



# Trauma and Unconcius Desire of Main Character in Dracula: A Love Tale Movie Psychoanalytic Approach

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## Abstract

*This study explores how trauma shapes the unconscious motivations of the main character in Dracula: A Love Tale (2025) by applying Freud's psychoanalytic framework. It aims to examine how emotional breakdown and prolonged grief affect the interaction between the id, ego, and superego. Using a descriptive qualitative method, nine chosen conversation passages from the film are examined in this study. To identify psychological patterns related to loss, denial, longing, and internal conflict. The findings show that the trauma of losing his wife led to the emergence of unconscious psychological urges that upset the harmony of the personality structure, increasing the power of the id, making it harder for the ego to mediate, and gradually weakening the superego. The findings provide a psychoanalytic viewpoint on trauma-driven character development in literary and cinematic storylines, indicating that unresolved trauma significantly influences personality dynamics.*

## 1. Introduction

By depicting individuals, conflicts, and stories that mirror social and psychological reality, movies can depict human life. Despite being fictional, a lot of films depict complicated human experiences, especially when it comes to emotional and psychological elements. As a result, movies can be a useful tool for understanding the dynamics of the human psyche. According to psychoanalytic film theory (Driscoll, 2017) stated that cinema is fundamentally not only a medium for recording reality, but also an art form and technology that generates fantasy.

In this context, movie becomes a space that reflects the human unconscious through symbolic images and narratives. (Bellagamba, 2023) explains that movie and psychoanalysis have a strong relationship in shaping human affective experiences. Through visual imagery, movie can reveal unconscious mechanisms that are often hidden in the mind.

As a result, films serve as a medium for revealing psychological and emotional processes in addition to providing amusement. Sigmund Freud's psychoanalytic approach allows for the analysis of literary works, such as movies, as expressions of trauma and unconscious desire that shape the character's behavior. This is evident in *Dracula: A Love Tale* (2025), which depicts Dracula not only as a legendary creature, but also as a man plagued by trauma and hidden desires that continue to haunt him.

One of the interesting parts of the movie to be studied is the moral message from the speech uttered by the main character, each character in the movie represents a figure of a person's life that plays a role in how to describe humans in facing various activities and problems in life. In *Dracula: A Love Tale* (2025), this movie tells the story of Prince Vlad, who became a vampire after losing his wife, Elisabeta, in the 15<sup>th</sup> century. Centuries later, while in 19<sup>th</sup> century London, he finds a woman named Mina whose face resembles his wife.

His eternal love grows, sparking a hunt and intrigue amidst modern conflicts and vampire hunters. The interesting part of this movie is the concept of a moral message related to mental health which is depicted by the main character in the process of interacting with other characters. The mental health being analyzed is trauma and unconsciousness.

The main character in the film *Dracula: A Love Tale* (2025) describes his trauma and unconsciousness while dealing with the loss of Elisabeta, who is the center of his life's meaning. The death event left a deep psychological wound that cannot be healed by his rational consciousness. In a psychoanalytic context, this trauma is a form of ego failure in facing the reality of loss, thus encouraging self-defense mechanisms such as denial and projection of anger toward God.

After suffering deep trauma because of Elisabeta's death, Dracula develops an unconscious desire to heal. Dracula's unconscious desire is to reunite with his lost love object. Because this is impossible in the real world, he manifests his desire in other ways, using blood, death, and immortality as symbols of the spiritual union he creates for himself. In this case, trauma sets off an inner conflict that eventually

leads to an unconscious desire to rekindle lost love. This issue remains relevant in contemporary contexts where psychological trauma continues to shape individual behavior.

Many people, including children, adolescents, and parents, suffer from trauma and unconscious desire as a result of a variety of internal and external factors. As a result, trauma and unconscious desire become significant psychological ideas that may be examined to comprehend how people react to unresolved loss.

Many previous studies have examined the problem of trauma and unconscious desire. As in (Azmi, 2018) study, exposes contradictions in experience and language because there is an unresolved subconscious issue. This study is also supported by (Leo et al., 2021) who state that the cognitive aspect of trauma is the transition from positive to negative beliefs.

In addition, there is something interesting and different from the study by (Visser, 2015) that trauma is not just a painful event, but an experience so profound that the mind cannot process it immediately, and it eventually resurfaces through memories or repeated behavior. But in (Martínez Ruiz, 2024) study, trauma is a search for lost freedom rights, which must be restored for the soul to function.

