

Narcissism In Baroness The Antagonist In Cruella Movie (2021): Heinz Kohut's Perspective

Anggita Vina Febriyani^{a,1,*}, Sumayah^{b,2}

^{a,b} Department of English Education, University of Muhammadiyah Surakarta, Sukoharjo, 57169, Indonesia

¹ anggita vinafebriyani@gmail.com ; ² sum207@ums.ac.id

* Corresponding Author



Received 20 December 2024; accepted 30 December 2024; published 31 December 2024

ABSTRACT

This study analyzes the narcissistic traits of Baroness, the antagonist in Cruella (2021), using Heinz Kohut's self-psychology theory. The research aims to (1) identify indicators of narcissism based on Kohut's perspective and (2) examine how Baroness's actions represent narcissistic characteristics. A qualitative method was applied to analyze Baroness's behavior, dialogue, and monologue. Data were collected from the film and supported by psychoanalytic theories, e-journals, and literature on narcissism, with analysis conducted using Miles and Huberman's interactive model. The findings reveal that 23 instances of Baroness's behavior, dialogue, and monologue, categorized into five narcissistic traits: grandiose self (39%) Baroness's grandiose self through her superiority complex and relentless desire for recognition, lack of empathy (26%), exploitativeness (17%), need for admiration (9%), and narcissistic rage (9%). Her lack of empathy and exploitativeness are evident in her manipulation and disregard for others, while her need for admiration and narcissistic rage highlight her fragile self-esteem and defensive reactions when her authority is challenged. These traits align with Kohut's theory, emphasizing how unmet early emotional needs can lead to pathological narcissism. The study underscores the film's capacity to portray psychological and social issues, providing insights into mental health representations in popular culture and encouraging further exploration of their societal implications.

KEYWORDS

Narcissism,
Heinz Kohut,
Cruella (2021),
Psychological Analysis,
Film Adaptation

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



1. Introduction

Narcissism has become a big problem in modern society, especially now that people use social media to try to get notice and approval (Nindita et al., 2023). Reflecting more general psychological and social concerns, this behavioural trend sometimes shows as self-centredness, too great self-importance, and a search for validation. Since its story shows how ambition, self-admiration, and power conflicts support narcissistic behaviour, the 2021 Cruella film is a great tool to examine such inclinations. In the framework of popular media, knowledge of this problem is absolutely essential since films frequently reflect psychological complexity and society ideals (McLean, 2007).

Heinz Kohut's self-psychology theory offers insightful analysis of the roots and expressions of narcissism, therefore providing the theoretical framework for this study. Kohut (2013) claimed that narcissism results from unfulfilled emotional demands in early developmental phases, therefore producing an unstable self-image, lack of empathy, and a continual desire for appreciation.

Examining the Baroness's actions in Cruella which are marked by grandiosity, exploitative impulses, and a lack of emotional ties to others requires these ideas. The Baroness is a fascinating subject for psychological study since Kohut's theory highlights the part self-object interactions play in the growth of narcissistic features. This study closes the link between psychology, literature, and visual media by using Kohut's framework, showing how films like Cruella function not just as entertainment but also as venues for analysis of human behaviour and psychological diseases.

This study is significant because it reveals how modern films depict narcissistic impulses and their applicability to society expectations. Although earlier studies have looked at narcissistic

tendencies in visual arts and literature, this paper concentrates on the Baroness's character as a singular case of narcissism. Richardson (1969) claims that researching psychological depth and human emotions in literature and films is a complementing process. Tan (2018) adds that films improve their capacity to examine psychological subjects by means of visual and auditory features, therefore expressing feelings and ideas. Through cinematic techniques including lighting, music, conversation, and character development, the conversion of textual materials into a visual form enriches the complexity of the narrative in Cruella and permits a sophisticated examination of narcissism (Conlen et al., 2023).

