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CYCLES OF DESTRUCTION: A PSYCHOANALYTIC INQUIRY INTO SELF-DECEPTION AND THANATOS IN *ONE MORE SHOT* (2025)

[1]Fitriana Sabila, [2]Akhmad Zakky
[1,2] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia

Corresponding author: fitriana.sabila23@mhs.uinjkt.ac.id

ABSTRACT

Time loops in film narratives are commonly used to change the future by correcting mistakes. Instead, this study investigates how the time loop in the film *One More Shot* (2025) is portrayed as a state of self-deception that leads to destructive behavior, rather than as a means of achieving progressive change. This study employs a descriptive qualitative method to explore related issues and uses multimodal analysis to examine psychological constructions through the film. Therefore, this study utilizes a psychoanalytic framework, specifically Freud's concept of Thanatos and Fingarette's concept of self-deception, to analyze the protagonist's repetitive behavior. Based on scenes, this study found that Minnie's behavior reflects the influence of Thanatos, which involves a state of self-deception that allows her to repeatedly engage in self-destructive. Minnie repeatedly does whatever it takes to achieve her goals; she ignores reality and replaces it with a reality of her own making. A destructive pattern, such as slamming his body and face against a glass door, comes from a refusal to accept reality. By the end of the film, this pattern of repetition is clear, with the same actions repeated over and over until the desired outcome is achieved. In this study, the time loop serves to delay the protagonist's acceptance of her emotional failure, rather than as a logical attempt to resolve it. Therefore, the writers would like to further the understanding of the time loop as a medium for psychological issues by analyzing the interaction between Minnie and the time loop.

Keywords: *One More Shot (2025); Self-deception; Thanatos; Time Loop*

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INTRODUCTION

The films that feature time-loop plots are not merely scientific fiction; they reflect humanity's inability to come to terms with the past or the emotional failures they have experienced. However, why do the characters keep repeating the same actions even though they are painful? Should not they be able to learn from their previous mistakes before repeating them? It is because of Thanatos, also known as the death drive, an unconscious mechanism that allows the characters to choose to repeat these painful events rather than avoid them. Essentially, a time loop is described as a repeating time loop narrative, meaning that characters are indirectly forced to repeat a specific period of time. This repeating loop allows the protagonist to behave

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freely without regard for morality because characters are involved in risky behavior that they would not normally engage in, yet it occurs during this period (Bentley, 2020: 32). While Thanatos (death drive) is a fundamental psychic force that propels living beings toward a state previously devoid of life, leading to a reduction of tension, dissolution, and ultimately death (Freud, 1920). However, in this context, the time loop is associated with self-deception, provided that the individual feels trapped in an inescapable fate that ultimately causes them to neglect the life instinct (Eros) in their search for escape (Irshad et al., 2025). Contemporary film studies frequently view time loops solely from a mechanical or narrative perspective, yet few studies analyze them as representations of a psychological condition known as self-deception.

These characters may not be trapped in that ruin merely because the time loop has been broken, but rather because they deceive themselves into remaining within that destructive pattern. Self-deception is understood as an active psychological process in which individuals avoid acknowledging realities that conflict with their desires. According to Fingarette (2000), self-deception is not merely a matter of false beliefs, but rather an activity driven by the desire to avoid the truth. This means that individuals are not merely mistaken but engaged in a form of deliberate avoidance, even when they are indirectly aware of the truth.

Emotional failures are situations that many people struggle to face directly; some people might feel traumatized and depressed because of them. However, others deal with it by consciously or unconsciously denying and rejecting the bitter truth with what they think is the right thing. Wei argues that self-deception is a psychological condition used to cope with emotional conflict, fear, and even social pressure, to accept lies about oneself to feel safe (Wei, 2025: 51). Self-deception is also a strategy used by people to avoid information that threatens and challenges their self-esteem. In addition, the consequences of self-deception are not limited to individual self-awareness but also affect the social dimension or social identity (Zhang, 2025: 451). In line with this study, it discusses how individual conflicts are factors that influence self-deception.