Meanwhile, the theory of unconscious in (Bushueva\* & Korkunova, 2019) study says that literary works are born from a combination of consciousness and unconsciousness, so true creativity emerges when the author or character opens access to their unconscious. In addition, in (Dewanti & Kurniawan, 2025) study, trauma is a serious problem that deeply affects a person's subconscious, influencing their behavior and forming desires until adulthood. In (Kirsch, 2019) study, the unconscious process refers to quick, automatic, and effective mental processes that occur outside of consciousness but have a significant impact on behavior and judgment.

In (Vince, 2019) study, the unconscious is a shared space where meaning and emotions flow between people, even in social or institutional contexts, rather than being solely an individual's property. Meanwhile, (Gu, 2024) study states that the unconscious meets the demands of both conscious and unconscious ideas, motivations, struggles, and thoughts. However, in (Samra Gul et al., 2025) study, unconscious urges and desires that are frequently repressed because of societal norms or personal anxieties influence behavior.

Previous research indicates that although trauma and the unconscious have been extensively studied in psychoanalytic theory, they are frequently regarded as distinct psychological phenomena. The unconscious is a storehouse of suppressed desires, and trauma is a psychological injury. Though most psychoanalytic interpretations of Dracula emphasize repression and desire in relation to sexuality or social fear, little attention is paid to how Dracula's trauma and unconscious, his repressed grief and his desire for lost love, drive his moral and emotional duality.

This study will fill a different gap from earlier research by examining how trauma and unconscious desire interact in shaping Dracula's moral and emotional duality.

Therefore, the purpose of this study is to determine the trauma and unconscious desire of the main character in the *Dracula: A Love Tale (2025)* movie through a psychoanalytic perspective approach, because the psychoanalytic approach is one of the parts related to the psychology of the main character for trauma and unconsciousness.

This research advances our knowledge of trauma and unconscious desire from a psychoanalytic standpoint. The findings of this study should help readers and viewers to consider how trauma and loss can significantly change a person's emotional state, possibly turning them into an emotional "monster" who is motivated by suffering and despair. This study specifically seeks to address the following questions:

1. What kind of trauma does Dracula go through, and how does it affect his mental health?
2. How do the main character's actions and emotional issues get influenced by the unconscious desires that result from this trauma?

## 2. Method

This study uses a qualitative approach because it focuses on interpreting meaning, not measuring variables. A qualitative approach allows researchers to explore the psychological dimensions and symbolic representations that emerge in the movie *Dracula: A Love Tale*. This study employs a content analysis method. According to (Wyatt, 2020), content analysis is a method for identifying and interpreting meaning in recorded communication by separating data points that represent important concepts and organizing them within an analytical framework to explain a phenomenon. This approach is suitable since the data are presented as conversations and are qualitative in nature.

Nine chosen dialogues that illustrate the idea of trauma and unconscious desires represent the study's primary data. Three criteria were used to choose these dialogues: they directly engage Dracula, the main character; they either openly or implicitly depict traumatic events and unconscious desires; and they signify important turning points in the story's psychological development. The data collecting process was carried out by repeatedly watching the film and recording pertinent dialogue, adhering to the principles of qualitative content analysis. Determining the type of data, recording pertinent dialogues, and classifying the recorded dialogues in accordance with the research topic based on Freud's psychoanalytic framework were all steps in the data collection process.

The chosen dialogues from *Dracula: A Love Tale (2025)* were the main focus of the data study. The steps included: Data reduction, selecting and focusing on dialogues that represent trauma and unconscious desire. Data categorization, classifying the selected data into thematic categories based on Freud's

psychoanalytic concepts (*the id, ego, superego*).

Interpretation, examining the symbolic representations of trauma and the unconscious by understanding the meanings of the character's utterances. Conclusion, synthesizing of the psychological dimensions reflected in the movie. Freud's psychoanalytic ideas, especially the id, ego, and superego, used as theory-driven analytical categories throughout the coding process to ensure interpretative consistency. (Freud, 1923)

### 3. Result

The results of the study will analyze the dialogues that present the trauma and unconscious desires of the main character in *Dracula: A Love Tale* movie. This analysis will focus on how *Dracula's* traumatic experience of Elisabeta's death triggers the emergence of inner conflict and unconscious drives that shape his personality. As researchers, we found that every verbal expression and visual action displayed by the main character has a deep psychological meaning.

