

TRAUMA STUDIES IN LISA TADDEO'S *ANIMAL*

THESIS

By:
Ahmad Faizin
NIM 18320104



**DEPARTMENT OF ENGLISH LITERATURE FACULTY OF
HUMANITIES UNIVERSITAS ISLAM NEGERI MAULANA
MALIK IBRAHIM MALANG
2022**

TRAUMA STUDIES IN LISA TADDEO'S *ANIMAL*

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

By:
Ahmad Faizin
NIM 18320104

Advisor:
Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001



**DEPARTMENT OF ENGLISH LITERATURE FACULTY OF
HUMANITIES UNIVERSITAS ISLAM NEGERI MAULANA
MALIK IBRAHIM MALANG
2022**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Trauma Studies in Lisa Taddeo’s Animal**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, July 04, 2022
The researcher



Ahmad Faizin
NIM 18320104

APPROVAL SHEET

This to certify that Ahmad Faizin's thesis entitled **Trauma Studies in Lisa Taddeo's *Animal*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

Malang, 04 July 2022

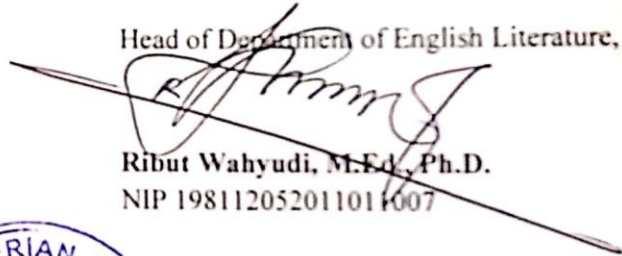
Approved by

Advisor,



Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001

Head of Department of English Literature,



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by

Dean,






Dr. M. Waisol, M.Ag.

NIP 195411012003121003

LEGITIMATION SHEET

This is to certify that Ahmad Faizin's thesis entitled **Trauma Studies in Lisa Taddeo's *Animal*** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

Malang, July 04, 2022

Board of Examiners	Signatures
1. Hafidhun Annas, M.Hum. NIP 198807292019031009	(Chair) 
2. Dr. Muzakki Afifuddin, M.Pd. NIP 197610112011011005	(Main Examiner) 
3. Dr. Siti Masitoh, M.Hum. NIP 196810202003122001	(Second Examiner) 

Approved by
Dean of Faculty of Humanity



Dr. M. Faisol, M.Ag.
NIP 196810202003121003

MOTTO

وَلَنَبْلُوَنَّكُمْ بِشَيْءٍ مِّنَ الْخَوْفِ وَالْجُوعِ وَنَقْصٍ مِّنَ الْأَمْوَالِ وَالْأَنْفُسِ وَالثَّمَرَاتِ ۗ وَبَشِّرِ الصَّابِرِينَ ١٥٥

We will certainly test you with a touch of fear and famine and loss of property, life, and crops. Give good news to those who patiently endure—

Dan Kami pasti akan menguji kamu dengan sedikit ketakutan, kelaparan, kekurangan harta, jiwa, dan buah-buahan. Dan sampaikanlah kabar gembira kepada orang-orang yang sabar.

(QS. Al-Baqarah 2:155)

DEDICATION

I genuinely dedicate this thesis to,

1. The beautiful couple I have ever known, my parents, Suprpto and Siti Asiyah with solemn gratitude and respect. I would not be in this moment without their help and sincere prayers.
2. My siblings, Anam and Ulya, who helped me technically and cheered me all the times respectively.
3. Mrs. Eva, my relative, who encouraged and gave me the positive energy to finish this thesis.
4. My best study friend, Rara, who introduced and reminded to the spirit of learning. Without her, I would never realize the beauty of studying. Thank you, sincerely.
5. My best support system; Zeeya and Lutha who constantly and respectively support and appreciate me during the working process of this thesis.
6. My seniors, Adel and Yeyen, who continuously helped me by giving many of their concerns, opinions, and uncountable and valuable advice.
7. My study group in Literature; Rara, Alif, Ave. They are people I would love to share this hard work.
8. All the English literature students in the class of 2018 who have accompanied me to study for the last four years.

