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Capture : Jurnal Seni Media Rekam

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THE PORTRAYAL OF THE FEMALE PROTAGONIST IN DARREN ARONOFSKY'S *BLACK SWAN* USING FREUD'S PSYCHOANALYTIC THEORY OF PERSONALITY AND DEFENSE MECHANISMS

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ABSTRACT

Black Swan is a psychological horror movie by Darren Aronofsky. This movie tells of a ballerina named Nina Sayers, who desires to be a perfect ballerina. On her way to achieving her desire, Nina experiences psychological problems where she often hallucinates and even hurts herself. It results from Nina's anxiety that causes her to be afraid that her desire will not be fulfilled. This article aims to examine Nina's psychological state during the process of achieving her dreams. To reveal the psychological issues experienced by Nina, a characteristic analysis was carried out using Sigmund Freud's theory of psychoanalysis, the theory of human defense mechanisms, and the cinematographic aspects of this film. The results showed that uncontrolled desires could cause psychological disorders that influence a person's characteristics.

Keywords: characteristics; psychoanalytic; perfection; film studies; *Black Swan*

ABSTRAK

Black Swan adalah film horor psikologi karya Darren Aronofsky. Film ini menceritakan seorang ballerina bernama Nina Sayers yang memiliki keinginan yang besar untuk bisa menjadi ballerina yang sempurna. Dalam perjalanannya mencapai keinginannya, Nina mengalami masalah psikologis yang menyebabkannya sering berhalusinasi dan bahkan melukai dirinya sendiri. Ini merupakan akibat dari kecemasan Nina yang menyebabkan dia takut keinginannya tidak bisa terpenuhi. Artikel ini bertujuan untuk mengkaji keadaan psikologis Nina selama proses mengapai mimpinya. Untuk mengungkap isu psikologis yang dialami oleh Nina, analisis karakteristik dilakukan dengan menggunakan teori milik Sigmund Freud mengenai psikoanalisis, teori mekanisme pertahanan manusia, dan melalui aspek sinematografi dalam film ini. Hasil penelitian menunjukkan bahwa keinginan yang tidak terkontrol dapat menyebabkan gangguan psikologis pada mental seseorang yang dapat mempengaruhi karakteristik seseorang.

Kata kunci: karakteristik; psikoanalisis; kesempurnaan; kajian sinema; Black Swan

1. INTRODUCTION

A movie is an art medium that effectively conveys drama, especially in evoking emotions. It is recognized as the first form of mass entertainment and became one of the most popular and influential media of the 20th century and beyond. From so many topics raised in films, one of them is about mental disorders. In films, the depiction of people with mental illness tends to be negative, but films can be a helpful tool for learning about

mental health. "… some positive depictions exist which have the potential of educating the public and being implicated into clinical practice" (Mattle, 2023).

Horror films have indeed become very popular on streaming platforms lately, even in 2020 the horror genre topped the box office and became the biggest in modern history (Scrivner, 2021). Horror films themselves have many sub-genres, one of which is psychological horror. "Psychological horror is a subgenre of horror. It focuses on the mental, emotional, and psychological states of a human being, often deconstructing their situations to frighten, disturb, or unsettle the audience" (Hellerman, 2020a). The main character in this type of horror movie is often described as having an unstable mental state or being emotionally disturbed to the point of violence. There are many factors that trigger the disruption of one's mental state, one of which is having a desire that is too great, the greater the desire, the greater the power that must be possessed to control it. Usually to get what one wants, one has to try and work hard. However, frequently some people are so obsessed that they do things outside the norm to get what they want. It can also be seen in Darren Aronofsky's *Black Swan.*

Darren Aronofsky is known for making surreal films. He often directs psychological horror genre films, "a sub-genre that focuses on the darker side of the human psyche that's often repressed. It also explores emotional and psychological vulnerabilities over primal survival fears" (Lofberg, 2016). Some of his well-known psychological horror films include *Pi* (1998), *Mother!* (2007), and *Black Swan* (2010). His success in directing surrealist films made him into the ranks of the Best Directors of The Strange and Surreal.

