# THE ANALYSIS OF CATHY CARUTH'S TRAUMA CONCEPT PORTRAYED IN MARILYN MONROE'S IN THE "BLONDE" MOVIE (2022)

## REFERENCES

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# (Ulfah, 2024)

## Analisis Fenomena Perceraian Menurut Perspektif Psikoanalisis Freud

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| Informasi Artikel | Abstract |
|---|---|
| E-ISSN : 3026-6874<br>Vol: 2 No: 5 Mei 2024<br>Halaman : 78-83 | *Divorce cases among Indonesian artists lately continue to be in the public spotlight on social media. Even on social media such as Instagram, tiktok, you tube and facebook, divorce cases continue to be a topic of conversation for Indonesian people every day. In establishing a relationship with other people as humans, of course there will be many conflicts, whether small or large. This study aims to analyze the phenomenon of divorce associated with Freud's psychological theory of analysis. The research method used in this study uses qualitative methods. Qualitative research methods emphasize more analysis of the dynamics of the relationship between phenomena to be studied based on scientific logic. In building relationships with other people, namely in marriage, it is important for both partners to understand each other without prioritizing ego alone. Every individual who actually has various personality models tries to balance the id, ego and super ego. Because by balancing these three structures, it can also have a positive effect on other people, in this case, couples. So that one partner does not harm the other and is not only concerned with his own pleasure.* |
| **Keywords:**<br>*Phenomenon*<br>*Divorce*<br>*Freud's psychoanalysis* | |

**Abstrak**

Kasus perceraian dikalangan artis indonesia akhir–akhir ini terus menjadi sorotan masyarakat di media sosial. Bahkan dimedia sosial seperti Instagram, tiktok, you tube maupun facebook pun kasus perceraian terus menjadi topik pembicaraan masyarakat indenesia setiap harinya. Dalam menjalin sebuah relasi dengan orang lain sebagai manusia tentu akan banyak terjadi konflik baik kecil atau besar sekalipun.Penelitian ini bertujuan untuk menganalisis fenomena perceraian yang dikaitkan dengan teori psikologi analisis Freud. Metode penelitian yang dilakukan dalam penelitian ini menggunakan metode kualitatif. Metode penelitian kualitatif lebih menekankan analisis terhadap dinamika relasi antarfenomena yang akan diteliti berdasarkan logika ilmiah. Dalam membangun relasi dengan orang lain yakni dalam ikatan pernikahan maka penting antara kedua pasangan untuk saling mengerti antar satu sama lain tanpa mengedepankan ego semata. Setiap individu yang sejatinya memiliki berbagai model kepribadian mencoba untuk menyeimbangkan antara id, ego dan super ego. Karena dengan

## HASIL DAN PEMBAHASAN

Psikoanalisis adalah cabang ilmu yang dikembangkan oleh Sigmund Freud dan para pengikutnya, sebagai studi fungsi dan perilaku psikologis manusia. Teori Psikoanalisis dikembangkan oleh Sigmund Freud. Psikoanalisis dapat dipandang sebagai teknik terapi dan sebagai aliran psikologi. Sebagai aliran psikologi, psikoanalisis banyak berbicara mengenai kepribadian, khususnya dari segi struktur, dinamika, dan perkembangannya.
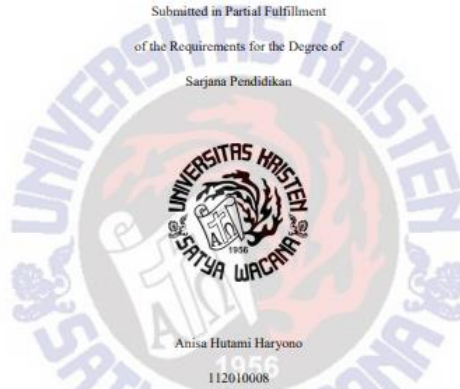
# (Haryono, 2014)

## THEORETICAL DISCUSSION

Psychoanalysis is a theory that comes from psychiatry but later this theory was developed for use in the literature field. However, psychoanalysis in literary theory is different with a theory in the psychological study. In the literary theory, psychoanalysis theory is used to examine a character's psychology, whether it is from inside the (character's mind) or outside, like the situation that influences the character's psychology, behavior, and/or attitude. Moreover, psychoanalysis in literature was not trying to attempt to "treat" or "help" the characters like in psychiatry. In addition, the psychoanalysis theory is a wide area that has more specific sub – theory definitions and explanations, for instances repression, three elements of mind, trauma, and dream work, etc. Thus, this paper will discuss

# (Heriyati et. al, 2020)

# Speaking Through Silence: Trauma in Literary Work

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*Abstract*— Traumatic experience is hard to express easily because it is beyond comprehension and too threatening to be accepted into consciousness. As one of the traumatic history in Indonesia, 1965 history is inaccessible and haunts Indonesian. New Order strictly controls the history by silencing the certain group that against their power. The fall of New Order regime in 1998 triggers the survivors, researchers, and sympathizers to re-examine the history, which resulted in the various reports and testimonies. Literary work is also take part in representing the historical atrocity. Literary work is regarded as a means to give testimony to those who cannot survive during the catastrophe. However, it also faces difficulty in representing the unpresentable event. This paper analyzes how the traumatic experience depicted and problematized in Lasmi [11]. By using the concept of trauma, this paper attempts to unveil the strategy used to represent inaccessible traumatic experience. The analysis underlies two points. First, collective and personal experiences are intertwined in historical trauma. Second, silence is part of strategies as well as the resistance of the survivor to voicing their voice.

Keywords—Indonesia, Lasmi, Traumatic Experience and 1965.

## I. INTRODUCTION

up the chance to speak out. There is an abundance of testimony as an attempt to reconstruct the official history. This testimony emphasizes the urgency to tell their own version of history.

The time span between the occurrence of the event and the act of testifying makes testimony considered as "belated witness" [6]. The hindsight in one way gives a question to the reliability of the memory on the distant past; in other way gives a more objective view since the witness will not be too much influenced by the emotional bias.

Testimony is also regarded as an ethical turn in redressing the injustice for those who are marginalized and oppressed. The testimony can be used to mobilize public opinion to feel empathy towards the survivor's traumatic experience, to hinder the impunity of the perpetrator and also to prevent the same tragedy to happen. Despite the importance role of testimony, only a few survivors that have written their experience in facing the atrocity compare to thousands who were jailed and stigmatized. The number reflects the difficult in narrating the painful experience. This experience "cannot be framed by, any existing frame of reference (be it of knowledge or believe) [5].

Felman [5] argues that literary work can testify the traumatic history. Literary work can fill the gap of the unknown and undocumented history [17]. Thus, literary work

much influenced by the emotional bias.

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# (Yohana, 2012)

**Trauma Tokoh Nayla dalam Novel *Nayla***

**Karya Djenar Maesa Ayu**

Oleh: Esa Putri Yohana[1]

### Abstrak

Skripsi ini berjudul "Trauma Tokoh Nayla dalam Novel *Nayla* Karya Djenar Maesa Ayu". Penelitian ini bertujuan untuk mengetahui pengaruh trauma yang dialami tokoh utama (Nayla) pada kepribadian dan kehidupannya sebagai seorang pengarang. Metode yang digunakan dalam penelitian ini adalah metode analisis deskriptif dengan teori psikoanalisis Sigmund Freud. Teori psikoanalisis digunakan dengan tujuan mengetahui keadaan struktur kepribadian tokoh Nayla. Hasil penelitian ini memperlihatkan bagaimana penyiksaan psikis dan fisik yang dialami oleh tokoh Nayla berpengaruh terhadap kepribadian dan kehidupanya sebagai seorang pengarang. Kepribadian tokoh Nayla lebih didominasi oleh *id* dan mengabaikan norma-norma atau *superego* yang ada.

### Abstract

This thesis is entitled "Trauma Tokoh Nayla dalam Novel Nayla Karya Djenar Maesa Ayu". This study aims to determine the effect of trauma experienced by the main character (Nayla) on the personality and life as an author. The method used in this research is descriptive analysis method with the theory of psychoanalysis Sigmund Freud. Psychoanalytic theory is used with the aim of knowing the character's personality structure Nayla. These results show how the psychological and physical torture suffered by Nayla character and personality affect the next life as an author. Nayla character's personality is more dominated by the *id* and ignore the norms of the existing or the *superego*.

**Kata Kunci**: Trauma, Psikologi Sastra, Psikoanalisis, Freud.

[1] Mahasiswa Program Studi Sastra Indonesia, Fakultas Ilmu Budaya Univ. Padjadjaran. Dosen Pembimbing: Nana Suryana, M.Hum. & Dr. Lina Meilinawati, M.Hum. Telah menempuh ujian sidang sarjana pada tanggal 28 Juni 2012.

# P. 4

What the parable of the wound and the voice thus tells us, and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language.

# (Joo, 2022)

# Telling Trauma:
# Studies in Trauma Theories*

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[Abstract]

Most literary trauma scholars have depended exclusively on the psychological theory of trauma, which was developed by Freud, and have interpreted trauma, from a homogenous and one-dimensional perspective, as unrepresentable, inherently pathological, timeless, repetitious, unknowable, and unspeakable. This traditional interpretation has served as a dominant, popular model of trauma. However, expanding beyond traditional, essentialist concepts of identity, experience, and remembering, trauma scholars are producing alternative, pluralistic theories of trauma. Given this, this paper first will introduce the traditional psychological model of trauma. To deepen and enrich the discussion of trauma beyond that of the disease-driven paradigm based on pathological essentialism, it will also introduce more recent, detailed, and sophisticated trauma theories. This study is expected to help us better understand the multifaceted functions and effects of traumatic experiences occurring at both the personal and the societal levels.

**P.62**

Freud explains that trauma is "powerful enough to break through the protective shield" (*Pleasure* 45). In such cases, harmful stimuli can intrude into the mind, which is unprepared for such an attack, thus causing unexpected emotional shocks to the individual (*Pleasure* 49). In other words, a traumatic event, which is not registered by the conscious mind at the moment it takes place, can appear to pose a bodily threat, but actually, causes psychological harm. It is repressed, but repeatedly comes back in the form of recurring dreams and repetitive behavior to haunt the survivor. As Cathy Caruth puts it, Freud's notion of trauma is "the response to a sudden or unexpected threat of death that happens too soon to be fully known and is then endlessly repeated in reenactments and nightmares that attempts to relive, but in fact only miss again, the original event" (*Experience* 139).

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returns, possesses the subject. Trauma is ever-present and never-forgotten. It always comes back to the survivor. The traumatic event is experienced only belatedly in its insistent and intrusive return. Because of its haunting quality, trauma is only known/understood through its repetitive flashback.

For Caruth, trauma is not just a symptom of the unconscious, but of *history* itself. Caruth argues that trauma is not just a pathology or "a symptom of the unconscious," but it can reveal a profound crisis of history.

## P. 77

Based on the psychological research of experts such as Herman and van der Kolk, who examine the link between trauma and dissociation, Caruth agrees that trauma leads to the abnormal division of consciousness (called dissociation) and induces fragmentation of one's identity. As other trauma theorists have suggested, she also stresses the necessity of re-creating the traumatic event through narration as a way of assimilating trauma into normal memory.

# (Wideanto, 2023)

The Trauma of the Main Character Amir in Khalid Hosseini's *The Kite Runner*

**THESIS**

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**2023**

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traumatic experiences. In this context, analysis can refer to the process of deciphering or understanding the aspects contained in a traumatic experience. One can use their own thoughts and emotions to construct a story or meaning of the trauma experienced. As such, safe spaces are important as they provide an opportunity for individuals to confront and process trauma in a way that allows them to combine rational thought and emotional experience. can use his or her

# Narrative and Trauma: An Analysis on Briony's Traumatic Mind Tour in Atonement

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**Abstract:** On the basis of James Phelan's unreliable narrative, Northrop Frye's U-shaped narrative structure and Cathy Caruth's Trauma theory, this paper studies Ian McEwan's Booker Prize nominated novel *Atonement* and analyses the protagonist Briony's behaviour responding to a traumatic experience and her efforts to heal the trauma. It provides readers with ways to help them get out of similar predicaments, and a new research perspective combining trauma theory with narratology for the interpretation of novels.

**Keywords:** *Atonement*; Unreliable Narration; U-shaped Narrative Structure; Trauma Theory.

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## 3.1. Trauma Theory

The pathological study of "trauma" began to be studied as a kind of hysteria in the 1870s and has been going on for more than 100 years. In 1980, the American Psychiatric Association (APA) included Post-traumatic Stress Disorder (PTSD), a mental and behavioral disorder that develops from experiencing a traumatic event, in its diagnostic manual for the first time, and the symptom of psychological trauma was finally officially recognized.

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It is thus clear that there is a consensus on interpreting literature through trauma theory, as well as recognizing and healing trauma through literary narratives.

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## Trauma Studies

*Michelle Balaev*

Psychological trauma, its representation in language, and the role of memory in shaping individual and cultural identities are the central concerns that define the field of trauma studies. Psychoanalytic theories on trauma paired with additional theoretical frameworks such as poststructural, sociocultural, and postcolonial theory form the basis of criticism that interprets representations of an extreme experience and its effects upon identity and memory. The concept of trauma, itself a source of critique, is generally understood as a severely disruptive experience that profoundly impacts the self's emotional organization and perception of the external world. Trauma studies explores the impact of trauma in literature and society by analyzing its psychological, rhetorical, and cultural significance. Scholarship analyzes the complex psychological and social factors that influence the self's comprehension of a traumatic experience and how such an experience shapes and is shaped by language. The formal innovations of texts, both print and media, that display insights into the ways that identity, the unconscious, and remembering are influenced by extreme events thus remain a significant focus of the field.

Trauma studies first developed in the 1990s and applied Freudian theory to develop a model of trauma that imagines an extreme experience which challenges the limits of language and even ruptures meaning altogether. This model of trauma indicates that suffering

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## Starting with Freud

Freud's theories on traumatic experience and memory define the psychological concepts that guide the field. Psychoanalytic theories regarding the origins and effects of trauma arose in the nineteenth-century study of shock and hysteria by researchers who, in addition to Freud, include Joseph Breuer, Pierre Janet, Jean-Martin Charcot, Hermann Oppenheim, Abram Kardiner, and Morton Prince. Freud's early theories in *Studies on Hysteria* (1895) written with Joseph Breuer, and especially his adapted theories later in his career in *Beyond the Pleasure Principle* (1920), dominate trauma's conceptual employment by literary trauma critics today.[1]

In Freud's early work he argues that traumatic hysteria develops from a repressed, earlier experience of sexual assault. Freud and Breuer emphasize in *Studies in Hysteria* (1895) that the original event was not traumatic in itself but only in its remembrance. Because the original event continues to inflict harm, the talking cure or abreaction is required to understand the effects of the past and gain freedom from its symptom-causing grasp. Importantly, the traumatic event is understood only after a latency period of deferred action (*Nachträglichkeit*) that delays the effects and meaning of the past (Breuer and Freud 1955: 192). It is only after a contemporary event calls forth the previously repressed event that the past event can become known in the process of remembering. Freud and Breuer write:

> We may reverse the dictum *"cessante causa cessat effectus"* (when the cause ceases the effect ceases) and conclude from these observations that the determining process (that is, the recollection of it) continues to operate for years—not indirectly, through a chain of intermediate causal links, but as a *directly* releasing cause—just as psychical pain that is remembered in waking consciousness still provokes a lachrymal secretion long after the event. *Hysterics suffer mainly from reminiscences.* (1955: 7)

**(Chaerunisa & Susilawati, 2022)**

# AN ANALYSIS OF RACHEL'S TRAUMA IN NOVEL "SPEAK"

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## Abstract

This paper focuses on identifying the trauma that caused Rachel Bruin's character changes in Laurie Halse Anderson's novel "Speak". The purpose of the analysis is to determine the relationship between trauma and character development in one of the characters, Rachel. This paper applies descriptive qualitative research by identifying the triggers of trauma that happened to Rachel using Laurie Vickroy's theory and identifying character changes using Richard Kraut's theory. Based on the findings of this research, its found that the trauma Rachel experiences to be friends with Melinda again so that Rachel tends to have a worse character before she became hated with Melinda. In fact, she tried to deal with his trauma by being able to let her best friend Melinda be alone in the new season. The implication of this research is to clarify the relationship between trauma and character development in a novel narrative.

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aloud to indirect expressive experiences. Through literary works, trauma is narrated through language and depicting traumatic stories of characters. The trauma that is present in the novel is the trauma that is too late. Readers have many different points of view in reading trauma stories. The position of the reader can be different, it can be someone who has experienced the trauma,

**([https://english.cornell.edu](https://english.cornell.edu))**



**([https://www.merriam-webster.com/](https://www.merriam-webster.com/))**

**(Monir, 2019)**

**Development of the Term Trauma from a**
**Psychoanalytical Perspective**

A Research Submitted by

ZeinabAbd El-Sameea' Monir

January 2019

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**P. 714**

In *Beyond the Pleasure Principle*, Freud states that the word trauma refers mainly to a mental injury rather than a physical one. However, it is still labeled a double wound: psychological and physical. This psychological injury results

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# (Freud, 1926)

# THE EGO AND THE ID

BY
SIGM. FREUD, M.D., LL.D.

AUTHORIZED TRANSLATION
BY
JOAN RIVIERE

**P. 29-30**

superficial levels of the mental apparatus—the only ones known to us. The state of things which we have been describing can be represented diagrammatically (Fig. 1); though it must be remarked that the form chosen has no pretensions to any special applicability, but is merely intended to serve for purposes of exposition. We might add,
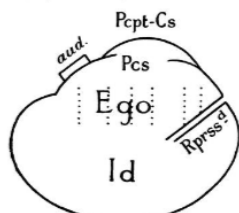


Fig. 1.

perhaps, that the ego wears an auditory lobe—on one side only, as we learn from cerebral anatomy. It wears it crooked, as one might say.

It is easy to see that the ego is that part of the id which has been modified by the direct influence of the external world acting through the Pcpt-Cs: in a sense it is an extension of the surface-differentiation. Moreover, the ego has the task of

bringing the influence of the external world to bear upon the id and its tendencies, and endeavours to substitute the reality-principle for the pleasure-principle which reigns supreme in the id. In the ego perception plays the part which in the id devolves upon instinct. The ego represents what we call reason and sanity, in contrast to the id which contains the passions. All this falls into line with popular distinctions which we are all familiar with; at the same time, however, it is only to be regarded as holding good in an average or 'ideal' case.

