CHAPTER 5
CONCLUSION

According to the movie script of “Maria” (2024) by Steven Knight, I identified the causes of the death instinct in Maria Callas character. Therefore, based on my analysis, I identified that Maria Callas death instinct reflects Sigmund Freud’s theory of the Death Instinct. Maria Callas death instinct is explained through intrinsic narrative stages, such as characterization, setting, and plot. An extrinsic approach is used to analyze the signs of Maria Callas death instinct, which consist of a return to the inorganic state, repetition compulsion, self-destructive tendencies and the conflict between Eros and Thanatos, using Sigmund Freud's theory. Furthermore, the stages of the death instinct can be seen through the narrative and dialogue excerpts from the movie script “Maria” (2024).

Within the intrinsic elements, the characterization method is used to analyze Maria Callas’ character as she performs actions that refer to Sigmund Freud’s death instinct. Screenwriter Steven Knight uses characterization through point of view, dialogue, and action to portray Maria Callas’s death instinct. Furthermore, Maria rejects the reality of no longer being an opera singer through self-destructive actions. These destructive actions include Maria taking Mandrax tranquilizers, which lead to hallucinations and the idea that she is still an opera singer. The Mandrax tranquilizers, which calm Maria, slowly and passively kill her. Through this method of characterization, I can describe Maria’s character, who displays a struggle to deal with a traumatic inner struggle.

In terms of plot elements, the writer also explains Maria Callas’s death instinct. The death instinct in the script for Maria (2024) consists of exposition, complication, climax, falling action, and resolution. The exposition, I found, helps introduce the characteristics of Maria's death instinct, which she rejects, confronting the reality of her life, which is no longer the same as it once was. Complication shows this inner conflict escalating, filled with frustration and guilt over not being able to sing as she once was. Her singing practice, intending to restore her voice, is thwarted by Doctor Fontainebleau, who explicitly states that Maria's voice will not return. Furthermore, the climax reflects Thanatos's control of Maria’s unconscious through her consumption of Mandrax pills. After each

consumption, Maria experiences severe hallucinations, but from Maria's perspective, these hallucinations provide her with a sense of calm, as she struggles to overcome the trauma and face reality.

The Mandrax pills make Maria emotionally unstable, and she often blames those who attempt to help her recover psychologically, such as Ferruccio, Bruna, and Doctor Fontainebleau. Furthermore, the falling in action refers to Maria's weakening and despair at life. Her physical and mental inability to cope with the severe psychological trauma makes Maria desire to resolve it immediately by returning to an inorganic state. The final stage, resolution, refers to Thanatos's successful control of Maria's unconscious through destructive actions, such as consuming Mandrax pills, leading to an unhealthy lifestyle, alcohol consumption, and smoking. Thanatos is also reflected through dialogue. When Maria tries to practice singing, Thanatos emerges from a negative perspective, making Maria realize that her singing practice is futile, which frustrates her.

The use of setting elements serves to navigate Maria's despair. Through the setting, I was able to determine settings that further strengthen this death instinct, such as the setting of La Scala Theatre, Milan – Night, which triggers Maria to experience a hallucination of herself singing on an opera stage amidst the roar of applause from the audience, acting as a backdrop for the action. Other settings that support Thanatos include the eerie atmosphere of Tree-Lined Avenue with Columns, the falling leaves, and the buildings tombstone-like colors. Furthermore, the setting of Maria's Bedroom in apartment, bears witness to all the hallucinations and destructive actions that lead Maria to return to an inorganic state as a way to resolve her trauma.

Furthermore, as a result, it can be proven that the death instinct in Maria goes through various stages, because this is an action from Maria's unconscious for her inability to resolve past trauma such as the loss of identity due to the destruction of her career as an opera singer, the end of her relationship with Onassis, and her tension with her mother which led her through destructive actions as an outlet until it led her to return to an inorganic state as a solution. In addition, this literary research analyzes the characteristics of the death instinct that exist in individuals when they are unable to resolve their past well, which is expected to provide an opportunity for other writers who are interested in literary works, especially in the field of literary psychoanalysis, to develop this research further. Furthermore,

because the movie script “Maria” (2024) is analyzed through the death instinct theory by Sigmund Freud, this provides an opportunity for other writers to be re-examined through the clinical psychology approach of PTSD (Post-Traumatic Stress Disorder) by exploring further the post-traumatic that Maria faced.