Through a psychoanalytic approach, in particular the personality structure model which includes *the id, ego, and superego*, this study attempts to reveal how the trauma of loss and rejection of reality triggers the emergence of unconscious urges in the character of Dracula. This analysis is conducted by interpreting dialogues related to two main aspects: trauma and unconscious desire, which gradually show Dracula's transformation from a devastated lover to a creature controlled by his unconscious drives.

#### *Trauma and Rebellion*

##### *Data 1.*

Vlad (Dracula) : "My wife is dead"  
Pastor : "We've been praying for her since you left."  
Vlad (Dracula) : "**So God is deaf or you did not pray hard enough?**"  
Pastor : "Why—"  
Vlad (Dracula) : "**Because God does not perform redefinition**, but he can perform miracle. Can he not? I've done everything he asked. My soul is stained with the blood of our enemies whom I have killed in his name. I have message that I want you to deliver to him. **Tell your God until he brings me back my wife, my life no longer belongs to him.**"

Dracula: A Love Tale (00:13:51—00:15:18)

This dialogue showed Dracula who has just lost his wife and is talking to a priest. In a state of deep sorrow, he rejected prayers and faith in God. The pain of the loss turned into anger which he directed at God. Dracula's id takes center stage in this conversation as Elisabeta's passing sets off a strong emotional drive to reject reality and struggle against God. Because of severe trauma, the ego is unable to

control this drive, and the superego is openly rejected, as seen by his claim that God no longer owns his life. After the loss, his moral and spiritual control collapsed at this point.

*Data 2.*

Jonathan : “Who are you really?”  
 Dracula : “I am just a poor soul condemned by God and cursed to walk in the shadow of death for all eternity. Life is nothing but log hard road, my friend. Is a privilege that God grants you, and denies me, **and yet I was one of his most faithful servants.**”  
 Dracula: A Love Tale (00:39:54)

In this dialogue, Jonathan asked Dracula about his identity, and Dracula responds by describing himself as a “*poor soul condemned by God and cursed*”. He feels cursed and separated from God’s grace, even though he claimed to have been “*one of His most faithful servants.*” In this section, Dracula’s *id* operates through dark emotional impulses. The pain, resentment, and frustration caused by the curse he believes comes from God. The *id* drives him to view life as cruel and unfair, especially when he compares his life to that of others human who, he believes, are still “*privileged by God.*” Meanwhile, Dracula’s *ego* attempts to explain the reality he lives in that he admits he walks in the “shadow of death,” acknowledging that the curse is real and shapes his life.

The *ego* here attempts to rationalize his suffering as a consequence of a fate he cannot change, resulting in a sense of resignation while still harboring inner tension. Despite his prior allegiance to God, Dracula exhibits a sense of betrayal, suggesting a weakened superego. His words reveal a spiritual crisis in which moral and religious beliefs no longer serve as a source of direction. Overall, this conversation demonstrates the disintegration of spiritual authority, the dominance of unpleasant emotional impulses, and an ego trying to justify suffering.

*Data 3.*

Mina (Elisabeta) : “Who are you to talk to me like that?”  
 Dracula : “I am damned, Mina. **I am a dead man condemned by God's will to live.**”  
 Mina (Elisabeta) : “Why would God do such a thing?”  
 Dracula : “Because he took you from me, **so I cursed him and abandoned him.**”  
 Dracula: A Love Tale (1:36:35—1:36:50)

This dialogue demonstrated that Dracula's suffering stems not only from the loss of love, but also from unconscious feelings of guilt and regret resulting from his decision to reject God. In Dracula, the *id* gives rise to an impulsive urge to reject the reality of loss. He rejects God because he believes God has "stolen" his love.

However, the *superego*, which represents morality and religious values, induces a profound sense of guilt because this action is a form of rebellion against his own beliefs. His statement, "I am a dead man condemned by God's will to live," reflects the *ego* being caught between these two forces. The *ego* attempts to negotiate feelings of guilt and rejection of fate by forming a defense mechanism in the form of projection. On the other hand, the conflict between love and hate, between faith and rebellion, shows that Dracula has not truly let go of his spiritual bonds. He rejects God, but continues to define himself through God's will "condemned by God's will to live."

This illustrates Dracula's intense mental struggle between affection and remorse. Thus, this dialogue reveals Dracula's inner struggle as a manifestation of Freud's psychic conflict. The *id* encourages rebellion, the *superego* evokes guilt, and the *ego* struggles to maintain balance through emotional projection. This exchange demonstrates the depth of Dracula's internal struggle, which is influenced by grief, shame, and unresolved spiritual tension.

