

PTSD in Marrowbone Movie Directed by Sergio G. Sanchez Through Psychoanalysis Perspective

Putri Zhafira Zahra¹, Unpris Yastanti², Ahmad Yasin³,
Wiruma Titian Adi⁴, Bobby Octavia Yuskar⁵

^{1,2,3}*Universitas Bina Sarana Informatika, Indonesian*

²*unpris.uys@bsi.ac.id*

Abstract. The film Marrowbone (2017), directed by Sergio G. Sánchez, presents a profound psychological narrative centered on trauma and its aftermath. This study aims to analyze the symptoms and causes of Post-Traumatic Stress Disorder (PTSD) exhibited by the main character, Jack Marrowbone, through a psychoanalytic lens. Employing a qualitative descriptive method, the research examines key scenes and dialogues from the film. The analysis is guided by the diagnostic criteria of the DSM-5 American Psychiatric Association (2013) to identify PTSD symptoms and Rosenberg & Kosslyn (2010) theory to explore the causative psychological and social factors. Furthermore, Freud (1989) structural model of the psyche (id, ego, superego) is applied to interpret Jack's internal conflicts and defense mechanisms. The findings reveal that Jack exhibits the four core symptom clusters of PTSD: intrusion, avoidance, negative alterations in mood and cognition, and hyperarousal. These symptoms are determined to be a direct result of both pre-existing psychological vulnerabilities stemming from childhood abuse and severe social factors, including poverty, isolation, and overwhelming responsibility. The psychoanalytic perspective reveals how Jack's psyche fractures under the pressure of his superego's moral imperative, leading his ego to construct survivalist fictions and his id to seek immediate escape from pain, culminating in a dissociative response to unbearable trauma.

Keyword: Marrowbone Movie, Post-Traumatic Stress Disorder (PTSD), Psychoanalysis, Sigmund Freud, Trauma.

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Corresponding Author: Unpris Yastanti; unpris.uys@bsi.ac.id



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INTRODUCTION

According to Stanford (2003) as cited in Muttaqin (2020) defined literature as a technique of discovering the beauty of great writers' words. Literature reveals the realities of human lives. Literature is an important subject to read, thus what they say must be significant.

Literature is a vital aspect of our education. Literature encompasses all fiction, poetry, drama, essays, and movies.

A movie is an audio-visual communication medium used to transmit a message to a group of people gathered in a certain location (Azisvirayuda, 2021). In the present period, movies have grown into an appealing sector for people who want to show their creative thoughts and skills. Most cineastes see movies as a way to express their ideas and opinions regarding a variety of real world issues. Movie and literature have some similar elements, namely the intrinsic and extrinsic elements. This research thesis will only consider the intrinsic elements. A movie is created by combining several intrinsic parts. According to Eagleton (1996) as referenced in Umboro (2021) the intrinsic aspects of literary works are those that originate inside the work itself. Character is one of the intrinsic elements contained in the movie, as well as characterization. However, both have differences. A character is a character that appears in the story, while characterization is the way the writer describes the character's nature, behavior, and personality. According to Abrams & Harpham (2015) "Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue and from what they do the action" as cited in Malinda et al. (2024). Understanding the significance of character in a work can provide insight into characterization for the viewer. Therefore, the discussion of character and characterization becomes closely linked to literary psychology, as it allows an exploration of the psychological aspects experienced by characters, such as Jack Marrowbone in Marrowbone (2017).

This discussion is closely related to literary psychology, which studies literary works using psychological approaches. Ratna (2004), as cited in Asaniah and Nida (2024), argues that literary psychology examines the psychological aspects underlying literary works, including the mental condition of characters and authors. In the movie Marrowbone directed by Sergio G. Sánchez, the main character, Jack Marrowbone, experiences severe psychological suffering after enduring violence and abuse from his father. As the eldest sibling, Jack carries the responsibility of protecting his younger siblings while dealing with overwhelming emotional pressure. Following the tragic deaths of his siblings, Jack develops severe trauma that eventually leads him to recreate his siblings as dissociative identities within his mind.

