theory of identity status which comprises four phases such as identity diffusion, foreclosure, moratorium, and achievement. Data collection was carried out by watching the movie many times, reading several related articles, noting important elements, and categorizing the data based on Marcia's theory. In analyzing the data, the researchers borrowed Miles, Hubermans, and Saldana (2019) technique of analyzing data. The researchers found that Estella Miller's life before turning into Cruella De Vil was the same as a normal child's life. However, her identity began to change when she found out the mastermind behind her late mother's death. Lastly, the reason Estella turned into Cruella was because she wanted revenge on Baroness and the factors of losing her mother, social environment, ambition, and creativity within her. Based on the results of this study, researchers acknowledge that the formation of Estella's identity based on Marcia's status identity theory is mostly at the moratorium stage and the factors that influence the formation of Estella's identity are internal and external factors

Keywords: Cruella movie, identity formation, Marcia's identity statuses, psychological theory

ABSTRAK

Tujuan dari studi kualitatif ini adalah untuk mengidentifikasi pembentukan identitas Estella dengan menggunakan dan untuk mengetahui faktor-faktor yang mempengaruhi pembentukan identitas Estella menggunakan teori psikologis. Pembentukan identitas tokoh utama yang diteliti dalam film mengadopsi teori status identitas Marcia yang terdiri dari empat fase seperti difusi identitas, penyitaan, moratorium, dan pencapaian. Pengumpulan data dilakukan dengan menonton film berkali-kali, membaca beberapa artikel terkait, mencatat unsur-unsur penting, dan mengategorikan data berdasarkan teori Marcia. Dalam menganalisis data, para peneliti meminjam teknik analisis data Miles, Hubermans, dan Saldana (2019). Para peneliti menemukan bahwa kehidupan Estella Miller sebelum berubah menjadi Cruella De Vil sama dengan kehidupan anak normal. Namun, identitasnya mulai berubah ketika dia mengetahui dalang di balik kematian mending ibunya. Terakhir, alasan Estella berubah menjadi Cruella adalah karena dia ingin membalas dendam pada Baroness dan faktor-faktor kehilangan ibunya, lingkungan sosial, ambisi, dan kreativitas dalam dirinya. Berdasarkan hasil penelitian ini, para peneliti mengakui bahwa pembentukan identitas Estella berdasarkan teori identitas status Marcia sebagian besar berada pada tahap moratorium dan faktor yang mempengaruhi pembentukan identitas Estella adalah faktor internal dan eksternal

Kata kunci: Film Cruella, pembentukan identitas, status identitas Marcia, teori psikologis

INTRODUCTION

Individual's identity is formed from the process of their life journey. In this life, humans will gain different experiences because of the changes that occur in his life. Everyone will certainly build a strong self-identity so that it can be shown to society (Rusuli, 2022). Erickson (1950:57) defines identity as "a fundamental organizing principle that develops continuously throughout the lifespan." This helps create an individual self-image that is sustainable and remains stable even as new aspects of the self are developed or strengthened over time. According to Erickson's theory, humans experience eight stages of development, also known as identity formation, throughout their lives, from infancy to late adulthood. Meanwhile, Marcia (1966) developed Erickson's Psychoanalytic theory into four phases of identity status development, namely identity diffusion, foreclosure, moratorium, and achievement where diffusion is the basic stage and achievement is the final stage. In Marcia's theory, identity is formed because of exploring different alternative identities and then making a commitment to different ideas and values. According to Erickson (1950), identity is an awareness of consistency within a person over time and is recognized by others. Meanwhile, Marcia (1966) in his developmental theory states that identity is the result of a series of choices people make, usually beginning in adolescence. In Marcia's theory, identity is formed because of exploring different alternative identities and then making a commitment to different ideas and values. Marcia adds that self-identity is used as a basic human identity that explains about crisis and commitment. In psychology, identity formation is a complex process formed by self-exploration and the struggle to find meaning. Esmailzadeh et al. (2024) stated that every individual experiences an identity crisis due to adaptation challenges. This psychological struggle arises when individuals face internal conflicts, societal expectations, and personal values to develop a stable sense of self.

