



Linguistic Features Indicative of Narcissistic Personality Disorder Traits in the Film Cruella (2021): Psycholinguistic and Conversation Analysis

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ABSTRACT

This study was conducted to explore and evaluate the language features of main character in the movie Cruella (2021) that are proposed to be the symptoms of Narcissistic Personality Disorder (NPD). The data included thirteen purposively selected dialogue excerpts from the movie, taking into account the frequency, intensity, and representativeness of NPD-related language features across various scenes and dialogues. The main instrument was the researcher, who was assisted by a dialogue transcription sheet and an NPD trait classification table, in accordance with the DSM-5 criteria and the Campbell & Miller's (2011) grandiose narcissism framework. Systematic observation, scene-by-scene transcription, and verification of the movie with the official subtitles were the methods used to collect data. The data were analysed psycholinguistically alongside Conversation Analysis (CA), which involved open, axial, and selective coding to reveal and classify common linguistic phenomena. The results indicated that every one of the nine DSM-5 categories of NPD traits was present to some extent in Cruella's remarks and that lack of empathy, need for admiration, and grandiosity were the most frequently and strongly expressed traits. These characteristics manifested at the linguistic level in the use of self-referential pronouns, lack of mitigation strategies, dominance in turn-taking, and the use of manipulative discourse techniques such as forced-choice questions and contrastive structures. The study concludes that language use in fictional characters could be a representational indicator of personality traits and that the combined methodology of psycholinguistics and CA proves to be a fruitful method of analysing the personality in cinematic discourse.

Keywords: narcissistic personality disorder, film, psycholinguistic, conversation

Fitur Linguistik yang Mengindikasikan Sifat Gangguan Kepribadian Narsistik pada Film Cruella (2021): Analisis Psikolinguistik dan Percakapan

ABSTRAK

Penelitian ini dilakukan untuk mengeksplorasi dan mengevaluasi fitur kebahasaan dari tokoh utam dalam film Cruella (2021) yang difuga sebagai gejala gangguan kepribadian narsistik (NPD). Data yang digunakan mencakup tiga belas kutipan dialog yang dipilih secara purposif dari film tersebut, dengan mempertimbangkan frekuensi, intensitas, dan keterwakilan fitur kebahasaan terkait NPD di berbagai adegan dan dialog. Instrumen utama adalah peneliti sendiri, yang dibantu oleh lembar transkripsi dialog dan tabel klasifikasi sifat NPD, sesuai dengan kriteria DSM-5 serta kerangka grandiose narcissism dari Campbell & Miller (2011). Observasi sistematis, transkripsi adegan per adegan, serta verifikasi film dengan teks takarir resmi digunakan sebagai metode pengumpulan data. Data dianalisis secara psikolinguistik bersamaan dengan Analisis Percakapan (Conversation Analysis/CA), yang melibatkan pengodean terbuka, aksial, dan selektif untuk mengungkap serta mengklasifikasikan fenomena kebahasaan yang umum ditemukan. Hasil penelitian menunjukkan bahwa setiap dari sembilan kategori sifat NPD menurut DSM-5 hadir pada tingkat tertentu dalam tuturan Cruella, dan bahwa kurangnya empati, kebutuhan akan kekaguman, serta grandiosity (perasaan kebesaran diri) merupakan sifat yang paling sering dan paling kuat diekspresikan. Karakteristik ini terwujud pada tataran linguistik melalui penggunaan pronomina self-referential (kata ganti yang merujuk pada diri sendiri), minimnya strategi mitigasi, dominasi dalam pergantian gilir bicara, serta penggunaan teknik wacana manipulatif seperti pertanyaan pilihan memaksa dan struktur kontrastif. Penelitian ini menyimpulkan bahwa penggunaan bahasa pada tokoh fiksi dapat menjadi indikator representasional dari sifat kepribadian, serta bahwa metodologi gabungan antara psikolinguistik dan Analisis Percakapan terbukti menjadi metode yang produktif untuk menganalisis kepribadian dalam wacana sinematik.