The functional importance of the ego is manifested in the fact that normally control over the approaches to motility devolves upon it. Thus in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider seeks to do so with his own strength while the ego uses borrowed forces. The illustration may be carried further. Often a rider, if he is not to be parted from his horse, is obliged to guide it where it wants to go; so in the same way the ego constantly carries into action the wishes of the id as if they were its own.

It seems that another factor, besides the influence of the system Pcpt, has been at work in

# III

## THE EGO AND THE SUPER-EGO
## (EGO-IDEAL)

IF the ego were merely the part of the id that is modified by the influence of the perceptual system, the representative in the mind of the real external world, we should have a simple state of things to deal with. But there is a further complication.

The considerations that led us to assume the existence of a differentiating grade within the ego, which may be called the ego-ideal or super-ego, have been set forth elsewhere.[1] They still hold good.[2] The new proposition which must now be

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[1] : an Introduction ' (1914), *Collected Papers*, vol. iv. ; and *Group Psychology and the Analysis of the Ego* (1921), London, 1922.

[2] Except that I seem to have been mistaken in ascribing the function of testing the reality of things to this super-ego—a point which needs correction. The view that the testing of reality is rather one of the functions of the ego itself would fit in perfectly with what we know of the relations of the ego to the world of perception. Some earlier suggestions about a ' nucleus of the ego ', never very definitely formulated, also require to be put

Flip right

**(Oahn, 2021)**

# THE CONCEPT OF TRAUMA IN LITERATURE VIEWED FROM THE TRANSITIONING MODELS OF TRAUMA IN THE WEST

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**Abstract:** The article analyzes and highlights the change in the view of trauma in the trauma research trends in the United States and the West from the 90s of the 20th century to the present, specifically through the case of Cathy Caruth and the waves of post-Caruthic research. By referring to the trauma perspective of Cathy Caruth in classic work *Unclaimed Experience: Trauma, Narrative, and History* and later studies, we show the shift from the traditional model (trauma as a structural concept) to a pluralistic theoretical model where trauma is seen as a discourse. The article aims to provide a complete, comprehensive conceptualization of trauma while also providing theoretical tools for reading the text.

*Keywords:* trauma theory, Cathy Caruth, structural model, pluralism theory, trauma discourse

the subject. Its brutality is not fully experienced at the moment of occurrence but anchors in the unconscious, returns to haunt, to torment people through fragments of memories, nightmares, vague fears repeatedly. The concept of Cathy Caruth derives from Freud's psychoanalytic term *Nächtraglichkeit* - understood as the belated experience of trauma - "the concept developed in his studies on hysteria and one that refers to a non-chronological movement of remembering involving a link between two events; at a critical time of

Therefore, approaching Caruth's trauma theory from psychoanalytic terms is appropriate because her trauma model remains within the boundaries of neurological trauma.

By the 1990s, the human experience of trauma was no longer the exclusive subject of humanistic studies. Despite being

literary and cinematic texts. Cathy Caruth's work plays a very important role in the dynamic context of trauma criticism, especially since it has a role in the origin of modern trauma theory. However, more than

**(Hossain, 2017)**

## Psychoanalytic Theory used in English Literature: A Descriptive Study

By Md. Mahroof Hossain

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*Abstract-* Psychoanalysis is one of the modern theories that are used in English literature. It is a theory that is regarded as a theory of personality organization and the dynamics of personality that guides psychoanalysis. It is known that the closet connection between literature and psychoanalysis has always been deployed by the academic field of literary criticism or literary theory. Among the critical approaches to literature, the psychoanalysis has been one of the most controversial and for many readers the least appreciated. In spite of that it has been regarded one of the fascinating and rewarding approach in the application of interpretative analysis. This psychological interpretation has become one of the mechanisms to find out the hidden meaning of a literary text. It also helps to explore the innate conglomerate of the writer's personality as factors that contribute to his experience from birth to the period of writing a book. The goal of psychoanalysis was to show that behaviour which was caused by the interaction between unconscious and unco-nsciousness. The proposed work titled 'Psychoanalytic theory used in English Literature: A Descriptive Study' aims to explore where psychoanalysis has been used by the author's in his/her literary works in English literature.

*Keywords: psychoanalysis, oedipus complex, consciousness, literature, unconsciousness, daydream.*

*GJHSS-G Classification:* FOR Code: 420101

Psychoanalytic literary criticism can focus on one or more of the following:

I. The author: The theory is used to analyze the author and his/her life and the literary work.

II. The characters: This theory is used to analyze one or more of the characters, the psychological theory becomes a tool that to explain the characters' behaviour and motivations.

III. The audience: The theory is used to explain the appeal of the work for those who read it.

IV. The text: The theory is used to analyze the role of language and symbolism in the work.

## V.    LITERATURE AND PSYCHOANALYSIS

Psychoanalysis is not simply a branch of medicine or psychology; it helps understand philosophy, culture, religion and first and foremost literature.

In developing his theory of psychoanalysis Sigmund Freud has often related it to art in general and to literature in particular.

In 'The Interpretation of Dreams, Freud analyzed Sophocles' Oedipus Rex and Shakespeare's Hamlet for their Oedipal elements and for the effects the plays had on their audience. In his 'Creative writers and Day-dreaming,' Freud further expanded the connection between literature and psychoanalysis. He compared fantasy, play, dreams and the work of art in order to understand creativity. In 'creative writers and Day-dreaming' Freud first presented his theory on the structure of the literary work and made a psychoanalytic inquiry into the nature of literature. For Freud, a literary work is analogous to a daydream. Like a daydream, the literary work contains in its fantasy the fulfillment of an unsatisfied wish and thus improves on an unsatisfactory reality.

# (Hutagalung, 2013)

## TRAUMA REMAJA KORBAN KONFLIK BERSENJATA DAN TSUNAMI DI ACEH

**Fonny Hutagalung, Kusmawati Hatta, dan Zahari Ishak**

University Malaya

### ABSTRAK

Kajian trauma dalam kalangan remaja mangsa konflik dan tsunami di Aceh dilakukan kerana beberapa asumsi iaitu Aceh dalam sejarah yang berpanjangan telah berlaku konflik bersenjata, selain itu juga telah terjadi gempa yang maha dahsyat yang dibarengi dengan tsunami. Peristiwa tersebut telah membuat ramai masyarakat terutama remaja mengalami kesan trauma pada taraf yang sederhana, dan terdapat perbezaan yang signifikan pada setiap wilayah, sumber trauma dan jantina yang memerlukan pengkawalan secara profesional terutamanya wilayah-wilayah yang hasil ujian post hoc sangat berbeza seperti di Bireun, Aceh Selatan dan Abdya agar remaja yang mengalami trauma dapat hidup secara munasabah dan dapat merancang kehidupan yang selesa dimasa hadapan melalui layanan kaunseling trauma. Kajian ini menggunakan manual standar Trauma Symptom Inventory (TSI) yang sudah diubah pakai sesuai dengan bahasa tempatan. Manual ini dibahagi kedalam dua sakala iaitu Skala Validiti dan Skala Klinikal. Remaja yang merespon indikator tersebut dengan skor tinggi maka dapat dikatakan mereka mengalami trauma dan memerlukan pengkawalan yang serius agar tidak menjadi Post Traumatic Syndrome Disorder (PTSD). Trauma ini sangat membahaya kerana dapat menggangu kesehatan fizikal dan psikis dan bila berpanjangan akan menyebabkan sakit mental.

**Kata-kata kunci:** Trauma, Trauma Symptom Inventory, Post Traumatic Stress Disorder

## TRAUMA AMONG ADOLESCENTS VICTIM OF ARMED CONFLICT AND TSUNAMI IN ACEH

### ABSTRACT

The research about trauma among adolescents that experience the tsunami and conflict in Aceh was conducted basing on several assumptions. A long-term conflict and a great earthquake which followed by tsunami has happened in Aceh. Those events have made many citizen especially adolescents to experience trauma at intermediate level and there was a significant differences from one place to another. Trauma sources and adolescents that requires professional support are mainly needed in places of which the post hoc test showed significant differences, such as in Bireun, South Aceh, and Abdya so that the adolescents that suffered from trauma could live on better life in the future by following trauma counseling. This research uses the standard manual of Trauma Symptom Inventory (TSI) that has been adapted in accordance to the local language. The manual was distinguished into two scale, Validity Scale and Clinical scale. Individuals who responded the indicators highly were regarded as highly traumatized and in need of serious support to avoid being developed to the Post Traumatic Syndrome Disorder (PTSD). This trauma is dangerous because it may give rise to physical and psychological health problems and more likely to cause mental illness.

Trauma merupakan luka yang di alami oleh seseorang, dikesan akibat suatu peristiwa yang tidak dijangka dan sangat menakutkan, seperti ancaman pembunuhan, kemalangan, bencana alam, perang, dan kejadian-kejadian yang boleh membuat mangsa berasa ketakutan, kebimbangan yang melampau, tertekan dan murung. Peristiwa tersebut boleh menimpa sesiapa sahaja di dalam dunia ini baik yang berumur sifar tahun sampai dengan warga emas, ap abila tidak dikawal

dengan baik dan benar dapat menyebabkan gangguan fizikal dan juga psikis. Shapiro

**(Levine, 2010)**

**Trauma definition**

PETER A. LEVINE, PH.D.

# HEALING
# TRAUMA

*A Pioneering Program for*
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SOUNDS TRUE
Boulder, Colorado

**CHAPTER ONE** | What Is Trauma?

TRAUMA IS THE MOST AVOIDED, ignored, denied, misunderstood, and untreated cause of human suffering. When I use the word *trauma,* I am talking here about the often debilitating symptoms that many people suffer from in the aftermath of *perceived* life-threatening or overwhelming experiences. Recently, *trauma* has been used as a buzzword to replace everyday stress, as in, "I had a traumatic day at work." However, this use is completely misleading. While it is true that all traumatic events are stressful, all stressful events are not traumatic.

**UNIQUE TO EACH INDIVIDUAL**

When it comes to trauma, no two people are exactly alike. What proves harmful over the long term to one person may be exhilarating to another.

# Symptoms of trauma (p. 17-19)

**SYMPTOMS: A LENGTHY LIST**

Other early symptoms that begin to show up at the same time or shortly after those we just talked about can include:

- Hypervigilance (being "on guard" at all times)
- Intrusive imagery or flashbacks
- Extreme sensitivity to light and sound
- Hyperactivity
- Exaggerated emotional and startle responses
- Nightmares and night terrors
- Abrupt mood swings (rage reactions or temper tantrums, frequent anger, or crying)
- Shame and lack of self-worth
- Reduced ability to deal with stress (easily and frequently stressed out)
- Difficulty sleeping

- Exaggerated or diminished sexual activity
- Amnesia and forgetfulness
- Inability to love, nurture, or bond with other individuals
- Fear of dying or having a shortened life
- Self-mutilation (severe abuse, self-inflicted cutting, etc.)
- Loss of sustaining beliefs (spiritual, religious, interpersonal)

The final group of symptoms are those that generally take longer to develop. In most cases, they may have been preceded by some of the earlier symptoms. However, there is no fixed rule that dictates when and if a symptom will appear. This group includes:

- Excessive shyness
- Diminished emotional responses
- Inability to make commitments
- Chronic fatigue or very low physical energy
- Immune system problems and certain endocrine problems such as thyroid malfunction and environmental sensitivities
- Psychosomatic illnesses, particularly headaches, migraines, neck and back problems
- Chronic pain
- Fibromyalgia
- Asthma
- Skin disorders
- Digestive problems (spastic colon)
- Severe premenstrual syndrome
- Depression and feelings of impending doom

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- Fibromyalgia
- Asthma
- Skin disorders
- Digestive problems (spastic colon)
- Severe premenstrual syndrome
- Depression and feelings of impending doom
- Feelings of detachment, alienation, and isolation ("living dead" feelings)
- Reduced ability to formulate plans

The symptoms of trauma can be stable, that is, ever-present. They can also be unstable, meaning that they can come and go and be triggered by stress. Or they can remain hidden for decades and suddenly surface. Usually, symptoms do not occur individually, but come in groups. They often grow increasingly complex over time, becoming less and less connected with the original trauma experience.

# Causes of trauma

The causes of trauma can be divided into two main categories — the obvious and the less obvious.

OBVIOUS CAUSES OF TRAUMA INCLUDE:
- War
- Severe childhood emotional, physical, or sexual abuse
- Neglect, betrayal, or abandonment during childhood
- Experiencing or witnessing violence
- Rape
- Catastrophic injuries and illnesses

Less obvious causes of trauma include a wide variety of seemingly ordinary events. Many of these events prove traumatizing far more often than we might expect. For that reason, I'd like you to read the following list slowly and pay special attention to your responses to each item. I want you to begin to become aware of your own "felt sense" of the things you experience. So pay special attention to your body sensations, such as tingling, muscle tightening or loosening, your breathing, and any increase or decrease in heart rate, temperature, etc.

**(El sawy, 2019)**

## Heather Raffo's Solo Performance 9 Parts of Desire: The Traumatic Story of War

\*Dr. Amany El-Sawy

### Abstract

Heather Raffo's play *9 Parts of Desire* (2004) weaves together the stories of nine Iraqi women, the portraits of which are all based on interviews conducted by the author. Thus, by focusing on the personal, *9 Parts of Desire* draws attention to the commonalties of women who are both the subjects of, and witnesses to, trauma. Thus the aim of this paper is to show how in *9 Parts of Desire*, Raffo explores the effects of war and trauma on the women of Iraq. Raffo presents her characters' memories within a nonlinear framework spanning several decades of unrest - from the Gulf War to the beginning of the United States' engagement in Iraq after September 11. Therfore, the paper attempts to illustrate how Raffo demonstrates, within the complexity of these connections, the trauma of a single person transcends its specificity to create a communal experience of events. This narrative collectivity does not minimize the significance of each individual's trauma, but rather forms a completely separate account of cohesive and/or conflicting details that can be judged on its own, a whole distinct from the parts with which it was created.

Keywords: Crises of witnessing, narrative collectivity, Trauma, War narratives,

الأداء المسرحي للتفرد لهيذرر رافو "تسعة أجزاء من الرغبة"؛ قصة الحرب الصادمة

المستخلص

**P. 27**

Traumatic memories seem more vivid and immutable than ordinary memories but that only makes them more meaningful and important. A helpful aspect of dealing with trauma is that those who suffer are sometimes willing to tell a story. However, such stories are so raw and real that can be difficult to understand; they are told in fragments, or garbled in a non linear telling. Processing trauma can require expressing of feelings, or working with talk therapy, or writing out the trauma story, or sometimes even revisiting the destructive site. In *The Trauma Question* (2013), Roger Luckhurst considers trauma theory a thread "that bridge[s] the mental and the physical, the individual and collective" (15). He argues that this theory is not a monolithic and one-sided body of criticism, but a "hybrid assemblage" of questions, elements and concepts that dismantle the enigma of trauma. Moreover, In *Trauma: Explorations in Memory* (1995), Caruth edits a collection of essays dealing with traumatized individuals' various responses to their overwhelming experiences through history, psychiatry, literature, and film. She observes:

## Melancholia and Traumatic Reenactment in Contemporary American Fiction: A Caruthian Reading of Gillian Flynn's Novels

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### Abstract

Gillian Schieber Flynn's fiction is laced with such recurring themes as dysfunctional nature of families, childhood abuse and neglect, and tragic murder of the loved ones. The current study, therefore, will set out to prove that the central characters of Flynn's *Sharp Objects*, *Dark Places*, and *Gone Girl* have been traumatized in their childhood, the effect of which still haunts them through hallucinations, traumatic flashbacks, and nightmares. It will be contended that the characters are still melancholic after many a year, thus fixated on past traumatic events, which they reenact through diverse psychological phenomena. In addition, it will be averred that the traumas of individuals and a collective body of people are ineluctably intertwined with each other in Flynn's fiction; consequently, not only are the characters' traumas transferred to the other members of society, but also the collective trauma of fictional communities gets transmitted into the private sphere of characters' lives. To that end, the article will have recourse to Cathy Caruth's trauma theory and terminology as the underpinning theoretical framework of the foregoing study. Furnishing a novel Caruthian reading of Flynn's novels, the current research intends to contribute to the existing literature addressing the said author's narrative.

**Keywords:** *Childhood Trauma, Incomprehensibility, Traumatic Reenactment, Flashbacks,*

In her seminal treatise on trauma, entitled *Unclaimed Experience: Trauma, Narrative, History*, Cathy Caruth, building on Freudian psychoanalysis and poststructuralist approach, has articulated her trauma theory, which not only addresses the individual trauma haunting a traumatized person but also the collective cultural trauma, which comes to pass on a societal scale, hence psychologically wounding the citizens of a specific society.

# (Ghafoor et.al 20 23)

## Representation of Traumatization In Morrison's Beloved from A Caruthian Perspective

| | |
|---|---|
| **Fatima Ghafoor** | MS Scholar, City University of Science and Information Technology, Peshawar, KP, Pakistan. |
| **Muhammad Shakil Ur Rehman** | Assistant Professor, Department of English, Higher Education Department, KP, Pakistan. |
| **Muhammad Ilyas** | Senior Subject Specialist, English, Elementary & Secondary Education, KP, Pakistan. |

**Abstract:** *The study analyzes traumatization as a process in Beloved (1987), written by an Afro-American writer, Toni Morrison, following Cathy Caruth's (1996) trauma theory, which states that "a shock that appears to work very much like a bodily threat is, in fact, a break in the mind's experience of time" (Caruth 1996: 61). Traumatization can be used as a process in literature and is frequently and intricately linked to pain in ways one does not fully comprehend. This research study follows one of the types of textual analysis, i.e., the Content Qualitative Method introduced by Bernard Berelson (1952) in communication research, which demonstrates that 'content analysis is a research technique for the objective, systematic, and quantitative description of clear content of the communication. It also analyzes the reactions of the victimized characters to the horrific incidents they encountered. As a result of being traumatized by slavery and murdering her own daughter, Sethe suffers the most visible split. It builds a bridge between the events in the narrative and the readers' imaginations to get to know the psychology of victims in an altered state of consciousness.*

**p. 90**

Freud (1895) defines 'hysteria' as referring to neurotic disorders that emerge from sexual incidents obtained before puberty or before the age of maturity.

**p. 90**

Caruth's (1955) critical theories on trauma are at the heart of contemporary literary studies.

**P.93**

attention of trauma theorists. Strange things happen to the victim as a result of trauma.