Inspired by Dodie Smith's *The Hundred and One Dalmatians* (1961) and set against the backdrop of 1970s London during the punk music revolution, Craig Gillespie's 2021 Cruella de Vil depicts the sinister genesis story of Estella's metamorphosis into The story explores Estella's challenges to get noticed in the cutthroat fashion business and the startling disclosure of her background that drives her change into the brave Cruella (Pranaya & Wijaksono, 2023). Although Estella's path shows ambition and rebellion, the Baroness shows up as a major enemy whose narcissistic qualities fuel the tension of the narrative. Her actions—manipulation, exploitation, and emotional detachment—fit very nicely with Kohut's ideas of narcissism, offering a rich ground for psychoanalytic investigation.

Often with an eye towards its manifestations and effects, past research have thoroughly examined narcissistic personality disorder (NPD) in many characters across films and literature. For instance, Fasikh et al. (2024) investigated Baroness in Cruella, using the DSM-V framework to analyse her narcissistic features and then spoke about how these affected subordinates and coworkers. Using the dark triad theory, Shalicha et al. (2024) examined the Baroness's dark personality qualities to show how her narcissism supports machiavellianism and psychopathy. In *The Devil Wears Prada*, Musyarofah (2023) examined narcissism; Kiranamita & Samanik (2021) examined Disney villains, stressing the negative interpersonal consequences of narcissistic tendencies. However, this research gives behavioral analysis top priority over in-depth psychological theories.

Some studies, meanwhile, point to complex representations of narcissism. Examining Lucifer Morningstar in *Lucifer*, Islami et al. (2023) showed how narcissistic features could support personal development and better interpersonal dynamics. Examining Norma Desmond in *Sunset Boulevard*, Hanafi & Adzhani (2023) underlined the part narcissistic impulses play in forming her character and demand for validation. Though these more general viewpoints, few studies examine particular psychoanalytic theories to investigate the causes and evolution of narcissism

This paper fills in this void by examining the Baroness's character in Cruella (2021) using Kohut's self-psychology theory. Using Kohut's framework, it specifically finds signs of narcissism and investigates how the Baroness's acts align with his conceptualisation of this behaviour. Unlike other studies depending on diagnostic criteria such as the DSM-V or the dark triad hypothesis, this study stresses the interaction of developmental elements and self-object interactions. This helps to further the theoretical debate in present study by contributing a more thorough knowledge of narcissism inside cinematic narratives.

By means of its examination of the Baroness in Cruella (2021), this study emphasises the need of psychological representation in films by highlighting how popular media questions and reflects society behaviours. Engaging characters like the Baroness helps viewers to understand the complexity of narcissism, therefore increasing the value of films as means of social and psychological reflection. This method not only closes a major study void but also shows the great ways films examine modern human behaviour by strengthening the link between psychological theories and visual narrative.

2. Method

Based on the approach and type of data used, this research falls into qualitative research to produce descriptive and textual data. According to Creswell (2018) qualitative research is an inquiry-based process that draws on a distinct methodological research tradition to explore a social or human problem. This paper applies Heinz Kohut's self-psychology theory to investigate

Baroness in Cruella's (2021) narcissistic features using a qualitative research design. Analysing main data from the movie and secondary data from pertinent literature on narcissism and Kohut's theory, the study centres on the behaviours, dialogues, and interactions of the character. While secondary data consists of academic papers, books, and past research on narcissism in fictional characters, the main data focusses on the screenplay, character behaviours, and pivotal scenes that expose narcissistic traits of the movie. Data were collected through observation and documentation techniques. The researchers followed several steps during the data collection process. First, to gain a thorough understanding of the film, the researcher watched Cruella (2021) multiple times. Second, notes were taken on key points from both the primary data, which included scenes and dialogues from the film, and secondary data, such as supporting literature and psychoanalytic theories. Third, relevant scenes that aligned with the research objectives and Kohut's self-psychology theory were identified and captured. Finally, Kohut's theory was applied to classify and categorize the collected evidence, leading to the development of conclusions about Baroness's narcissistic traits. This systematic process ensured a comprehensive analysis of the character's features within the theoretical framework. The data analysis used Miles & Huberman (2024) model, which consists of three stages: data reduction, data display, and conclusion drawing. This method allowed the researcher to focus on relevant data, organize it into logical categories, and draw conclusions about how Baroness's actions reflect narcissistic behavior within Kohut's theoretical framework, particularly regarding the grandiose self.