ACKNOWLEDGEMENT

Alhamdulillahirobbil‘alamiin, the researcher would like to express the highest gratitude to Allah SWT for His opportunities, guidance, and will. As well as *shalawat* and greetings may continuously be poured out to the Prophet Muhammad SAW. The researcher can finish this thesis entitled “**Trauma Studies in Lisa Taddeo’s Animal**” with these blessings and opportunities.

Writing and completing this thesis was not easy. Thus, I would like to present my special thanks and honour to my advisor, Dr. Siti Masitoh, M. Hum., for helping and guiding me in every thesis writing process. Thank you for all the patience and advice you have given to me. I also would like to show my gratitude to my academic supervisor, Dr. Agwin Degaf, M.A., who has been helping and giving me valuable advice. Thank you for every valuable and memorable contribution. I would like to show my biggest gratefulness to be born with the stronger mother I have ever known, Siti Asiyah, and with the most loving and understanding father I have ever known, Suprpto. I love both of you in the deepest of my heart. Not to forget, the researcher would like to give sincere thanks to those who have assisted in preparing, implementing, and completing the thesis writing process, either directly or indirectly.

Finally, this thesis is still the work of a human, so the researcher hopes that readers will provide criticism and suggestions for the perfection of this thesis in the future, if any. Also, the researcher hopes and expects this thesis to help all readers learn new knowledge, especially the understanding and awareness of trauma.

Malang, July 04, 2022
The Researcher,



Ahmad Faizin
NIM 18320104

ABSTRACT

Faizin, Ahmad (2022) Trauma Studies in Lisa Taddeo's *Animal*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Siti Masitoh, M.Hum.

Keywords: Trauma, Balaev, Main Character

Lisa Taddeo's novel entitled *Animal* is a fiction about a woman and her emotional rage yet mostly is portraying trauma via first person viewpoint. The way Taddeo wrote this novel provide an explicit message of how trauma is fully experienced by a character without the knowing of others. In other words, Taddeo is trying to show readers particularly about the knowledge of trauma on a person or character on first person viewpoints. Following the situation, this research is attempted to take into account the contribution of adequate preliminary information for scholars in the scope of trauma studies. This research aims to examine the literary representation of the trauma experienced by the main character in Lisa Taddeo's *Animal*, the lesson learned based on trauma and the main character's struggle to overcome it. Since this research analyses a literary work, this research is categorized as a literary study. Correlate with the topic; this research applies Michelle Balaev's trauma theory. The researcher found that Trauma is represented through the characterization of the protagonist, the presence of other character, and the setting of the story. Further, the lessons that are learned by the character based on her trauma are in the form of creations and changes of perception in terms of life, love, and loss. Moreover, the main character struggles to overcome her trauma by consuming pills regularly and several self-initiated activities.

المستخلص

أحمد فائز. (2022). دراسة الصدمة في رواية "Animal" لليزا تادو، البحث الجامعي، قسم الأدب الإنجليزية كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف يعني الدكتور ستي مسيطة، الماجستير.

الكلمات الأساسية: بالاييف، الشخصية الرئيسية، الصدمة.