Caruth (1995), in her book *Trauma: Explorations in Memory*, describes the appearance of trauma in the patient. She says the time between the traumatic incident and the first appearance of the symptoms of the event is termed the "incubation period." This is the phase when the occurrence of the experience is not apparent. This period is known as "latency" and is considered a feature of trauma theory. The reality is that traumatic remembering is not an effortless remembrance but it's a most noticeable aspect. While the visuals of traumatic restoration remain totally factual and particular, they are mostly unavailable for mind-full recollection and control. A

**(Yang, 2020)**

# The trauma and fragmentation narrative in Amy Tan's *The Kitchen God's Wife* and Toni Morrison's *Beloved*

Yali Yang[1✉]

Trauma theory, which emerged in the early 1990s, unveiled the deep-rooted violence characterising modern civilisation. As an essential subset of trauma studies, trauma literature acts as a testament to victims' experiences. A narrative technique pivotal to this literature is the fragmented narrative, mirroring both the inherent nature of trauma and its external portrayal. This technique aptly captures the often-ineffable nature of traumatic experiences. This research scrutinises the application of fragmented narrative in two seminal works: Amy Tan's *The Kitchen God's Wife* published in 1991 and Toni Morrison's *Beloved* published in 1987. Through a lens focused on mother-daughter dynamics and trauma representation, the study illuminates the novels' shared themes of motherhood and the agonising internal battles of trauma-afflicted mothers. Tan and Morrison, using fragmented narrative, vividly depict their protagonists' harrowing traumas, and offer invaluable insights into the experiences of marginalised communities. The emphasis on trauma literature is pivotal, both for a comprehensive understanding of traumatic events and the advancement of trauma research. This underscores the paramountcy of acknowledging personal and communal traumas and championing a humane approach to trauma victims.

## Fragmentation of narrative structure: flashback, delay, repetition

The mentally traumatised inner world is chaotic and disorderly. Cathy Caruth characterised trauma as an unspeakable wound, an "unclaimed experience". Victims of traumatic events constantly face the dilemma of telling the truth but being unable to do so. The traditional narrative strategy has limitations in showing a

## Conclusion

Trauma literature provides understandable narratives that give voice to the experiences of trauma victims. Through deconstruction and reconstruction, these narratives present the fragmented inner world of the traumatised individual, reflecting their shattered psyche and conflicting dual personalities. The novels *The Kitchen God's Wife* and *Beloved*, from the perspectives of

# (Sulaberidze, 2016)

Master program of Film and Photographic Studies, Department of Media Studies,

Leiden University

## The Cinematic Representation of the Traumatic Experience in Youth

(In Contemporary Documentary Film)

Master's Thesis

Fig.1. Film Still from *When the Earth Seems to be Light*

Author: Salome Sulaberidze

Supervisor: Eric de Bruyn

Leiden, the Netherlands

Summer 2016

# P. 5

The word trauma comes from the ancient Greek meaning *wound*, namely a physical wound. Although, there is no clear modern definition of trauma, after the works of Sigmund Freud, it is definitely no longer associated with the bodily defect but more with the psychological disorder.

In her work Caruth underlines that traumatic event happens so fast and unexpectedly that the person does not acknowledge what has happened and therefore traumatic experience becomes a different type of memory. The dreams and flashbacks of this unusual memory translate in symptoms of post traumatic stress disorder.[i] Caruth states that because of the belatedness of trauma "the traumatized person carries an impossible history within them, or they themselves become the symptom of a history that they cannot entirely possess." (Lifton, Robert, Caruth,Cathy, 1991).

**(Coufalova, 2020)**

**9/11, Trauma, and Literature**

Tereza Coufalová

## P. 16

Narrative exposure therapy has been most often applied with people who went through trauma as a result of political, cultural or social forces. Therefore, it is mostly used in refugees' communities.[13] The main sense of such therapy is that telling a story influences how a traumatized individual perceives his or her experience and wellbeing. When the therapy is over, a documented autobiography, which has been made by the therapist, is shown to the patient.[14]

It is generally known that two in distress makes sorrow less. Therefore, some of those who underwent this kind of therapy and considered it helpful published their stories, either to aid people with a similar problem or to encourage them not to be afraid to share what is worrying them. The exact term for this phenomenon is trauma narrative.

Whether it is an autobiography created during a special therapy or creative writing, trauma and writing are closely associated. The need to make sense out of the traumatizing memory should always start off some kind of narrative.[15] Some experts, however, claim the opposite.

**(Cavanagh, 1992 as cited in Hatta, 2016)**
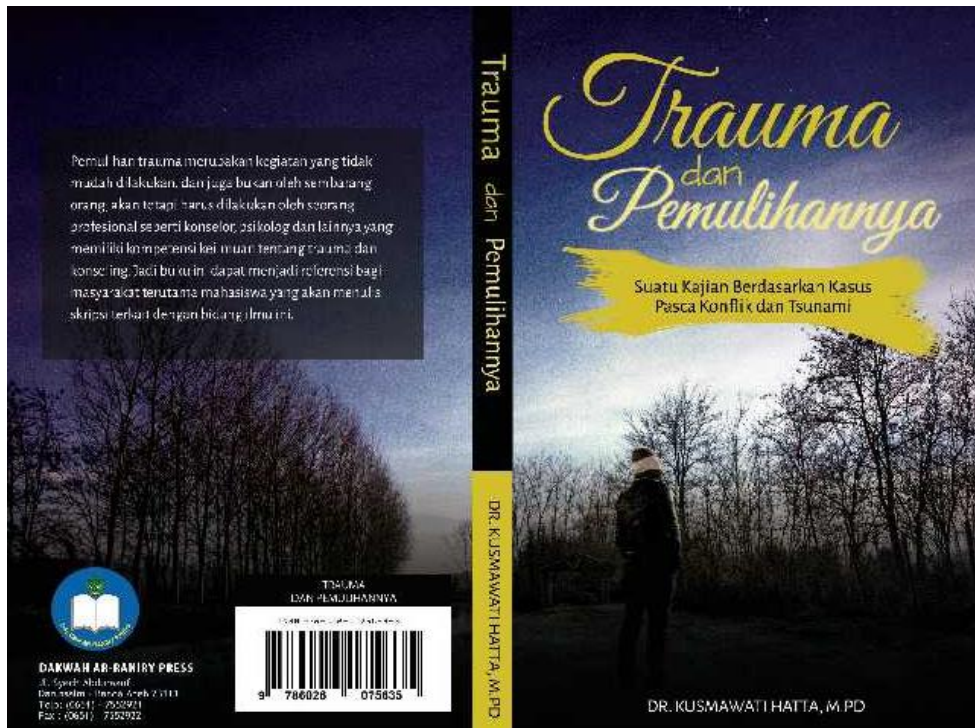


**P. 4**

Stres dan trauma akibat konflik, gempa disertai tsunami yang dialami masyarakat Aceh, secara berkepanjangan akan meninggal perasaan sakit yang dalam dan berdampak kepada perkembangan remaja, baik perkembangan fisik, maupun mentalnya. Cavanagh, menyatakan trauma adalah suatu peristiwa yang luar biasa, yang menimbulkan luka atau perasaan sakit[3]. Dalam Mental Health Channel, trauma di artikan sebagai suatu luka atau perasaan sakit 'berat' akibat suatu kejadian 'luar biasa' yang menimpa seseorang, langsung maupun tidak, baik luka fisik maupun psikis atau kombinasi keduanya. Berat ringannya suatu peristiwa akan dirasakan berbeda oleh setiap orang, sehingga pengaruh dari peristiwa itu terhadap prilaku juga berbeda antara seseorang dengan orang lain.[4]

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# (Gultom, 2022)

## The Relationship between Theme and Character in Fiction Movie *Inside Out*

**Feriyanti Elina Gultom**

Universitas Negeri Medan

### Abstract

*Theme is the main idea or thought in writing. Meanwhile character is the actor who experiences events and problems in the story or fiction so that the event become an interesting story. There is a close relationship between theme and character in story.The purpose of this study is to describe: (1) the relationship between theme and character through feelings, (2) the relationship between theme and character through thoughts, and (3) the relationship between theme and character through action. This study used a qualitative approach. The method used is descriptive analysis. Types of data were in the form of sentences, phrases, and paragraphs related to the character's feelings, character's thoughts, and character's actions. Inside Out is an American animated film produced by Disney Pixar about emotional instability of 11 year old girl. Conclusion, in this study, the theme that is influenced by feelings is dominated by the egoic theme. The theme which is influenced by the most dominating thought is the physical theme, and the theme which is influenced by action is dominated by organic theme.*

**Keywords**: *Relationship of Theme, Character, Fiction*

## 1. INTRODUCTION

It is not surprising that there are still people who do not understand what fiction is. It's even hard to tell the difference between fiction and reality. Therefore, by reading the following article you will know what fiction is like. If you read from the name, we should know what fiction is. Taken from the word fiction which has a similar meaning to fantasy. That way, we also know that fiction is a story that only plays fantasy events. For someone who likes reading, surely the name of fiction is no longer strange. Regarding fiction, basically a lot of people already know. Not even a few fiction stories are made into films. Fiction is derived from the Latin word *fictum* which means "created". Fiction is a term used to denote anything, mainly stories or accounts that are not real. You can recall the fairy tale or other stories that your mother or grandmother used to tell you about animals, monsters, or even human beings that existed in faraway countries or in the primordial times. These are fictional narratives. Fiction is therefore any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. One of the famous fiction movie is "Inside Out". Inside Out is a 2015 American animated comedy film directed and written

**(Harvey, 2002)**



PERSPECTIVES ON LOSS AND TRAUMA
ASSAULTS ON THE SELF

JOHN H. HARVEY
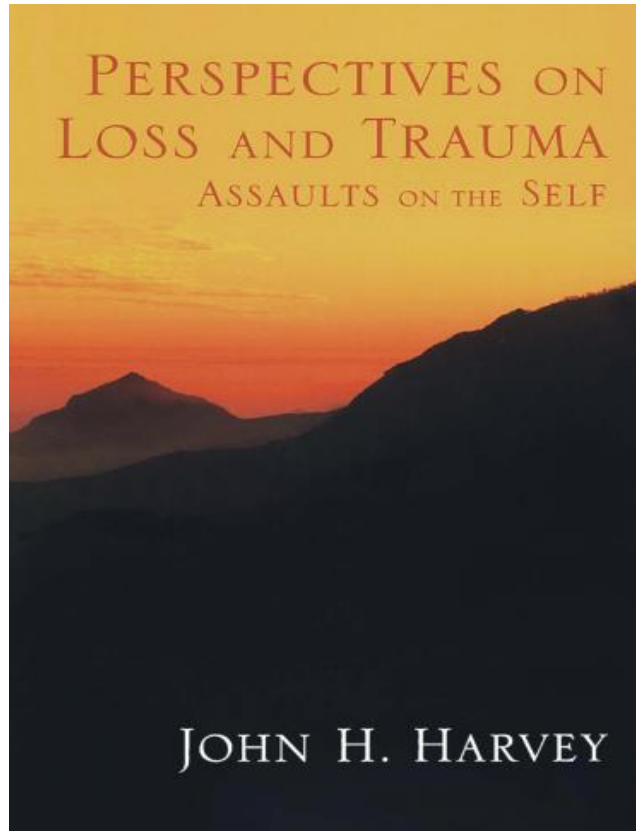
**P. 23**

### Trauma: Conceptual Background

Trauma is a specific term referring to extreme psychological and physiological reactions to major losses, such as the death of close others. Traumatic reactions may be so severe as to constitute posttraumatic stress disorder (PTSD), which is a particular diagnostic category in psychology and psychiatry. As discussed further in the chapters on war and genocide, traumatic reactions may involve loss of concentration, sleeping and eating problems, flashbacks, and nightmares. Although people sometimes exhibit such extreme reactions to loss that we refer to their reactions as reflecting PTSD, more generally, we all exhibit posttraumatic stress responses in our lives. Such responses do not meet the criteria of PTSD, and the individual experiencing such stress is more able to function in a normal way than if he or she is experiencing full-blown PTSD. Nonetheless, posttraumatic stress may lead to quite significant psychological and physiological reactions, such as some loss of concentration and difficulty sleeping.

# (Heidarizadeh, 2014)

2nd GLOBAL CONFERENCE on LINGUISTICS and FOREIGN LANGUAGE TEACHING, LINELT-2014, Dubai – United Arab Emirates, December 11 – 13, 2014

## The Significant Role of Trauma in Literature and Psychoanalysis

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**Abstract**

Considerably, literature has influenced in the life of human being. It has an empowered language to display the inner world of man. There is a space for memories, introspection, retrospection, foreshadow, flashback and awful remembrances that are colored by pain, wound and trauma. Now is the time of producing the plot of anxiety in modern world. Margaret Atwood as a distinguished writer and poet criticizes the social, political, and spiritual bonds for female characters in her stories and poems. She has an aim to illustrate the pain and suffering of female characters in order to gain self knowledge of and self-confidence for women. In The Handmaid's Tale (1985),Cat's Eye (1988), and The Robber Bride (1993) she has elaborated examined her understanding of creativity in the dream, fantasy and art of the protagonists. She takes the data from the current emphasis on trauma, inter-subjectivity, mentalization, association, dissociation, nonlinear dynamic theory, and mental enactments. In conclusion, she discusses the effect of language on the developing self. She uses Sigmund Freud's views, as a psychoanalytic, of how the stormy life, difficult relationship with family, friends and not speaking cause the wound in female characters' mind. Key Words: trauma, Margaret Atwood, interdisciplinary, psychoanalysis

## P. 791 – 792

In *Unclaimed Experience: Trauma, Narrative, and History*, Cathy Caruth refers to literature—and literary forms of interpretation—to emphasize the structure of traumatic events and belated experience. She emphasizes the significant role of literature which enables us to bear witness to events that cannot be completely known and opens

our ears to experiences that might have otherwise remained unspoken and unheard. Caruth points out that because the event in the fiction and reality was not assimilated as it occurred; it only comes into being "belatedly." She writes: "[T]he impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its

**(Heriyati et.al, 2020)**

# Speaking Through Silence: Trauma in Literary Work

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much influenced by the emotional bias.

Testimony is also regarded as an ethical turn in redressing the injustice for those who are marginalized and oppressed. The testimony can be used to mobilize public opinion to feel empathy towards the survivor's traumatic experience, to hinder the impunity of the perpetrator and also to prevent the same tragedy to happen. Despite the importance role of testimony, only a few survivors that have written their experience in facing

(Bulut, 2019)

**Crimson Publishers**
Wings to the Research

Mini Review

# Freud's Approach to Trauma

### Sefa Bulut*

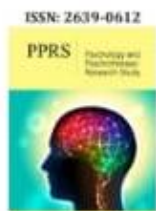Department of psychology, Ibn Haldun University, Turkey

## Mini Review

Stress, despite not being pleasant is something that is part of every day's normal life. Stress itself is not regarded as a mental health disorder, but there is a link between stress and mental health disorders. That is, stress is capable of triggering mental health related disorders such as major depressive disorder (MDD), post-traumatic stress disorder (PTSD) and anxiety disorder. Over the years, even before the Diagnostic Statistical Manual of Mental Disorder (DSM), lots have been said regarding what triggers mental health disorders. The idea that stress triggers psychiatric illness in normal individuals had early origins than the formal Diagnostic Statistical Manual of Mental Disorder (DSM) [1] classification systems. For example, before the development of the nosologic classification system, there were writers with regards to traumatic events. In his book The Aetiology of Hysteria, Freud [2] was well aware of the sexual abuses that were inflicted upon children and even believed that they could be beneficial to the men who had been abused as young boys by women in order to escape neurasthenia.

He postulated that hysteria had traumatic origins; however, he later withdrew his position in favor of more developmental model. (This was when Freud shifted his theory from Seduction Theory to the Oedipal Theory). Even though he acknowledged the existence of child sexual abuse, he held the view that sexual abuse was not harmful to the child unless it resulted in unconsummated excitation. Freud thought that all hysterical symptoms were caused by childhood sexual "abuse or molestation" which left unconscious memories; and later during adolescence when exposed to situations that reminiscent the original trauma, those memories were activated. The trauma repeatedly disturbed the capacity to deal with other challenges and the victim "reaped the repressed materials as a current experience"; this phenomenon was called "repetition compulsion." Freud believed that the aim of repetition was to gain mastery, but current clinical findings have shown that this rarely happens; instead, Fine [3] believed that "repetition compulsion" is an attempt to transform a passive traumatic experience into an active one.

Therefore, repetition causes further suffering for the patients and their families [4]. Nonetheless, Freud postulated that the phenomenology of responses to actual trauma (traumatic neurosis) could be differentiated from those that were the product of developmental fixation [5]. On the other hand, some criticized his theory, saying that Oedipal and other sexual fantasies were in fact past sexual abuses. Although Freud [6] gave some acknowledgement to the role of trauma in hysteria in his book Beyond the Pleasure Principle (1961) after World War I, he never integrated his ideas about the effects of war trauma on hysterical symptoms with his earlier ideas on the role of childhood sexual abuse in symptoms of hysteria. According to Terr [7], Freud's original theoretical constructs regarding psychic trauma were useful and durable. This notion was stimulated by the study of individuals as well as group reactions to catastrophes in World War I. Furthermore, Freud described "trauma" as "any excitations from the outside which are powerful enough to break through the protective shield there is no longer any possibility of preventing the mental apparatus from being flooded with large amounts of stimulus which have broken in and binding of them" [7]. Later on, in 1926, Freud added that the essence of the traumatic situation is the "experience of helplessness" on the part of the ego which is suddenly overwhelmed.

Many of Freud's followers believe that the application of his theory to the understanding of group catastrophes has led to innovative approaches and advances in the understanding

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# (Fuzianti, 2022)

**PENGALAMAN TRAUMATIS PADA TOKOH
VIOLET MARKEY DAN THEODORE FINCH DALAM
FILM *ALL THE BRIGHT PLACES***

**SKRIPSI**

diajukan untuk menempuh Ujian Sarjana pada Program Studi Sastra Inggris
Fakultas Ilmu Budaya Universitas Komputer Indonesia

**DINAN FUZIANTI**

**NIM 63718020**

**PROGRAM STUDI SASTRA INGGRIS**

**FAKULTAS ILMU BUDAYA**

**UNIVERSITAS KOMPUTER INDONESIA**

**BANDUNG**

**2022**

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# P. 9-10

## 2.5 Mise en scene

Saat menganalisis film, penting untuk mengemukakan gagasan elemen-elemen dasar dari film itu sendiri. Sehingga, analisis ini tidak hanya berfokus

kepada analisis naratif dari unsur film saja tetapi juga perlu dijelaskan dengan menggunakan unsur intrinsik film. Pada hal ini, teori *mise en scene* berperan penting dalam analisis adegan.