3. Results and Discussion

The result and discussion sections convey the answers to the research questions and provide a detailed analysis. This study focuses on identifying signs of narcissism according to Heinz Kohut as depicted in the film. To achieve this, the researcher divides the objectives into several key points for thorough examination.

3.1. Results

This study aims to identify signs of narcissism based on Heinz Kohut's perspective in the film Cruella (2021), and examine how the actions of the character Baroness represent narcissistic characteristics according to Kohut's framework. The following sections present a detailed analysis of the narcissistic traits exhibited by the Baroness, including grandiosity, need for admiration, lack of empathy, exploitative behavior, and narcissistic rage, along with an exploration of how these traits influence her actions and interactions throughout the film.

Table 1 Types of Baroness Narcissism in Cruella (2021)

| No | Types of Narcissism | Amount of the Data | Frequency |
|----|---------------------|--------------------|-----------|
| 1 | Grandiose Self | 9 | 39% |
| 2 | Need for Admiration | 2 | 9% |
| 3 | Lack of Empathy | 6 | 26% |
| 4 | Exploitativeness | 4 | 17% |
| 5 | Narcissistic Rage | 2 | 9% |
| | Total | 23 | 100% |

Source: Cruella (2021)

Table 1 presents the frequency distribution of five distinct types of narcissism observed in the character of Baroness in the film Cruella (2021). The data reveals how each narcissistic trait manifests in her behavior, with frequencies expressed both as raw counts and percentages. The

most prevalent narcissistic type in the Baroness is Grandiose Self, with 9 instances, accounting for 39% of the total data. This reflects her dominant and inflated sense of self-importance, where she often seeks to assert her superiority and views herself as deserving of admiration and privilege. The Need for Admiration appears less frequently, with only 2 occurrences (9%), suggesting that while the Baroness craves attention and validation, it is not as central to her personality as her grandiosity. Lack of Empathy, recorded 6 times (26%), suggests that the Baroness frequently demonstrates a disregard for others' feelings or needs, indicative of a more callous or exploitative nature. Exploitativeness, with a frequency of 4 (17%), shows how the Baroness uses others for her benefit, showing manipulative and self-serving behavior. Finally, Narcissistic Rage, also with 2 occurrences (9%), points to episodes where the Baroness reacts aggressively or destructively when her self-image or goals are threatened. Overall, the total number of data points is 23, with these 5 narcissistic traits summing up to 100%. This breakdown highlights the complex and multifaceted nature of the Baroness's narcissism, revealing a character who is not only self-centered but also manipulative, unemotional, and prone to violent outbursts when her authority or sense of superiority is challenged.

3.2. Discussion

This section explores the representation of narcissism in the character of Baroness, as depicted in Cruella (2021), through the lens of Heinz Kohut's psychoanalytic theory. Kohut's framework emphasizes key narcissistic traits such as grandiosity, need for admiration, lack of empathy, and narcissistic rage. By applying this perspective, the study delves into how these traits manifest in the Baroness's behavior, interactions, and overall character development, providing insights into the psychological underpinnings of her actions in the film.

3.2.1 Grandiose Self

Grandiosity, as defined in Heinz Kohut's theory of narcissism, is prominently embodied in the character of Baroness in Cruella (2021). Baroness's grandiosity shows itself in her constant self-praise and inflated sense of importance, as demonstrated when she boasts her successes in front of her staff, usually asserting to be a genius. According to Mota et al. (2019) view, this grandiosity is a defence mechanism meant to offset a brittle self-esteem usually resulting from unfulfilled desires for validation in infancy. Baroness's narcissistic grandiosity is further shown by her conviction in her superiority and inclination to discount the achievements of others. This is best shown when she brushes off Anita's efforts at a party, therefore supporting her belief that others should only value her attractiveness and success a behaviour Kohut contends is characteristic of narcissists trying to establish their authority over others to preserve their idealised self-image.