رواية "Animal" لليزا تادو هي قصة خيالية عن امرأة وغضبها العاطفي، لكنها في الغالب تصور الصدمة من منظور الشخص الأول. تقدم طريقة تادو في كتابة هذه الرواية رسالة واضحة حول كيفية تعرض الشخصية للصدمة بشكل كامل دون معرفة الآخرين. بمعنى آخر، يحاول تادو أن يُظهر للقارئ على وجه الخصوص معرفة الصدمة لشخص أو شخصية في وجهة نظر الشخص الأول. بعد الموقف، يسعى هذا البحث إلى مراعاة مساهمة المعلومات الأولية الكافية للباحثين في نطاق دراسات الصدمات. يهدف هذا البحث إلى فحص أعراض الصدمة التي عانت منها الشخصية الرئيسية في رواية "Animal" لليزا تادو وتأثير الشخصية الرئيسية وصراعها للتغلب عليها. لأن هذا البحث يحلل العمل الأدبي، يصنف هذا البحث على أنه دراسة أدبية. ترتبط بالموضوع؛ يستخدم هذا البحث نظرية الصدمة التي بدأتها ميشيل بالاييف. ونتائج البحث يعني أن الصدمة يتم تمثيلها من خلال توصيف بطل الرواية، ووجود شخصيات أخرى، وإعداد القصة. وبالتالي، فإن العبرة التي تعلمتها الشخصيات بناءً على الصدمة التي مروا بها هي شكل إبداعات وتغييرات في الإدراك من الحياة والحب والخسارة. إضافة إلى ذلك، تكافح الشخصية الرئيسية للتغلب على الصدمة من خلال تناول الجيوب بانتظام وبعض الأنشطة التي يقوم بها بمفرده.

ABSTRAK

Faizin, Ahmad (2022) Studi Trauma dalam Novel *Animal* oleh Lisa Taddeo. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Siti Masitoh, M.Hum.

Kata kunci: Trauma, Balaev, Tokoh Utama

Novel Lisa Taddeo berjudul *Animal* adalah sebuah fiksi tentang seorang wanita dan kemarahan emosionalnya namun sebagian besar menggambarkan trauma melalui sudut pandang orang pertama. Cara Taddeo menulis novel ini memberikan pesan eksplisit tentang bagaimana trauma dialami sepenuhnya oleh seorang karakter tanpa sepengetahuan orang lain. Dengan kata lain, Taddeo mencoba untuk menunjukkan kepada pembaca khususnya tentang pengetahuan tentang trauma pada seseorang atau karakter pada sudut pandang orang pertama. Mengikuti situasi tersebut, penelitian ini berusaha untuk memperhitungkan kontribusi informasi awal yang memadai bagi para sarjana dalam lingkup studi trauma. Penelitian ini bertujuan untuk mengkaji gejala trauma yang dialami oleh tokoh utama dalam novel berjudul "*Animal*" karya Lisa Taddeo dan pengaruh serta perjuangan tokoh utama untuk mengatasinya. Oleh karena penelitian ini menganalisis sebuah karya sastra, maka penelitian ini dikategorikan sebagai studi sastra. Berkorelasi dengan topik tersebut; penelitian ini menggunakan teori trauma yang digagas oleh Michelle Balaev. Hasil penelitian menunjukkan bahwa Trauma direpresentasikan melalui penokohan protagonis, kehadiran karakter lain, dan latar cerita. Selanjutnya, pelajaran yang dipetik oleh tokoh berdasarkan trauma yang dialaminya berupa kreasi dan perubahan persepsi dalam hal kehidupan, cinta, dan kehilangan. Selain itu, karakter utama berjuang untuk mengatasi traumanya dengan mengonsumsi pil secara teratur dan beberapa aktivitas yang dilakukan sendiri.

TABLE OF CONTENT

STATEMENT OF AUTHORSHIP	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
ABSTRACT	vii
المستخلص	viii
ABSTRAK	ix
TABLE OF CONTENT	x
CHAPTER I INTRODUCTION	1
A. Background of The Study	1
B. Problem of The Study	6
C. Significance of The Study	7
D. Scope and Limitation	7
E. Definition of Key Terms	8
CHAPTER II REVIEW OF RELATED LITERATURE	9
A. Psychological Approach	9
B. The Fundamental of Trauma Theory	10
C. Trauma Theory Developed by Michelle Balaev	12
D. Elements of Literature	14
CHAPTER III RESEARCH METHOD	17
A. Research Design	17
B. Data Source	17
C. Data Collection	18
D. Data Analysis	18
CHAPTER IV FINDING AND DISCUSSION	20
A. Literary Presentation of Trauma	20
B. The Lessons Learned by Joan from Her Trauma	32
C. The Main Character's Struggle to Overcome Trauma	37
CHAPTER V CONCLUSION AND SUGGESTION	43