# (Mandal & Singh, 2022)

## Sigmund Freud's Psychoanalytic Perspectives on Trauma Theory with Special Reference to Hysteria

Dipak Kumar Mandal[1] Dr. Sukhdev Singh[2]

[1]NITP, Research Scholar, Dept. HSS, Patna [2]Assistant Professor, NITP, Dept. of HSS, Patna

### Abstract

Trauma literature analyzes the influence of trauma on individuals and society by exploring the numerous arenas related to it. It explains the effects of traumatization on the individual and collective psyche. It also elucidates releasing these psychic conflicts and tensions in literature for catharsis to accomplish a better self- identity. Trauma literature also studies its psychological, linguistic, cultural, and social importance. It ably points out the tasks which memory plays in molding personal and social identities. However, recent researchers concluded that trauma dissociation is not analogous to repression, but new researchers could not go far beyond Freud's interpretations despite technological advances in research. O'Sullivan writes that: for all the shortcomings in the concepts proposed by Freud and Breuer in 'Studies in Hysteria', the 21st century has brought no significant advances to a better understanding of the mechanisms for this disorder. This is acknowledged more publically now that Freud still "Looms quite large in our repertoire of explanations." His insight and intuition in understanding subtle patterns of hidden traumas in the complex human psyche would still contribute to those working with hysteria which is now known as conversion disorder.

**Keywords:** Freud and Breuer, Hysteria, Trauma literature, Psychological, 21th Century,

In the first set of conditions, the nature of the trauma does not include a reaction. In the second group, situations are determined by the psychic state. So Freud concludes that traumatic memories are more robust than other typical memories, difficult to forget, and are not included in the activation by retrieval. Earlier Freud had developed the idea that the study of the causes of hysteria was based on his concept of trauma dissociation, upon which he had built his first theory of neurosis. Soon he realized that trauma is caused chiefly due to sexual abuse in childhood. Then he put forward his Libido theory, based on his research on infantile sexuality. After encounters with his patients, he observed that repression was closely associated with hysteria.

The French neurologist Jean-Martin Charcot first probed the kinship between this trauma and psychological sickness, whose central study area was hysteria. Hysteria could be termed as an uncontrollable outburst of emotions or unnatural excitement. This is a psychological disorder that carries the symptoms like anxiety, nervousness, insomnia, irritability, screaming, fainting, weakness, obsession, convulsions, etc. He states that traumatic occurrences could instigate hypnotic symptoms to "describe both the problems of suggestibility in these patients and the fact that hysterical attacks are dissociative problems resulting from having endured unbearable experiences. Freud also was influenced by Charcot and implemented some of his ideas. In "Studies on hysteria" (1893), co-authored with Joseph Breuer, Freud suggested that "we must point out that we consider it essential for the explanation of hysterical phenomena to assume the presence of a dissociation, a splitting of the content of consciousness".

# (Romadhoni, 2020)

TRAUMA IN AGATHA CHRISTIE'S *MURDER ON THE*
*ORIENT EXPRESS*

THESIS

By:
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IBRAHIM MALANG
2020

Trauma records past traumatic memory of events, which means that people do not fully comprehend the feeling of being traumatized when the event occurs, but they will have it after the shock wears off and passes a few moments or years later. As a result, traumatic memory is a delayed response to trauma. From the definition above that the victim may react differently to trauma.

**(Sartika, 2020)**

## TRAUMATIC EXPERIENCES IN EKA KURNIAWAN'S NOVEL *SEPERTI DENDAM, RINDU HARUS DIBAYAR TUNTAS*

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### Abstract

The emergence of trauma study with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* have gained significant interest in analyzing traumatic experiences in literary works. Literary trauma is seen as the media and alternative to read the wound and trauma through narration and fiction in the form of an anxiety plot. This study aims to analyze the traumatic experiences in Eka Kurniawan's novel entitled *Seperti Dendam, Rindu Harus Dibayar Tuntas*. This research is descriptive qualitative in nature. The objects of this research are the traumatic events and experiences in Kurniawan's novel. The data were collected by note taking and highlighting the relevant traumatic event and analyzed using the concept of trauma and memory of Cathy Caruth. The result shows that the characters in this novel respond to trauma differently such as having intrusive thoughts, re-experiencing the trauma through flashbacks and dreams, avoidance, and having negative feelings and moods. The novel shows that the socio-cultural environment can become the greatest source of trauma as well as offer the healing process for the traumatized through compassion and understanding. The characters' traumatic experience is narrated by the unknown godlike narrator. Through the portrayal of the characters, Kurniawan reveals how pain, suffering, and traumatic experiences lead the characters to gain high self-esteem, self-knowledge, and philosophical understanding of social reality.

**Key Words:** Traumatic experiences, literary trauma, Eka Kurniawan's novel

## Symptoms of trauma

victims of trauma may react to the traumatic events differently including having intrusive thoughts, avoidance, hyper-arousal, and negative cognitions and feeling. The feeling of hopelessness, excessive anxiety, sadness, and distress have accompanied the traumatized.

symptoms include hyper-arousal and reactive symptoms such as quickness to anger, easily irritate, behaving recklessly, or in a self-destructive way, so they may also have a problem sleeping.

categorized by the American Psychiatric Association as follows: a) *Intrusion* or *re-experiencing.* The victims of trauma may experience intrusive thoughts such as repeated hallucinations which can be flashbacks, involuntary memories, or distressing dreams. They may experience nightmares and wake up with fear and tremble as if they are re-experiencing the trauma. Besides, the flashbacks of the traumatic event may appear, and remind them when they are triggered by something related to that event; b) *Avoidance.* The response toward trauma may include avoiding people, places, or situations that can remind them of their traumatic events. Their gesture such as being silent, shutting down, and staying away from others and society can be a sign to resist thinking, remembering, and talking about that event; c) *Negative Cognition and Mood.* Someone experiencing trauma may have steadily negative thoughts, feelings, and distorted beliefs about themself or others. They may have continuously the symptoms of fear, horror, anger, guilt, or shame; d) *Arousal.* Traumatic

## (Vickroy, 2014, as cited in Sartika, 2020)

in fiction, movie, or poetry. Vickroy (2014) argues that fictions depict the many avenues for expressing the voices of trauma through the survivor's narrative. It describes the conditions and characteristics of the traumatic experience. Though trauma is usually accompanied by silence, literature, or fiction, in this sense offers

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the possibilities to read the wound and the wounded. Thus, in fiction trauma represents the unspeakable wound of human life through traumatic narration.

**(Caruth, 1996)**
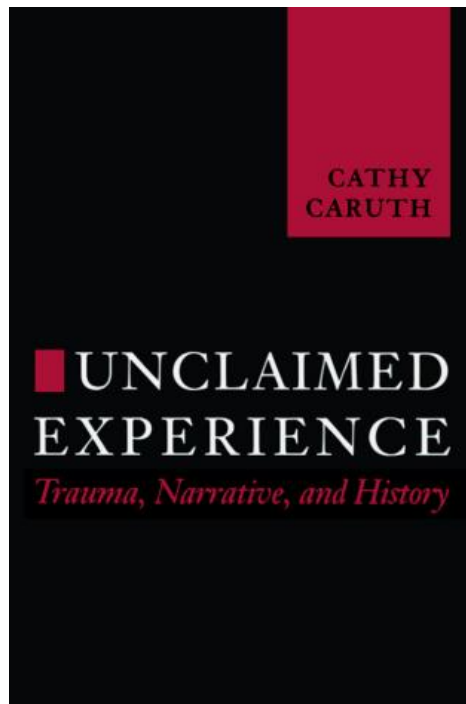


**P. 2-3**

I would like to suggest here, however, that the literary resonance of Freud's example goes beyond this dramatic illustration of repetition compulsion and exceeds, perhaps, the limits of Freud's conceptual or conscious theory of trauma. For what seems to me particularly striking in the example of Tasso is not just the unconscious act of the infliction of the injury and its inadvertent and unwished-for repetition, but the moving and sorrowful *voice* that cries out, a voice that is paradoxically released *through the wound*. Tancred does not only repeat his act but, in repeating it, he for the first time hears a voice that cries

The Wound and the Voice    3

out to him to see what he has done. The voice of his beloved addresses him and, in this address, bears witness to the past he has unwittingly repeated. Tancred's story thus represents traumatic experience not only as the enigma of a human agent's repeated and unknowing acts but also as the enigma of the otherness of a human voice that cries out from the wound, a voice

**P. 4**

What the parable of the wound and the voice thus tells us, and what is at the heart of Freud's writing on trauma, both in what it says and in the stories it unwittingly tells, is that trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language.

In this book I explore the ways in which texts of a certain period—the texts of psychoanalysis, of literature, and of literary theory—both speak about and speak through the profound story of traumatic experience. Rather than straightforwardly describing actual case studies of trauma survivors, or attempting to elucidate directly the psychiatry of trauma, the chapters that follow explore the complex ways that knowing and not knowing are entangled in the language of trauma and in the stories associated with it. Whether the texts I read concern, as in Freud, the theory of trauma in individual or collective history or, as in Duras and Resnais, the story of two people bonded in and

## P. 5

the actual experience of the crisis. If traumatic experience, as Freud indicates suggestively, is an experience that is not fully assimilated as it occurs, then these texts, each in its turn, asks what it means to transmit and to theorize around a crisis that is marked, not by a simple knowledge, but by the ways it simultaneously defies and demands our witness. Such a question, I will

argue, whether it occurs within a strictly literary text or in a more deliberately theoretical one, can never be asked in a straightforward way, but must, indeed, also be spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding.

## P. 9

This listening to the address of another, an address that remains enigmatic yet demands a listening and a response, is what, in other ways, is also at the heart of the texts of Duras and of Lacan. In *Hiroshima mon amour* it is at the heart of the encounter between the woman and the man, between the French woman who has watched her German lover die in the war and the Japanese man whose family has been decimated by the bomb at Hiroshima and who turns out, profoundly and significantly, to be the only one able to hear and to receive, across the distance of their cultures and through the impact of their very different traumas, the woman's address. Likewise, this listening to another who addresses us forms the center of Lacan's reinterpretation of Freud's narrative of the dream of the burning child, through the emphasis it lays on the encounter between father and child: between a child who has died from a fever and whose corpse catches fire from an accidentally overturned candle; and a sleeping father, unconscious of this burning in the next room, who hears in his dream the voice of his dead child pleading for him to see the fire by whispering the words, "Father, don't you see I'm burning?" It is this plea by an other who is asking to be seen and heard, this call by which the other commands us to awaken (to awaken, indeed, to a burning), that resonates in different ways throughout the texts this book attempts to read, and which, in this book's understanding, constitutes the new mode of reading and of listening that both the language of trauma, and the silence of its mute repetition of suffering, profoundly and imperatively demand.

## P. 8-9

The theoretical and literary thrust of the present book can thus be illustrated in another way as well through Tasso's story—and through Freud's example—of the crying wound. For while the story of Tancred, the repeated thrusts of his unwitting sword and the suffering he recognizes through the voice he hears, represents the experience of an individual traumatized by his own past—the repetition of his own trauma as it shapes his life—the wound that speaks is not precisely Tancred's own but the wound, the trauma, of another. It is possible, of course, to understand that other voice, the voice of Clorinda, within the parable of the example, to represent the other within the self that retains the memory of the "unwitting" traumatic events of one's past. But we can also read the address of the voice here, not as the story of the individual in relation to the events of his own past, but as the story of the way in which one's own trauma is tied up with the trauma of another, the way in which trauma may lead, therefore, to the encounter with another, through the very possibility and surprise of listening to another's wound.

I would suggest that such a listening to the voice and to the speech delivered by the other's wound is what takes place, indeed, in Freud's own text, whose theory of trauma is written not only about but in the midst of trauma. The story of Tancred

is thus equally, I would suggest, the story of psychoanalytic writing itself. The figure of Tancred addressed by the speaking wound constitutes, in other words, not only a parable of trauma and of its uncanny repetition but, more generally, a parable of psychoanalytic theory itself as it listens to a voice that it cannot fully know but to which it nonetheless bears witness.[8]

## P. 11

rience of trauma. In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena.[2] The experience of the soldier

## P. 16 – 17

is therefore a novel fact. The time that elapsed between the accident and the first appearance of the symptoms is called the

"incubation period," a transparent allusion to the pathology of infectious disease. As an afterthought, it must strike us that—in

## P. 24

rewriting of the departure within the languages of Freud's text, that we participate most fully in Freud's central insight, in *Moses and Monotheism*, that history, like trauma, is never simply one's own, that history is precisely the way we are implicated in each other's traumas. For we—whether as German- or as English-

## P. 12

going questions about its historical and political status, yet its confrontation with trauma seems, nonetheless, to be deeply tied to our own historical realities. I have chosen this text as a focus of analysis, therefore, because I believe it can help us understand our own catastrophic era, as well as the difficulties of writing a history from within it. I will suggest that it is in the notion of history that Freud offers in this work, as well as in the way his writing itself confronts historical events, that we may need to rethink the possibility of history, as well as our ethical and political relation to it.

## P.17

"incubation period," a transparent allusion to the pathology of infectious disease. As an afterthought, it must strike us that—in spite of the fundamental difference in the two cases, the problem of the traumatic neurosis and that of Jewish monotheism—there is a correspondence in one point. It is the feature which one might term *latency*. There are the best grounds for thinking that in the history of the Jewish religion there is a long period, after the breaking away from the Moses religion, during which no trace is to be found of the monotheistic idea. . . . Thus . . . the solution of our problem is to be sought in a special psychological situation. (84; 67–68, translation modified)

In his use of the term *latency*, the period during which the effects of the experience are not apparent, Freud seems to compare the accident to the successive movement in Jewish history from the event to its repression to its return. Yet what is truly striking about the accident victim's experience of the event, and what in fact constitutes the central enigma revealed by Freud's example, is not so much the period of forgetting that occurs after the accident, but rather the fact that the victim of the crash was never fully conscious during the accident itself: the person gets away, Freud says, "apparently unharmed." The experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that can hence never be fully known, but in an inherent latency within the experience itself.[11] The

but in an inherent latency within the experience itself.[11] The historical power of the trauma is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all. And it is this inherent latency of the event that paradoxically explains the peculiar, temporal structure, the belatedness, of the Jews' historical experience: since the murder is not experienced as it occurs, it is fully evident only in connection with another place, and in another time. If return is displaced by trauma, then, this is significant insofar as its leaving—the space of unconsciousness—is, paradoxically, precisely what preserves the event in its

## P. 58

the most destructive psychic disorder. I will argue in what follows that trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival.[2] It is only by recognizing traumatic experience as a paradoxical relation between destructiveness and survival that we can also recognize the legacy of incomprehensibility at the heart of catastrophic experience.

against the will of the one it inhabits. Unlike the symptoms of a normal neurosis, whose painful manifestations can be understood ultimately in terms of the attempted avoidance of unpleasurable conflict, the painful repetition of the flashback can only be understood as the absolute inability of the mind to avoid an unpleasurable event that has not been given psychic meaning in any way.[5] In trauma, that is, the outside has gone inside without any mediation. Taking this literal return of the past as a model

## P. 112

9. The repetitive dimension of trauma can only be explained by taking its constitutively temporal aspect into account. Present neurobiological accounts of triggers (flashbacks caused by triggering elements in the environment) still run up against the temporal dilemma of repetition when they have to explain how it is that any particular event sets off an alarm that cannot be stopped, hence causing an excessive output of serotonin, which ultimately depletes the system and causes later trigger reactions.
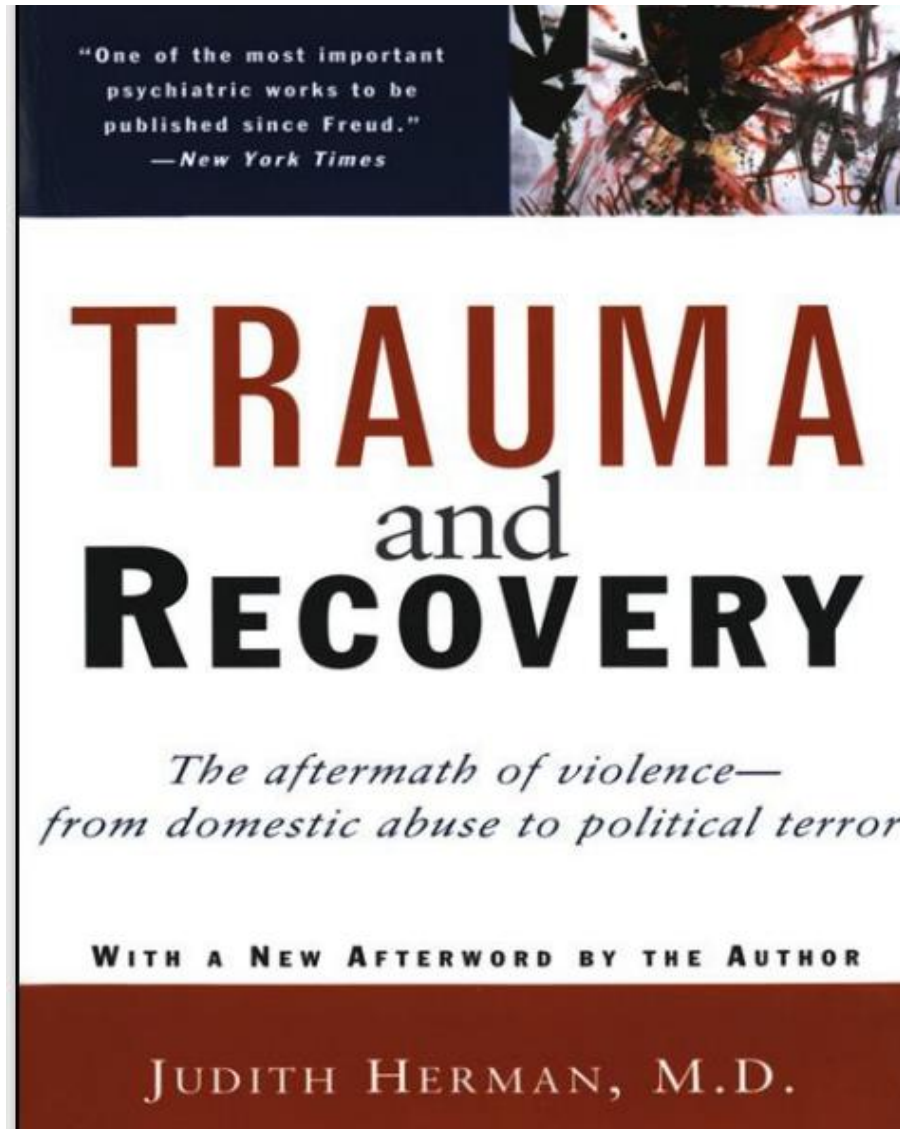
## P. 62-63

From this perspective, the survival of trauma is not the for-

*Beyond the Pleasure Principle, Moses and Monotheism* 63

tunate passage beyond a violent event, a passage that is accidentally interrupted by reminders of it, but rather the endless *inherent necessity* of repetition, which ultimately may lead to destruction.[9] The examples of repetition compulsion that Freud offers—the patient repeating painful events in analysis, the woman condemned repeatedly to marry men who die, the soldier Tancred in Tasso's poem wounding his beloved again[10]— all seem to point to the necessity by which consciousness, once faced with the possibility of its death, can do nothing but repeat the destructive event over and over again. Indeed, these examples suggest that the shape of individual lives, the history of the traumatized individual, is nothing other than the determined repetition of the event of destruction.