Black Swan is one of the best psychological horror films directed by Darren Aronofsky. This film tells the story of a ballerina named Nina Sayers who has the desire to become a perfect ballerina. On her way to achieving this, Nina experiences severe psychological troubles in a form of hallucinations. She often hurts herself unconsciously. Natalie Portman's acting skill as Nina Sayers is an important factor in the success of this film. Portman is all out for this film when she has to lose 20 pounds, takes rigorous ballet classes, and also studies psychology at Harvard to get to know Nina Sayers better (Wigandt, 2020). Besides, the film's cinematography helps express Nina Sayers' mental condition well. "Black Swan becomes an immaculate, maybe even perfect, blend of ideas, images, and obsessions" (Kurner, 2014).

This research focuses on the analysis of characteristics of the major female character, Nina Sayers, which is related to her psychological condition as the main issue.

2. LITERATURE REVIEW

There are a number of research on the film that has been done before. Varlina, et.al. (2021) discusses the film's poster using Roland Barthes' semiotics. Lubsi, et.al. (2014) look at the speech act of Nina by using Yule, Searle, and Taleb's theory. They conclude that through the study, Nina is found to be an OCD. Pisters (2016) discusses the affective compulsive movement in *Black Swan* through the major character, Nina. Another article discusses Nina's rites of passage through symbolism (Soselisa & Djundjung, 2013). Efthimiou (2012) discusses the film using the application of Barbara Creed's monstrous-feminine in the film and its importance for the queer monster of horror. Pascual argues that "Aronofsky's movie can be read as a denunciation of the lethal struggle some women undergo in their desperate attempts to transcend both their corporeality and the negative values attached to the female body, i.e. as that which clutters the mind with hungers and desires, barring them from "perfection" (Pascual, 2016). Meanwhile, Landwehr argues that "the film criticizes the values of its era, namely, the narcissistic aspects of contemporary society with its excessive worship of youth, beauty and celebrity, and its most pernicious results—escape into fantasy and insanity, aggressive rivalry, violence, and self-destruction" (Landwehr,

2021). There are also some thesis written about the film but none of the research applied the same theory. What distinguish and become the novelty of this research is the use of Freud's theory of personality and defense mechanism combined with the element of cinematograthy in analyzing the characteristics of the female major character. This distinction brings contribution to film studies in general and particularly to the discussion of the film, especially in the application of the psychoanalysis approach.

3. METHODS

This research is interdisciplinary research that combines film studies and a psychological approach, in particular Freud's theories of personality and defense mechanisms to analyze the characteristics of the major female character, Nina Sayers. Theory of Personality deals with the element of the mind which consists of the id, ego, and superego that interact with one another dynamically to influence human behavior (Ryckman, 2007). The defense mechanism theory is defined as psychological defenses that function to protect a person from feelings of anxiety or guilt, which arise from feeling threatened, or because the id or superego becomes too demanding (McLeod, 2020).

In the context of film studies, the focus will be on the film's cinematography to support the characteristics analysis of

the major female character. Cinematography is "the art of photography and visual storytelling in a motion picture or television show" (MasterClass, 2021). Cinematography consists of all the visual elements on the screen, including lighting, camera movement, camera angle, camera shot, and colour. First, lighting is "a quintessential part of filmmaking in visually setting the mood and atmosphere of a film, which oftentimes define the genre of the film" (Lumabi, 2021). In cinematic lighting, the techniques used include diffusing lighting, bouncing light as well as adjusting the colour temperature to create the desired atmosphere in visual storytelling (Lumabi, 2021). Next is camera movement which refers "to the way a camera shifts to visually narrate and shape a viewer's perspective of a scene" (N.n., n.d.). Some types of camera movements that are commonly used are tilt, pan, dolly, and zooming. The use of camera movement and angle makes the scene more dynamic and natural. Camera angles help the audience to get the meaning in a shot and can be used to make a character look strong, weak, intimidating, or low-key.