A. Conclusion.....	43
B. Suggestion	44
REFERENCES.....	45
CURRICULUM VITAE	47

CHAPTER I

INTRODUCTION

The first chapter of this research contains several vital points describing the thesis background, including the research topic and the previous relevant research. The novelty and importance of this research will also be stated. Furthermore, the study's research questions, significance, and scope limitations are also described. Last, the definition of key terms is written to provide general knowledge for the reader to acknowledge the terms they need to understand.

A. Background of The Study

In the present day, trauma has become a serious world problem to solve. Over decades, death by trauma has gained a substantial apprehensive number. In the United States, not only does trauma lead the cause of death number fourth with the overall of all ages and individuals lead cause of death in the span of the age of forty-five years, but also the trauma causes Traumatic Brain Injury (TBI) statistically making themselves as the general leading cause of death in the United States (CDC, 2021).. In fact, according to US Centers for Disease Control and Prevention (CDC), TBI has become a significant cause of death and disability as per about over sixty-four thousand cases of TBI-related deaths in the United States were recorded in 2020, which could also mean that is about one hundred and seventy-six deaths per day (CDC, 2021).. Concerning these rates of its cases, trauma is indeed highly arguably urgent to be discussed and solved either as regular or general as soon as possible.

Furthermore, not only affects individuals, but trauma also affects the community of mankind in crucial damage. Wesnier (2020) said that the causes of community trauma are varied; however, it is typically rooted in social injustices phenomena such as racism, oppression, poverty, and any cultural/community eliminations. Just as adverse childhood experiences are understood as part of individual trauma, adverse community/environmental experiences have been recognized as community trauma which usually refers to community-level inequalities that traumatize entire communities (Wesnier, 2020). At this point, a community affected by these phenomena might not last long. Consequently, when the community is broken, this might lead to the abandonment of the area or district due to the label of failure. Sadly, the abandonment might create a new traumatic experience in the community in which the cycle, once again, is repeated.

However, in literature, the term trauma for the first time takes a massive significant interest which is primarily marked by the publication of Cathy Caruth's book entitled *Unclaimed Experience: Trauma, Narrative, and History* in 1996. She explores the ways in which psychoanalytic, literary, and literary theory texts speak through stories of deeply traumatic experiences. Instead of explaining a real case study of a trauma survivor or trying to explain trauma psychiatry directly, she examines the complex way what is implied is entangled in the language of trauma and related stories. Since then, the analysis of literary works has opened a new scope of perspective or approach, specifically in trauma psychoanalysis. Nonetheless, many great beginnings before –historically, the emergence of the term trauma has

been practically applied in accountable numbers. This might be because the term's explanation is way more complex than most people think.

Following that, this research is designed to contribute to analyzing a literary work in the scope of trauma literary criticism. By the same token, several studies have been conducted applying the theory of trauma, which is the central theme of discussion on the symptoms and the impact, which primarily refers to the psychological term of Post-Traumatic Stress Disorder (PTSD) such Regina et al. (2020) in analyzing the impact of the psychological trauma, Endang (2020) in analyzing the traumatic, Hidayat and Nafisah (2020) who aims to analyze traumatic experience, Zhao Qing (2020) in aiming the interpretation of the trauma in character, and Sarah O'Brien (2018) as she was trying to translating trauma in Khaled Hosseini's *The Kite Runner*. In contrast, this research combines any sub-category of trauma analysis from the mentioned prior works into one research topic that analyzes the literary elements that represent the trauma experienced by the protagonist Joan, the lesson learned, and the character's struggle to overcome it. With that being said, thus, this research has its origin distinction in the object analysis in particular compared to these previous studies.