Kata kunci: fitur linguistik, gangguan kepribadian narsistik, film, psikolinguistik, percakapan

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3839

INTRODUCTION

Language is never just a neutral tool for passing information. Every time someone speaks, the words they choose and how they manage a conversation can reflect something deeper about their personality. This connection between language and personality has become a productive area in psycholinguistics. Among personality constructs, Narcissistic Personality Disorder (NPD) stands out as particularly visible in language use – not only in clinical settings but also in fictional characters portrayed in popular media.

NPD is a clinically recognised personality disorder characterised by grandiosity, a strong need for admiration, and a lack of empathy (Zimmerman, 2023). According to the DSM-5, the diagnostic features include an exaggerated sense of self-importance, preoccupation with fantasies of success, a belief of being special, need for admiration, entitlement, interpersonal exploitation, lack of empathy, envy, and arrogant behaviour. Many of these traits have direct linguistic expressions. Research by Raskin & Terry (1988) and Carey et al. (2015) found that individuals with high narcissism scores tend to use first-person singular pronouns (“I”, “me”, “my”) more frequently. Fast & Funder (2008) showed that they also use hyperbolic expressions such as “always” and “never”. Pennebaker et al. (2003) demonstrated that natural language use carries psychologically meaningful signals about the speaker’s traits.

These linguistic traces are not confined to real subjects. Popular media, particularly film, portrays complex personality types with psychological depth. Bordwell & Thompson (2015) argued that film functions as a cultural medium through which audiences engage with psychological realities. One such character is Cruella de Vil in the Disney film *Cruella* (2021). The film deliberately constructs Cruella’s identity through her language – the way she asserts dominance, dismisses others, and frames herself as exceptional. These choices are consistent with the behavioural descriptions of NPD in the DSM-5 and the theoretical model of

Campbell & Miller (2011).

Given this context, the present study asks: How do the linguistic features in Cruella’s dialogue from the film *Cruella* (2021) reflect patterns that are consistent with the NPD trait categories described in the DSM-5 and theorised by Campbell & Miller (2011)?

This study aims to identify and analyse psycholinguistic patterns – including self-referential pronoun frequency, absence of mitigation, forced-choice questions, and conversational dominance – that are linguistically consistent with the nine NPD trait categories. The analysis is carried out using conversation analysis (CA) techniques and psycholinguistic interpretation on thirteen dialogue excerpts selected from the film.

This study offers value in two directions. Theoretically, it contributes to work on language and personality by providing a replicable framework that combines CA and psycholinguistics in fictional discourse. Practically, the findings can be used in English language education, particularly in courses such as Discourse Analysis and Psycholinguistics, where educators can use the identified linguistic features as concrete examples when teaching about language and identity.

To situate the study theoretically, three core constructs are relevant. Psycholinguistics, as defined by Harley (2013), studies the cognitive processes involved in language production and comprehension. Conversation Analysis, developed by Schegloff (2007), examines turn-taking, sequence organisation, and repair mechanisms in interaction. NPD, as theorised by Campbell & Miller (2011) operates along a grandiose dimension characterised by inflated self-perception and low empathy. This study uses the DSM-5 trait categories as an organisational framework for classifying linguistic patterns, not as a diagnostic tool.

Several previous studies have explored related territory, but each leaves a gap. Elleuch (2024)



analysed NPD in real human subjects using psycholinguistics but did not employ CA. Fasikh et al. (2024) explored NPD traits in the Baroness character from the same film but did not conduct micro-level linguistic analysis. Komang et al. (2022) examined psychological motivations in Cruella without focusing on NPD as a specific construct.

The gap is clear: no previous study has combined CA and psycholinguistics to analyse how NPD traits are linguistically constructed through a fictional character's dialogue at the micro-level of conversational structure. This study fills that gap.