Erikson (1950) explains that human development occurs through eight stages across the lifespan, each marked by psychological conflicts that individuals must overcome to form their own identity. Erikson (1968) believes that these developmental periods represent 'identity crises', critical turning points where an individual must develop in one way or another, ushering in adolescence into growth and change. According to Erikson (1980), identity development is critical to an individual's understanding of themselves and their participation in their social lives. Identity is formed through the process of exploring options and committing to choices based on the results of that exploration (Parmenter et al., 2022). Expanding on Erikson's theory, Marcia (1966) describe identity development as beginning when individuals identify with role models who provide them with options to explore who they are and who they want to be.

As identity develops, adolescents are expected to make choices and commit to those choices within the constraints of their social context. According to Erickson's (1950), there are eight stages that need to be considered in developing self-identity, which consist of *trust vs mistrust*, *autonomy vs shame and doubt*, *initiative vs guilt*, *industry vs inferiority*, *identity vs confusion*, *intimacy vs isolation*, *generativity vs stagnation*, and *integrity vs despair*. Based on Erik Erikson's eight stages of

psychosocial development, Marcia (1980) adopted Erickson's eight stages of psychosocial development and proposed four identity statuses such as identity diffusion, foreclosure, moratorium, and achievement that individuals experience during their journey of self-discovery. According to Marcia (1966), identity diffusion is where teenagers do not actively explore and do not have a strong commitment. Sari et al (2016) state that identity diffusion is a decision that is usually made without exploring other alternatives. Malvisa (2024) adds that identity diffusion occurs when an adolescent does not explore or make a commitment. Identity foreclosure is a stage in which adolescents are committed to a choice without prior exploration (Marcia, 1966). It is a stage when the individual has not yet experienced a crisis but has made a commitment, usually a commitment obtained by imitating or following parents. Kuncara et al (2017) state that identity foreclosure occurs when someone appears willing to commit to a particular role or goal that is relevant for the future. Identity moratorium is a phase when someone is experiencing a crisis Identity Moratorium status occurs when adolescents actively explore their identities without having a strong commitment (Marcia, 1966). Rahmatiah (2017) adds that identity moratorium can be said to occur when someone tries to explore to find the most appropriate identity. In the moratorium stage, someone has done various explorations but has not committed to a definite choice. Marcia (1966) says that identity achievement status, in which adolescents have strong commitments after a period of active exploration. Identity achievement is when someone has gone through an identity crisis and has made a choice. At this stage, someone is sure of the choice they have made. This identity describes a teenager who has found their identity and they will not be easily pressured by other life commitments (Gunawan et al., 2017). These four phases of identity status are determined by the presence or absence of two main components, crisis, and commitment.

Marcia's theory highlights the dynamic nature of identity as a process shaped by personal exploration and external influences, making it highly relevant to understanding the complexity of youth personality changes in the current era. In the perspective of Amelia & Saragih (2022), identity is not something given by parents or obtained automatically from birth, but identity is a choice chosen by the consciousness of everyone. In this case, it is important to note that identity is formed because of changes and adaptations made by the individual himself. A person's identity is shaped by their awareness of their own behavior. Several recent studies used the issue of identity to reveal the complications and issues related to literary works to help writers understand identity theory. Wardaningsih and Kasih (2022) examined the main character of the Encanto film about identity which can be influenced by experiences of violence, both physical and non-physical. Tlonaen (2023) analyzed the film Moana about identity and found that the character's identity can be seen in behavior, thoughts, actions, and emotion. Hidayah et al. (2022) conducted research on the identity of the main characters of the film Green Book and Dwirasanti (2016) also analyzed the identity of the main character in The Help film. Given its complexity, identity has become one of the most frequently explored themes in literature.

Literature itself refers to written or printed works that hold aesthetic, intellectual, or cultural significance, often serving as a medium for examining and expressing identity. Literature captures the meaning of identity, conflict, transformation, and often becomes a mirror for society to explore individual struggles. One form of literary work that explains the development of self-identity in humans is film. Film itself is the most popular literary work today, especially among teenagers. In this case, the film shows how an individual behaves and what motivations make him develop a different identity. An individual who forms their identity can be motivated by pain, disappointment, and hatred (Huff et al., 2021). Through films, the audience can learn about the process of forming a character's identity from events, experiences, and several incidents experienced by the character.