| Duration | Dialogue | Scene | Description |
|--------------------|---|--|--|
| 32: 06 – 33: 02 | Baroness: “My last show was a triumph. Shall I read to you from Tattletale? Baroness designs stunned with her reinvention of the A-line. With a bias cut and higher line that reshapes the silhouette in such an audacious way. The audience broke into rapturous applause at first sight. She really is a genius. ” |  | Baroness reads the news about her success in the last fashion show in front of her employees |

Table 2 Grandiose Self in Cruella (2021)

In this scene, Baroness demonstrates her grandiose self by reading a news article that highlights her success at the recent fashion show. This action reflects her inflated sense of self-importance and desire to assert dominance over her employees. Her confidence and pride in the news emphasize her need to be seen as superior and celebrated. By doing so in front of her employees, she reinforces her position as the central figure in the workplace, demanding admiration and acknowledgment. This

behavior aligns with Heinz Kohut's theory of narcissism, where the grandiose self is characterized by an exaggerated self-image and the need for validation.

Baroness shows grandiosity in her continuous urge to prove her dominance and excellence. She enjoys, for instance, public recognition of her accomplishments, such as reading out news about her great fashion display to her staff (32:06 – 33:02). She often turns to her subordinates for approval by enquiring how she appears and subsequently affirms her own beauty (38:58 – 39:01). Baroness regularly makes sure that all attention stays on her, denigrating others, as demonstrated by her dismissals of Anita's work under the grounds that no one will notice it given her dominant presence (48:41 – 48:55). Baroness undercuts Cruella, saying she could never match her strength or force (53:34 – 54:19), therefore this trend keeps on. Baroness calls attention to herself by organising a celebration focused on her success, therefore ignoring Cruella's efforts even as her designs become well-known (1:15:27 – 1:15:38). Baroness's grandiose behaviour is summed up in her ongoing drive to eclipse others and exalt herself.

3.2.2 Need for Admiration

Another important clue of Baroness's narcissism is her need of respect. She constantly looks to everyone around her for approval and praise throughout the movie. She clearly shows this when she insists on her staff members "revelling" in her adulation, so demanding that they enjoy her successes. Friedemann et al. (2016) claims that narcissists typically get their self-worth from the compliments they get from others; Baroness is a perfect example of this since she always seeks outside validation to support her great self-image.


| Duration | Dialogue | Scene | Description |
|----------|--|---|---|
| 33: 03 | Baroness: "My last show was a triumph. Shall I read to you from Tattletale? Baroness designs stunned with her reinvention of the A-line. With a bias cut and higher line that reshapes the silhouette in such an audacious way. The audience broke into rapturous applause at first sight. She really is a genius. Take a reveal in it. " |  | Baroness reads a magazine that praises her as a genius. She asks her staff to take the reveal |

Table 3 Need for Admiration in Cruella (2021)

In this scene, Baroness displays her need for admiration by focusing on a magazine article that praises her as a "genius." Her reaction reflects a strong desire for external validation and acknowledgment of her superiority. By drawing attention to the article, she ensures her staff recognizes and admires her brilliance. Furthermore, by asking her employees to "take the reveal," she asserts her control and expects their complete agreement with the magazine's view of her. This behavior aligns with Heinz Kohut's theory, where the need for admiration is a key trait of narcissism, characterized by a constant search for external praise to sustain self-esteem.

Baroness's narcissistic attitude is her need of adulation. She wants her workers to emphasise her intelligence after reading compliments in a magazine, therefore strengthening her sense of self-worth (33:03). This craving for admiration permeates her interactions with staff members as well, where she often asks for compliments on her beauty and performance (38:58 – 39:01). These events show how dependent on outside validation she is to keep her self-esteem intact.

3.2.3 Lack of Empathy

Another rather clear sign of Baroness's narcissism is her lack of empathy. According to Krizan & Herlache (2017) thesis, preoccupation with meeting their own needs causes narcissists to find it difficult to relate to others. Baroness shows this by her cold and heartless behaviour, as when she cuts Estella's hand and shows no sympathy for her suffering instead uses it to inspire a fresh fashion design. This behaviour shows her incapacity to emotionally connect with people since she

concentrates just on her own needs and objectives. Her manipulative behavior—using Estella for personal benefit and betraying her confidence by pushing her off a cliff—highlights even more her lack of empathy and contempt of others' welfare


| Duration | Dialogue | Scene | Description |
|----------|---|---|--|
| 34: 15 | Fabrics! Can you get me a red like that? |  | Baroness asks her staff to create original ideas. She then gets an interest in one of Estella's dresses. The Baroness hurts Estella's hand in this scene, causing it to bleed. The Baroness then requests a red fabric that resembles Cruella's blood. |