Post-Traumatic Stress Disorder (PTSD) is a psychological disorder that develops after individuals experience traumatic or life-threatening events. According to Andrianto et al. (2021), PTSD causes severe emotional disturbances that interfere with a person's daily functioning. In Marrowbone, Jack's trauma originates from prolonged childhood abuse and violence committed by his father. The movie presents not only a horror narrative but also a deep psychological exploration of trauma and its effects on the human mind. Jack demonstrates several PTSD symptoms, including intrusive memories, avoidance behavior, negative alterations in mood and cognition, and hyperarousal.

Several previous studies have examined PTSD in literary and cinematic works. Utomo (2020), for example, analyzed PTSD symptoms experienced by the main character in Logan movie, while Yahya et al. (2025) explored trauma and defense mechanisms in A Good Person movie. However, most previous studies mainly focused on identifying PTSD symptoms without critically examining how unconscious psychological conflicts contribute to the character's traumatic condition. In addition, limited studies specifically discuss the interaction between Freud's psychoanalytic structure of personality (Id, Ego, and Superego) and PTSD symptoms in cinematic representations. Therefore, this research attempts to fill that gap by combining DSM-V diagnostic criteria with psychoanalytic theory to provide a more comprehensive analysis of Jack Marrowbone's trauma.

This research aims to analyze Jack Marrowbone's PTSD through a psychoanalytic perspective by identifying the symptoms and causes of trauma based on DSM-V (American Psychiatric Association, 2013) and Rosenberg and Kosslyn's (2010) theory. Furthermore, this study critically examines how Freud's psychoanalytic concepts of Id, Ego, and Superego contribute to Jack's traumatic responses, dissociative behavior, and psychological conflicts throughout the movie. By combining clinical and psychoanalytic approaches, this study contributes to literary psychology studies and enriches discussions regarding the representation of trauma in film.

To address this issue, the study formulates two research questions (1) What PTSD symptoms are experienced by Jack Marrowbone in Marrowbone?, (2) What factors cause Jack Marrowbone's PTSD in Marrowbone? By addressing these questions, this research highlights the importance of understanding psychological disorders in cinematic works and demonstrates how films can represent the complexity of trauma, guilt, and unconscious conflict.

METHOD

Research Design

This study employs a qualitative descriptive method. According to Creswell (2014), qualitative research is an approach used to explore and understand the meaning individuals or groups assign to social and human problems. Similarly, Sandelowski (2000) explains that qualitative descriptive research aims to provide a comprehensive description of events using everyday language.

Sugiyono (2010) also states that qualitative research presents data in the form of words rather than numerical data. Likewise, Gay et al. (2006) explain that qualitative research involves collecting, analyzing, and interpreting narrative and visual data to gain a deeper understanding of a phenomenon. In this study, the qualitative descriptive method is used to analyze the psychological condition of Jack Marrowbone through an in-depth exploration of his trauma, behavior, emotions, and unconscious conflicts. The qualitative approach enables the researcher to interpret Jack's trauma within a psychological context, while the descriptive approach systematically organizes PTSD symptoms, causes of trauma, and psychoanalytic aspects represented in the movie.

Data Source

The primary data source of this study is the movie Marrowbone. The data consist of scenes, dialogues, gestures, and character expressions related to Jack Marrowbone's psychological condition. These scenes include PTSD symptoms such as intrusive memories, avoidance behavior, negative mood and cognitive changes, and hyperarousal reactions.

The secondary data sources include several psychological theories and references, namely: DSM-V (2013), used to identify PTSD symptoms. Rosenberg and Kosslyn's (2010) theory, used to analyze psychological and social causes of trauma. Freud's psychoanalytic theory (1989), used to interpret Jack's unconscious conflicts through the concepts of Id, Ego, and Superego.

Data Collection

The data collection process was conducted through several steps:

1. Watching the movie repeatedly to identify scenes related to PTSD symptoms and psychoanalytic conflicts.
2. Selecting dialogues, scenes, and character actions relevant to the research objectives.
3. Classifying the data into categories of PTSD symptoms, causes of trauma, and psychoanalytic structures.