METHODS

This study used a qualitative research design. A qualitative approach was chosen because the research aimed to understand how a fictional character's language reflects personality traits. The goal was not to measure or count linguistic features statistically, but to interpret them in context. To achieve this, the study combined a psycholinguistic perspective with Conversation Analysis (CA). Both approaches focus on the relationship between language use and underlying psychological patterns, especially in spoken dialogue.

The research was conducted at the library of Universitas Negeri Gorontalo. The data collection and analysis took place over three months, from March to May 2025. The library provided a quiet and stable environment, which allowed the researcher to watch the film repeatedly and transcribe dialogues carefully. This setting also supported concentration during the coding and interpretation stages.

The primary data source was the film *Cruella* (2021). The population of the study included all dialogues and monologues spoken by the main character. From this population, a sample was drawn using purposive sampling. The researcher selected thirteen dialogue excerpts based on three considerations: first, the frequency of NPD-related language features; second, the intensity of those

features within a single utterance; and third, the representativeness of the excerpts across different scenes and interactions. To reduce personal bias, the selection was reviewed by the research supervisor.

For data collection, the researcher acted as the main instrument. Two supporting instruments were used. The first was a dialogue transcription sheet, which helped record each excerpt systematically. The second was an NPD trait classification table, which was developed from the DSM-5 criteria and the theoretical framework of Campbell & Miller (2011). Data were collected through systematic observation. The researcher watched the film multiple times, transcribed the selected dialogues manually and verbatim, and verified each transcription against the film's official subtitles. Non-verbal cues, such as tone of voice and facial expressions, were also noted as additional contextual information.

Data analysis followed a three-stage coding procedure adapted from Strauss & Corbin (2005). The first stage was open coding. At this stage, the researcher examined each excerpt line by line and labelled recurring linguistic features, such as first-person pronouns, imperatives, and the absence of polite words. The second stage was axial coding. Here, the labels were grouped into broader categories that aligned with the nine of the DSM-5 NPD traits, including grandiosity, lack of empathy, and need for admiration. The third stage was selective coding. During this stage, the researcher identified the most dominant categories across all thirteen excerpts. In parallel with the coding process, Conversation Analysis was applied to examine turn-taking patterns, sequence organisation, repair mechanisms, and topic control, following the framework of Schegloff (2007). All analytical decisions were recorded in a research log to ensure transparency.

Because this study is qualitative, no statistical tests were used. Tests such as t-tests or Wilcoxon were not relevant to the research aims. The analysis relied entirely on interpretation and pattern

identification, not on numerical calculation. However, to maintain trustworthiness, peer review and member checking were conducted. The researcher discussed the coding results with a supervisor and a colleague who was familiar with linguistic research. This process helped confirm that the interpretations were grounded in the observable data, and no clinical diagnosis is implied or intended. The comparison to DSM-5 categories is used solely as an organisational reference framework for classifying linguistic observations, consistent with the scope and boundaries of this study.

RESULTS

This study identified nine categories of linguistic features in Cruella's dialogue that correspond to the nine DSM-5 NPD trait categories. The three most dominant traits were grandiosity, need for admiration, and lack of empathy. The remaining six traits were also clearly present but less frequent. All findings are based strictly on observable language; no clinical diagnosis is implied. The distribution of these findings is presented below.

Data 1

DSM-5 Trait Category: Grandiosity

Example Dialogue (Timecode): "From the very beginning I've always..." (00:00:43)

Key Linguistic Feature: Exaggerated self-evaluation

Data 2

DSM-5 Trait Category: Fantasies of success/power

Example Dialogue (Timecode): "I'd like to start my own label..." (01:01:00)

Key Linguistic Feature: Future-oriented certainty

Data 3

DSM-5 Trait Category: Belief of being special/unique

Example Dialogue (Timecode): "But I wasn't for everyone" (00:00:53)