One of the interesting films to study is the live action film entitled Cruella, which is a prequel to the Disney animated film 101 Dalmatians. Cruella (2021) movie, directed by Craig Gillespie, is a film that explores Estella's journey in finding her identity as Cruella. Cruella is a villain in one of the famous Disney movies in 1996, 101 Dalmatian (Nuraulia, 2021). She first appeared in the animated film One Hundred and One Dalmatians (1961), and later appeared in the 1996 live-action version of the film, 101 Dalmatians. Prior to the 2021 film Cruella, the character also appeared in other adaptations, including 101 Dalmatians II: Patch's London Adventure (2003). Estella is a young designer who has great ambitions. Little Estella, who initially only lived with her mother, had to swallow the bitter reality when a painful incident occurred. When Estella was still in elementary school, Chatterine, her mother, died in the party after being pushed to the edge of a cliff by Baroness van Hellman's Dalmatian dog. Seeing this incident, she ran and fled to London and became a smart but fashionable pickpocket. The world of fashion that she had loved since childhood turned out to be profitable for her when she became a thief until finally, she was able to work in a famous fashion store in the city of London. Her expertise in the arts made Estella noticed by the famous fashion legend, Baroness van Hellman. Estella finally worked for Baroness and absorbed various ways of working for Baroness until finally revenge occurred. Set in the passionate and rebellious world of London fashion in the 1970s, this film implicitly combines the themes of ambition, resistance, and duality of identity.

Apart from aforementioned research, there are also other films become the subject to study regarding the formation of character identities. Katona (2023) analyzed the psychological character of Estella/Cruella which is very contrasting, where Estella's character has a good nature while Cruella is evil. This happens because of external factors that make her have an evil personality. The results of this study are an interesting exploration of the diverse nature of human behavior and the choices individuals make when facing challenges and difficulties. Aryanti (2022) studied Estella's psychology in the film Cruella which obtained the results that aspect of want dominates the main characters in the film Cruella because of the conflict and the events experienced by the main character make him want everything that can relieve his anger and fulfil his goals. Moreover, Natalia (2023) analyzed Estella's psychological development before becoming Cruella. The results of her research show

that Estella's emotional development triggered her change to become Cruella. This action occurred due to internal and external factors within her. Those studies used psychological theory as the literary approach to reveal the search for the main character's identity. The researchers of the current study were also interested in studying Cruella movie to investigate more on how the character Estella could build her new identity as Cruella.

Through a psychological perspective, the film depicts the journey of self-discovery, identity formation, and transformation of a girl named Estella into another personality, Cruella. This film also had a better rating on the Rotten Tomatoes (2021) than its previous film, 101 Dalmatians. In the Cruella movie, Estella's identity struggle begins with her childhood experiences marked by loss, rejection, and bullying from society. Estella, is a kind and talented girl, while her other personality, Cruella, is cruel, disobedient, but clever (Westerop, 2023). Throughout the film, Estella must balance herself between her other identities, driven by personal ambition and external pressure, which eventually leads her to transform from Estella to Cruella. This film provides an in-depth exploration of the journey of the main character from Estella, a talented and creative young woman, to Cruella, an intelligent and brave woman with a rebellious nature. In addition to entertaining with a very stunning visual appearance, this film also invites the audience to investigate more deeply the psychological basis of identity formation.

Based on many reasons, this study raised critical questions: How did Estella form her identity into Cruella based on Marcia's theory of identity status? What factors influenced Estella formation of identity? Through a careful analysis of key moments in the film, this article explored Estella's journey by adapting Marcia's theory through four phases of identifying her identity diffusion, foreclosure, moratorium, and culminating in her identity achievement. By placing Estella's story within Marcia's theoretical framework, this study aims to reveal the psychological depths of Cruella and contribute to a broader understanding of the search for identity.