### *Longing and Fantasy*

#### *Data 1.*

Dracula : "What happened is he took my wife. Since then I lived on waiting for her to return. Sometimes **pure souls can be reincarnated.**

Dracula: A Love Tale (00:42:01—00:42:56)

In this dialogue, Dracula explains the source of his suffering. This dialogue shows that his wife's death was a turning point that destroyed his life. Dracula felt he had lost control of his destiny, and his life became one of endless waiting. Dracula's *id* takes center stage in this conversation as he expresses his strong desire to get his lost wife back through fantasies about her potential return. This notion serves as a coping mechanism for his unresolved loss, even through the concept of "pure souls can be reincarnated."

This is a form of psychic defense mechanism, where the *id* attempts to soothe the inner pain through romanticized spiritual beliefs. The *ego* uses symbolic justifications to maintain emotional stability while acknowledging the truth of his wife's passing. Simultaneously, the *superego* is warped and serves as a source of flimsy spiritual defense rather than moral direction.

*Data 2.*

- Dracula : “Do you know this melody?”  
 Mina (Elisabeta) : “It seems so familiar. I’ve traced my memory. I don’t know from where, when.”  
 Dracula : “**Keep searching. In your heart, in your skin, in your soul.**”

Dracula: A Love Tale (1:27:44—1:28:06)

In this dialogue, Dracula attempts to evoke the memory of Mina, who he believes is the reincarnation of his wife, Elisabeta. When he asks, “*Do you know this melody?*” and Mina replies with confusion but a feeling of “*familiarity*,” a powerful emotional dynamic emerges. Dracula then emphasize, “*Keep searching. In your heart, in your skin, in your soul*,” demonstrating his obsession with rediscovering traces of his wife within Mina.

In this passage, Dracula’s *id* appears to be very dominant. The *id* drives his deepest desire, the desire to reclaim lost love. This emotional drive leads Dracula to attempt to force a spiritual connection between Mina and Elisabeta. Dracula’s *ego* is evident through his attempt to use music as a memory trigger. The *ego* understands that it cannot directly demand recognition from Mina, so it chooses a more subtle method, asking Mina to “*search*” in her heart and memory.

This demonstrates the *ego*’s function of trying to connect the *id*’s fantasies with reality. Dracula knows Mina does not consciously remember anything, so he makes room for that possibility through emotional suggestion. In the meantime, moral limits are no longer effectively provided by Dracula’s superego. The *superego* should have provided moral boundaries regarding Mina’s identity as a distinct individual, but trauma and obsession made the superego unable to restrain the *id*’s urges.

The spiritual urge “*in your soul*,” he uttered shows how the *superego* was twisted into a reason to believe that Mina and Elisabeta’s soul were connected. Dracula’s unfulfilled yearning is thus depicted in this discourse, as moral boundaries erode due to trauma and emotional desire takes center stage.

*Data 3.*

- Dracula : “It was been an eternity since I have known such happiness.”  
 Mina (Elisabeta) : “Has the word become unfamiliar to you?”  
 Dracula : “**My wife took it with her.**”

Dracula: A Love Tale (1:29:57—1:36:11)

In this dialogue, Dracula reveals that he has gone centuries without happiness. This demonstrates the depth and depth of the emotional pain he has endured since his wife’s death. When Mina asks if the word “*happiness*” is unfamiliar to him, Dracula replies, “*my wife took it with her.*” This response demonstrates that for him, the entire concept of happiness is tied entirely to the figure of Elisabeta. Dracula’s

*id* operates through his intense longing and emotional attachment to his deceased wife. The *id* defines happiness in only one form, his past love.

This primitive desire prevents Dracula from opening himself to new experiences, happiness, for his *id*, can only be found in this lost figure. The *ego* emerges when Dracula realizes the harsh reality he faces, he has lived without happiness for centuries. The *ego* attempts to rationalize this emotional state by claiming that happiness has been “*taken away*” by his wife. This demonstrates how the *ego* interprets loss in a narrative that makes the wound seem logical or acceptable, even though it remains painful. In the meantime, Dracula is emotionally tied to his loss because the superego is no longer a source of moral or spiritual comfort.