4. Interpreting the findings using DSM-V, Rosenberg and Kosslyn's theory, and Freud's psychoanalytic theory.

Data Analysis Technique

This study uses thematic analysis to analyze the collected data. According to Braun and Clarke (2006), thematic analysis is a method used to identify, analyze, and interpret patterns of meaning within qualitative data. The researcher first conducted coding by identifying important dialogues, visual expressions, gestures, and scenes related to PTSD symptoms and psychoanalytic conflicts. The data were then categorized into themes based on DSM-V PTSD criteria, Rosenberg and Kosslyn's causes of trauma, and Freud's psychoanalytic concepts of Id, Ego, and Superego. Finally, the researcher interpreted the data critically to explain Jack Marrowbone's psychological condition.

Data Validity

To ensure the trustworthiness of the data, this study applied credibility and dependability techniques. Credibility was achieved through repeated observation of scenes and cross-checking between dialogues, actions, and theoretical concepts. Dependability was maintained by documenting the process of data collection, coding, categorization, and interpretation systematically to ensure consistency throughout the research process.

Justification of Scene Selection

The selected scenes were chosen because they contain strong psychological indicators related to PTSD symptoms, trauma, dissociation, and unconscious conflict experienced by Jack Marrowbone. The scenes were considered relevant when they clearly represented emotional reactions, panic responses, hallucinations, avoidance behavior, or psychological defense mechanisms that support the objectives of this research.

RESULTS AND DISCUSSION

Post-Traumatic Stress Disorder (PTSD) is a severe psychological condition that develops after individuals experience traumatic events. According to Bessel van der Kolk (2014), as cited in Yahya et al. (2025), trauma leaves long-term psychological and physiological effects on the human brain and body. PTSD research aims to understand how traumatic experiences influence human behavior, emotions, and mental stability (Marcella et al., 2024). In Marrowbone, Jack Marrowbone's trauma is represented through various PTSD symptoms and psychoanalytic conflicts that affect his perception of reality and emotional condition.

Symptoms of PTSD

According to DSM-V (2013), PTSD consists of four main symptom categories: intrusion symptoms, avoidance symptoms, negative alterations in mood and cognition, and hyperarousal symptoms. After analyzing Marrowbone, the researcher identified all four PTSD symptom categories in the character of Jack Marrowbone.

Intrusion (Reliving the Trauma)

Data:



Figure 1 Jack went up to the attic
(The attic, 14:48 - 14:57)

Jack: (Gasps and grunts)

In this scene, Jack goes to the attic and checks the condition of the sealed attic door. As he approaches the attic, he becomes physically distressed and appears overwhelmed by fear and anxiety. The scar on his head reminds him of the traumatic event connected to the attic and his father.

Interpretation:

This scene reflects intrusion symptoms because Jack experiences involuntary traumatic memories triggered by environmental cues associated with his past trauma. The attic functions as a traumatic reminder that forces Jack to psychologically relive the painful experience connected to his father and the deaths of his siblings. His physical reaction, including gasping and visible distress, indicates that the traumatic memory remains unresolved within his subconscious mind.

Similarly, another intrusion symptom appears when Jack repairs the broken glass roof and suddenly sees his father crawling above him. This hallucination triggers intense fear and forces Jack to relive his traumatic experience again. The visual image of his father symbolizes the persistence of trauma that continuously haunts Jack psychologically.

These scenes are consistent with DSM-V criteria regarding intrusive symptoms, particularly flashbacks and distressing traumatic memories. According to Lee (2009), as cited in Utomo (2020), flashbacks are vivid sensory experiences that make individuals feel as if they are reliving past traumatic events.

This finding is similar to Utomo's (2020) study, which found that intrusive memories and flashbacks are dominant PTSD symptoms in cinematic trauma representations. However, unlike the character in Logan movie, Jack's intrusive symptoms are strongly linked to dissociation and hallucinations caused by guilt and unresolved emotional conflict.

Avoidance (*Running from the Pain*)

Data:



Figure 2 Jack and Allie at the seaside
(Seashore, 44:55- 45:27)

Allie : "You never really told me much about your father."

Jack : (sighing heavily) **"He was a monster, the things he did they're unspeakable.**
(Sigh) He was the reason we ran here, we had to get away from him."

Interpretation:

This dialogue shows that Jack deliberately avoids discussing his father because the memories associated with him are psychologically painful. Jack's hesitation and emotional discomfort indicate that he attempts to distance himself from traumatic memories in order to protect himself emotionally.