Therefore, this research focuses on *One More Shot* (2025), which presents a woman who has emotional conflict related to her failure in romantic relationships and repeatedly loops time to change her future and endure all the emotional and physical pain he experienced in order to achieve a single goal: to prevent his friend from proposing to another woman. The main objective of this research is to uncover the psychological mechanisms underlying the behavior of the main character in the film *One More Shot* (2025). Specifically, this study aims to identify manifestations of the Freudian death drive in the character's decisions and actions, while analyzing the mechanisms of self-deception the character employs to rationalize his destructive behavior. Through this analysis, this study attempts to bridge the narrative of the cycle of destruction in the film with a psychoanalytic theoretical framework, to demonstrate that recurring patterns in the plot may reflect the deep inner conflicts experienced by the character. Using a descriptive qualitative approach with multimodal analysis to examine

psychological constructions. This study fills a gap in existing literature by analyzing how self-deception driven by Thanatos shapes the structure of the time loop as a mechanism for regulating emotions, rather than merely a tool for changing the future. By focusing on the dynamics between Minnie and the time loop over romantic elements, it examines how this narrative structure drives the character to engage in self-destructive behavior.

LITERATURE REVIEW

Although there are no academic studies that specifically discuss *One More Shot* (2025), the film raises psychological themes that have been well-researched in academic literature. Therefore, the author highlights several prior studies on the relevant research topics. Bentley (2020) identified a temporal variant known as a time loop, which is characterized by trapping the protagonist in an endless repetition of the same period of time, which is considered a classic representation of cyclical time-based narratives. Secor & Blum (2023) argue that the time loop is portrayed as a period of isolation often associated with the journey toward adulthood, yet it remains bound by heteronormative norms that limit its transformative potential. He states the time loop compresses time and operates explicitly in accordance with the logic of the drive of repetition and the drive of death. While Yogaprayuda et al. (2026) focus on the complexity of the narrative forms employed, in his view, a fifth variation is necessary in addition to the four existing ones because the film SORE employs a hybrid narrative form not yet accounted for in Brütsch's typology based on four variations of the time circle; including that time loops serve as a mechanism for resolving problems experienced by the main character. In addition, McGowan's distinction between desire and drive reveals two primary modalities of the time loop itself. One is the experience of being trapped in time, as if barred from the realm of the future. The other modality of the time loop is largely characterized by the optimism inherent in a second chance, and this repetition becomes a source of trauma for the person experiencing it (McGowan, 2011), as cited in Niessen (2013).

Previously conducted research aligns with the objectives of this study, which focuses on issues that will be examined alongside time loops as the primary plot of the film *One More Shot* (2025). Irshad et al. (2025) argue that Thanatos in figures such as Virginia Woolf manifests itself through the perception of a time loop in the form of an endless cycle of inner suffering. In this context, this time loop can be seen as a symbol of self-deception, provided that the individuals feel trapped in an inescapable fate that ultimately leads them to neglect their life instinct (Eros) in search of an escape through death. Thus, Isern-Mas & Hannikainen (2025) argue that something can be considered self-deception not only because it meets certain theoretical patterns or conditions, but also because a prototype view indicates the occurrence of self-deception. In another paper, Zhang (2025) emphasizes that self-deception functions as a defense mechanism that passively involves consciousness to protect emotions through information selection.

What remains underexplored is how self-deception relates to the structure of the time loop itself: how the meaning of self-deception is actively constructed through the involvement of Thanatos (the death drive), rather

than merely traveling through time to change the future. Self-deception cannot be fully understood briefly; its true meaning stems from how a person positions themselves regarding a situation or the failure of a relationship, repeats a tragedy or accident for trivial purposes, and realizes the true meaning of the situation they are experiencing through the cycles of time they go through. Existing analyses have yet to consider how the dynamics between the time loop and Minnie function as the primary setting in which her beliefs influence her actions to the point where she feels compelled to do things that harm herself just to achieve a certain goal. Therefore, this study addresses the structural-theoretical gaps in the film; rather than focusing on its romantic elements, this study examines how the time loop framework functions as an emotional and structural control mechanism within the film's narrative, using the time loop-Minnie dynamic as its central lens.