Table 4 Lack of Empathy in Cruella (2021)

In this scene, the Baroness demonstrates a profound lack of empathy, a central trait of narcissism according to Heinz Kohut. Her actions show complete disregard for Estella's physical well-being and feelings. By deliberately hurting Estella's hand and causing it to bleed, the Baroness reveals her inability, or unwillingness to consider the harm she inflicts on others. Instead of showing concern or remorse, she exploits the situation by using Estella's injury as inspiration for her designs, showcasing her emotional detachment and self-centeredness. This lack of empathy is further highlighted by her focus solely on her creative ambitions, disregarding the ethical implications of her actions.

Baroness ignores the emotions and well-being of others clearly show her lack of empathy. She hurts Estella's hand and designs without regard for her suffering using the blood as inspiration (34:15). Her disrespect of others' pain is also shown when she damages a waiter's eye opening a wine bottle and does not admit the damage done (1:15:10 – 1:15:20). Her savagery reaches its zenith when she ties Cruella to a chair and burns her house ablaze without regret for compromising her life (1:29:03). Baroness's extreme lack of empathy is highlighted by her tendency of using others for her benefit without concern for their misery.

3.2.4 Exploitativeness

Still another identifying quality of Baroness's narcissism is exploitativeness. She routinely uses those close by to meet her own needs and wants. This is especially clear in her attitude of Estella, whom she orders to bring lunch, therefore ignoring her professional position. According to Green et al. (2021) thesis, narcissists see others as instruments for their own use; Baroness shows this behaviour all through the movie. Her exploitative inclinations also show in her insistence on her staff members finishing designs under strict deadlines without concern for their personal well-being or difficulties


| Duration | Dialogue | Scene | Description |
|-----------------------|--|---|--|
| 1: 05: 39 – 1: 06: 08 | I need ten pieces that work by 3.00 a.m. |  | Baroness asks her staff to create original ideas. She then gets an interest in one of Estella's dresses. The Baroness hurts Estella's hand in this scene, causing it to bleed. The Baroness then requests a red fabric that resembles Cruella's blood. |

Table 5 Exploitativeness in Cruella (2021)

In this scene, the Baroness exhibits clear exploitative behavior, a hallmark of narcissism as defined by Heinz Kohut. She demands original ideas from her staff, presenting herself as a demanding and controlling leader. When she becomes interested in Estella's dress design, the Baroness takes things further by intentionally harming Estella, causing her hand to bleed. Instead of expressing concern, she coldly uses the situation to her advantage by requesting a red fabric inspired by Cruella's blood. This act highlights her manipulative and self-serving tendencies, exploiting Estella's pain for creative gain without regard for the ethical or emotional impact on her staff.

Another sign of Baroness's narcissism is a propensity for exploitiveness. As demonstrated when she orders Estella, a designer, to bring lunch, a chore way below her responsibility, she routinely oversteps boundaries to control others for her gain (35:50 – 36:02). She also shows total disrespect for their time and well-being by asking her staff to recreate a whole collection over night (1:05:39 – 1:06:08). She also takes advantage of Roger, her attorney, by assigning him outside of his official duties investigative chores (1:08:09 – 1:08:17). These acts expose Baroness's predisposition to exploit individuals as tools to reach her objectives independent of their roles or constraints

3.2.5 Narcissistic Rage

Another fundamental element of Kohut's theory, narcissistic fury, is also rather common in Baroness's actions. She responds with great wrath and aggressiveness when her sense of control or superiority is challenged. She tosses a chair at a maid in exasperation over the police's inefficiency, and she fires Roger in a fit of wrath after he fails to discover a legal means of suing Cruella. According to Sandage et al. (2016) view, narcissists are hypersensitive to imagined dangers or critiques; Baroness's outbursts fit this sensitivity. Her forceful answers confirm her dominant posture and help to defend her weak self-esteem.