RESEARCH METHOD

This descriptive research was conducted using a qualitative approach. Qualitative methods are carried out by analyzing a predetermined object to obtain a descriptive view (Sallis et al., 2021), while descriptive research is research that is used to describe research results where the aim is to provide explanations and validation related to the phenomena being studied. Qualitative research is conducted using documentation and previous research to provide a deeper perspective (Morgan, 2022). The subject of this study is the Cruella movie, while the object of the research is the formation of Estella's identity. The data studied from this film were the primary data in the form of scenes and dialogues and the secondary data was obtained from several related articles and electronic media sources. The focus of this study was the formation of Estella's identity, whom was the main character in the film Cruella, by using a theory adapted from Marcia (1996) called the four phases of identity status such as identity diffusion, foreclosure, moratorium, and achievement. Data collection in this study was carried out by watching and observing the film, reading several

related articles, noting important elements, and categorizing the data based on the topic chosen. The analysis technique used is by Miles, Huberman, and Saldana (2019) which consists of data condensation, data display, and drawing conclusions. The analysis focuses on the formation of Estella's identity and what factors influenced her identity formation


RESULT AND DISCUSSION




The findings of the study are presented based on to the two research questions. The first part shows the findings of data related to the formation of Estella's identity in the film Cruella based on Marcia's identity status theory. The second part shows the findings of data related to the factors that influenced the formation of Estella's identity in the film Cruella. Finally, the results of the study show of the stages of identity status and the factors that influenced Estella's identity formation and the factors that influenced her identity formation.

1. How Estella Formed Her Identity into Cruella Based on Marcia's Theory of Identity Status

This study found that Estella's transformation into Cruella is in line with Marcia's identity status theory. Initially, Estella experiences the identity diffusion stage, where she becomes herself without any exploration. Then, identity foreclosure where she adapts to the social environment and the expectations of her late mother. When Estella receives revelations about her past and her rivalry with the Baroness, she enters the identity moratorium stage, which actively explores her various identities. Finally, she reaches identity achievement, which fully embraces her Cruella identity with confidence. This process highlights how external influences and personal experiences shape her identity development throughout the film.

Table 1. Stages That Formed Estella's Identity Statuses

No	Identity Status	Data	Detail
1.	Identity diffusion	<p>a. Scene (00:01:16) Chatterine : " Your name's Estella, not Cruella"</p> 	<p>a. The scene on the side is a scene where Estella and her mother, Chatterine are making a pattern on a cloth. When Chatterine sees the pattern Estella made is different from the one she has demonstrated, Chatterine tries to tell her in a way. Estella listens to her mother's advice and then recreates it. Then Chatterine reminds her</p>

		<p>b. Scene (00:02:20) Someone threw a piece of gum at her face</p> 	<p>that her name is "Estella" and not "Cruella".</p> <p>b. When she wanted to get acquainted with her peers, Estella was rejected and bullied. She was pelted with chewing gum and it hit her cheek. In this scene, Estella just surrendered and accepted the situation.</p>
2.	Identity Foreclosure	<p>a. Scene (00:16:11) Estella is stealing on the bus</p>  <p>b. Scene (00:21:49) Estella is cleaning the bathroom</p> 	<p>a. Estella tries to commit to one thing and become a useful person like her late mother wanted. She works as a thief with Horace and Jasper</p> <p>b. When Estella is accepted to work at a famous fashion store and as a cleaner, she has to suppress her creative passion and try to follow the work routine that has been given.</p>
		<p>c. Scene (00:49:34) Cruella comes to baroness party</p>	<p>c. When she finds out that the baroness is the mastermind behind the</p>



death of Catherine, her mother, Estella intends to take revenge by disguising herself as Cruella. She comes to the baroness' party and intends to ruin the event.

d. Scene (01:05:53)

Estella: I was going to take the things she loved most her business, her status, her confidence”



d.The next day when she was going back to work, Cruella turned into the innocent Estella. Usually Estella would obey everything the Baroness said, but this time when listening to the Baroness talk, Estella was planning her revenge by taking everything Baroness had.