Key Linguistic Feature: Exclusion-based identity

Data 4

DSM-5 Trait Category: Need for admiration

Example Dialogue (Timecode): "I made this." (00:39:43)

Key Linguistic Feature: Self-attribution without prompt

Data 5

DSM-5 Trait Category: Sense of entitlement

Example Dialogue (Timecode): "It's mine. So, I'm taking it back." (00:46:04)

Key Linguistic Feature: Assumption of automatic compliance

Data 6

DSM-5 Trait Category: Interpersonal exploitation

Example Dialogue (Timecode): "And I need help. I want to..." (01:03:19)

Key Linguistic Feature: Persuasive recruitment

Data 7

DSM-5 Trait Category: Lack of empathy

Example Dialogue (Timecode): "I'm gonna kill you. And your dogs." (01:28:31)

Key Linguistic Feature: Absence of mitigation

Data 8

DSM-5 Trait Category: Envy

Example Dialogue (Timecode): "I want to be like you. You're a powerful woman." (00:53:52)

Key Linguistic Feature: Upward comparison

Data 9

DSM-5 Trait Category: Arrogant/haughty behaviour

Example Dialogue (Timecode): "Am I going to have to catch you up...?" (00:54:18)

Key Linguistic Feature: Forced-choice question

1. Dominant Linguistic Patterns

Grandiosity appeared as the most consistent pattern across excerpts. One key indicator was the frequent use of first-person pronouns, as seen in "From the very beginning I've always made a statement" (00:00:43), where Cruella centres all



meaning on herself. Another indicator was the complete absence of hedging devices such as “I think” or “maybe,” which means self-praise is stated as fact rather than opinion. Cruella also used contrastive dismissal, for example in “Not everyone appreciated that. But I wasn’t for everyone,” where the word “But” acknowledges potential criticism only to reject it immediately. Her lexical choices were also evaluative; the noun “statement” transforms her identity into a performative act, which is much stronger than neutral words like “comment” or “style.” In another excerpt, “From an early age, I realised I saw the world differently than everyone else” (00:01:03), the verb “realised” presents her self-perception as established truth, and the phrase “differently than everyone else” constructs uniqueness through generalisation without offering any supporting evidence.

The need for admiration appeared in two distinct forms. First, Cruella produced unprovoked self-attribution, as in “I made this” (00:39:43), which was spoken with no one present. The agentive verb “made” claims sole ownership of the achievement, and there is no hedge or softener. Second, she used emphatic repetition to reinforce praise she had received from others. In “She liked my window, Jasper. She liked my window” (00:30:41), the repetition extends her speaking turn, prevents any topic shift, and strengthens the positive evaluation in her own working memory. The possessive phrase “my window” links external praise directly to her identity, and directly addressing “Jasper” secures his attention as a listener.

Lack of empathy produced the most striking linguistic evidence. In “I’m gonna kill you. And your dogs” (01:28:27), there is a complete absence of mitigation devices such as hedges or politeness markers. The contraction “gonna” makes the threat sound spontaneous and emotionally effortless, while the verb “kill” is among the strongest lexical options available, conveying immediate emotional force. Extending the threat to “your dogs” treats animals as extensions of the human target,

reflecting a very low degree of perspective-taking even toward non-human beings. From a conversation analysis perspective, this utterance functions as a non-negotiable closing move, leaving the listener no space to respond or negotiate.

2. Supporting Linguistic Patterns

The remaining six of the DSM-5 NPD traits were each clearly evidenced in specific excerpts. Fantasies of success or power appeared in Cruella’s use of future-oriented certainty without hedging. In “I’d like to start my own label. Why don’t we work together to create some buzz” (01:01:00), the inclusive “we” works as a persuasive device, but the phrase “my own label” retains full ownership of the goal. In “Trust me, I’m going to keep my head down and make it” (00:20:19), the command “Trust me” bypasses any need for justification, and the verb phrase “make it” compresses the idea of success into a two-word certainty.