4. DISCUSSION

Black Swan is a psychological horror movie that tells the story of a ballerina named Nina Sayers, who desires to become a perfect ballerina. Nina was raised by a mother who is also a ballerina.

It makes Nina have a passion for becoming a great ballerina. This passion is intensified through her dream about being a leading role in a ballet show. Nina succeeds in realizing her dream to get the leading role in performance until a competitor threatens her position and causes her to feel anxious. One effect of being anxious is Nina often hallucinates. She also becomes more aggressive and sometimes hurts others. This condition can be explained through the dynamics of the id, ego, and superego. Nina's strong passion to be a great ballerina represents Nina's id. When a threat appears, she feels anxious. This situation is caused by the imbalance when the id is too dominant, triggering the defense mechanisms to overcome the situation.

The findings show that Nina is portrayed as a round and static character. A round character is a character who has complex and diverse personalities. These characteristics are complicated and resemble real people. However, the static character does not undergo extreme traits' change. Nina is portrayed as immature, delusional, and aggressive, which shows that she is a round character.

Moreover, her characteristics do not change from the beginning to the end of the film, so she is a static character. Her characteristics are influenced by her concern that her dream of becoming a famous ballerina will not come true. This

thesis will further explain each of these characteristics in the following.

The first characteristic of Nina Sayers is immature, which refers to "behaving in a way that is not sensible and is typical of people who are much younger" (Oxford University, 2023). In the movie, Nina looks immature as she always tries to solve problems in a way that does not suit her age. This immature characteristic is related to one of the defense mechanisms: regression. The first evidence can be seen when Nina talks about the audition with her mother. She tells her mother that she stops performing when Lily, a new ballerina, arrives and distracts her performance. She blames Lily for interfering with her during the audition. Children usually blame others when things go wrong, and adults rarely do (Heitler, 2016). The proof can be seen in the screenshots below:

Fig.1.Nina talks to her mother about auditions
(Aronofsky, 2010, 00:17:51)

Figure 1 above shows Nina in her room, whose wall is dominated by pink, which symbolizes immaturity" (N.N., n.d.)). The close shot is used to show Nina's disappointed and frowning expression as she blames Lily for her failure. How she

blames others is also obvious through what she says. Nina mutters about Lily's sudden barge in, "If that girl hadn't barged in..." (Aronofsky, 2010). Her words show that she is immature. Besides blaming Lily, Nina plans to lie, as can be seen from Nina's dialogue below when she plans to tell Thomas, the director, that she has finished the coda part, even though she has not:

> NINA. *I'm going to talk to him tomorrow. I'm going to tell him I finished it.*
> ERICA. *You don't need to lie*
> (Aronofsky, 2010)

Nina does not respond to Erica's suggestion and immediately lays down on the bed. Lying to get out of a problem is also immature (Heitler, 2016). Ignoring Erica's advice, Nina continues with her plan to lie to Thomas, as seen in the following screenshot.

Fig.2. Nina asks Thomas for a role
(Aronofsky, 2010, 00:19:42)

Figure 2 above shows Nina talking to Thomas about her role. The shot shows Nina avoids looking at Thomas when talking to him, which indicates that she is afraid to tell the truth or conceal her lie. Lying to Thomas about finishing the coda part shows that Nina is immature. In addition, the use of an eye-level angle and

a blurred background emphasizes that Nina does not focus on Thomas, although she should be as Thomas is the one who can fulfill what she wants.