Based on the analysis, Jack demonstrates several forms of avoidance behavior, including avoiding conversations about his father, isolating himself socially, and refusing to confront the attic as the center of his trauma. His refusal to "tear down the wall"

symbolizes both physical and psychological avoidance. Instead of processing his trauma emotionally, Jack suppresses painful memories and creates distance from reality.

Furthermore, Jack isolates himself and his siblings from society because he fears the return of his father and the possibility of losing his family again. This avoidance behavior gradually develops into dissociation, where Jack constructs an alternative reality in which his siblings are still alive.

However, not all of Jack's behaviors can be fully categorized as PTSD avoidance symptoms according to DSM-V criteria. Some behaviors, particularly his hallucinations and dissociative experiences, may also indicate dissociative disorders or psychotic symptoms beyond standard PTSD classifications. Therefore, Jack's condition can be interpreted as a complex cinematic representation of trauma rather than a purely clinical depiction of PTSD.

Mood & Cognitive (Negative changes in thinking and mood)

Data:



Figure 3 Jack's argument with Billy
(Bedroom, 48:09 - 48:48)

Billy : "Cause you know it's the truth. Why don't you tell her the truth?"
 Jack : "Get out!"
 Billy : "Jane! Don't touch me! Don't shut the door on me."
 Jack : "Get out!"
 Billy : "Why?"
 Jack : "Get out!"
 Billy : "Why? Because you want me to leave?"
 Jack : "Leave me!"
 Billy : "You need me more than I need you!"
 Jack : "Leave!" (Shut the door)(Panting)

Interpretation:

Based on the above conversation, exemplifies a severe negative change in Jack's mood and cognitive state, specifically showcasing irritability, anger, and an inability to regulate his emotions. The scene begins with Billy provoking Jack out of jealousy, but the conversation quickly turns to the core of Jack's trauma: his father and mother. The mere mention of these topics acts as a powerful trigger, causing Jack's rationality to collapse. His repeated, frantic shouts of "Get out!" are not just anger; they are a panic response, demonstrating that he is psychologically incapable of processing any reference to his traumatic past. This explosive reaction highlights a key cognitive symptom: his mind has become a minefield where certain topics instantly provoke a disproportionate and uncontrollable emotional outburst, severing his ability to communicate calmly or logically.

On one hand, Jack experiences intense negative emotions such as anger, irritability, and panic when confronted with reminders of his trauma. His thinking becomes rigid and avoidant, making him unable to engage in healthy conflict or discussion. On the other hand, when Jack and his siblings are playing Monopoly, his mind tries to cope with the situation by creating a false positive reality. He engages in wish-fulfillment hallucinations, creating a world where his siblings are still alive and happy, to counteract

his deep guilt and sorrow for failing to protect them. This is not true happiness, but cognitive distortion, a desperate defense mechanism to fulfill a promise and escape from an unbearable reality. Essentially, Jack's mood and cognition are trapped in a cycle between being brutally attacked by negative triggers and retreating into a fragile fantasy world, without a stable foundation in reality.

Hyperarousal (Excessive Reactivity)

Data:



Figure 4 Jack returned home after meeting Allie (Kitchen, 46:42 - 47:00)

Jack : “Jane? Sam? **I’m home!**” (searching for his siblings)

Interpretation:

Jack's hyperarousal is demonstrated behaviorally and clearly in scene above, where it takes the form of separation anxiety and hypervigilance. Jack reacts with extreme panic rather than cool assumption when he returns home and discovers the house appears to be deserted. He is constantly on high alert, as evidenced by his desperate search and screams for his siblings “*Jane? Sam? I’m home!*.” In his traumatized psyche, the worst-case scenario is the disappearance or harm of his remaining family, therefore he is always prepared for it. This is an excessive, physiological stress response brought on by the lack of a visual confirmation of their safety; it is not a typical level of concern. It demonstrates how his nervous system is always “on,” looking around him for dangers and taking even the smallest deviation (such as a silent home) as a sign of impending doom, which is a classic symptom of hyperarousal in PTSD.