In modern trauma theory as well, there is an emphatic tendency to focus on the destructive repetition of the trauma that governs a person's life. As modern neurobiologists point out, the repetition of the traumatic experience in the flashback can itself be retraumatizing; if not life-threatening, it is at least threatening to the chemical structure of the brain and can ultimately lead to deterioration. And this would also seem to explain the high suicide rate of survivors, for example, survivors of Vietnam or of concentration camps, who commit suicide only *after* they have found themselves completely in safety. As a paradigm for

**(Herman, 1997)**



"One of the most important psychiatric works to be published since Freud."
—*New York Times*

# TRAUMA
## and
# RECOVERY

*The aftermath of violence—*
*from domestic abuse to political terror*

WITH A NEW AFTERWORD BY THE AUTHOR

JUDITH HERMAN, M.D.

# A Forgotten History

T HE STUDY OF PSYCHOLOGICAL TRAUMA has a curious history—one of episodic amnesia. Periods of active investigation have alternated with periods of oblivion. Repeatedly in the past century, similar lines of inquiry have been taken up and abruptly abandoned, only to be rediscovered much later. Classic documents of fifty or one hundred years ago often read like contemporary works. Though the field has in fact an abundant and rich tradition, it has been periodically forgotten and must be periodically reclaimed.

This intermittent amnesia is not the result of the ordinary changes in fashion that affect any intellectual pursuit. The study of psychological trauma does not languish for lack of interest. Rather, the subject provokes such intense controversy that it periodically becomes anathema. The study of psychological trauma has repeatedly led into realms of the unthinkable and foundered on fundamental questions of belief.

To study psychological trauma is to come face to face both with human vulnerability in the natural world and with the capacity for evil in human nature. To study psychological trauma means bearing witness to horrible events. When the events are natural disasters or "acts of God," those who bear witness sympathize readily with the victim. But when the traumatic events are of human design, those who bear witness are caught in the conflict between victim and perpetrator. It is morally impossible to remain neutral in this conflict. The bystander is forced to take sides.

It is very tempting to take the side of the perpetrator. All the perpetrator asks is that the bystander do nothing. He appeals to the universal desire to see, hear, and speak no evil. The victim, on the contrary, asks the bystander to share the burden of pain. The victim demands action, engagement, and remembering. Leo Eitinger, a psychiatrist who has studied survivors of the Nazi concentration camps, describes the cruel conflict of interest between victim and bystander: "War and victims are something the community wants to forget; a veil of oblivion is drawn over everything painful and unpleasant. We find the two sides face to face; on one side the victims who perhaps wish to forget but cannot, and on the other all those with strong, often unconscious motives who very intensely both wish to forget and succeed in doing so. The contrast . . . is frequently very painful for both sides. The weakest one . . . remains the losing party in this silent and unequal dialogue."[1]

In order to escape accountability for his crimes, the perpetrator does everything in his power to promote forgetting. Secrecy and silence are the perpetrator's first line of defense. If secrecy fails, the perpetrator attacks the credibility of his victim. If he cannot silence her absolutely, he tries to make sure that no one listens. To this end, he marshals an impressive array of arguments, from the most blatant denial to the most sophisticated and elegant rationalization. After every atrocity one can expect to hear the same predictable apologies: it never happened; the victim lies; the victim exaggerates; the victim brought it upon herself; and in any case it is time to forget the past and move on. The more powerful the perpetrator, the greater is his prerogative to name and define reality, and the more completely his arguments prevail.

The perpetrator's arguments prove irresistible when the bystander faces them in isolation. Without a supportive social environment, the bystander usually succumbs to the temptation to look the other way.[2] This is true even when the victim is an idealized and valued member of society. Soldiers in every war, even those who have been regarded as heroes, complain bitterly that no one wants to know the real truth about war. When the victim is already devalued (a woman, a child), she may find that the most traumatic events of her life take place outside the realm of socially

# (Klarer, 1999)

## An Introduction to Literary Studies

Mario Klarer
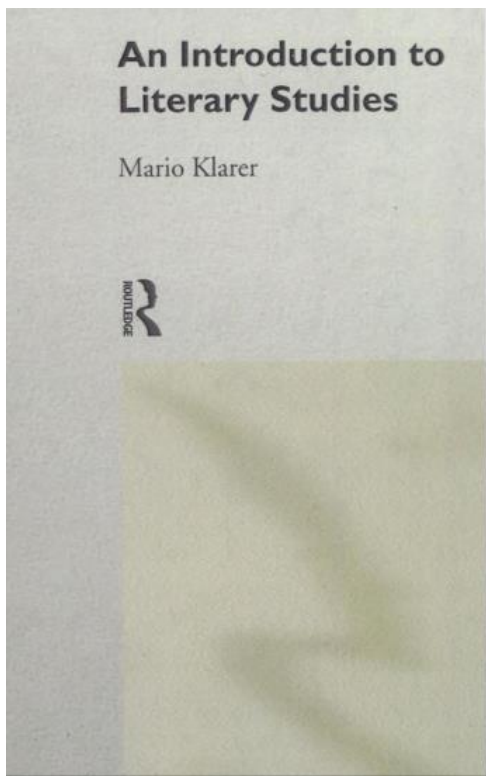
### a)
### Plot

**Plot** is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal traditional plot line encompasses the following four sequential levels:

exposition—complication—climax   or   turning   point—resolution

### b)
### Characters

While formalist approaches to the study of literature traditionally focus on plot and narrative structure, methods informed by psychoanalysis shift the center of attention to the text's characters. A psychological approach is, however, merely one way of evaluating characters; it is also possible to analyze character presentation in the context of narratological structures. Generally speaking, characters in a text can be rendered either as types or as individuals. A typified character in literature is dominated by one specific trait and is referred to as a **flat character**. The term **round character** usually denotes a persona with more complex and differentiated features.

Typified characters often represent the general traits of a group of persons or abstract ideas. Medieval allegorical depictions of characters preferred **typification** in order to personify vices, virtues, or philosophical and religious positions. The Everyman-figure, a symbol of the sinful Christian, is a major example of this general pattern in the representation of man in medieval literature. In today's

### c)
### Point of view

The term **point of view,** or narrative perspective, characterizes the way in which a text presents persons, events, and settings. The subtleties of narrative perspectives developed parallel to the emergence of the novel and can be reduced to three basic positions: the action of a text is either mediated through an exterior, unspecified narrator (omniscient point of view), through a person involved in the action (first-person narration), or presented without additional commentary (figural narrative situation). This tripartite structure can

### d)
### Setting

**Setting** is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term 'g' "setting" denotes the location, historical period, and social surroundings in which the action of a text develops. In James Joyce's *Ulysses* (1922), for example, the setting is clearly defined as Dublin, 16 June 1904. In other cases, for example William Shakespeare's (1564–1616) *Hamlet* (c. 1601), all we know is that the action takes
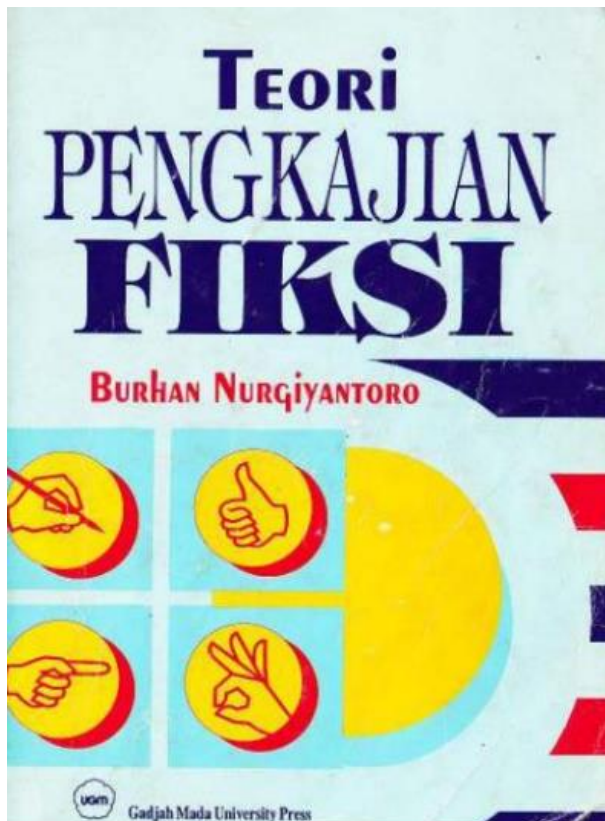
Istilah "tokoh" menunjuk pada orangnya, pelaku cerita, misalnya sebagai jawab terhadap pertanyaan: "Siapakah tokoh utama novel itu?", atau "Ada berapa orang jumlah pelaku novel itu?", atau "Siapakah tokoh protagonis dan antagonis dalam novel itu?", dan sebagainya. Watak, perwatakan, dan karakter, menunjuk pada sifat dan sikap para tokoh seperti yang ditafsirkan oleh pembaca, lebih menunjuk pada kualitas pribadi seorang tokoh. Penokohan dan karakterisasi—karakterisasi sering juga disamakan artinya dengan karakter dan perwatakan—menunjuk pada penempatan tokoh-tokoh tertentu dengan watak(-watak) tertentu dalam sebuah cerita. Atau seperti dikatakan oleh Jones (1968: 33), penokohan adalah pelukisan gambaran yang jelas tentang seseorang yang ditampilkan dalam sebuah cerita.

## 2. PEMBEDAAN TOKOH

Tokoh-tokoh cerita dalam sebuah fiksi dapat dibedakan ke dalam beberapa jenis penamaan berdasarkan dari sudut mana penamaan itu dilakukan. Berdasarkan perbedaan sudut pandang dan tinjauan, seorang tokoh dapat saja dikategorikan ke dalam beberapa jenis penamaan sekaligus, misalnya sebagai tokoh utama-protagonis-berkembang-tipikal.

### a. Tokoh Utama dan Tokoh Tambahan

Membaca sebuah novel, biasanya, kita akan dihadapkan pada sejumlah tokoh yang dihadirkan di dalamnya. Namun, dalam kaitannya dengan keseluruhan cerita, peranan masing-masing tokoh tersebut tak sama. Dilihat dari **segi peranan** atau **tingkat pentingnya** tokoh dalam sebuah cerita, ada tokoh yang tergolong penting dan ditampilkan terus-menerus sehingga terasa mendominasi sebagian besar cerita, dan sebaliknya, ada tokoh(-tokoh) yang hanya dimunculkan sekali atau beberapa kali dalam cerita, dan itu pun mungkin dalam porsi penceritaan yang relatif pendek. Tokoh yang disebut pertama adalah tokoh utama cerita (*central character, main character*), sedang yang kedua adalah tokoh tambahan (*peripheral character*).

Tokoh utama adalah tokoh yang diutamakan penceritaannya

### b. Tokoh Protagonis dan Tokoh Antagonis

Jika dilihat dari **peran tokoh-tokoh** dalam pengembangan plot dapat dibedakan adanya tokoh utama dan tokoh tambahan, dilihat dari **fungsi penampilan tokoh** dapat dibedakan ke dalam tokoh protagonis dan tokoh antagonis. Membaca sebuah novel, pembaca sering mengidentifikasikan diri dengan tokoh(-tokoh) tertentu, memberikan simpati dan empati, melibatkan diri secara emosional terhadap tokoh tersebut. Tokoh yang disikapi demikian oleh pembaca disebut sebagai tokoh protagonis (Altenbernd & Lewis, 1966: 59).

Tokoh protagonis adalah tokoh yang kita kagumi—yang salah satu jenisnya secara populer disebut hero—tokoh yang merupakan pengejawantahan norma-norma, nilai-nilai, yang ideal bagi kita (Altenbernd & Lewis, 1966: 59). Tokoh protagonis menampilkan sesuatu yang sesuai dengan pandangan kita, harapan-harapan kita.

### c. Tokoh Sederhana dan Tokoh Bulat

Berdasarkan **perwatakannya**, tokoh cerita dapat dibedakan ke dalam tokoh sederhana (*simple* atau *flat character*) dan tokoh kompleks atau tokoh bulat (*complex* atau *round character*). Pembedaan tersebut berasal dari Forster dalam bukunya *Aspects of the Novel* yang terbit pertama kali 1927. Pembedaan tokoh ke dalam sederhana dan kompleks (Forster, 1970: 75) tersebut kemudian menjadi sangat terkenal. Hampir semua buku sastra yang membicarakan penokohan, tak pernah lupa menyebut pembedaan itu, baik secara langsung menyebut nama Forster maupun tidak. Pengkategorian seorang tokoh ke dalam sederhana atau bulat haruslah didahului dengan analisis perwatakan (baca: Catatan tentang Identifikasi Tokoh pada akhir bab ini). Setelah deskripsi perwatakan seorang tokoh diperoleh, kita dapat menentukan ke dalam kategori mana secara lebih dapat dipertanggungjawabkan.

### d. Tokoh Statis dan Tokoh Berkembang

Berdasarkan kriteria **berkembang atau tidaknya perwatakan** tokoh-tokoh cerita dalam sebuah novel, tokoh dapat dibedakan ke dalam tokoh statis, tak berkembang (*static character*) dan tokoh berkembang (*developing character*). Tokoh statis adalah tokoh cerita yang secara esensial tidak mengalami perubahan dan atau perkembangan perwatakan sebagai akibat adanya peristiwa-peristiwa yang terjadi (Altenbernd & Lewis, 1966: 58). Tokoh jenis ini tampak seperti kurang terlibat dan tak terpengaruh oleh adanya perubahan-perubahan lingkungan yang terjadi karena adanya hubungan antarmanusia. Jika diibaratkan, tokoh statis adalah bagaikan batu karang yang tak tergoyahkan walau tiap hari dihantam dan disayang ombak. Tokoh statis memiliki sikap dan watak yang relatif tetap, tak berkembang, sejak awal sampai akhir cerita.

### e. Tokoh Tipikal dan Tokoh Netral

Berdasarkan kemungkinan **pencerminan** tokoh cerita terhadap (sekelompok) manusia dari kehidupan nyata, tokoh cerita dapat dibedakan ke dalam tokoh tipikal (*typical character*) dan tokoh netral (*neutral character*). Tokoh tipikal adalah tokoh yang hanya sedikit ditampilkan keadaan individualitasnya, dan lebih banyak ditonjolkan kualitas pekerjaan atau kebangsaannya (Altenbernd & Lewis, 1966: 60), atau sesuatu yang lain yang lebih bersifat mewakili. Tokoh tipikal merupakan penggambaran, pencerminan, atau penunjukkan terhadap orang, atau sekelompok orang yang terikat dalam sebuah lembaga, atau seorang individu sebagai bagian dari suatu lembaga, yang ada di dunia nyata. Penggambaran itu tentu saja bersifat tidak langsung dan tidak

Moral, seperti halnya tema, dilihat dari segi dikhotomi bentuk isi karya sastra merupakan unsur isi. Ia merupakan sesuatu yang ingin disampaikan oleh pengarang kepada pembaca, merupakan makna yang terkandung dalam sebuah karya, makna yang disarankan lewat cerita. Moral, kadang-kadang, diidentikkan pengertiannya dengan tema walau sebenarnya tidak selalu menyaran pada maksud yang sama. Moral dan tema, karena keduanya merupakan sesuatu yang terkandung, dapat ditafsirkan, diambil dari cerita, dapat dipandang sebagai memiliki kemiripan. Namun, tema bersifat lebih kompleks daripada moral di samping tidak memiliki nilai langsung sebagai saran yang ditujukan kepada pembaca. Moral, dengan demikian, dapat dipandang sebagai salah satu wujud tema dalam bentuk yang sederhana, namun tidak semua tema merupakan moral (Kenny, 1966: 89).

Secara umum moral menyaran pada pengertian (ajaran tentang) baik buruk yang diterima umum mengenai perbuatan, sikap, kewajiban,

**(Bordwell & Thompson, 2004)**
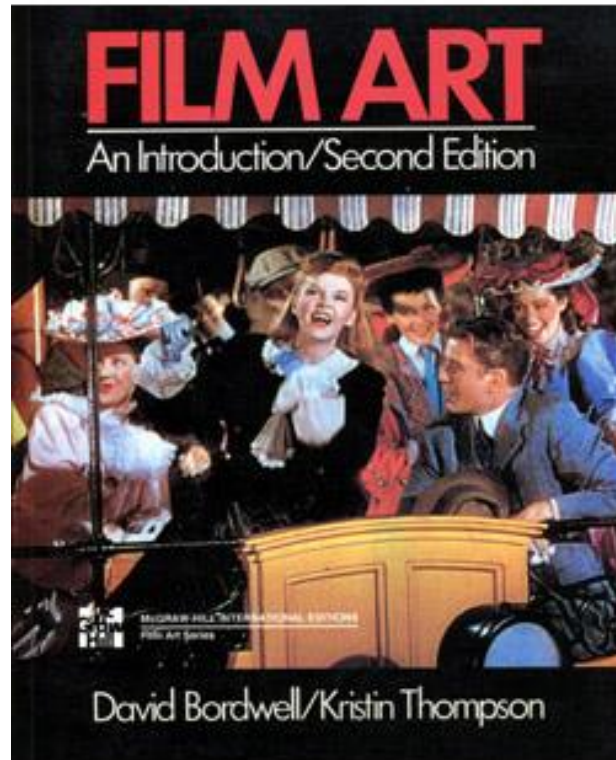


## WHAT IS MISE-EN-SCENE?

In the original French, *mise-en-scene* (pronounced "meez-ahn-sen") means "staging an action," and it was first applied to the practice of directing plays. Film scholars, extending the term to film direction, use the term to signify the director's control over what appears in the film frame. As you would expect from the term's theatrical origins, mise-en-scene includes those aspects of film that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures. In controlling the mise-en-scene, the director *stages the event* for the camera.