e. Scene (01:11:23)

Cruella comes with a garbage truck






e.Cruella arrives in a garbage truck and makes herself into a dress made from scraps of fabric from the baroness's clothing store.

f. Scene (01:16:25)

Estella accompanies the baroness to lunch

f.Estella accompanies baroness to relieve stress because lately the baroness feels that

			<p>Cruella has become her rival and wants to take everything she has.</p>
<p>3.</p>	<p>Identity Moratorium</p>	<p>a. Scene (01:36:39) Cruella : “I am Cruella”</p>  <p>Aku Cruella...</p> <p>b. Scene (02:02:09) Cruella : “Goodbye, Estella”</p>  <p>Selamat tinggal, Estella.</p>	<p>a. When Estella understands the fact that the Baroness is not only the mastermind behind her mother's death, Chatterine, but also her biological mother, Estella chooses to run away to Regents Park. There she chooses to become completely Cruella and take revenge on the Baroness.</p> <p>b. When all the revenge was done, Cruella buried her other self, Estella, and said goodbye.</p>

From the data analyzed, Marcia’s stages of identity status, namely diffusion, foreclosure, moratorium, and achievement, significantly influence Estella's identity development. Each stage will be discussed in detail. In the scene (0:01:16), Estella is making a cloth pattern with her mother in the living room. However, Estella does not make the pattern that her mother taught her. She makes her own pattern with her creativity. When showing her work to her mother, Catherine looks surprised and says,

"You have to follow the pattern. There is a way to do something." Estella looks annoyed and says "it's ugly". Catherine, her mother really does not like it and says "that's rude" "your name is Estella not Cruella" In this case, identity diffusion is contained in this scene. As explained by Marcia (1966), identity diffusion is where teenagers do not actively explore and do not have a strong commitment. In the scene (0:01:16) it is proven that Estella still does not have a commitment to being Estella as expected by her mother or the Cruella she wants. After making a different pattern from her mother, she again makes the same pattern as her mother. In another scene (00:02:20) where Estella tries to get to know her peers, but what she receives is rejection and bullying. When she gets bullied like that, Estella could have immediately retaliated but all she did was keep quiet and accept it. Malvisa (2024), Identity diffusion occurs when a teenager does not explore or make a commitment. Identity diffusion is a stage when an individual is in a state of identity confusion, has no commitment to certain values or goals. They are not active in exploring various identity options. In other words, there are still many individuals who are still confused about their identity.

Identity Moratorium status, in which adolescents are actively exploring their identity without having strong commitments (Marcia, 1966). The identity foreclosure stage is a stage that involves commitment to an identity without exploring other options, often because of peer pressure, conformity, cultural expectations, or parental pressure. Sari et al., (2016) said that identity foreclosure is an individual who is not experiencing a crisis but has made a commitment that is obtained from imitating or following parents. In the scene (00:21:55) Estella works at a boutique owned by Baroness as an office girl. However, as we know, Estella, who has high creativity and dreams of becoming a fashion designer, often has the opportunity to try to give her ideas to her manager. This can be seen in the film when the setting is in a boutique, every chance Estella always tries to never give up to seduce and give creative ideas for the Baroness's boutique to make it look alive. However, every effort she makes is always rejected outright by her manager. In the scene (0.21.55) when Estella is cleaning the bathroom floor and sees her manager passing in front of her, Estella tries to convey her idea about the front window where the fashion model statues are, but the manager immediately replies "I have given you your job description. Don't go out of your agreement. Please." At this stage of foreclosure identity, Estella tries to be consistent with the commitments she has made, where she works as a waitress. The commitment he has made is in line with his mother's desire to be a good and useful person.