Another proof that shows Nina's being immature can be seen when Nina makes a mistake during a performance. When David, Nina's ballet partner, is chosen to perform with her, Nina loses her focus because she is distracted by her hallucinations of seeing herself among other ballerinas, and it causes Nina to lose her balance and fall. When all the ballerinas return to wing sets and the curtains are closed, Thomas is furious about what happens. Nina defends herself by blaming David. Her action indicates that Nina is immature because she is not responsible for her actions and blames another person (Heitler, 2016). In fact, in group performances, everyone must work together. Her immature response can be seen in the following screenshot:

Fig.3. Thomas is angry after the curtains are closed (Aronofsky, 2010, 0c1:32:47)

The screenshot above shows the people involved: Thomas, Nina, and David. The shaky camera movement suggests a chaotic situation (Hellerman, 2020b). The camera shoots Nina's back to emphasize that Nina is upset with Thomas, who scolds her for falling. A back view can mean that the characters are upset, vulnerable, or hiding their emotions. Nina tries to resolve the situation by blaming David. It can be seen from the use of a full shot which shows Nina's hand pointing at David, indicating that Nina is blaming David for the mistake. Nina's immaturity is also seen through her dialogue, "It wasn't my fault. He dropped me!" (Aronofsky, 2010).

Nina's immature characteristic is caused by the imbalance between the three parts of the mind, which triggers the regression defense mechanism to work. Regression is when "an individual copes with stressful or anxiety-provoking relationships or situations by retreating to an earlier developmental stage" (Vinney, 2022). Regression is common in adults when facing situations that cause anxiety. As a response, they behave immaturely or inappropriately for their age (Vinney, 2022). Nina blames Lily for her failure during the audition because Nina worries that she will not get the role. Then, Nina lies to Thomas to get the role. After that, Nina blames David for the incident on stage so she will not be replaced. It can be concluded that Nina's immature characteristic is caused by anxiety when her id is not fulfilled. The regression in Nina arises because the id that drives her to be a perfect ballerina is too demanding, and the ego has difficulty balancing it.

The second characteristic of Nina Sayers is delusional which referse to "believing things that are not true" (Oxford University, 2023). Since Nina gets the role of Swan Queen and is asked to lose herself, Nina has delusions of hurting herself as representing losing herself. The first proof can be seen when Nina attends the opening party for the annual performance. The event also introduces Nina as the leading role in the ballet show. When Nina is introduced in front of many people, Nina realizes that her finger is injured. After being introduced, Nina goes to the restroom to check and attend to the wound. Without realizing it, Nina opens the wound even bigger. Nina, who is now in pain, immediately cleans the wound, but her finger is fine when she looks at it. It is clear from the scene that Nina is delusional when she sees something not there. The proof can be seen in the figures below:

Fig.4. Nina opened the wound on her finger to be wider (Aronofsky, 2010, 01:32:47)

Figure 4 shows Nina's making the wound worse, while figure 5 shows that Nina's finger is fine. Both figures use close-up shots to show the details of Nina's fingers. The camera movement is a bit shaky,

emphasizing Nina's panic. The shaky camera movement adds psychological effect and intensity to moments during a panic or chaotic scene (Deguzman, 2020). The two figures above show that what happens to Nina's finger is just a hallucination, indicating that Nina is delusional .

Fig.5.Nina 's finger looks fine
(Aronofsky, 2010, 00:32:54)

Another proof that reveals Nina's delusions is when Nina cuts her nails. When Nina takes a shower, she notices that her nails are suddenly bleeding. Nina then tries to trim her long nails as she thinks she hurts herself unconsciously. While Nina is trimming her nails, her expression suddenly turns violent, as if she wants to hurt herself intentionally. Not long after, Nina regains consciousness and stops trimming her nails because she is in pain. The delusions are also the result of Nina's repressed unpleasant thoughts. It can be seen in the screenshots figure 6.