METHOD

The study uses a descriptive qualitative approach in order to understand the phenomenon through the interpreted meaning and multimodal analysis to examine psychological constructions in the film *One More Shot* (2025). This approach was chosen because the primary objective of this study is to interpret the phenomena of Thanatos and self-deception, which require a deep understanding of the film's narrative and dialogue. Therefore, Hardani et al., (2020) emphasized that qualitative methods focus on the description and understanding of subjects' experiences. In this context, the subjects consist of the characters' emotions and how they are configured in the narrative. To complement this qualitative analysis, this study employs a multimodal analytical framework that views film not merely as a text-based medium but as a complex semiotic system in which meaning is created through the integration of various modes such as visual, auditory, and narrative (O'Halloran et al., 2021). In this context, multimodal analysis allows the researcher to identify how visual and auditory elements interrelate to represent the protagonist's inner conflict and establish the time loop as a manifestation of self-deception.

Data were collected through observation of scenes, dialogue, plot, patterns of temporal repetition, and temporal mechanisms that shape the narrative structure in the film *One More Shot* (2025). Data was collected by rewatching the film, recording and transcribing scenes, and studying the literature on the theory of time loops, Thanatos, and Fingarette's concept of self-deception. The researcher serves as the primary instrument in conducting observation, interpretation, and categorization of data, supported by analytical notes. The analysis process includes narrative segmentation to map repetitions, character transformations, matching narrative patterns with the emergence of Thanatos, and identifying the self-deception arising from such behavior. The primary objective is to assess whether the existing narrative structure drives characters to engage in destructive actions. Researchers acted as the main tools in observing, interpreting, and categorizing data supported by analysis notes. The analysis process included narrative segmentation to map repetitions, matching sections where self-deception

occurred, and finding points where the death drive continued, causing the urge to repeat.

FINDINGS AND DISCUSSIONS

Through analysis of certain scenes, it was found that Minnie's behavior reflects the influence of Thanatos, involving a state of self-deception that allows her to sustain herself and continue repeating destructive behaviors. Minnie repeatedly does whatever it takes to prevent Joe from proposing to his girlfriend; she ignores reality and replaces it with a reality of her own making. This rejection of reality leads to a destructive cycle, including Minnie's self-harming behavior when she slams herself against the glass door, which can be seen as part of the time-loop pattern she creates. A close-up captures the moment when Minnie closes her eyes before slamming her face against the glass door, indicating awareness of her actions. The following scene shows Minnie with a bloody nose while interacting with Joe, indicating that this event is intentionally repeated to achieve the character's objective. This pattern of repetition appears consistently within the narrative structure, where the same actions are repeated until the desired outcome is achieved. These findings suggest that the time loop in the film *One More Shot* (2025) functions as a manifestation of planned repetitive behavioral patterns.

Time Loop as a Reflection of Self-Deception

Time loops in films typically serve as narrative devices that allow characters to alter the future; however, *in One More Shot (2025)*, they are not only used to change the future but also serve as a psychological metaphor. According to Stenstrom (2025), the usual type of time loop occurs when the characters are forced to repeat the same day over and over until they find a way to return to the normal flow of time, which seems to have come to a standstill for them due to their awareness of the time loop and their ability to carry memories from previous cycles into subsequent ones. Therefore, films with repetitive or circular storylines serve as visual representations of a refusal to accept loss, guilt, or trauma, thereby transforming the perception of the time loop itself into a mechanism of self-deception.