### *Guilt and Spiritual Conflict*

#### *Data 1.*

- Dracula : “I was so lonely. That **I began to envy the unfortunates that death claimed.** Living without love is the worst disease of all, my friend. It's like a fine incessant rain that gradually eats away at your bones. Turning you into formless sponge, unable to stand up right. And then after a while, no matter how strong your love is, you lose your faith. And yet they said that hope is the spice of life, in my case I would prefer that hope kills me.”
- Dracula : “**Thought this was no use because God denied me the right to die.** Over time all desires disappears. Even desire to end one's life.”
- Dracula: A Love Tale (00:43:57—00:44:06)

It reveals another side of Dracula's psychological state after losing Elisabeta. In this flashback, he describes how his loneliness has turned into a life of constant suffering. He compares life without love to a disease that is slowly destroying him. In this section, Dracula demonstrates this through his statement, “*I began to envy the unfortunates that death claimed,*” which represents the *id*, the instinctive part of himself that wants to end pain by any means, even through death.

However, because “*God refused to give him the right to die,*” this urge is not channeled. This is where the superego comes into play, the moral force and conviction that still restrain his extreme actions.

The conflict between the *id*, which drives self-destruction, and the *superego*, which rejects death, creates immense pressure on the *ego*, trapping him in a never-ending cycle of suffering the *ego* is constantly under pressure in this position as it tries to control harmful impulses that are unable to be completely expressed. Thus, this dialogue shows that Dracula's desire to die is not simply an expression of despair, but rather a manifestation of an unchanneled *death drive*, which ultimately turns into a drive to defy divine authority.

*Data 2.*

Dracula : "I didn't come to fight you. No I- **I fight God.** Im not interested in his servants."

Pastor : "No, you are not fighting God, my son. You are fighting yourself."

Dracula : "No, no, no. I fought and I killed in his name."

Pastor : "We lived and we breathe with his name. Why would he want us to destroy his creation?"

Dracula : "**God sent you here to kill me.**"

Pastor : "God sent me here to save you."

Dracula : "**So God wants to save me now? After he denies me the right to die for centuries.**"

Dracula: A Love Tale (1:52:40—1:53:50)

This exchange symbolizes the pinnacle of Dracula's psychological struggle, in which his war with God is a reflection of an ongoing internal struggle. At this stage, Dracula's trauma and unconscious urges reach their culmination. He is no longer fighting against God literally, but against himself, as the priest emphasizes with the phrase, "*you are fighting yourself.*" His statements, "*I fight God*" and "*She is my salvation,*" reflect a form of self-defense mechanism called displacement.

Displacement occurs when a person transfers emotions or inner conflicts that cannot be faced onto another object deemed safer. Dracula displaces his guilt and anger toward himself onto God, as a form of denial that his suffering originates within him. However, the dialogue with the priest opens up a new awareness. The words, "*God sent me here to save you,*" symbolize the *ego* attempting to restore psychic balance. Dracula begins to realize that his suffering is not God's punishment, but rather the result of an unresolved inner conflict. Dracula's awareness changes at this point as he starts to face the interior cause of his pain.

*Data 3.*

Dracula : "Four hundred years ago, I asked a priest that God spared my wife. **Can you hear my prayer this time?**"

Dracula: A Love Tale (1:56:44—1:56:53)

In this dialogue, Dracula expresses his old plea, "*Four hundred years ago, I asked a priest that God spared my wife.*" This statement reveals a spiritual wound that has never healed. For centuries, he has carried an unanswered prayer, and now he asks, "*Can you hear my prayer this time?*" This conveys both longing and despair. When Dracula remembers his unfulfilled prayer, the *ego* appears. He acknowledges that the past cannot be altered, but he still tries to find hope and pray again as a coping mechanism for the loss.

Meanwhile, the *superego* reflects a profound spiritual conflict. Typically, the *superego* serves as a moral compass and religious conviction, but in Dracula's case, the *superego* cracks due to a sense of betrayal by divine power. When he questions

whether God still wants to hear him, this shows a *superego* that is no longer stable. He does not reject God explicitly, but his moral and spiritual relationship is filled with doubt and wounds. The *superego* can no longer offer a sense of peace, leaving only a confusion between faith and despair. Dracula's inner conflict, characterized by longing, loss, and spiritual uncertainty, is therefore portrayed in this exchange.

#### 4. Discussion

Dracula's psychological turmoil is essentially determined by unresolved trauma after Elisabeta's death, which consistently upsets the equilibrium between the id, ego, and superego throughout the story, according to an examination of nine crucial interactions. This trauma not only triggers a sense of loss but also paves the way for unconscious impulses that shape his actions throughout the movie. This study demonstrates how trauma upsets the psychic balance, leading to a complicated and multidimensional internal conflict, using Freud's psychoanalytic method.