| Duration | Dialogue | Scene | Description |
|--------------------|-----------------------------------|--|---|
| 1:11:52 1:12:10 | - There's a gap. You're fired. |  | , Baroness asks Roger to sue Cruella. However, after Roger, the lawyer, speaks with the police, there is no legal basis for prosecuting Cruella. When Baroness learns of this, she gets mad and immediately fires Roger |

Table 6 Narcissistic Rage in Cruella (2021)

In this scene, the Baroness displays narcissistic rage, a defining trait of narcissism according to Heinz Kohut. When Roger, her lawyer, fails to find a legal basis to prosecute Cruella despite her demands, the Baroness reacts with intense anger. Her immediate firing of Roger showcases her inability to tolerate any perceived challenge to her authority or failure to fulfill her expectations. This emotional outburst reflects her fragile self-esteem, which cannot handle situations where her power is undermined or her goals are unmet. The Baroness's rage is a direct response to her wounded ego, further emphasizing her controlling and volatile personality.

Baroness shows narcissistic wrath as her exaggerated feeling of entitlement is challenged. She clearly shows this when she fires Roger in a fit of rage upon finding there is no legal basis to sue Cruella (1:11:52 – 1:12:10). Her irrational wrath is emphasised even more when she physically hurts a worker by throwing a chair at her only because she is annoyed at the police's poor capture of Cruella (1:38:22). Baroness's reluctance to accept challenges to her authority and felt superiority fuels these flashouts of wrath

Baroness's behaviour generally fits Kohut's theory of narcissism, which emphasises the interaction among a fragile self-esteem, overuse of others, and too high self-perception. Her grandiosity, desire for adulation, lack of empathy, exploitativeness, and narcissistic fury highlight her incapacity to create meaningful connections and her reliance on outside reinforcement to keep her sense of superiority. This study expands on earlier studies on the narcissistic qualities of the character by using Kohut's theoretical framework, therefore providing a better knowledge of Baroness's behaviour and contacts with others. Unlike earlier research, which might have concentrated on the generic expression of narcissism, this paper especially analyses her behaviour using Kohut's perspective, stressing the psychological mechanisms behind her narcissistic activities and their effect on others surrounding her.

4. Conclusion

Heinz Kohut's theory of self-psychology is used to show that the Baroness in Cruella (2021) has five signs of narcissism: grandiosity, need for admiration, lack of empathy, exploitativeness, and narcissistic rage. These traits are clearly shown by the way she acts and interacts with others.

Kohut talks about the "grandiose self" as a way to make up for low self-esteem. Baroness's grandiosity comes out in her sense of authority and her never-ending need for approval. She shows that she doesn't care about other people's feelings and wants by ignoring them, which makes her narcissistic traits stand out. Her use of staff members as tools to achieve her goals shows how exploitative she is, and her narcissistic outbursts show how worried she is about threats to her power or image. These results back up Kohut's idea that unmet emotional needs during early growth lead to narcissism, which in turn leads to bad behaviour as an adult.

In addition to being a plot device, the way the Baroness is presented shows how worried people are about narcissism in today's society. Because of this, her character helps show how narcissistic traits can affect power dynamics and interactions with other people, which supports media conversations about mental health problems. Using Kohut's model, this study stresses how important it is to show mental illnesses in the right way because they can affect how people think and feel. Also, Cruella (2021) stresses how complicated narcissistic behaviour is, which makes me want to learn more about how movie images of narcissists affect society. There has already been a lot of talk about how character development, mental health awareness, and how popular culture shows psychological truth all connect with each other.