Self-deception is a form of biased information processing, in which a person pays more attention to and focuses on supporting evidence while downplaying or ignoring contradictory evidence; they end up unconsciously believing only what they want to believe (Gibson, 2020; Mei et al., 2023; Moldoveanu et al., 2025). This can be seen in dialogue:

Minnie: "Geez, why don't you kiss already?"
Joe: "No, no, no. No, I can't."
Minnie: "You're right. You're so right. Um, we should talk first, reminisce about the past, enjoy this moment, let it happen naturally like it used to."
Joe: "No, I have a girlfriend, so that can't happen again."
Minnie: "I think it can,"
(Clifford, 2025, 00:32:02 – 00:32:20)

The dialogue above shows that Minnie believes that Joe still has feelings for her as the last time he wanted to kiss her. It supports the statement that self-deception stems from the way characters deceive themselves with the truths and beliefs they have constructed, while ignoring the facts. Bánházi (2024) examines a similar concept regarding the time loop; he argues that the time loop is used not as a means of improvement but as a form of denial of reality or an illusion of control that avoids confrontation with the truth. This reinforces the assertion that, in the context of emotional failure, the time loop is depicted as a tool to help characters sort through the beliefs or facts they deem to be true, and by repeating it continuously, they can obtain the facts they wish for.

The self-deception that Minnie experiences becomes more complicated due to the effects of the time loop mechanism, which exacerbates the inner conflict she faces. In each repetition, particularly during the fourth round, when she says, "I just need to take him back to the bathroom and kiss him again, this time for real," from the line before, it can be seen that she is reconstructing reality according to her own desires. In this context, denial can be understood as a more subtle form of self-deception and a rejection of an unpleasant truth (Wullenkord, 2022). However, the repetitions within this time loop do not function as a learning process; instead, they only deepen the character's internal conflict.



Figure 1. Caterpillar in a tequila bottle (00:30:29)

Figure 1 shows Minnie holding a bottle of tequila containing a luminous caterpillar. A close-up shot shows her examining the bottle with a puzzled expression. This scene takes place under the dining table in her friend Rodney's kitchen, a cramped and dimly lit space. This moment illustrates how Minnie views the bottle as a symbol of the reality she longs for. Although she initially appears confused, she eventually takes a sip of the tequila. On the other hand, the caterpillar appearing trapped inside a tequila bottle, illustrating a state of physical confinement. The enclosed environment of the bottle visually restricts the caterpillar's movement; it mirrors Minnie's situation within the time loop, where she repeatedly returns to the same moment up to ten times before finally breaking free from the cycle. The caterpillar's visual confinement reinforces the cyclical nature of the narrative, as both the caterpillar and Minnie are trapped within a system that obstructs them from moving forward. The repetition implied in this depiction supports the interpretation that the time loop is not merely a temporal structure, but

also a symbolic representation of entrapment and self-deception (Caracciolo, 2025; Secor & Blum, 2023).



Figure 2. The caterpillar is released (01:21:19)

Figure 2 shows Minnie holding out her hand, with a caterpillar on it. In the close-up shot, she is seen staring at the caterpillar with an expression that clearly shows she has absolutely no intention of eating it. This scene occurs when Jenny, Joe's girlfriend, caught them kissing, and Minnie intends to eat the caterpillar to turn back time and resolve the situation. This moment illustrates how Minnie views the caterpillar as a means of escaping a bitter reality. Although she initially intended to eat it, she ultimately decides against it, firmly stating, "No, actually." This scene occurs in the final act; it is at this moment that Minnie realizes. Furthermore, throughout the last round, Minnie realized that she had been trapped in her own narrative all along. As shown in Figure 2, the caterpillar serves as a metaphor for freedom from Minnie's inner conflict. When she faces a situation where she must turn back time to correct a misunderstanding, she intends to eat the caterpillar, which simultaneously depicts the caterpillar's freedom from the confines of the tequila bottle, while also implying Minnie's own liberation or the end of the period of denial she has been going through. This is seen in dialogue:

Minnie: "I'm sorry Jenny. My life right now is nothing like I imagined, and I thought maybe Joe could fix it, but the truth is, Joe and I have always just been each other's backup plan, haven't we? And now he does'nt need a backup plan, cause he got the real deal. He's got you, so.."
Joe: "It's true."
(Clifford, 2025, 01:21:34 – 01:21:58)

Minnie's statement revealed a deepening awareness of her misjudgment of the situation as she began to face an unpleasant reality. Her realization became clearer when she added that she had once believed Joe might be able to solve her problems, only to later admit that their relationship was merely a mutual escape route. The moment not only underscored her acknowledgment of the illusion she had maintained, but also highlighted how she consistently tried to shape reality according to her own hopes, rather than accepting it as it is. Minnie's statement, "My life right now is nothing like I imagined," highlights the clear gap between her expectations and the reality she faced, a situation that underlies her self-deception. This is supported to some extent by Hartati et al., (2022), who state that denial is used as a way to

cope with emotional stress within self-deception, and Minnie's persistence in altering this outcome suggests self-deception as a coping mechanism. Therefore, Minnie chooses to reconstruct reality through a repeating time loop rather than accept this discrepancy.

Thanatos and Cycles of Destruction

Human behavior in everyday life commonly involves a constant effort to gain pleasure and avoid suffering. However, this perspective takes a negative turn when a person repeatedly engages in self-destructive behavior or even self-harm solely to pursue what they perceive as pleasure. In line with Freud's (1920) view regarding the dominance of the drive to repeat something in the unconscious that arises from instinctual impulses and is likely inherent, like the instinct itself, this instinct override pleasure, thereby imbuing certain aspects of the mind with a diabolical characteristic that turns them negative or frightening. In this regard, Aisenstein (2020) states that the repetition drive is a primordial tendency to reenact destructive and painful events the subject may have endured.

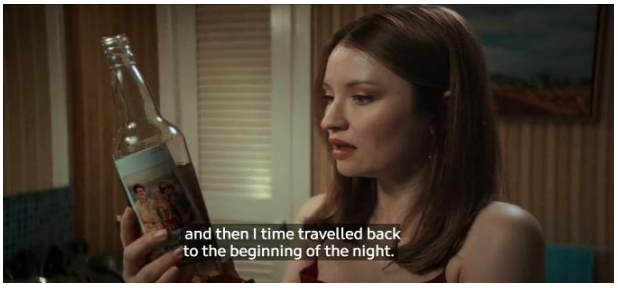


Figure 3. Minnie realized that she could travel back to the beginning of the night (00:33:31)

Minnie: "I was in here with Joe, and then he tried to kiss me, and I freaked out, and then he got engaged, and then I time-traveled back to the beginning of the night. And I think that's why I've been given this bottle, to stop him getting engaged, I just have to get him back into the bathroom and kiss him again for real this time."
C-word: "Okay, just to recap. You think you can travel through time, and what you want to do with that immense power is trick someone into kissing you and then ruin their relationship?
Minnie: "Yeah"
(Clifford, 2025, 00:33:23 - 00:33:58)

Figure 3 shows a close-up of Minnie as she examines the bottle of tequila she is holding. This moment occurs in the second round, when she truly realizes that everything happened that night was not merely a hallucination, but an opportunity to change the future. The dialogue above shows that Minnie's belief in her ability to turn back time and change the future in fact makes her feel ashamed. The C-word's statement, "What you want to do with that immense power is trick someone into kissing you and then ruin their

relationship?" supports the argument that Minnie's impulse aligns with Freud's concept of a person who might engage in unpleasant actions to achieve the "pleasure" they seek, which is known as repetitive compulsion. Polo et al., (2025) explain that the primary drive behind this self-destructive behavior is an innate desire that, if left out of control, will cause a person to engage in dangerous actions, including self-harm.