At the start of the story, Dracula's trauma shows up as unfiltered emotional responses to Elisabeta's passing. Impulsive rage, denial of truth, and overt disobedience to God are examples of the id's supremacy in the early conversations. This demonstrates how the collapse of moral and spiritual control in the face of severe loss triggers violent and destructive urges. According to research on psychoanalytic trauma, severe sorrow can lead to the id taking control of conduct, which can lead to emotional aggression and rebellion when internal control is compromised. (Sari et al., 2019)(Nazim Jamal & JaF, 2023)

The story demonstrates a transition from unfiltered emotional outbursts to internal negotiation when this spontaneous defiance becomes psychologically unsustainable. Dracula's ego starts to interact with reality in the middle talks while still allowing for the id's dreams. Reincarnation beliefs, recurring prayers, and the presumption that Mina is Elisabeta serve as psychological concessions between unconscious desire and reality. To maintain emotional stability and avoid total psychological collapse, the ego creates symbolic explanations instead of completely suppressing the id. (Sari et al., 2019) (Sagar Vyas, 2023).

However, because the superego is still essentially unstable, this mediation does not bring about internal equilibrium. After spiritual betrayal, Dracula's superego degrades rather than acting as a moral regulator, turning religious principles into causes of obsession, remorse, and internal strife. Moral authority becomes psychologically warped instead of controlling desire, which perpetuates pain rather than alleviating it. (Nazim Jamal & JaF, 2023) (Manzoor Ilahi, 2024) In the final dialogues, this prolonged internal tension reaches its psychological climax.

Dracula's monstrous, immortality, or moral depravity are frequently highlighted in earlier psychoanalytic research on the character as symbols of innate evil. The current study, on the other hand, is more in line with trauma based on psychoanalytic interpretations, portraying Dracula not as an inherently destructive

character but as a person shaped by unresolved grief. This interpretation emphasizes how trauma gradually restructures his psychic balance, turning spiritual loss into obsession, shame, and internal struggle, in contrast to other readings that concentrate on supernatural supremacy.

Dracula begins to demonstrate an awareness that his suffering is not merely external punishment, but stems from an inner wound that has never been healed. The ego is attempting to restructure reality. This is the moment when Dracula is no longer driven solely by the id or imprisoned by a fragile superego, but begins to recognize that the source of his suffering lies within himself. Taken together, these nine dialogues demonstrate that Dracula's psychological journey is a long cycle of trauma, unconscious impulses, and the search for identity.

This movie shows how the experience of loss can damage the structure of personality and create lasting inner conflict. By showing how trauma gradually alters the id, ego, and superego's functions, this study expands on previous psychoanalytic readings of Dracula. The results show a dynamic psychological decline in which spiritual loss converts moral authority into shame, obsession, and internal conflict rather than portraying these psychic components as static.

The implications of these findings are that the dynamics of the id, ego, and superego in traumatic character can be studied more deeply by focusing on how trauma affects the psyche's structural functions, rather than just its outward behavior. Theoretically, the findings of this study expand our understanding of how trauma can disrupt the balance of the psyche structure in literary works. In practice, this analytical model can be used by other researchers to examine characters with traumatic experiences in novels or other media, as well as a resource for teachers or literary critics to better understand character psychological representation.

## **5. Discussion**

Based on the overall analysis, this study concludes that the trauma of losing Elisabeta is at the heart of Dracula's psychological transformation and the source of the subconscious impulses that influence his actions throughout the story. This trauma disrupts the balance of his personality structure, giving rise to a layered and evolving inner conflict.

This study found that the traumatic loss experienced by the character Dracula not only triggered an emotional response, but also directly disrupted the balance of Freud's personality structures, the id, ego, and superego. The trauma led the dominance of the id, weakened the function of the superego, and made it difficult to the ego to fulfill its role as the mediator. These findings suggest that trauma in movie narratives can shape consistent unconscious drives and influence the development of personality as a whole, not just the individual.

This study has limitations, particularly because it focuses on only one character and employs a single psychoanalytic approach. Future research could broaden the scope by comparing multiple characters or employing different

trauma theories to investigate more complex patterns. Furthermore, future research could also examine other forms of trauma or apply intertextual methods to enrich the findings.

Thus, future research has the potential to provide a more comprehensive understanding of the relationship between trauma and the dynamics of psychological structures in literature.

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