Figure 6 shows Nina's face through a close-up shot to show Nina who focuses on trimming her fingernails. Figure 6 is juxtaposed with figure 7, showing Nina's fierce expression reflected in the mirror as

she intentionally hurts her finger. Close-up shots are also used to create a parallel between two juxtaposed shots and contrast her action. Nina does not hurt her finger, and the second screenshot shows that she is delusional when she hallucinates hurting her finger. The fact that the camera captures Nina's reflection in the mirror suggests that what the audience sees is not reality. Sometimes the symbolism of the mirror is not the truth but a distortion of the truth to deceive (Chris, 2021).

Fig.6. Nina is clipping her fingernails
(Aronofsky, 2010, 00:52:18)

Fig.7. Nina tries to cut her finger with scissors
(Aronofsky, 2010, 00:52:23)

As soon as Nina realizes she has hurt her finger, the camera pans back to Nina. It can be seen in figure 8 when the camera captures Nina, not from her reflection in the mirror that suggests reality. This screenshot also shows Nina's expression of pain. The drooping eyebrows, wrinkled nose, closed eyes,

raised upper lip, and horizontally stretched mouth are facial expressions of someone in pain (Prkachin, 2009).

Fig.8. Nina is in pain from having cut her finger unconsciously (Aronofsky, 2010, 00:52:28)

The last that shows Nina has delusions can be seen when Nina enters the waiting room during a performance. Nina sees another Nina in the room, but the imaginary doppelganger of Nina is wearing a Black Swan costume. The Black Swan Nina says that it is her turn to dance the Black Swan, but the real Nina does not allow her to, so a fight breaks out between the Black Swan Nina and the White Swan Nina. The White Swan Nina stabs the Black Swan Nina with broken glass as they both fight. The Black Swan Nina, who turns out to be Lily, dies. When she finishes dancing the Black Swan, Nina returns to the waiting room, and it turns out that she has been fighting with herself and stabbed herself. What happens to Nina proves that the fight and the appearance of Black Swan and Lily are just Nina's delusion. This proof can be seen in figure 9 to figure 11.

The figures consists of three screenshots. The first screenshot occurs when the two Ninas are fighting. In this

scene, a full shot is used to show the overall situation of what happens. Then in the second screenshot, an extreme close shot is used, which shows The Black Swan Nina's pierced stomach. An extreme close-up shot is used to focus on details which, in this case, is the stomach of Black Swan Nina. In the third screenshot, another extreme close-up shot is used to show the detail of the White Swan's injured stomach. This series of screenshots shows that what happens is just Nina's delusion.

Fig.9. The two Ninas are fighting
(Aronofsky, 2010, 01:33:34)

Fig.10. Extreme close shot of White Swan Nina stabs Black Swan Nina's stomach
(Aronofsky, 2010, 01:33:42)

The proofs above show that Nina's being delusional is caused by the repression defense mechanism. Repression is "the unconscious blocking of unpleasant emotions, impulses, memories, and thoughts from your conscious mind" (Cherry, 2022). However, the repressed unpleasant thoughts can appear and interfere with daily life, and in Nina's case, the thoughts appear in the form of delusions. Nina, who from the beginning wants to be a great ballerina, does not want her position to be replaced, and she fears failing in playing the role of Black Swan, but she represses this unpleasant thought. However, the unpleasant thought often appears to the conscious mind in the form of delusions. The first and second proofs of Nina's delusions show Nina's injured finger. According to Thomas, Nina describes the White Swan, and to become a Swan Queen, there must be a Black Swan side to Nina. Nina is asked to lose herself so that her Black Swan side would appear more. Therefore, her delusions appeared as if she was going to hurt herself. In fact, it represents that Nina is trying to lose herself. Her fighting with Lily represents Nina's fear of losing her role to Lily, so her delusion is about getting rid of Lily. All the delusions experienced by Nina are caused by her repressed unpleasant thoughts that emerge to the conscious level.