The belief of being special or unique was expressed through exclusion rather than positive self-assertion. In “But I wasn’t for everyone” (00:00:53), the negative construction claims superiority while appearing neutral. No justification is offered for why she is different; the difference itself is asserted as self-evident. Sense of entitlement emerged through two distinct linguistic strategies. In “It’s mine. So, I’m taking it back” (00:43:16), the possessive “mine” followed by the causal connector “So” creates a cause-effect shortcut in which personal belief alone justifies action. In “Darling, if I’m going to repeat myself a lot, this isn’t going to work out” (00:59:29), the address term “Darling” acts as a false softener, while the conditional structure places the full burden of understanding on the listener.

Interpersonal exploitation appeared in a sequential recruitment strategy. In “And I need help. I want to make art, Artie. And I want to make trouble. You in?” (01:03:19), three first-person clauses (“I need,” “I want,” “I want”) are followed by a very brief yes-no question “You in?” This

structure progressively narrows the listener's options, making agreement the path of least resistance.

Envy was expressed through an explicit upward comparison. In "I want to be like you. You're a powerful woman" (00:53:52), the verb "want" signals active transformation-seeking rather than passive admiration. The adjective "powerful" reveals that what she values is control and dominance, not intelligence or kindness.

Arrogant and haughty behaviour was most clearly seen in a forced-choice question. In "Am I going to have to catch you up a lot, or can you keep up?" (00:54:18), both options position the listener as potentially inadequate. The first option implies the listener is already behind, while the second raises the possibility that they might fail to keep pace. The question format embeds the criticism indirectly, but the hierarchical positioning of both speakers is clearly communicated.

Across thirteen excerpts spanning different scenes and interactional partners, Cruella's language shows a coherent system of linguistic strategies. These include frequent first-person pronouns, consistent absence of mitigation and hedging devices, strategic control of turn-taking and conversational sequence, and lexical choices that prioritise certainty, ownership, and superiority. These patterns align with the DSM-5 descriptions of NPD traits and with the grandiose narcissism framework proposed by Campbell and Miller (2011). All interpretations are based strictly on observable language features, and no clinical diagnosis is claimed or implied.

DISCUSSION

This section discusses the findings in relation to the research question, connects them with previous studies, and explains the strengths and limitations of the study. The discussion is organised to answer the research question directly, interpret the findings, and propose theoretical adjustments where relevant.

The findings show that Cruella's language in the movie *Cruella* (2021) contains systematic

patterns that are similar to the behavioural descriptions of NPD traits in the DSM-5. These patterns appear at two levels. At the micro-linguistic level, Cruella uses frequent first-person pronouns ("I", "my", "me"), avoids mitigation words ("please", "sorry", "I think"), and repeats praise. At the interactional level, she controls turn-taking, uses forced-choice questions, and closes conversational sequences without inviting responses. Specifically, grandiosity is realised through self-referential pronouns and contrastive dismissal of others' opinions (e.g., "But I wasn't for everyone"). The need for admiration appears through unprompted self-attribution ("I made this") and repetition of praise ("She liked my window..."). Lack of empathy is shown through direct threats without any softening language ("I'm gonna kill you. And your dogs."). These patterns are consistent across different scenes and different conversation partners. Therefore, the research question is answered: Cruella manifests NPD-like traits linguistically by prioritising self-focused language, dominating conversational structure, and showing low cognitive load for others' perspectives.

The findings were obtained through a combination of conversation analysis (CA) and psycholinguistics. From the CA perspective, Cruella's language shows interactional dominance. For example, in Datum 13 ("Am I going to have to catch you up a lot, or can you keep up?"), CA reveals that the forced-choice question is not a genuine request for information. Instead, it limits the listener's response options and forces an admission of inferiority. This is a clear example of how conversational structure can reflect arrogance. From the psycholinguistic perspective, the analysis focuses on lexical retrieval, cognitive load, and self-referential processing. Cruella's choice of the verb "kill" rather than a softer word like "hurt" shows high-intensity lexical retrieval. Her absence of mitigation means she does not simulate the listener's emotional response, which requires low cognitive load. Her frequent use of "I" reflects self-referential processing, where



meaning is organised around the speaker as the central point of reference. By combining CA and psycholinguistics, the researcher could identify linguistic features that are not obvious from content alone. This dual perspective is a strength of the study, as discussed later.