Furthermore, the repetitive compulsion experienced by Minnie does not merely involve self-deprecating acts that damage Joe's relationship; it actually results in physical injury and self-inflicted wounds. In this context, the time loop serves as a form of self-deception that Minnie uses to keep believing that everything will be different if she relives it again. When she said, "Give peas a chance… Well, if that's the way it's got to be" (One More Shot, 00:38:07), it shows her determination to repeat the previous incident where she accidentally crashed into a glass door, breaking her nose, which ended up allowing her and Joe to talk privately. The intention behind the line "Well, if that's the way it's got to be" can be read as Minnie's acquiescence to a repetition compulsion, suggesting that an unconscious death drive (Thanatos) underpins her self-destructive trajectory.



Figure 4. Minnie crashed herself (00:38:36)

Figure 4 shows Minnie deliberately throwing herself against the sliding door. This scene occurs when Minnie believes that reenacting the moment Joe once cared for her after a similar accident would lead him to care for her again. Minnie's attempt to get Joe's attention by reenacting the same accident so that she could talk to him privately and gain his attention. She deliberately threw herself against the glass door, setting aside her embarrassment and even the pain in her blood-soaked body, all to achieve her purpose. As Kamble (2025) points out, according to Freud, one of the primary manifestations of Thanatos is the repetition compulsion, that is the tendency to repeat painful or traumatic experiences rather than avoid them. It aligns with Minnie's behavior, as she tried to justify any measures necessary, including harming herself.



Figure 5. Minnie was covered in blood all over her body
(00:38:50)

Figure 5 shows a close-up shot of Minnie covered in blood after crashing into a glass door. However, it turns out that Minnie still determined to repeat the incident in order to make her desired reality come true; she ignored the pain her body is feeling and intended to turn back time immediately. However, Minnie's statement, "No, I got to get tequila," is spoken directly because she wanted to turn back time. Her desire to continuously turn back time, even though she was injured, indicates that the death or Thanatos instinct drove her. As stated by Alasadi (2024), people tend to exhibit an unexplained desire to engage in self-harming behavior, and this tendency stems from an inner urge to destroy oneself, known as the death instinct. The influence of the Thanatos instinct does not cease even after her body is covered in wounds; immediately after she travels back in time, she repeats the same actions, as seen in the scene:



Figure 6. Minnie closed her eyes
(00:39:52)

Figure 6 shows a close-up shot revealing the clarity of Minnie's expression as she slams her face against the glass door. This scene takes place in the sixth round, where she immediately heads toward the glass door after rewinding time from the previous event. The close-up shot shows Minnie closing her eyes as she slams her face against the glass to endure the pain of the impact; this scene repeats several times until she succeeds in making her nose bleed. From a cinematographic perspective, the scenes above reinforce the argument that Minnie's destructive impulses are not merely spontaneous emotional outbursts, but rather manifestations of psychologically structured and repetitive compulsive urges. Cinematographically, the close-up of Minnie's face as she closes her eyes before crashing into the glass signifies an internalized moment of decision-making, the point where conscious and

subconscious impulses intersect. As pointed out by Bálint et al. (2020), close-up shots trigger neural mechanisms specifically associated with the attribution of mental states. This closing of the eyes can be interpreted as a form of self-induced blindness, an attempt to suspend the reality of pain to maintain the illusion of the desired outcome (Laurinavichyute et al., 2024). Furthermore, the use of dim lighting and tight framing creates a sense of psychological isolation, reinforcing that the action is internal and repetitive, not merely a response to existing external conditions (Niazi et al., 2024). In this context, Minnie's conscious repetition of the painful experience to reclaim an intimate moment with Joe demonstrates that Thanatos operates as a mechanism that indirectly drives the individual to repeat traumatic experiences.



Figure 7. Minnie has a bloody nose when Joe paid attention to her (00:40:14)

Figure 7 shows that Minnie successfully captures Joe's attention through the painful incident she orchestrated. The use of a close-up shot at this moment can be seen as an emphasis on the attention from Joe that Minnie desires. The scene focuses on Minnie's expression, which appears desperate and deeply hopeful that this incident will allow her to speak privately with Joe. Minnie performs this painful act solely to speak with Joe, merely to reenact a similar event when Joe tended to her after her nose was broken. Thus, Freud stated about the death drive, as cited in (Polo et al., 2025), who believed that individuals are sometimes driven by unconscious impulses to harm themselves; these impulses can manifest as a desire to escape from unbearable emotions.