Identity Moratorium status is where adolescents actively explore their identities without having a strong commitment (Marcia, 1966). In the film Cruella, Estella can be seen starting to find out her identity when she transforms into "Cruella." However, at this stage, she is not yet completely sure who she really is. The scene (00:49:34) shows Estella transforming herself into Cruella and disrupting Baroness' party. Here, Estella transforms into Cruella because she is avenging her mother's death against the Baroness. Next, scene (01:05:51) shows Cruella who has transformed back into Estella. She seems to have the deepest grudge against Baroness

and begins to think of a way to take revenge. Scene (01:08:37) shows Estella transforming herself into Cruella and wearing a wide dress to cover the car door so that Baroness cannot get out of the car. This is Cruella's attempt to take revenge. Next, in scene (01:11:23), scene (01:16:25), scene (01:24:38), Cruella is seen transforming into Estella and returning to Cruella because she wants to take revenge on her enemy, Baroness. Rahmatiah (2017) added that identity moratorium can be said to occur when someone tries to explore to find the most appropriate identity. From the findings above Estella is still exploring and has not made a definite commitment.

In the scene (01:36:39) Estella declares herself as Cruella. Scene (02:02:09) Cruella stares at the coffin at the funeral while saying "goodbye, Estella". Here it is seen that Cruella has thrown away her former identity, Estella, and committed to becoming Cruella. In the scene above, it includes James Marcia's status identity which is called identity achievement. Marcia (1966) says that identity achievement status, in which adolescents have strong commitments after a period of active exploration. Identity achievement is a stage where an individual has achieved an absolute identity and is committed based on personal decisions. This identity describes a teenager who has found his identity and they have absolutely committed to the choices made (Gunawan et al., 2017)

From the data above, it can be concluded that the stage that has the most impact on Estella's identity development is the moratorium stage. This stage, as explained by Marcia (1966), is characterized by active exploration without making a firm commitment to a particular identity. Estella continues to explore with various versions of herself and balances between the expectations set by others and her own desires. From the moment she begins to challenge societal norms, as seen in her creative rebellion against her mother (00:01:16), to her internal conflict between being Estella and embracing Cruella (00:49:34, 01:05:51, 01:08:37), she remains in a state of prolonged identity exploration. Her shifting personalities and struggle to define who she really is without fully committing to Estella or Cruella further reinforce her presence in the moratorium stage.



Even as she adopts the character of Cruella, her actions show that she is still testing the boundaries rather than fully committing to a predetermined identity. This ongoing identity crisis highlights how Estella spends time exploring, questioning, and reshaping herself before finally reaching an identity commitment. Therefore, the moratorium stage plays the most dominant role in shaping Estella's character development.

2. Factors That Influenced Estella Formation of Identity




The findings of this study indicate that the formation of Estella's identity in Cruella (2021) is influenced by a combination of internal and external factors. Internally, her creativity, intelligence, and dual personality play an important role in shaping her transformation from Estella to Cruella. Her strong ambition and determination, driven by childhood trauma and a deep desire for recognition, further contribute to the development of her sense of self. While externally, the social environment in which she grew up and developed, especially the experience of loss, surviving on the streets with Jasper and Horace greatly influenced the development

of her identity. The presence of Baroness van Hellman as an idol and antagonist also plays an important role in encouraging Estella to embrace her rebellious and cruel identity. Estella's identity is ultimately formed through a complex interaction between internal and external factors that all lead her to fully choose her new identity as Cruella.

Table 2. Factors That Influenced Estella Formation of Identity

No	Factors	Data	Category
1.	Internal Factors	<p>a. Scene (00:09:27) Estella was shocked to see her mother being pushed by the baroness' Dalmatian dog. She thought she was the cause of his mother's death.</p> 	a. Childhood background
		<p>b. Scene (00:17:12) Her intelligence in the world of fashion makes him a fashion designer for his theft operation with Jasper and Horace.</p>  <p>c. Scene (00:39:17) Estella's creativity and intelligence in fashion design brought her happiness because she was praised by her idol, the Baroness.</p>	b. Creativity and Intelligent

			
		<p>d. Scene (00:41:31) Knowing that the baroness was the mastermind behind her mother's death, Estella has the ambition to take revenge.</p> 	c. Ambition for revenge
		<p>e. Scene (01:36:40) After finding out the fact that the baroness is her biological mother, Estella goes to Regents Park and feels frustrated, until finally she tells herself that she is Cruella and not Estella anymore.</p> 	d. Dual personality
2	External Factors	a. Scene (00:16:34)	e. Social environment

