CHAPTER V

CONCLUSION

This thesis concludes that Sammie's existential identity in *Sinners* (2025) is ultimately formed through his own choices. Set against the historical backdrop of 1930s Mississippi, the film portrays identity as a continuous process of self-discovery shaped by conflict, reflection, and personal responsibility. Through the intrinsic elements of theme, characterization, setting, and conflict, Sammie is presented as a dynamic character whose journey moves from uncertainty and obedience toward self-awareness and self-definition.

The findings reveal that religion and blues music influence Sammie in different ways. Religion provides moral guidance and structure, largely represented through the expectations of his father and the church. However, it also creates limitations that lead Sammie to question whether he should live according to external expectations or follow his own desires. In contrast, blues music becomes a space where Sammie can express himself freely and develop an identity independent of those expectations. His decision to leave the church while carrying his guitar symbolizes his acceptance of personal freedom and responsibility. The guitar becomes more than a musical instrument; it also represents the identity he has chosen for himself and the life he wishes to pursue.

Furthermore, the film suggests that meaning is not discovered through obedience alone but through the courage to make choices and accept their consequences. This idea is reinforced in the post-credit scene, where Sammie rejects immortality despite the

opportunity for unlimited freedom. By choosing to remain human, he accepts both the pain and value of his experiences, demonstrating that an authentic life is defined by personal commitment rather than escape from responsibility.

Beyond Sammie's personal story, *Sinners* (2025) reflects broader themes often explored in American cinema, including race, religion, freedom, identity, and social oppression. By combining historical reality, blues culture, and supernatural horror, the film illustrates how American cinema can use genre storytelling to examine complex social and philosophical issues. Ultimately, *Sinners* (2025) shows that identity is not something inherited or imposed by society, but something actively created through choice, struggle, and lived experience. The film encourages viewers to reflect on the importance of defining themselves authentically while remaining responsible for the lives they choose to lead.