**(Abrams, 1981)**
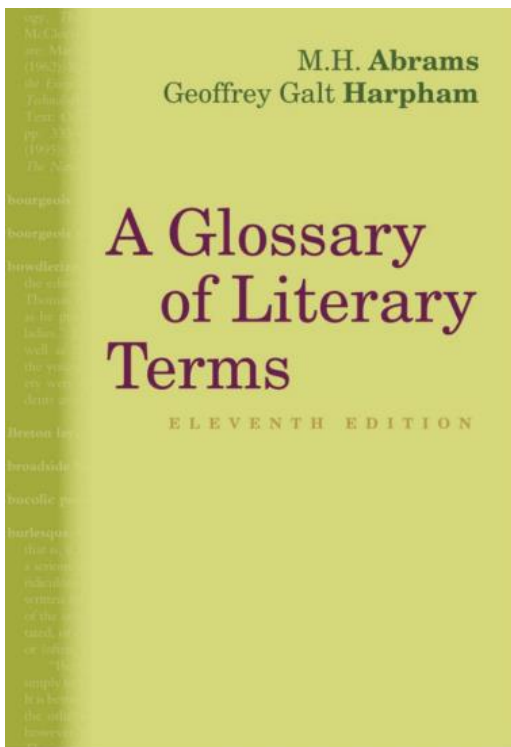
## P. 47

**character and characterization:**

1. The **character** is the name of a literary *genre*; it is a short, and usually witty, sketch in prose of a distinctive type of person. The genre was inaugurated by Theophrastus, a Greek author of the second century BC, who wrote a lively book entitled *Characters*. This literary form had a great vogue in the early seventeenth century; the books of characters then written by Joseph Hall, Sir Thomas Overbury, and John Earle influenced later writers of essays, history, and fiction. The titles of some of

## P. 362

**setting:** The overall "setting" of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within the work is the particular physical location in which it takes place. The overall setting of *Macbeth*, for example, is medieval Scotland, and the setting for the particular scene in which Macbeth comes upon the witches is a blasted heath. The overall setting of James Joyce's *Ulysses* is Dublin on June 16, 1904, and its opening episode is set in the Martello Tower overlooking Dublin Bay. In works by writers such as Edgar Allan Poe, Thomas Hardy, and William Faulkner, both the overall and individual settings are important elements in generating the *atmosphere* of their works. The Greek term **opsis** ("scene," or "spectacle") is now occasionally used to denote a particular visible or picturable setting in any work of literature, including a lyric poem.

M.H. **Abrams**
Geoffrey Galt **Harpham**

A Glossary of Literary Terms

ELEVENTH EDITION

**(Egan, 1978)**

## What Is a Plot?

### Kieran Egan

#### Introduction

THE TERM *plot* is used variously in poetics and critical litera-ture. Perhaps most commonly it is used to mean an "outline of events,"[1] a scenario, an "articulation of the skeleton of narrative."[2] Thus, to answer "What is the plot of X?" is to give an account of the main incidents. Other common uses differ from this primarily in their degree of abstraction from the narrative, leading to a more or less pronounced form/content distinction. At an inter-mediate stage of abstraction, "plot" is seen as the *arrangement* of the incidents, or as the relationship both among incidents and between each incident or element and the whole. In this view, it is the "pattern" or "geometry" of the narrative. More abstractly still, "plot" is used to refer to an underlying structure which is to be understood less in terms of the incidents or elements it organizes, and more in terms of the mind that does the organizing. In this view, plots are only secon-darily a property of narratives; primarily they are a property of minds.

This particular-to-abstract axis seems to represent the basic con-tinuum for uses of "plot," but there are others that weave around it, intersecting it here and there.

"Plot" is "causal completion,"[3] which determines the sense of unity; it produces a synthetic whole carved from the infinite contingency of the world. It is the final end that all the parts are to serve; it is the soul of the work.[4]

Seen with a diachronic rather than the above synchronic emphasis, "plot" is the "dynamic, sequential element in narratives."[5] As a *process* of causal completion, it is the source of movement from beginnings in which anything can happen, through middles where things become probable, to ends where everything is necessary.[6] Leading again to an increasingly pronounced form/content distinction, the narrative is seen as a mass of subject matter that cannot move till its destination is known—"Plot is the knowing of destination."[7] Returning from here to our beginning, Bowen adds, "Plot is story," suggesting that the same

**(Minderop, 2005)**
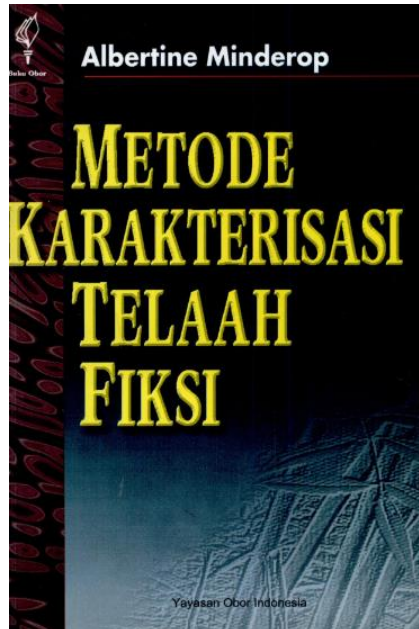
tokoh, situasi dan latar, sebagaimana dijelaskan berikut ini:

> ..., then it follows that most drama is closer to fiction than poetry. Plays are fictitious both in the factual sense that their plots are generally untrue and in the figurative sense that they intend to convey general truths. Like a novel, a play always tells a story. A play cannot be purely lyric, descriptive, or argumentative—although each of these modes of expression has a place in drama. Instead, it begins like a typical short story with an introduction to the characters, the situation, and the setting (Pickering dan Hoeper, 1981:225)

Pembaca karya fiksi atau mahasiswa yang bergumul dengan bidang sastra kerap kali dirancukan oleh istilah karakter dan karakterisasi. Menurut definisi, **karakter**, atau dalam bahasa Inggris, *character* berarti watak, peran, huruf (Echols dan Shadily, 1982:107). Karakter *(character)* bisa berarti orang, masyarakat, ras, sikap mental dan moral, kualitas nalar, orang terkenal, tokoh dalam karya sastra, reputasi dan tanda atau huruf (1973, Hornby: 156).

**Karakterisasi**, atau dalam bahasa Inggris *charaterization*, berarti pemeranan, pelukisan watak. Metode karakterisasi dalam telaah karya sastra adalah metode melukiskan watak para tokoh yang terdapat dalam suatu karya fiksi. Cara menentukan karakter (tokoh)—dalam hal ini tokoh imajinatif—dan menentukan watak tokoh atau watak karakter sangat berbeda. Dalam tulisan ini

yang akan dibahas adalah cara melukiskan, atau lebih tepatnya cara menelaah watak tokoh, yakni metode karakterisasi.

Metode karakterisasi tidak terbatas pada metode langsung *(telling)* dan metode tidak langsung *(showing)* semata. Metode lain yang dapat digunakan adalah telaah karakterisasi melalui sudut pandang *(point of view)*, melalui telaah arus kesadaran *(stream of consciousness,* bahkan melalui telaah gaya bahasa *(figurative language)*. Pada umumnya telaah karakter tokoh dalam suatu karya sastra bertujuan akhir yakni, memahami tema karya tersebut. Karakterisasi dapat pula dilakukan melalui telaah motivasi yang terdapat dalam teori sastra. Sehubungan dengan hal ini, James H. Pickering dan Jeffrey D. Hoeper dalam buku mereka, *Concise Companion to Literature*, membahas motivasi tokoh yang melatarbelakangi tingkah lakunya. Demikian pula teori motivasi yang terdapat dalam buku *How To Analyze Fiction* karya William Kenney. Dalam hal ini, kemungkinan besar Kenney "meminjam" teori dan istilah dari ilmu psikologi.

**Motivasi**, menurut Kenney, pakar teori sastra, memberikan gambaran mengapa seorang tokoh melakukan sesuatu. Motivasi secara umum menyangkut dorongan sifat manusia yang mendasar seperti perasaan cinta, lapar, tamak, dan sebagainya (Kenney, 1966:36). Demikian pula misalnya, seorang tokoh melakukan pembunuhan, tentu terdapat alasan mengapa ia melakukan perbuatan tersebut, apakah alasan itu memang harus

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dilakukannya. Dalam hal ini pengarang harus pandai melukiskan kondisi si tokoh secara menyeluruh.

Bahasan rinci dalam buku ajar ini meliputi metode karakterisasi yang mencakup penggunaan metode langsung *(telling)*, dan metode tidak langsung *(showing)*, telaah Gaya Bahasa (simile, metafor, personifikasi dan simbol), teori Sudut Pandang dan Arus Kesadaran.

Metode *telling* mencakup Karakterisasi Melalui Penggunaan Nama Tokoh, Karakterisasi Melalui Penampilan Tokoh, Karakterisasi Melalui Tuturan Pengarang. Metode *showing* mencakup Dialog dan Tingkah Laku, Karakterisasi Melalui Dialog—Apa yang dikatakan Penutur, Jatidiri Penutur, Lokasi dan Situasi Percakapan, Jatidiri Tokoh yang Dituju oleh Penutur, Kualitas Mental Para Tokoh, Nada Suara, Penekanan, Dialek, dan Kosa Kata Para Tokoh. Karakterisasi Melalui Tingkah Laku Para Tokoh mencakup: Ekspresi Wajah dan Motivasi yang Melandasi tindakan tokoh.

Tulisan ini selanjutnya akan membahas penerapan metode-metode di atas dengan beragam contoh dan selanjutnya akan dicermati apakah terdapat tumpang-tindih antar penggunaan metode dimaksud, misalnya antara penerapan metode langsung *(telling)* dengan teori sudut pandang dengan teknik penceritera "diaan" mahatahu.

Sudut pandang dibahas untuk memperjelas penggunaan metode "diaan", "akuan", dramatik dan cam-

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## A. METODE LANGSUNG *(TELLING)*

Metode langsung *(telling)* pemaparan dilakukan secara langsung oleh si pengarang. Metode ini biasanya digunakan oleh kisah-kisah rekaan jaman dahulu sehingga pembaca hanya mengandalkan penjelasan yang dilakukan pengarang semata:

> One method is telling, which relies on exposition and direct commentary by the author. In telling—a method preferred and practiced by many older fiction writers—the guiding hand of the authors is very much evidence. We learn and look only at what the author calls to our attention (Pickering dan Hoeper, 1981:27).

Metode Langsung atau *Direct Method (telling)* mencakup: Karakterisasi: Melalui Penggunaan Nama Tokoh *(characterization through the use of names)*, Melalui Penampilan Tokoh *(characterization through appearance)*, dan Karakterisasi Melalui Tuturan Pengarang *(characterization by the author)*.

### 1  Karakterisasi Menggunakan Nama Tokoh

Nama tokoh dalam suatu karya sastra kerap kali digunakan untuk memberikan ide atau menumbuhkan gagasan, memperjelas serta mempertajam perwatakan tokoh. Para tokoh diberikan nama yang melukiskan kualitas karakteristik yang membedakannya dengan tokoh lain. Nama

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## BAB II

## METODE KARAKTERISASI
## DALAM TELAAH FIKSI

**D**alam menyajikan dan menentukan karakter (watak) para tokoh, pada umumnya pengarang menggunakan dua cara atau metode dalam karyanya. Pertama, metode langsung *(telling)* dan kedua, metode tidak langsung *(showing)*. Metode *telling* mengandalkan pemaparan watak tokoh pada eksposisi dan komentar langsung dari pengarang (Pickering dan Hoeper, 1981:27). Biasanya metode ini digunakan oleh para penulis fiksi jaman dahulu—bukan fiksi modern. Melalui metode ini keikutsertaan atau turut campurnya pengarang dalam menyajikan perwatakan tokoh sangat terasa, sehingga para pembaca memahami dan menghayati perwatakan tokoh berdasarkan paparan pengarang.

Metode *showing* (tidak langsung) memperlihatkan pengarang menempatkan diri di luar kisahan dengan memberikan kesempatan kepada para tokoh untuk menampilkan perwatakan mereka melalui *dialog* dan *action* (Pickering dan Hoeper, 1981:27). Namun demikian, bukan tidak mungkin, bahkan banyak pengarang

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Pembaca perlu pula mencermati penggunaan nama secara ironis yang dikarakterisasikan melalui inversion (kebalikannya). Misalnya, tokoh Fortunato dalam *The Cast of Amontillado* karya Edgar Allen Poe yang senantiasa bernasib sial *(unfortunate of men)*; padahal kata "fortunato" berarti beruntung. Contoh penggunaan nama tokoh yang mengandung ironi lainnya adalah tokoh Willie Loman dalam drama *Death of A Salesman* karya Arthur Miller (Elliot,1988:1006). Tokoh Loman merupakan protagonis yang bernasib tragis dan ironis. Nama "Willie" *(will)* dapat diartikan sebagai tokoh yang memiliki banyak kemauan atau tuntutan, namun ia berasal dari masyarakat kelas menengah ke bawah *(low man)* dan kurang berpendidikan—Loman—sehingga kondisinya tidak selaras dengan kebutuhan dan tuntutan kehidupannya. Willie Loman adalah tokoh protagonis yang ironis dan tragis. Demikianlah, melalui penamaan tersebut tidak saja watak si tokoh yang tampak, bahkan tema suatu novel, ceritera pendek atau drama dapat terungkap melalui cerminan karakter para tokohnya.

### 2  Karakterisasi Melalui Penampilan Tokoh

Walaupun dalam kehidupan sehari-hari kita kerap kali terkecoh oleh penampilan seseorang, bahkan kita dapat tertipu oleh penampilannya, demikian pula dalam suatu karya sastra, faktor penampilan para tokoh memegang peranan penting sehubungan dengan telaah karakterisasi. Penampilan tokoh dimaksud misalnya, pakaian

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KAJIAN KESUSASTRAAN

Sebuah Pengantar

Apri Kartikasari HS.
Edy Suprapto

1) Tema

Wellek dan Warren (1990: 125) menyatakan bahwa tema adalah pandangan hidup tertentu yang membangun gagasan tertentu mengenai kehidupan atau rangkaian nilai-nilai tertentu yang membangun gagasan utama dari suatu karya sastra.

Sementara itu, Nurgiyantoro (2001:25) menyatakan tema adalah sesuatu yang menjadi dasar

cerita. Tema tersebut selalu berkaitan dengan berbagai pengalaman kehidupan, seperti masalah cinta, kasih, rindu, takut, maut, religius, dan sebagainya.

Dalam hal ini, tema sebagai subjek wacana, topik umum, atau masalah utama yang dituangkan ke dalam cerita meskipun tema sulit untuk ditentukan secara pasti, bukankah makna yang disembunyikan, tetapi belum tentu juga dilukiskan secara eksplisit. Tema sebagai makna pokok sebuah karya fiksi tidak secara sengaja disembunyikan karena justru hal inilah yang ditawarkan kepada pembaca.

Lebih lanjut, Scharbach (dalam Aminuddin, 1991:91) menyatakan bahwa tema berasal dari bahasa Latin yang berarti tempat meletakkan suatu perangkat. Disebut demikian karena tema adalah ide yang mendasari suatu cerita sehingga berperan juga sebagai pangkal tolak pengarang dalam memaparkan karya fiksi yang diciptakannya.

Sementara itu, Stanton (dalam Nurgiyantoro, 2009: 36) tema merupakan aspek cerita yang sejajar dengan makna dalam pengalaman manusia; sesuatu yang menjadikan suatu pengalaman begitu diingat.
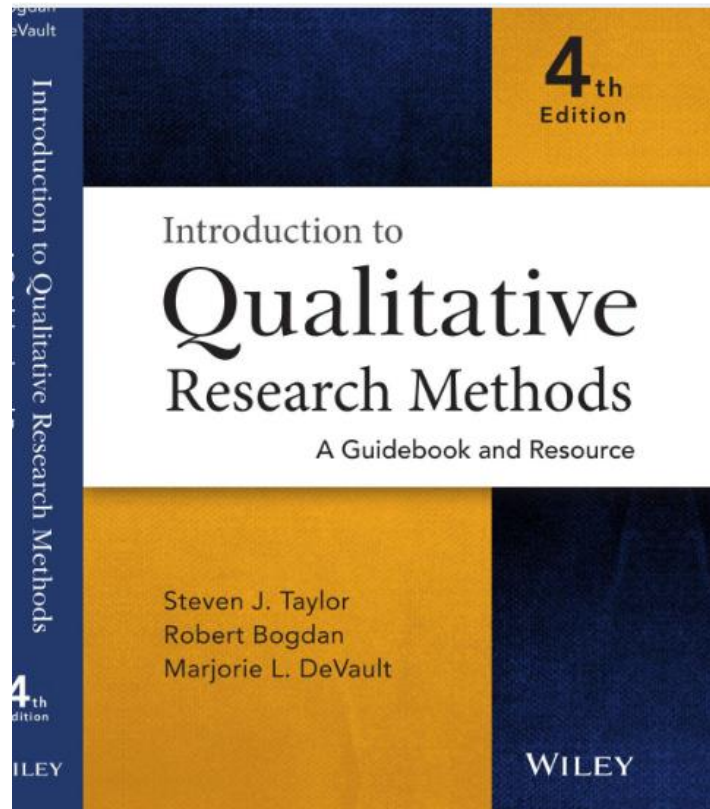
Berbeda dengan pendapat Staton, Kenny menyatakan bahwa:

*If theme is not the moral, subjeck, not a "hidden meaning" ilustrated by the story, what is it not "hidden" and it is not illustrated. Theme is the meaning the story releases, it may be the meaning the story discovers. By theme we mean the necessary implications of the whole story, not a sparable part of story.*

Dari pendapat Kenny di atas dijelaskan bahwa tema Tema adalah makna rilis cerita, atau mungkin sudah menemukan makna cerita tersebut. Dengan tema kami maksud implikasi penting dari keseluruhan cerita, bukan bagian ungsur cerita.