Jack's hyperarousal data shows that he is a character who is constantly in a state of physical and mental crisis. Trauma has essentially rewired his neural system, putting him in a constant fight-or-flight state. Acute panic and preemptive hypervigilance are the two main ways that this excessive reactivity shows up. The scene above demonstrates his baseline level of attention, in which he is continuously watching his surroundings for threats, especially those involving his sibling's safety and whereabouts. His body is attempting to maintain extreme control in order to avoid another trauma.

When Jack had a panic attack, it illustrates what occurs when a direct trigger—the fact that his father, the cause of all his suffering, is still alive—shatters that control. His already strained system is overloaded by this realization, leading to a bodily collapse, convulsions, and a crippling panic attack. This is a complete physiological shutdown brought on by an overwhelming threat response, not just worry. In conclusion, Jack's hyperarousal illustrates the serious physical toll that PTSD has on the body and mind by trapping him between a draining, continuous level of alertness and sudden, incapacitating falls.

Causes of PTSD

According to Rosenberg and Kosslyn (2010), PTSD develops through the interaction between psychological and social factors. In Jack's case, both factors contribute significantly to the severity of his trauma and dissociative behavior.

Psychological Factors

Data:



Figure 5 Allie reads the newspaper article about Jack's father (Tom's Office, 59:04 - 59:52)

The newspaper article reveals that Jack and his siblings suffered prolonged abuse and violence from their father before moving to Marrowbone house. The article also explains that Jack testified against his own father in court.

Interpretation

This scene demonstrates that Jack's PTSD did not originate from a single traumatic event but from prolonged childhood abuse and psychological pressure. Being exposed to violence at an early age weakened Jack's psychological resilience and created deep fear, anxiety, and emotional instability.

The narrative that demonstrates Jack's underlying psychological weakness makes the scene above essential. According to the newspaper articles Allie found, Jack had been exposed to his father's excessive brutality and violence for a long time before the events at the Marrowbone house caused his trauma. In addition to being abused, Jack was compelled to play the psychologically challenging role of publicly accusing his own father, as evidenced by the fact that he testified against his father at a trial. His psychological resiliency would have been seriously undermined by his early experiences with trauma, terror, and being put in an adult environment. Before the main traumatic event—the loss of his siblings—had happened, it laid the groundwork for his worry, uncertainty, and possibly even feelings of guilt or blame, which left him extremely vulnerable. One of the main psychological factors that made him more likely to acquire PTSD was this pre-existing condition.

Jack's PTSD was caused by significant and exacerbated pre-existing psychological trauma rather than a single, isolated experience, as demonstrated by (1) Allie reading the newspaper item about Jack's father and (2) Jack's interaction with his father. Jack's interaction with his father demonstrates how this underlying susceptibility affected his reaction to the imminent danger. Instead of being a self-assured person, he confronts his father as someone who has previously suffered severe trauma and is behaving out of a deep-seated fear and a desperate desire to defend. Having probably learnt this strategy from a lifetime of survival, he makes an effort to reason and negotiate with his abuser. As a result of years of abuse, Jack's psyche was already shattered when he entered the central trauma, which greatly diminished his ability to cope and virtually guaranteed the onset of severe PTSD.

Social Factors

Data:



Figure 6 Jane calculated their finances
(Dining room, 22:10 - 22:25)

Billy : “Fucking lawyers. Oh, god. I knew that creepy bastard would bring us trouble.”

Jack : “How much money do we have in mother’s saving?”

Billy : “Shit.”

Jane : **“Not even 50 dollars. Even if I sold 1.000 cakes, we wouldn’t have the money. What are we going to do, Jack?”**

Interpretation:

This scene illustrates the severe financial difficulties experienced by Jack and his siblings after their mother’s death. Their economic instability creates additional psychological pressure and prevents them from living safely and securely.

It is clear that Jack and his siblings are experiencing extreme financial instability in the scene where Jane does their financial calculations. *“Not even 50 dollars. Even if I sold 1.000 cakes, we wouldn’t have the money.”* says Jane. This draws attention to their socioeconomic conditions, which serves as a continual source of outside stress. One major socioeconomic aspect that increases Jack’s susceptibility to PTSD is financial hardship, which adds to the trauma by causing ongoing anxiety about one’s capacity to meet basic necessities, survive, and feel secure.