This study confirms and extends previous international research. Deng et al. (2021) reviewed NPD in workplace contexts and noted that entitled individuals often use direct, certain language. The present study provides micro-linguistic evidence for this claim. In Datum 08, Cruella says “It’s mine. So, I’m taking it back.” The word “So” creates a cause-effect shortcut that assumes automatic compliance, which matches Deng et al.’s description. Elleuch (2024) conducted a multidimensional exploration of NPD using psycholinguistics with real human subjects and found that narcissistic individuals produce more first-person pronouns and fewer hedging expressions. Our findings with a fictional character align with Elleuch’s results. This suggests that fictional portrayals can be linguistically consistent with clinical descriptions, at least at the level of observable language features. Fasikh et al. (2024) analysed the Baroness character in the same movie *Cruella* and identified grandiosity and manipulation through cinematic elements, but they did not examine turn-taking patterns. This study adds the interactional dimension. Cruella not only uses self-praising words but also controls the conversational floor by taking long turns and asking forced-choice questions. From a national perspective (Indonesia), Komang et al. (2022) analysed psychological aspects of the main character in *Cruella* using Bendhart’s motivation theory. However, they did not focus on a specific personality disorder or on linguistic patterns. The present study complements their work by narrowing the focus to NPD and providing a systematic linguistic methodology. Zarawaki et al. (2022) examined character development through internal and external conflicts. Our study shows that such

development is also reflected in language. As Cruella transforms from Estella, her speech becomes more absolute, less mitigated, and more controlling. Thus, this research bridges Indonesian literature on film characters with international psycholinguistic research.

The primary novelty of this study is the combination of conversation analysis (CA) and psycholinguistics to analyse a fictional character. Previous studies either used CA for real conversation (e.g., Azennoud et al., 2025) or used psycholinguistics for real subjects (Elleuch, 2024), but none applied both to a movie character. This integration offers a new analytical model. CA reveals interactional dominance (turn-taking, sequence control), while psycholinguistics reveals cognitive patterns (self-referential processing, cognitive load, lexical retrieval). Together, they provide a more complete picture of how personality traits are linguistically constructed in fiction.

Regarding theory, this study supports Campbell & Miller’s (2011) grandiose narcissism framework but suggests a small modification. The framework primarily describes behavioural tendencies in real life. When applied to fictional dialogue, we propose adding the concept of linguistic stylisation of narcissism. In fictional characters, NPD traits are often exaggerated and condensed for dramatic effect. For example, Cruella’s threat “I’m gonna kill you. And your dogs” is more extreme than typical real-life speech. However, this exaggeration serves to make the trait recognisable to audiences. Therefore, researchers analysing fictional characters should account for stylisation. Linguistic features may be intensified without invalidating the comparison to clinical descriptions. This is not a rejection of Campbell & Miller’s theory but an adaptation for media analysis.

As a practical suggestion, the linguistic features identified in this study (self-referential pronouns, absence of mitigation, repetition, forced-choice questions) can be used as teaching materials in English Language Education. In courses such as Discourse Analysis, Pragmatics, or Psycholinguistics, teachers can ask students to

analyse movie dialogues. Students can learn how language reflects identity and personality. This makes the learning process more engaging and relevant.