3) Tokoh dan Penokohan

Tokoh cerita (*character*) adalah orang-orang yang ditampilkan dalam suatu karya naratif, atau novel yang oleh pembaca ditafsirkan memiliki kualitas moral dan kecenderungan tertentu seperti yang diekspresikan dalam ucapan dan apa yang dilakukan dalam tindakan

**(Bogdan & Taylo, 1993)**

THE TERM *methodology* refers to the way in which we approach problems and seek answers. In the social sciences, the term applies to how research is conducted. Our assumptions, interests, and purposes shape which methodology we choose. When stripped to their essentials, debates over methodology are debates over assumptions and purposes, over theory and perspective.

Two major theoretical perspectives have dominated the social science scene (Bruyn, 1966; Deutscher, 1973; also see Creswell, 2012; Saldaña, 2011).[1] The first, positivism, traces its origins in the social sciences to the great theorists of the 19th and early 20th centuries and especially to Auguste Comte (1896) and Émile Durkheim (1938, 1951). The positivist seeks the facts or causes of social phenomena apart from the subjective states of individuals. Durkheim (1938, p. 14) told the social scientist to consider social facts, or social phenomena, as "things" that exercise an external influence on people.

The second major theoretical perspective, which, following the lead of Deutscher (1973), we describe as phenomenological, has a long history in philosophy and sociology (Berger & Luckmann, 1967; Bruyn, 1966; Husserl, 1962; Psathas, 1973; Schutz, 1962, 1966). The phenomenologist, or interpretivist (Ferguson, Ferguson, & Taylor, 1992), is committed to understanding social phenomena from the actor's own perspective and examining how the world is experienced. The important reality is what people perceive it to be. Jack Douglas (1970, p. ix) wrote, "The 'forces' that move human beings,

# (Gibbs, 2002)

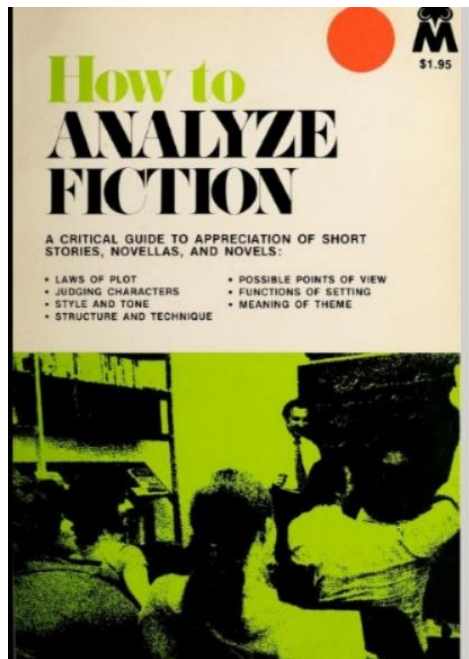## 1 THE ELEMENTS OF MISE-EN-SCÈNE

### A Workable Definition

'Mise-en-scène' is used in film studies in the discussion of visual style. The word is from the French, although it has been employed in English since at least 1833, and has its origins in the theatre. Literally translated it means 'to put on stage', but figurative uses of the term have a long history. For the student of film, a useful definition might be: 'the contents of the frame and the way that they are organised'. Both halves of this formulation are significant — the contents and their organisation.

What are the contents of the frame? They include lighting, costume, décor, properties, and the actors themselves. The organisation of the contents of the frame encompasses the relationship of the actors to one other and to the décor, but also their relationship to the camera, and thus the audience's view. So in talking about mise-en-scène one is also talking about framing, camera movement, the particular lens employed and other photographic decisions. Mise-en-scène therefore encompasses both what the audience can see, and the way in which we are invited to see it. It refers to many of the major elements of communication in the cinema, and the combinations through which they operate expressively.

The main body of this chapter looks at some of the different elements of mise-en-scène, in order to illustrate the range of creative options

## How to ANALYZE FICTION

A CRITICAL GUIDE TO APPRECIATION OF SHORT STORIES, NOVELLAS, AND NOVELS:

• LAWS OF PLOT
• JUDGING CHARACTERS
• STYLE AND TONE
• STRUCTURE AND TECHNIQUE

• POSSIBLE POINTS OF VIEW
• FUNCTIONS OF SETTING
• MEANING OF THEME

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### SIMPLE AND COMPLEX CHARACTERS

The preceding paragraph suggests standards for judging fictional characters. But before these or any standards may be responsibly applied it is necessary to examine more clearly the portrayal of character in fiction. We have to know more about the kinds of characters that appear in fiction and about the means by which character is portrayed.

With regard to the kinds of characters portrayed, it may be helpful to follow the practice of many critics and divide fictional characters into two general categories. Our names for these categories will be simple characters and complex characters. Other critics, in making essentially the same division, sometimes use different terms. One of the most suggestive statements of the distinction we have in mind is that of E. M. Forster, who, in his *Aspects of the Novel*, divides the characters of fiction into "flat" and "round" characters.

**SIMPLE (FLAT) CHARACTERS:** The simple, or flat, character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character. Forster calls this kind of character flat because we see only one side of him.

Included among simple characters are all the familiar types, or stereotypes, of fiction. The mark of the stereotyped character is that he can be summed up adequately in a formula: the noble savage, the trusted old family retainer, and the poor but honest working girl are a few familiar fictional types.

Not all simple characters, however, are stereotypes like those referred to above. The essence of the stereotype may be expressed in a formula that applies to a large number of fictional characters, drawn from a large number of works of fiction. We must recognize the existence of a second kind of simple character. Like the stereotype, this kind of character may be summed up in a formula. But he differs from the stereotype in that his formula is his own; there is no other character in fiction whom it exactly fits.

**An Example from Dickens:** The works of Charles Dickens are filled with examples of this second kind of simple character. Consider, for instance, Uriah Heep in Dickens' novel *David Copperfield*. Uriah is certainly a simple character; his personality is made up of very few elements. In fact, he may be described as no more than an embodiment of his peculiar kind of "humility." The point is that his humility is of a peculiar kind. Uriah Heep is a simple character but he is not a stereotype, because there is no one else quite like him in fiction.

**COMPLEX (ROUND) CHARACTERS:** At the other end of the spectrum is the complex character, called round by Forster because we see all sides of him. The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitudes. It would be pointless to list examples of complex characters from fiction. If Dickens is a master of the simple character, most of the great English novelists excel in portraying complex characters. Becky Sharp, the protagonist of Thackeray's *Vanity Fair*, is one example; the husband, Rawdon Crawley, is another. In fact, *Vanity Fair* abounds in brilliantly portrayed complex characters.

If the mark of the simple character is that he can be summed up adequately in a formula, the mark of the complex character is that he is capable of surprising us. Rawdon Crawley's deepening sense of responsibility in *Vanity Fair*, for instance, is surprising in the light of the first impression he makes. But in character, as in plot, surprise must not arise from a violation of plausibility. Thackeray's portrayal of Rawdon Crawley is one of the great examples in English fiction of a writer's convincing us of profound changes in one of his characters. And his success is based in large part on our awareness, which may become conscious awareness only in the process of analysis, that the seeds of change, and of precisely this kind of change, have been present in Rawdon from the start.

**GRADATIONS IN COMPLEXITY:** In contrasting simple and complex characters above, I used the metaphor of the spectrum. This was not accidental. For characters in fiction should not be thought of as existing in sealed compartments, one marked "simple," the other "complex." The metaphor of the

**(Adriana & Rohmah, 2019)**

*Research Article*

# THE CHARACTER AND SETTING IN THE NOVEL "ABOUT YOU" BY TERE LIYE

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**Abstrak**. This research is aimed at analyzing the Character and Setting in the Novel "About You" by Tere Liye. The method used in this research is content analysis which is to describe the Character and Setting in the novel. Data are obtained, analyzed and described based on the sentences in the novel; The Character divided into 2 types they are personal character and the attitude of personal. Setting shows the highest percentage 130 or 86%, while Character shows 22 or 14%. Character shows the highest percentage is caused by the complex sentences mostly describe someone or things in mostly sentences in the novel. Meanwhile, character in time shows 154 or 63%, setting 46 or 19%, reason 35 or 14%, condition 6 or 2%, and concession 4 2%. Antagonist and protagonist in time shows the highest percentage caused by most sentences tell about the time in almost every page. The highest percentage for the character is protagonist. Because Sri is the central for all of everything and she is a woman who has many things that should be kept. She has to keep all of assets that he has. The highest percentage in this setting is respect. Why? Because Sri and Zaman Zulkarnain are main character by every place and they are very humble for all of people around of them.
**Keywords** : Character and setting in the novel. protagonist, antagonist, flat.

A story has five basic but important element. The five components are the character, setting, the plot, the conflict, and the resolution. These essential keep the story running smoothly and allow the action to develop in a logical way that the reader can follow. Character is the central element 9of fiction writing. Character helps fiction writers enter, tell and shape the novel and stories, express ideas, and drive and develop plot. In addition there are four ways to show a character's trait: action, speech, appereance and thought. Literary works can open eye see much fore using the channels the imagination of the author. Also, through literary works we can be given a "warning"(= not a premonition or a good feeling) about the danger
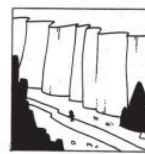
**(Heiderich, 2020)**
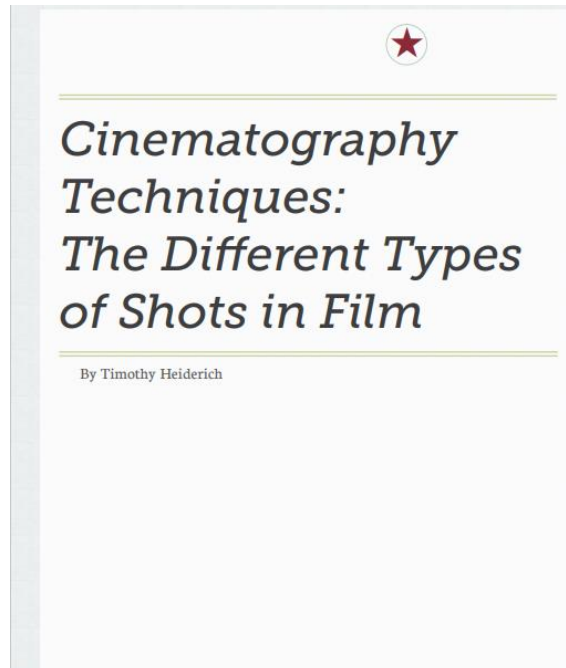
## Cinematography Techniques: The Different Types of Shots in Film

By Timothy Heiderich

### What is Cinematograpy?

Cinematography is the art of visual storytelling. Anyone can set a camera on a tripod and hit record, but the artistry of cinematography comes in controlling what the viewer sees (or doesn't see) and how the image is presented. Film is a visual medium, and the best-shot films are ones where you can tell what's going on without hearing any of the dialogue.

With some basic knowledge of composition and scene construction, you can plan scenes using this visual language. Learn how different shots work together to form a clear, cohesive narrative and how to compose each shot in a way that is visually pleasing for the viewer. Understanding these simple rules will help make your films more thrilling and engaging.

**Extreme Long Shot:** Typically used to show subjects of relatively massive scale. Picture a mountain climber represented as a tiny speck against a vast expanse of snow, the extreme long shot conveying the relative insignificance of the character struggling against their environment. It is a study in scale and majesty.

**Long Shot:** The distance of the camera from its subject also reflects an emotional distance; the audience doesn't get as emotionally involved in what's going on as they would if they were closer. In a way, it makes viewers a casual bystander, somewhat aloof to what's happening. Take a couple arguing, where the details of their argument are lost to the viewer, and only the big blow-ups are able to catch our attention. Something is happening, but we can't be sure what it is.

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Medium Long Shot: falling between the long and close shots, this is more informative than emotional. It is too close for the epic scale of a long shot and too far to convey the intimacy of a close up, making it emotionally neutral.



Medium Shot: the medium shot is where we are starting to engage with the characters on a personal level. It is an approximation of how close someone would be when having a casual conversation.
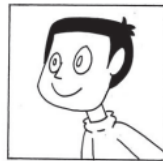


Close Up: More intimate than the medium shot, the expressions and emotions of an actor are more visible and affecting and is meant to engage the character in a direct and personal manner. You are starting to lose visual information about the character's surroundings, but the character's actions are more intimate and impacting.

Extreme Close Up: For amplifying emotional intensity, the extreme close-up puts the camera right in the actor's face, making even their smallest emotional cues huge -- and raises the intensity of the problems behind them. This works for objects too: the ticking hands of a clock, a bullet shell hitting the floor, the blinking cursor of a computer terminal. What the extreme close up lacks in context, it makes up for by taking a small event and making it enormous.



Dutch angle: Tilting the camera gives a subtle cue that something about the scene is unstable or just a little bit off-kilter. The effect shows the unbalanced mental or emotional state of the character, or to make the scene feel somehow unsettling.

# (Sathoto, 2020)

## MISE EN SCÈNE FILM NYAI KARYA GARIN NUGROHO

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**Abstrak:** Nyai (2016) merupakan sebuah film karya Garin Nugroho yang dibuat hanya dengan menggunakan satu kamera dan pengambilan gambarnya secara terus menerus tanpa henti *(long take)* untuk satu film secara penuh. Konsekuensi dari teknik tersebut menyebabkan *Film Nyai* tak ubahya seperti pementasan teater di atas panggung. Karya ini terinspirasi oleh beberapa karya sastra sekaligus.

Untuk melakukan analisis terhadap Film *Nyai*, menggunakan konsep yang dikenal awal mulanya sebagai sebuah konsep pemanggungan di atas panggung teater dan pada perkembangan selanjutnya dikenal juga dalam dunia sinematografi. Pemahaman mengenai *mise en scène* ini sangat penting untuk pijakan melakukan analisis terhadap unsur-unsur yang ada dalam Film *Nyai*.

Nyai merupakan film dengan idiom pertunjukan teater yang sangat kental. *Blocking, Setting, Make* Up benar-benar seperti pertunjukan teater di atas panggung. Sedangkan pergerakan, sudut pengambilan dan pemilihan lensa kamera dibuat semirip mungkin dengan pandangan manusia.

*kata kunci: mise en scène, film nyai, garin nugroho*

**Abstract**: Nyai (2016) is a film by Garin Nugroho using only single camera and using long take technique for the whole film. As a consequence of this technique, *Nyai* Film is similar to the staging of theatre performance. This work is inspired by several literary works at once.

To conduct an analysis of *Nyai*, it uses a concept that was known in the beginning as a staging concept on the theater stage and later known in the world of cinematography. This understanding of mise en scène is very important for the basis of analyzing the elements in *Nyai*.

*Nyai* is a film with a very strong theatrical idiom. Blocking, Setting, Make Up are very similar compared to theatre performances on stage. Meanwhile, the movement, angle of camera and selection of the camera lens are made as close as possible to human view.

*keywords: mise en scène, nyai, garin nugroho*

## Hasil dan Pembahasan

Garin Nugroho tidak secara instan memahami satu bidang seni dalam satu sudut pandang saja. Tiga puluh lima tahun Garin Nugroho berkarya, *Nyai* menjadi salah satu film yang kontras dari film-film Garin Nugroho sebelumnya. Sebagai film eksperimental, jenis film yang sangat berbeda dengan jenis film lainnya. Para sineas eksperiental umumnya bekerja di luar industri film utama (*mainstream*) dan bekerja pada studio independen atau perorangan. Strukturnya sangat dipengaruhi oleh insting subyektif sineas seperti gagasan, ide, emosi, serta pengalaman batin mereka (Prastita, 2008).

Sepintas lalu, film-film drama keliatannya dekat sekali pada drama panggung. Tapi film berbeda dari drama panggung dalam banyak hal penting: ia memiliki potensi seni piktorial yang lincah dan cermat; dan ia memiliki kesanggupan bercerita yang jauh lebih besar (Monaco,



Gambar 2. *Omah pendopo* yang digunakan untuk film *Nyai*
(*screenshot* by Sevin, 2019)

1977). Diangkat dari zaman Indonesia belum bernama Indonesia, film ini berkisah mengenai wanita yang dijual oleh ayahnya demi sebuah jabatan. Wanita itu bernama Asih yang dijuluki *Nyai* karena telah kawin dengan seorang Belanda.

Dengan teknik *One shot* berdurasi Sembilan puluh menit dan dapat mengatur sirkulasi tiga puluh empat pemain Garin



Gambar 3. Cahaya di sekeliling pemeran meredup dan hanya ada satu sorotan cahaya dengan intensitas cahaya yang lebih terang untuk membangun suasana yang lebih dramatis dan juga menonjolkan adegan penting yang dibawakan oleh pemeran.
(*screenshot* by Sevin, 2019)

### 2. Lighting

*Lighting* (gambar 3) hadir tidak sekedar untuk menerangi set dan aktor. *Lighting* dapat menentukan *mood* (suasana) suatu adegan. Bagi para sutradara, pencahayaan itu lebih dari sekedar penerangan untuk dapat melihat set dan aktor. Pencahayaan digunakan untuk memberi arti lebih tentang seorang karakter atau situasi lewat aksennya. Pencahayaan yang baik dapat dicapai dengan manipulasi dan arah tembak cahaya. Dengan menggunakan pencahayaan dengan kontras

Nugroho menciptakan film ini. Film ini seperti layaknya pementasan teater yang dijadikan film oleh Garin Nugroho. Seperti halnya film *Nyai* yang menjadi film eksperimental Garin Nugroho. Film *Nyai* memiliki banyak unsur teater atau bisa dikatakan film teaterikal.

*Mise en scène* berawal dari panggung, kemudian dipinjam istilahnya oleh film. *Mise en scène* yang dapat juga disebut teatrikal, memiliki lima unsur yang sama dalam Teater dan film yaitu:

### 1. Setting dan Properti

*Setting* merupakan bagian penting dalam film dan juga pertunjukan teater. Salah satu fungsi *setting* adalah memberi informasi tentang lokasi dan waktu dalam film. *Setting* berperan aktif dalam *Mise en scène* dan menyumbang kepentingan yang sama. Meskipun *setting* terlihat seperti pendukung cerita semata, namun fungsinya dapat dieksplorasi lebih secara artistik dengan berbagai aspek. *Setting* (lihat gambar 2) mampu memberi makna pada rangkaian cerita pada film maupun Pertunjukan teater. Bagian dari *setting*, yaitu properti yang berperan aktif dalam akting si karakter. Memilih, membangun, dan mengatur elemen-elemen *setting* memberikan kontrol artistik pada sutradara.

tinggi, sutradara bisa menunjukkan dua ruang yang berbeda di adegan tersebut.