	<p>After the death of Chatterine, her mother, Estella went to London and started a new life. Until she met Jasper and Horace and became a thief to survive.</p>  <p>b. Scene (00:18:06) Estella, Jasper and Horace are disguised as hotel maids to steal customers' belongings until they are finally caught by the hotel manager.</p> 	
	<p>a. Scene (00:59:19) The support that Jasper and Horace provide to help Estella carry out her revenge on the Baroness turns out to have a big impact, where it triggers a change in Estella's identity where she becomes more arbitrary and manipulative.</p> 	<p>f. Jasper and Horace support</p>

a. Scene (00:09:23)

Chatterine, Estella's mother, was pushed off a cliff to her death by Dalmatians.



b. Scene (00:34:05)

Baroness likes the clothes that Estella makes.





Baroness
Influence

c. Scene (00:37:45)

Estella makes a model in the baroness' car when she is going to leave with the baroness.



		<p>d. Scene (01:06:12) The Baroness, who was upset because there was not a single work that she could use, stared at all her employees with hatred, including Estella.</p>  <p>e. Scene (01:34:05) Estella is shocked to learn that the Baroness is her biological mother.</p> 	
		<p>a. Scene (01:00:59) Anita, Estella's friend in elementary school, works as a reporter and writes a newspaper. Cruella uses it to make her known to the whole community including the baroness, her enemy. Cruella's figure is more famous than Estella.</p>	Media



The results of the analysis findings above, internal and external factors play an important role in shaping Estella's identity development throughout the Cruella film. These factors contribute to her transformation into Cruella, which emphasizes the interaction between personal traits, experiences, and social influences.

Internal Factors

a. Childhood Background

Estella's traumatic past plays an important role in shaping her perception of herself and the world. In Scene (00:09:27), she is shocked to see her mother pushed off a cliff by a Dalmatian dog. This incident made her believe that she was hit and blamed herself for her mother's death. This caused emotional disturbances that became a trauma for Estella.

b. Creativity and Intelligence

Estella's creativity and intelligence function as the main internal factors in her transformation. In Scene (00:17:12), Estella's intelligence in fashion allows her to design clothes used to steal with Jasper and Horace. Her childhood experience of sewing clothes patterns with her mother, Chatterine, made Estella have extraordinary talent and creativity in the world of fashion. In another scene (00:39:17), her talent in fashion design brings her extraordinary blessings, where she is accepted to work with Baroness van Hellman, her idol. Her joy is further enhanced when she receives praise from the Baroness. This validation fuels her aspirations and ambitions, strengthening her belief in her unique abilities.

c. Ambition for Revenge

The revelation that the Baroness is the mastermind behind the death of her mother, Chatterine, (Scene 00:41:31) fuels Estella's desire for revenge. This ambition drives her transformation into Cruella, marking a significant change in her personality and goals. Her goal of revenge becomes a defining force in the formation of her identity.

d. Dual Personality

Estella's struggle with duality is evident in Scene (01:36:40), when she learns that the Baroness is her biological mother. Unable to accept this revelation, she experiences an identity crisis where she ultimately decides to fully embrace the Cruella identity. This internal conflict illustrates how deeply her past and ambitions shape her evolving self-concept.

External Factors

a. Social Environment

After her mother's death, Estella's social environment influences her survival strategies. In Scene (00:16:34), she moves to London and joins Jasper and Horace in a life of theft. Similarly, in Scene (00:18:06), their disguise as hotel maids highlights their reliance on underhanded tactics to survive. These experiences further shape her rebellious and resourceful nature.

b. Jasper and Horace's Support

Jasper and Horace's unwavering support significantly influences Estella's transformation. In Scene (00:59:19), their assistance in her revenge plot against the Baroness leads her to become more manipulative and dominant. Their loyalty gives her the confidence needed to embrace her Cruella persona.