In other words, several researchers have applied the same theoretical framework, the model trauma theory by Michelle Balaev, respectively conducted by Sasani and Arjmandi (2018) and Twinkle Dasari (2018). Furthermore, Sasani and Arjmandi use Caruthian and Balaev's trauma model in analyzing the post-traumatic disorder in Paul Auster's *The Book of Illusions*. On the other hand, Dasari applied the trauma theory proposed by Balaev to analyze the traumatic event

experienced by transgender characters in Manobi's *A Gift of Goddess Lakshmi*. Both researches had applied the identical theoretical framework compared to this research. Thus, these two researches indeed benefited the work in the mentioned term.

Equally important, the topic of trauma has been selected as a new field of research in UIN Maulana Malik Ibrahim Malang, proven by the publication of three undergraduate theses in the past three years. More specifically, in the thesis by Dodici Putri Nugraha (2020), which analyzed analyzing the post-traumatic stress disorder experienced by Ruth Weber in Kate Quinn's *The Huntress*, Faizal Yusuf Satriawan (2020) analyzed the post-traumatic stress disorder suffered by a character named private John Bartle in Kevin Powers' *The Yellow Birds*, and Siti Yatimah (2021) that analyzed the symptoms of post-traumatic stress disorder and how the main protagonists, Megan, Rachel, and Anna, heal their trauma in Paula Hawkins's *The Girl on The Train*. All three researches share the same theoretical framework toward one another: Post-Traumatic Stress Disorder (PTSD) theory developed by Gerald Davidson. However, with this being in mind, this research would only be benefited from the specific results of all three theses above in terms of trauma descriptions.

As said previously, this research would merely focus on the trauma experienced by the character and not intentionally attempt to investigate any other topic that might be available. Although this research uses the same theoretical framework as the previously mentioned studies, the researcher found no other studies that apply it to the literary work by Lisa Taddeo entitled 'Animal,' which

corresponds to a novelty in academic literary research. As a result, the researcher expects this research to sustain preliminary academic information and applicable theory in terms of trauma studies that are currently viewed as a standard yet overlooked global mental problem for teenagers. Moreover, the researcher argues that this research is critical and crucial for the reason that the awareness of the impact of trauma is less highlighted at the moment where on the other hand, the researcher found a statistical fact that approximately five-point eight million people die per year as a result of trauma injuries (Sakran, Greer, Evan, & McCunn, 2012), therefore, it becomes a necessity to understanding trauma.

More specifically, this research benefited from preceding works that employed specific applications of the trauma theory. For instance, Dodici Putri Nugraha (2020), who examined Ruth Weber's post-traumatic stress disorder in Kate Quinn's *The Huntress*, Faizal Yusuf Satriawan (2020) examined the post-traumatic stress disorder suffered by a character named Private John Bartle in Kevin Powers's *The Yellow Birds*, and Siti Yatimah (2021) examined the symptoms of post-traumatic stress disorder and how the main protagonists, Megan, Rachel, and Anna, healed their trauma in Paula Hawkins's *The Girl on The Train*, Regina et al. (2020) in analyzing the psychological effects of trauma on the novel's main character in Eleanor Oliphant is Completely Fine by Gail Honeyman, Endang (2020) in analyzing the traumatic experiences in Eka Kurniawan's novel entitled *Seperti Dendam, Rindu Harus Dibayar Tuntas*, Hidayat and Nafisah (2020) who aims to analyze trauma in the short story "*The Black Cat*" (1843) by Edgar Allan Poe, and Zhao Qing (2020) in aiming the interpretation of Celie's trauma in the Alice

Walker's *Color Purple*. On the one hand, this research mainly aims to investigate the past trauma depicted in the main character Joan in Lisa Taddeo's *Animal*. On the other hand, the objectives of this research are similar to Endang's (2020) and Hidayat and Nafisah's (2020), which is to investigate the past trauma of a character. The other two researchers, Regina et al. (2020) and Qing (2020), also take another similar discussion with this research to determine the impacts and factors of psychological trauma on the character's life. Correspondingly, Twinkle Dasari's research (2018) and Sasani and Arjmandi's research (2018) apply Michelle Balaev's pluralistic trauma model in investigating a character's post-traumatic disorder.