Fig.11. Extreme close shot of Nina's injured stomach (Aronofsky, 2010, 01:39:34)

Nina's next characteristic is

aggressive. Aggressive is when someone "behaving in an angry and violent way towards another person" (Oxford University, 2023). The first time Nina looks aggressive is when she is talking to her mother after coming home from practice. During practice, Thomas scolds Nina because she shows no progress. At home, she releases her emotion by scolding her mother, who asks her to check her back. Her sudden burst of emotion shows that Nina is becoming aggressive because she has never scolded her mother before. This proof can be seen in the screenshot figure 12.

Fig.12.Nina's expression as she raises her voice to her mother (Aronofsky, 2010, 00:56:44)

In the scene when Nina refuses her mother's request, a close-up shot is used to show Nina's angry expression. Her sharp gaze and lower brows are the hallmarks of an angry face, emphasized by the use of warm lighting which illuminates Nina's angry mood. Warm lighting is light that has a yellow or orange feel to them; therefore, the scene looks more natural. Psychologically, yellow or orange can evoke feelings of anger and hostility (Cherry, 2022). Thus, this proof supports

Nina's being aggressive.

Another proof that reveals Nina to be aggressive can be seen when Nina comes home from practice. While practicing, Nina experiences hallucinations that make her even more afraid, and believes that Lily wants to take her position as the lead role. It worries her mother. Nina locks herself in her room, but her mother manages to break in. However, Nina forces her mother, who tries to calm her down, to leave the room. Nina then slams the door and accidentally wounds her mother's hand. Nina's action can be said to be violent because she shows physical aggression, which refers to someone who causes another person to get hurt (Aacap). In Nina's case, Nina pushes her mother and causes injury to her mother's hand. It can be seen from the screenshot figure 13.

Fig.13.Nina pushes her mother out of her room (Aronofsky, 2010, 01:24:56)

The screenshot figure 13 shows Nina's position is taller than her mother's. When there are two characters in a frame, and one is positioned higher, the higher one is usually shown to be stronger (Renee, 2019). This position shows that Nina vents her emotions to someone who has no power, her mother. Her emotional

outburst is also seen in her dialogue when she tells her mother to leave her room in a high tone: *"Get out! Get out! Get out! Get out!"* (Aronofsky, 2010).

The proofs above embody a defense mechanism, that is, displacement. Displacement is when "a person redirects a negative emotion from its original source to a less threatening recipient" (Cherry, 2022). The first proof shows Nina's aggressiveness is a form of emotional outlet for Thomas. Thomas has a position that is quite influential on Nina's ambition, so she does not dare to vent her emotions on Thomas and looks for another object to vent her emotions: her mother. In the second proof, Nina feels growing anxiety. She is very worried that Lily will usurp her position. To reduce her anxiety, she channels it by venting her emotions on her mother again, someone who is powerless.

Through Nina's portrayal, a conclusion is drawn that, firstly, Nina is portrayed as an immature person, as seen when Nina blames Lily for failing her audition, then when she lies to Thomas for having finished the coda part, and the moment Nina blames David for falling during the performance. Secondly, Nina is portrayed to be delusional, which is shown when she enlarges the wound on her finger, then when she seems to cut her finger intentionally and when Nina believes she kills Lily. All this happened inside Nina's head which underlines her anxiety of

not being able to play Black Swan well and of being afraid that Lily would take the role. Lastly, Nina is characterized as an aggressive person when she yells at her mother and behaves violently to the point of injuring her mother. Nina's unstable mental condition is also seen from the analysis of cinematography aspects. The camera predominantly uses close-up at the eye level angle, accompanied by shaky camera movement which emphasizes Nina's anxiety, confusion, and anger expression.

Moreover, Nina's portrayal also shows an imbalance between her id, ego, and superego, which is caused by the failure of her ego to balance her id and superego. Her condition causes her to apply defense mechanisms, which are regression, repression, and displacement, to deal with unpleasant situations and feelings that she can hardly face.

At the end of the movie, Nina finally manages to play the lead role very well. She even receives a standing ovation and praises from Thomas and her fellow ballerina. Despite the injury on her stomach due to the hallucinations she experiences, Nina is satisfied with her achievements and feels perfect.