This finding aligns with contemporary psychoanalytic studies affirming that destructive impulses often manifest as compulsive repetition, wherein individuals repeat painful experiences as a means of managing unresolved emotional conflicts (lngerslev, 2024). Furthermore, research by Xiao et al. (2022) indicates that self-destructive behavior is not always aimed solely at destruction but also serves as an attempt to regain control over an emotionally unstable situation. In Minnie's case, this control is illusory because it relies on repeating the same events, thereby reinforcing the cycle of destruction she experiences. Furthermore, the death drive in a modern context is not only associated with aggression but also with a tendency to maintain a stagnant psychological state through mechanisms of denial and the illusion of change (Kirsch et al., 2022). This is evident when Minnie believes that different outcomes can be achieved through identical actions.

In addition, the scene not only depicts physically painful actions but also reveals the psychological structure in which Thanatos functions as the primary driver of this cycle of destruction. This drive compels Minnie to repeatedly experience pain, while self-deception allows her to maintain the belief that such repetition will change the situation. As a result, the relationship between Thanatos and the cycle of destruction in this narrative is both causal and cyclical: the stronger this destructive impulse becomes, the more deeply the individual becomes trapped in an illusion that continually triggers their own destruction.

CONCLUSIONS

In conclusion, *One More Shot* (2025) tells the story of a woman named Minnie who faces obstacles in her romantic life; she is abandoned by her fiancé and has to face the bitter reality that her best friend, Joe, has a girlfriend. This reality is deeply painful for her to accept because of her inability to accept that her best friend loves another woman and intends to marry her. To avoid this reality, she keeps rewinding time in an attempt to prevent Joe from proposing his girlfriend just after midnight, which leads to an increasingly deep inner conflict until she eventually harms herself. The film's visual presentation, marked by close-ups, dim lighting, and spatial composition, depicts the physical and metaphorical manifestations of Minnie's inner conflict. The close-up of Minnie consciously closes her eyes and slams her face against the glass door reveals the interplay between Thanatos and self-deception in that moment. Furthermore, the muted color palette highlights the inner conflict between her hopes and the bitter reality she faces, while emphasizing the intensity of Minnie's inner turmoil, which threatens to destroy her.

Through these repetitive actions, the events Minnie experiences reveal the paradox of the time loop as a manifestation of deepening self-deception, trapped by Thanatos's impulses. Her willingness to self-harm hinges on the hopes and realities she constructs for herself. Furthermore, the film demonstrates that the time loop is not merely used to resolve problems but also functions as the manifestation of a refusal to accept reality. This ambivalence reflects Fingarette's (2000) assertion that self-deception can stem from a refusal to accept the truth and be followed by the construction of a desired reality. Consequently, *One More Shot* (2025) portrays the time loop not as an act of correcting mistakes but as a defense mechanism arising from the postponement of emotional failure.

This study highlights the enduring relevance of the concepts of Thanatos and self-deception in contemporary cinema, particularly in depicting how individuals become trapped in cycles of time and repeated destruction. The representation of the cycle of time suggests that destructive impulses do not always manifest explicitly; rather, they may be present indirectly through repetitive actions that appear rational but are driven by the illusion of change. It implies that human subjectivity is easily influenced by mechanisms of self-deception, causing individuals to unconsciously maintain behavioral patterns that ultimately harm themselves. This study encourages further research to explore this film through a broader psychoanalytic perspective and compare it with other time-loop films that address similar

themes. As a result, *One More Shot* (2025) demonstrates that this cycle of destruction is continuously reproduced by the presence of Thanatos and self-deception, in which individuals believe in temporary change, yet they remain trapped in the same destructive patterns due to the illusions that sustain them.

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