References

- Conlen, M., Heer, J., Mushkin, H., & Davidoff, S. (2023). *Cinematic Techniques in Narrative Visualization*. <https://doi.org/10.48550/arXiv.2301.03109>
- Creswell, J. W. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (5th ed.)*. SAGE Publications.
- Fasikh, M., Maelani, D., & Murtadho, A. (2024). The Representation of Narcissistic Personality Disorder of Baroness in the Movie of "Cruella" Directed by Craig Gillespie. *JELL (Journal of English Language and Literature) STIBA-IEC Jakarta*, 9(1), 199–212. <https://doi.org/10.37110/jell.v9i01.219>
- Friedemann, Y., Tolmacz, R., & Doron, Y. (2016). Narcissism and concern: The relationship of self-object needs and narcissistic symptoms with healthy and pathological concern. *The American Journal of Psychoanalysis*, 76(1), 71–84. <https://doi.org/10.1057/ajp.2015.60>
- Green, A., MacLean, R., & Charles, K. (2021). Female Narcissism: Assessment, Aetiology, and Behavioural Manifestations. *Psychological Reports*, 125(6), 2833–2864. <https://doi.org/10.1177/00332941211027322>
- Hanafi, K. A., & Adzhani, S. (2023). *An analysis of narcissism as seen from Norma Desmond character in Sunset Boulevard (1950)*. <https://eprints.iain-surakarta.ac.id/7451/>
- Islami, B. S., Weda, S., & Sunra, L. (2023). The positive impact of being a narcissistic portrayed by the main character in Netflix series "Lucifer." *ELITERATE: Journal of English Linguistics and Literature Studies*, 3(1).
- Kiranamita, S., & Samanik. (2021). THE PORTRAYAL OF MALIGNANT NARCISSM IN THE VILLAIN. *Linguistics and Literature Journal*, 2(1), 33–40.
- Kohut, H. (2013). *The analysis of the self: A systematic approach to the psychoanalytic treatment of narcissistic personality disorders*. University of Chicago Press.
- Krizan, Z., & Herlache, A. (2017). The Narcissism Spectrum Model: A Synthetic View of Narcissistic Personality. *Personality and Social Psychology Review*, 22(1). <https://doi.org/10.1177/1088868316685018>
- McLean, J. (2007). Psychotherapy with a Narcissistic Patient Using Kohut's Self Psychology Model. *Psychiatry (Edgmont (Pa. : Township))*, 4(10), 40–47.

-
- Miles, M. B., & Huberman, A. M. (2024). *Qualitative Data Analysis: A Methods Sourcebook (4th ed.)*. SAGE Publications.
- Mota, S., Leckelt, M., Geukes, K., Nestler, S., Humberg, S., Schröder-abé, M., Schmukle, S. C., & Back, M. D. (2019). A Comprehensive Examination of Narcissists' Self-Perceived and Actual Socioemotional Cognition Ability. *Collabra: Psychology*, 5(1), 1–25.
- Musyarofah, N. O. (2023). Miranda Priestly's Narcissistic Personality Disorder in Aline Brosh McKenna's *The Devil Wears Prada*: Movie Script. *Journal of English on Language and Literature*, 14.
- Nindita, C. P., Kirana, R. C., & Fesenrey, M. N. (2023). Narcissistic Personality and Hate Comment Behavior Social Media Users. *JURNAL KAJIAN ISLAM MODERN*, 09(1).
- Pranaya, R., & Wijaksono, D. (2023). Analisis Semiotika John Fiske Mengenai Representasi Maskulinitas Perempuan Dalam Film Disney Cruella. *JURNAL LENSEA MUTIARA KOMUNIKASI*, 7(1), 1–10. <https://doi.org/10.51544/jlmk.v7i2.3885>
- Richardson, R. (1969). *Literature and Film*. Houghton Mifflin.
- Sandage, S., Jankowski, P., Bissonette, C., & Paine, D. (2016). Vulnerable Narcissism, Forgiveness, Humility, and Depression: Mediator Effects for Differentiation of Self. *Psychoanalytic Psychology*, 34. <https://doi.org/10.1037/pap0000042>
- Shalicha, A., Santoso, H., & Nugraheni, Y. (2024). Baroness von Hellman's Dark Personality in Gillespie's *Cruella* (2021). *Dinamika Bahasa Dan Budaya*, 19(1), 1–10. <https://doi.org/10.35315/bb.v19i1.9690>
- Tan, E. (2018). A psychology of the film. *Palgrave Communications*, 4(1). <https://doi.org/10.1057/s41599-018-0111-y>