One strength of this study is the combination of two analytical perspectives (CA and psycholinguistics) within a single qualitative framework. Most previous studies used only one approach. By using both, this study was able to examine not only the content of Cruella's language (what she says) but also the structure of her interactions (how she organises conversation). This dual perspective increases the depth of analysis and provides a more complete interpretation. Another strength is the use of purposive sampling based on three explicit criteria (frequency, intensity, representativeness), which reduces arbitrary selection and increases the trustworthiness of the findings.

One limitation of this study concerns the sample size and data source. The analysis relied on only one movie (*Cruella*, 2021) and only thirteen dialogue excerpts. While qualitative research does not aim for statistical generalisation, a single film limits the applicability of the findings to other characters or other movies. It is possible that the linguistic patterns observed in Cruella are unique to this character or this particular film. Therefore, the findings cannot be broadly generalised to all fictional characters with NPD-like traits. Future research should include multiple films or compare several characters across different narratives to see whether the same linguistic patterns appear. Another limitation is the interpretative nature of qualitative analysis. Although peer review and member checking were conducted, the researcher's subjectivity cannot be completely eliminated. Different researchers might interpret the same dialogue excerpts differently. To address this, future studies could involve multiple coders and calculate inter-coder agreement.

In summary, this study found that Cruella's language contains systematic patterns that are similar to the DSM-5 descriptions of NPD traits,

especially grandiosity, need for admiration, and lack of empathy. The combination of CA and psycholinguistics proved to be a productive method for analysing fictional characters. The findings support and extend previous research by Deng et al. (2021), Elleuch (2024), Fasikh et al. (2024), and others. A theoretical modification was proposed: the concept of linguistic stylisation of narcissism for fictional dialogue. The study has strengths in its dual analytical perspective but also has limitations in its single-film data source and interpretative nature. These limitations point to clear directions for future research.

CONCLUSION

First, Cruella's language contains systematic and consistent patterns that correspond to the nine DSM-5 NPD trait categories. Among these nine, three traits are the most dominant and appear most frequently: grandiosity, need for admiration, and lack of empathy. Grandiosity is realised linguistically through frequent use of first-person pronouns ("I", "my"), contrastive structures that dismiss criticism, and exaggerated self-evaluation without any external prompt. The need for admiration is expressed through unprompted self-attribution of achievement and repetition of praise received from others, which functions as a cognitive strategy to reinforce positive feedback in working memory. Lack of empathy is manifested through direct threats without any mitigating expressions (such as "please", "sorry", or "I think"), the use of high-intensity violent verbs, and the objectification of other living beings.

Second, from a conversation analysis (CA) perspective, Cruella's interactional behaviour further reinforces these NPD-like traits. She consistently takes long turns without inviting responses, uses forced-choice questions to limit what listeners can say, and avoids direct answers to maintain control over the conversation. These patterns show that NPD traits are reflected not only in the content of her speech but also in how she organises talk. From a psycholinguistic perspective, Cruella's language reflects low



cognitive load for others' perspectives (because she uses no hedging and does not simulate listeners' emotions), high self-referential processing (frequent first-person pronouns), and cognitive fixation on external validation (repetition of praise). It is important to restate that all these interpretations are based on observable language features and general psycholinguistic research findings, not on clinical diagnosis.

Third, this study confirms that linguistic behaviour can function as a significant indicator of personality traits at a representational level, especially in fictional discourse. The combination of conversation analysis and psycholinguistics offers a new analytical framework that can be applied to other characters and other films. The findings also have practical value for English Language Education. The linguistic features identified in this study (such as pronoun frequency, mitigation strategies, repetition, and forced-choice questions) can be used as teaching materials in courses like Discourse Analysis, Pragmatics, and Psycholinguistics. These materials can help students understand the relationship between language and identity in a concrete and engaging way.

Finally, for future research, it is suggested that researchers expand the analysis to multiple films or compare characters with different personality disorders. This would help validate and generalise the framework developed in this study. Researchers may also compare Cruella's language before and after her transformation into the Cruella persona to see whether the linguistic markers become stronger or more frequent over time.

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