The financial burden and his forced isolation both clearly illustrate the social causes that contribute to Jack’s PTSD. Jane’s concern about their precarious financial status highlights how poverty and legal uncertainty increase Jack’s stress levels and deny him the stability he needs to deal with trauma. Jack is further isolated by his deliberate choice to hide from the world, which stems from a lack of social support and his dread of his father. This prevents him from processing his emotions and from recovering. All of these elements work together to show how Jack’s surroundings—which include financial difficulties, a lack of friends that can assist him, and self-imposed secrecy—increase his psychological load. Rosenberg and Kosslyn’s claim that socioeconomic variables like poverty and a lack of support greatly increase the incidence of PTSD by impairing a person’s resilience and access to resources that promote healing is supported by this.

Jack’s Id (Instincts & Basic Drives)

Data:



Figure 7 Jack tells Allie about his father
(Beachside, 00:45:26 - 00:45:43)

Allie : "Is he still in England?"

Jack : **"He's dead now. He can't hurt us anymore."**

Interpretation:

The scene above is one example of Jack's avoidance tactics. Jack is reluctant to talk about anything related to his father. When Jack creates a false reality that his father is dead, the writer analyzes that this is a natural response from the Id, which wants to avoid pain and threats. Jack informs Allie in this data that *"He's dead now."* Even though he is aware that his father is still alive, *"He can't hurt us anymore"*. The pleasure principle, which governs Jack's id, is profoundly expressed in this sentence. Being completely irrational and unconscious, the Id will stop at nothing to escape suffering and seek instant gratification. Jack is not purposefully lying when he claims his father has died; rather, he is creating an emotional reality out of instinct that instantly relieves the crippling fear and anxiety his father's presence causes him.

In order to satiate the most basic human need—the urge to feel safe from imminent danger—the Id, who is indifferent to reality, ethics, or long-term effects, successfully constructs this protective fiction. This defensive denial demonstrates the Id's primary function in Jack's mind, which is to use quick, but illogical, methods to deal with intense psychic anguish. It illustrates how, even in cases when the resulting belief is a total fabrication, the Id may subjugate reality in order to further its own objective of pursuing pleasure and avoiding discomfort. This technique is an important early coping method that prepares him for later, more sophisticated dissociative defenses.

This finding supports Freud's theory that the Id prioritizes immediate gratification and emotional protection without considering reality or long-term consequences. In Jack's case, the Id becomes one of the earliest psychological forces driving his dissociation and avoidance behavior.

Jack's Ego (Reality Principle and Mediator)

Data:



Figure 8 Jane asked Billy to throw away the box (Fortress, 38:15 - 38:45)

Billy : "You blacked out. I had to come out to bring you back again."

Sam : "I hate living with a ghost."

Jane : "It's that money. His ghost is back because we used it. As soon as the sun rises you'll give it back. **Let him take it to hell.**"

Interpretation:

This scene demonstrates the role of Jack's Ego in maintaining psychological balance between reality and emotional pressure. After Jack faints, Jane and the others believe that the strange events occurring in the house are caused by their father's "ghost." Rather than correcting this misunderstanding, Jack unconsciously allows the belief to continue because it provides emotional stability for the family.

According to Freud, the Ego operates based on the reality principle and functions as a mediator between the irrational demands of the Id and the moral pressure of the Superego. In this scene, Jack's Ego attempts to construct a version of reality that feels psychologically survivable. By allowing his siblings to believe that their father is merely a ghost rather than a living threat, Jack creates a temporary sense of order and security within the family.

Based on the scene above, after Jack tidies up the open glass cover, Jack faints. Jane thinks that all the mystical events they have experienced are due to their use of what Jane calls '*blood money*'. With the phrase '*Let him take it to hell*,' Jane and her siblings think that their father has died in the attic of their house. Jack's ego tried to create balance by fabricating the lie that their father had died so that his siblings would feel safe. This superstitious but rational explanation is exploited by Jack's ego to provide the family with a coherent story. This behavior is a perfect example of the Ego's main role, which is to act as a mediator between the severe limitations of reality and the unreasonable demands of the Id.

The ego created this untruth—that their father is a dead ghost rather than a living monster—as a defensive tactic. By providing a sense of order and control, it helps to calm the Id's uneasiness by "balancing" the instinctive fear with an apparently sensible and workable plan, protecting the family's precarious psychological stability. This example illustrates how the ego serves as an essential but frequently dishonest mediator. It looks for the most useful story that may meet the contradictory demands of the brain rather than the ultimate truth.