To sum up, the purpose of the director in creating a protagonist like Nina Sayers is to show how one's mental state can influence one's characteristics. In Nina's case, her mental state causes her to be immature, delusional, and aggressive.

Through the character of Nina, Aronofsky also manages to show how uncontrolled desires can cause psychological disturbances in one's life.

5. CONCLUSION

The protagonist, Nina Sayers, is portrayed as a ballerina who seeks perfection. Her obsession causes her to experience psychological problems that result in her being immature, delusional, and aggressive. These characteristics result from Nina's anxiety which is driven by her fear of not getting the role she wants.

Her first characteristic is immature. It shows when Nina fails the audition and blames Lily, even though it is Nina's own fault. Her immaturity is also seen when she plans to lie to Thomas by saying that she has finished the coda part and when she blames David for her mistakes.

Nina's second characteristic is delusional. It shows when Nina deludes having a wound on her finger. On a different occasion, she is deluded into hurting herself, and the worst one is when she is deluded into killing Lily. The figure of Lily that she stabs represents Nina's fear of losing her role to Lily. Nina's third characteristic is aggressive, which shows when she yells at her mother, pushes her out of her room, and accidentally injures her mother's finger when Nina slams the door.

Nina's psychological problem is supported visually through the film's cinematography. The dominant use of close-up and extreme close-up shots, in addition to the shaky camera movement, highlight Nina's constant anxiety, confusion, and anger throughout the film.

According to Freud's theory, Nina's being immature, delusional, and aggressive suggests an imbalance within her personality that is represented in the theory by the terms id, ego, and superego. The imbalance is caused by the failure of Nina's ego to deal with the superego and the id's demand on becoming a perfect ballerina. Hence, it creates anxiety and triggers defense mechanisms to work. The first defense mechanism is regression, when one behaves inappropriately for one's age, as seen in Nina's immature behavior. She starts to blame Lily for failing her audition, lies to Thomas, and blames David for her fault. The second mechanism is repression when one's unpleasant thoughts are blocked from the conscious mind. It shows through Nina's delusion of hurting herself and others. The last one is displacement when one redirects a negative emotion from its original source to a less threatening recipient. Nina directs her anxiety toward her mother by being aggressive with her. These three types of defense mechanisms appear as an outlet to cope with the unpleasant situation and feelings that Nina has to face. The film conveys that an unfulfilled desire may trigger anxiety when

one cannot deal with it in a healthy way.

At the end of the film, Nina is finally able to play the lead role well. The film's last scene shows Nina lying down, surrounded by Thomas and her friends who praise her. She even receives a standing ovation from the audience. Despite the injury on her stomach due to the hallucinations she experiences, Nina is satisfied with her achievements and feels perfect. It suggests that Nina's anxiety has been released and her id has been successfully fulfilled.

As conclusion, it can be said that a person's mental state can influence a person's characteristics. In Nina's case, the ego's inability to balance the id and superego causes Nina to face anxiety and experience severe hallucinations. Furthermore, Nina's mental state causes her to be immature, delusional, and aggressive. Through the character of Nina, Aronofsky also manages to show how uncontrollable desires can cause psychological disturbances in one's life.

To sum up, this film successfully shows how mental state can affect a person's characteristics. Freud's Psychoanalytic Theory of Personality helps reveal how the protagonist is portrayed. This correlates with the director's purpose in creating the protagonist. The actor's performance, plot, and cinematography work well in portraying the psychological problem that the character experiences.

The shaky camera movement supports the whole dramatic scene in the film. This film also wants to convey that when the ego is unable to balance the id and the superego, one's conscience may be damaged, as proven through Nina's case, whose id is finally fulfilled but causes damage to herself and her relationship with her mother during the process. Such conditions may also happen in real life. Thus, this film carries a relevant message about mental health and how it can affect one's life.

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