Meskipun pencahayaan pertunjukan teater dengan film berbeda intensitas nya secara fungsi memiliki tujuan yang sama, seperti membangun suasana, penerangan set, aktor, dan juga penanda.

### 3. Make-Up dan Kostum

Setiap pemain biasanya menggunakan pakaian dan *make-up* yang khas untuk memperkuat karakteristik. Sehingga perlu dipertimbangkan dengan matang pemilihan model pakaian dan warna

yang digunakan. Karena warna mampu menggambarkan psikologi karakter tersebut.

Selain mencerminkan karakter, pemilihan make up dan kostum dapat menjadi simbol terhadap sebuah zaman, negara, budaya, atau status sosial tokoh. Pemilihan tergantung *setting* yang sudah ditentukan pada pembahasan tentang *setting* sebelumnya (gambar 4).



Gambar 5. Adegan Nyai kedatangan kepala buruh dan juga kepala kabupaten satu dan dua.
(*screenshot* by Sevin, 2019)

Secara teknis *make-up* dan kostum untuk pertunjukan teater dan film jelas berbeda. Dipengaruhi dari jarak pandang. Pertunjukan teater mengandalkan lokasi atau tempat pertunjukan itu sendiri untuk

menentukan tingkat ketebalan *make-up*, corak serta warna kostum. Sedangkan film tergantung dari bagaimana *angle* yang digunakan saat *shot* untuk menentukan ketebalan *make-up*, corak serta warna kostum.

### 4. Blocking

*Blocking* (gambar 5 dan 6) adalah pengelompokan pemain pada saat di atas panggung, *blocking* tersebut harus seimbang, utuh, bervariasi dan memiliki titik pusat perhatian. Teknik ini menjadi tolok ukur seorang pemain dalam pementasan seni teater. Berbeda halnya dengan pengertian

### 5. Akting

Akting untuk aktor film dan aktor teater juga dibedakan melalui jarak pandang penonton dalam setiap lokasi pertunjukan teater karena pertunjukan teater bersifat pertunjukan langsung. Sedangkan film tergantung *angle* kamera. Hal yang terpenting adalah bagaimana seorang aktor mendalami perannya dan dapat menerapkannya seolah-olah ia dapat melihat bentuk tubuhnya sendiri saat memerankannya (gambar 7).

Unsur teatrikal dalam teater dan film

**(Krippendorf, 2004)**
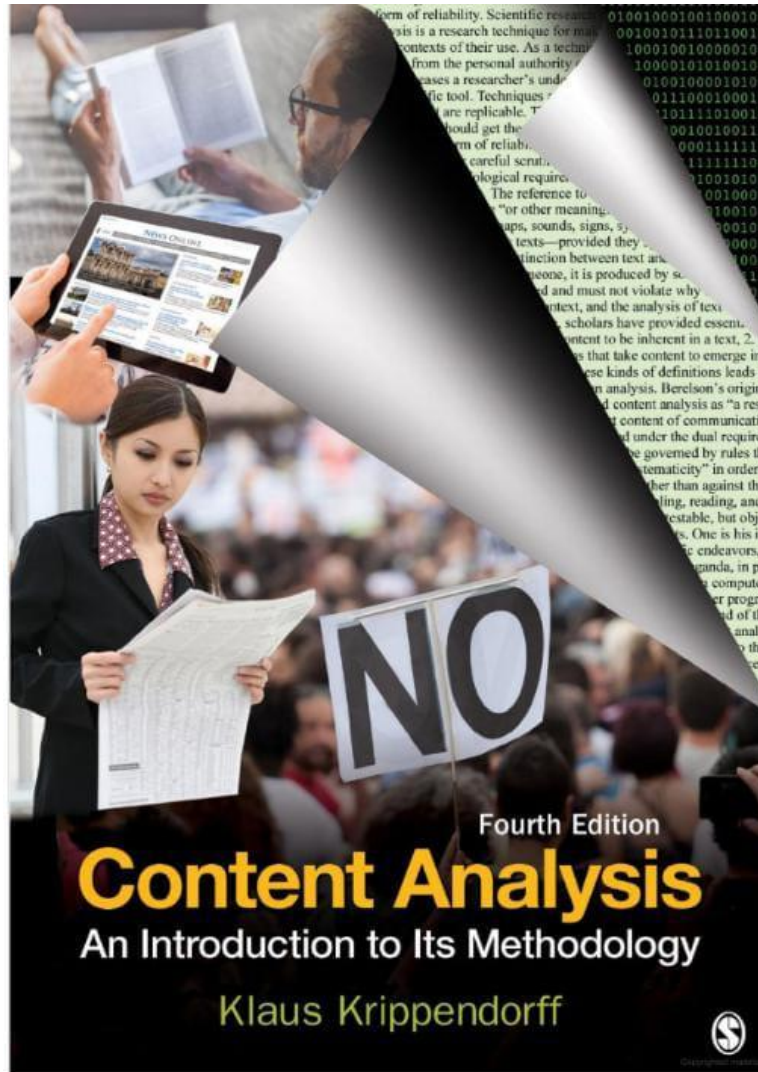
## 1.1 SOME PRECURSORS

Content analysis entails a systematic reading of a body of texts, images, and symbolic matter, not necessary from an author's or user's perspective. Although the term *content analysis* did not appear in English until 1941 (Waples & Berelson, 1941, p. 2; cited in Berelson & Lazarsfeld, 1948), the systematic analysis of text can be traced back to inquisitorial pursuits by the Church in the 17th century. Religions have always been captivated by the written word, so it is not surprising that the first known dissertations about newspapers were defended in 1690, 1695, and 1699 by individuals pursuing academic degrees in theology. After the advent of the printing press, the Church became worried about the spread of printed matter of a nonreligious nature, and so it dealt with newspaper content in moralizing terms (Groth, 1948, p. 26). Surprisingly, in spite of the rhetorical tradition of ancient Greece, which was normative and oral in orientation, the 17th century contributed very little to the methodology of content analysis.

Probably the first well-documented quantitative analyses of printed matter occurred in 18th-century Sweden. According to Dovring's (1954–1955; see also Krippendorff & Bock, 2009, Chapter 1.1) account, these analyses were undertaken as the result of the publication of the *Songs of Zion*, a collection of 90 hymns of unknown authorship. The collection had passed the Royal Swedish censor, but soon after its publication it was blamed for undermining the orthodox clergy of the Swedish state church. When the collection became popular, it was said to be "contagious" and was accused of aiding a dissenting group. Outstanding in this case is the fact that literary scholars of good reputation participated in the controversy, which crystallized around the question of whether

**(Creswell, 2014)**
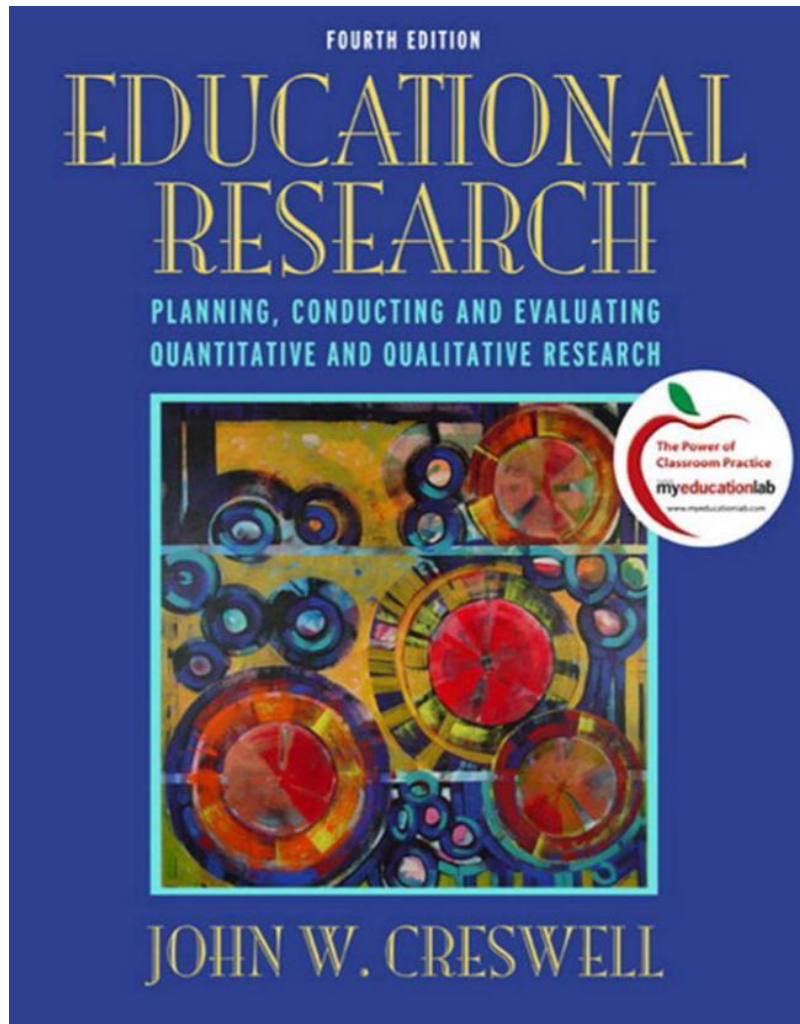
required to submit written information about the project to proceed. Such information might include:

◆ Why their site was chosen for study
◆ What will be accomplished at the site during the research study (i.e., time and resources required by participants and yourself)
◆ How much time you will spend at the site
◆ What potential there is for your presence to be disruptive
◆ How you will use and report the results
◆ What the individuals at the site will gain from the study (Bogdan & Biklen, 1998)

Let's look at an example of using a gatekeeper in a qualitative study:

While conducting a qualitative study exploring the behavior of informal student cliques that may display violent behavior, a researcher talks to many high school personnel. Ultimately, the social studies coordinator emerges as a good gatekeeper. She suggests the researcher use the school cafeteria as an important site to see school cliques in action. She also points out specific student leaders of cliques (e.g., the punk group) who might help the researcher understand student behavior.

## WHAT TYPES OF QUALITATIVE DATA WILL YOU COLLECT?

Another aspect of qualitative data collection is to identify the types of data that will address your research questions. Thus, it is important to become familiar with your questions and topics, and to review them prior to deciding upon the types of qualitative data that you will collect. In qualitative research you pose general, broad questions to participants and allow them to share their views relatively unconstrained by your perspective. In addition, you collect multiple types of information, and you may add new forms of data during the study to answer your questions. Further, you engage in extensive data collection, spending a great deal of time at the site where people work, play, or engage in the phenomenon you wish to study. At the site, you will gather detailed information to establish the complexity of the central phenomenon.

We can see the varied nature of qualitative forms of data when they are placed into the following categories:

◆ Observations
◆ Interviews and questionnaires
◆ Documents
◆ Audiovisual materials

Specific examples of types of data in these four categories are shown in Figure 7.3. Variations on data collection in all four areas are emerging continuously. Most recently, videotapes, student classroom portfolios, and the use of e-mails are attracting increasing attention as forms of data. Table 7.1 shows each category of data collection listed, the type of data it yields, and a definition for that type of data. Now let's take a closer look at each of the four categories and their strengths and weaknesses.

## WHAT ARE THE FIVE PROCESS STEPS IN QUALITATIVE DATA COLLECTION?

There are five interrelated steps in the process of qualitative data collection. These steps should not be seen as linear approaches, but often one step in the process does follow another. The five steps are first to identify participants and sites to be studied and to engage in a sampling strategy that will best help you understand your central phenomenon and the research question you are asking. Second, the next phase is to gain access to these individuals and sites by obtaining permissions. Third, once permissions are in place, you need to consider what types of information will best answer your research questions. Fourth, at the same time, you need to design protocols or instruments for collecting and recording the information. Finally and fifth, you need to administer the data collection with special attention to potential ethical issues that may arise.

Some basic differences between quantitative and qualitative data collection are helpful to know at this point. Based on the general characteristics of qualitative research, qualitative data collection consists of collecting data using forms with general, emerging questions to permit the participant to generate responses; gathering word (text) or image (picture) data; and collecting information from a small number of individuals or sites. Thinking more specifically now,

- In *quantitative* research, we systematically identify our participants and sites through random sampling; in *qualitative* research, we identify our participants and sites on purposeful sampling, based on places and people that can best help us understand our central phenomenon.
- In both *quantitative* and *qualitative* research, we need permissions to begin our study, but in *qualitative* research, we need greater access to the site because we will typically go to the site and interview people or observe them. This process requires a greater level of participation from the site than does the *quantitative* research process.
- In both approaches, we collect data such as interviews, observations, and documents. In *qualitative* research, our approach relies on general interviews or observations so that we do not restrict the views of participants. We will not use someone else's instrument as in quantitative research and gather closed-ended information; we will instead collect data with a few open-ended questions that we design.
- In both approaches, we need to record the information supplied by the participants. Rather than using predesigned instruments from someone else or instruments that we design, in qualitative research we will record information on self-designed protocols that help us organize information reported by participants to each question.
- Finally, we will administer our procedures of *qualitative* data collection with sensitivity to the challenges and ethical issues of gathering information face-to-face and often in people's homes or workplaces. Studying people in their own environment creates challenges for the qualitative researcher that may not be present in *quantitative* research when investigators mail out anonymous questionnaires or bring individuals into the experimental laboratory.

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**(Drisko & Maschi, 2015)**
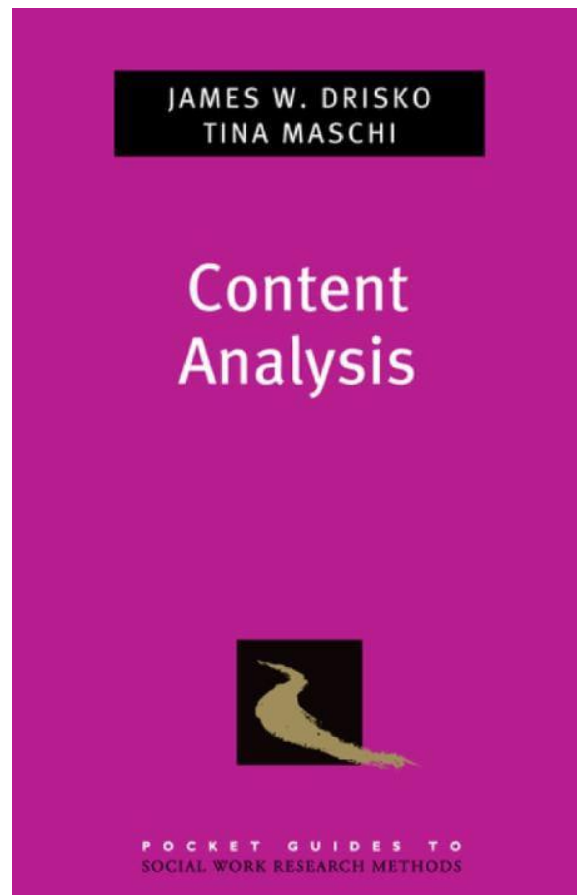


## WHAT IS CONTENT ANALYSIS?

Krippendorff (2013, p. 24) defines *content analysis* generally as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use." These inferences may address the message itself, the sender(s) of the message, the recipients of the message, or the impact of the message (Weber, 1984). Note that both Krippendorff's and Weber's definitions of content analysis go far beyond attention to only the manifest content of a message. *Manifest content* refers to what is overtly, literally, present in a communication. Neither of these definitions of content analysis specify the use of either quantitative or qualitative analytic methods. Further, researchers most often use content analysis descriptively, but they may also use it to generate new concepts and theory and to test theory (e.g., Dollard & Mowrer, 1947; discussed later in the chapter). Researchers can use content analysis to identify and document the attitudes, views, and interests of individuals, small groups, or large and diverse cultural groups. Researchers may use content analysis in evaluation work to compare communication content against previously documented objectives (Berelson, 1952).

**(Kurnia, 2020)**
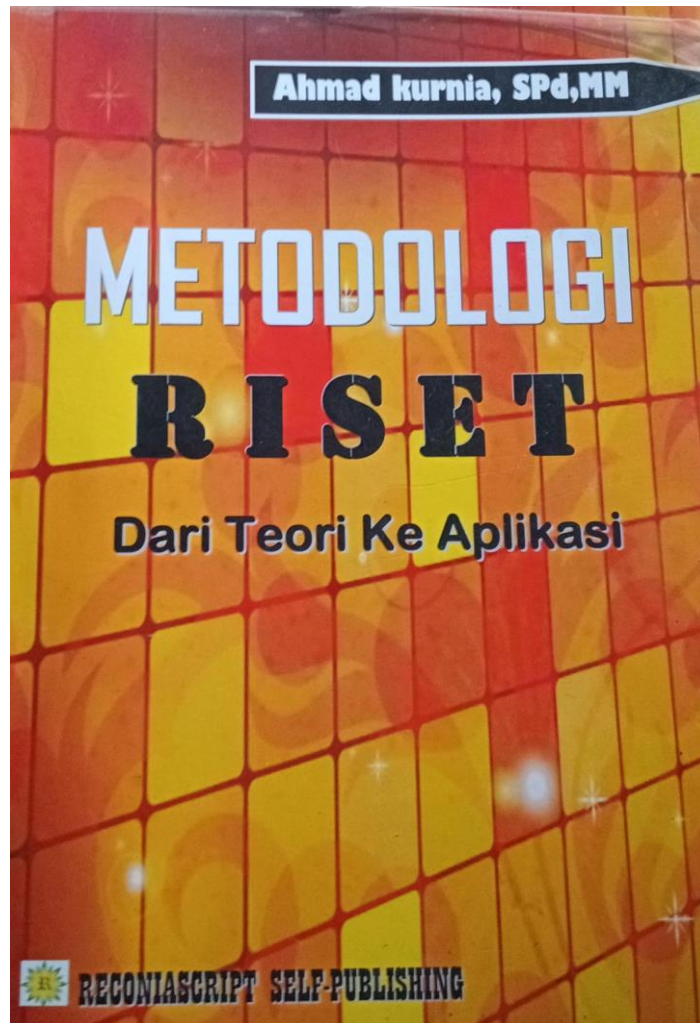


**P. 20**

Jenis penelitian dapat pula dibedakandari "bentuk" datanya, Dalam arti data berupa data kuantitatif atau data kualitatif.

a. Data kuantitatif diartikan sebagai data yang berupa angka yang dapat diolah dengan menggunakan statistik.

b. Data kualitatif adalah data yang bukan angka yang dapat dianallisis dengan menggunakan literature.