Jack's Super Ego (Moral Values & Conscience)

Data:



Figure 9 Jack promised his mother that he and his siblings would always be together (Mother's bedroom, 00:08:03 - 00:08:18)

Rose : "Swear to me. You'll stay together." (Gasps)

Jack : (Whispers) **"We'll always stay together. I swear."**

Interpretation:

This scene represents the formation of Jack's Superego through the moral responsibility imposed by his dying mother. Before her death, Rose asks Jack to promise that he will always protect and stay together with his siblings. This promise becomes a powerful moral obligation that strongly influences Jack's thoughts and behavior throughout the movie.

According to Freud, the Superego functions as an internal moral authority formed through parental values and social expectations. In Jack's case, the promise to his mother transforms into an absolute moral command that he believes must never be broken. As the eldest sibling, Jack internalizes the role of protector and feels fully responsible for the safety and unity of his family.

However, this moral obligation later becomes a major source of psychological pressure. After the deaths of his siblings, Jack experiences overwhelming guilt because he believes he has failed to fulfill his promise. As a result, his mind refuses to accept

reality and instead creates dissociative hallucinations in which his siblings continue to exist beside him.

This internal conflict demonstrates the struggle between Jack's Id, Ego, and Superego. While the Id seeks to escape emotional pain and the Ego attempts to create a survivable reality, the Superego continuously pressures Jack with feelings of guilt, duty, and failure. The psychological burden created by the Superego eventually contributes to Jack's dissociation and severe emotional instability.

This finding supports Freud's theory that excessive moral pressure from the Superego can produce self-punishment, guilt, and psychological conflict. Similar findings were also identified by Asaniah and Nida (2024), who explain that unconscious guilt and moral responsibility significantly influence a character's mental condition in literary works.

Although Jack demonstrates many PTSD symptoms based on DSM-V criteria, the movie also dramatizes trauma for cinematic purposes. Some symptoms, especially hallucinations and dissociative experiences, overlap with dissociative disorders and psychotic symptoms rather than PTSD alone. Therefore, Jack's condition cannot be interpreted as a purely clinical representation of PTSD. Instead, the film combines psychological realism with symbolic horror elements to intensify emotional impact.

Furthermore, Freud's psychoanalytic theory helps explain how unresolved guilt and unconscious conflict shape Jack's behavior. However, psychoanalysis alone may not fully explain the neurological and physiological dimensions of PTSD discussed in modern psychology. Therefore, combining psychoanalysis with DSM-V criteria provides a more balanced interpretation of Jack's psychological condition.

CONCLUSION

This study concludes that Jack Marrowbone experiences severe psychological trauma represented through various PTSD symptoms, including intrusion, avoidance, negative alterations in mood and cognition, and hyperarousal. These symptoms develop due to prolonged childhood abuse, emotional pressure, social isolation, and unresolved guilt caused by traumatic experiences involving his father and the deaths of his siblings.

Through Freud's psychoanalytic perspective, Jack's trauma is closely related to the conflict between the Id, Ego, and Superego. The Id encourages Jack to escape fear and emotional pain through denial and dissociation. Meanwhile, the Ego attempts to construct a survivable version of reality in order to maintain psychological balance. At the same time, the Superego imposes intense moral responsibility and guilt related to Jack's promise to protect his siblings. The interaction between these psychological structures ultimately contributes to Jack's dissociation, hallucinations, and emotional instability.

However, this study also finds that some of Jack's behaviors exceed standard PTSD criteria described in DSM-V, particularly his dissociative hallucinations and distorted perception of reality. Therefore, Marrowbone represents trauma not only as a clinical psychological disorder but also as a symbolic cinematic representation of guilt, loss, and psychological fragmentation.

This study contributes to literary psychology studies by showing that films can represent psychological disorders in complex and symbolic ways. The findings also demonstrate that psychoanalytic theory remains relevant in interpreting trauma, unconscious conflict, and dissociation in literary and cinematic works. Furthermore, this research may help readers better understand the psychological impact of childhood abuse and unresolved trauma.

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