c. Baroness' Influence

The Baroness plays a significant role in Estella's journey. In Scene (00:09:23), her actions result in the death of Chatterine, marking a pivotal moment in Estella's psychological development. Later, in Scene (00:34:05), the Baroness admires Estella's fashion designs, which indirectly fuels Estella's desire to be better than she is. Scene (01:06:12) further shows the Baroness' repressive leadership, which reinforces Estella's need to establish her own identity and power. Finally, in Scene (01:34:05), Estella's discovery that the Baroness is her biological mother intensifies her internal conflict, ultimately leading to her full transformation into Cruella.

d. Media Influence

Media exposure also plays a role in shaping Estella's identity. In Scene (01:00:59), Anita, Estella's childhood friend, is asked by Cruella to write about her. This is intended to increase her public recognition. The widespread attention reinforces Cruella's identity as a powerful and influential figure, overshadowing Estella's previous self. This external validation reinforces her decision to fully embrace her new persona.

The findings of this study highlight that Estella's identity transformation into Cruella is heavily influenced by internal and external factors. Internally, Estella has strong ambition, high creativity, intelligence, and multiple personalities that play a significant role in shaping her transition. Her internal conflict between maintaining her obedient Estella identity and embracing her rebellious Cruella identity shows her struggle in achieving self-identity. In addition, childhood trauma emerges as an important internal factor that influences her identity formation. Losing her mother, Chatterine, at a young age left a deep emotional impact, pushing her down a path of self-discovery fueled by revenge. This trauma is further exacerbated by experiences of rejection from her surroundings and bullying that reinforce her desire to be someone else. Externally, her social environment plays a significant role in shaping Estella's identity. After losing her mother, she is forced to survive on the streets of London, where she joins Jasper and Horace in petty crime. This lifestyle change is a must for her to survive. The constant support from Jasper and Horace contributes to

the development of her sense of self, as their loyalty gives her the confidence to accept her true nature. In addition, the presence of the antagonistic Baroness von Hellman also has an impact on Estella's transformation. Initially, Estella idolizes the Baroness for her incredible fashion skills, but after discovering the truth about her mother's death, her admiration turns to hatred. The Baroness indirectly encourages Estella to break free from the imposed constraints and fully embrace her identity as Cruella. This external conflict is crucial in her identity development, as it pushes her towards identity achievement where she ultimately chooses to abandon her Estella identity for Cruella. Another external factor that influences her identity is media representation. Through her relationship with Anita, a journalist who is none other than her childhood friend, Cruella gains public recognition, allowing her to solidify her new identity. The widespread attention strengthens her commitment to Cruella's identity. This phenomenon is in line with identity formation, where social validation and public perception significantly shape a person's self-concept. Thus, Estella's journey in the film *Cruella* (2021) depicts a complex interaction between internal and external factors. In other words, internal and external factors can influence someone process formation of identity.

CONCLUSION

Estella's identity formation in *Cruella* (2021) is a complex interplay of internal struggles and external influences, demonstrating the psychological depth of her transformation. Throughout the film, Estella goes through the various stages of identity formation as outlined in Marcia's identity status theory such as diffusion, foreclosure, moratorium, and identity achievement. However, the moratorium stage is the most dominant, as Estella continually experiments with multiple identities before committing to Cruella.

Internally, Estella's intelligence, creativity, and ambition drive her transformation. Her traumatic past, particularly the loss of her mother, greatly influences her self-perception and decision-making process. Her split personality is an internal struggle between conforming to societal expectations and embracing her own desires. Externally, factors such as her social environment, the support of Jasper and Horace, the influence of Baroness, and media representation significantly shape her self-concept. Baroness' betrayal is the catalyst that ultimately propels Estella towards her final transformation into Cruella. The support of Jasper and Horace, which initially calms her down, also plays a role in propelling her further into her new persona. In addition, media recognition reinforces her public identity, marking the moment when she fully embraces her new self.

This study shows how identity development is fluid, with personal exploration and external recognition playing a role in self-formation. Estella's long experience of being in a moratorium stage illustrates the complexity of identity struggles, making her transformation into Cruella a powerful depiction of self-discovery and personal control. Overall, the film *Cruella* (2021) provides a compelling example of identity dynamics, showing how one overcomes past, ambition, and social influences in the search for self-identity.

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