All things considered, the previous studies have provided a similar theoretical framework and focus on the scope of trauma studies. The researcher discovers no studies applying the trauma theory in Lisa Taddeo's *Animal*. This research is necessary inasmuch as it provides a crucial point that is often neglected and overlooked: the awareness of trauma and its impact on human life. The researcher argues that since the mentioned topic had never been discussed in the novel, thus this research brings the novelty by filling the gap in the mentioned topic and perhaps opens a new area of study by analyzing the mentioned literary work. On top of that, the researcher expects that this research would provide beneficial and advantageous information for worldwide citizens to be more aware of mental illnesses that have been frightfully affecting many people, proven statistically.

B. Problem of The Study

Following the background of the research above, hence the researcher formulates the research questions proportionally as follows:

1. What are the literary elements that represent the main character's trauma in Lisa Taddeo's *Animal*?
2. What are the lessons that the main character had learned from her trauma in Lisa Taddeo's *Animal*?
3. What are the main character's struggles to overcome her traumatic experience in Lisa Taddeo's *Animal*?

C. Significance of The Study

In general, the significance of this research consists of two major parts: theoretical significance and practical significance. Correspondingly, since the topic of this research is rarely highlighted and although under the condition of its crucial impact on humankind specifically for the teenager, later, therefore in its theoretical significance, this research provides not only a well-rounded application of Michelle Balaev's Models of Trauma theory to improve the verification of the theory's coherency in literary works, but also to provide an academic reflectional representation of the symptoms and the impact of trauma. On the other hand, in terms of practical significance, this research would benefit academics by providing a sample of academic analysis under the scope of trauma studies. In addition, the result of this research is expected to benefit academics and scholars by providing new or more recent academic information in the application of trauma theory.

D. Scope and Limitation

The scope and limitation of this research refer to the parameters and the boundaries of the discussion of the main problem. Adjusting to the main topic of this research, the scope and limitation of this research are formulated as follows. As this research's objectives are to research the trauma of a character, the researcher would discuss the events of trauma. Regardless, this does not rule out the use of other relevant references that would support and adjust the application of trauma theory in the discussion in a more academic conversation later. Furthermore, the specific limitation would merely discuss the literary representation of trauma and the lesson learned from the trauma, and the way to deal with the trauma by the character in Lisa Taddeo's *Animal*.

E. Definition of Key Terms

1. Trauma

The term trauma, in general, refers to Cathy Caruth's (1996) statement in which she defines it as a shock that appears to work highly similar to a physical threat but is, in fact, a break or damage in the mind's experience of time.

2. Symptoms

A physical or mental problem one is experienced that may indicate a disease or condition, in particular, such a feature that is apparent to a patient and is the subjective experience of a potential health issue (Oxford, 2022).

3. Psychoanalysis

Psychoanalysis is more likely to be defined as psychological theories and medical treatments derived from Sigmund Freud's (1895) origins and original work and theories (Freud, 2014).

CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter of this research contains several major sub-chapters that are the research's theoretical framework. Further, the theoretical framework that refers to the theory used in this research is the theory of trauma by Michelle Balaev (2014). Nonetheless, the elaboration in this part is gradually described, starting with the general approach, which is psychological literary criticism that more specific ones later follow.

A. Psychological Approach

Psychological criticism deals primarily with literary works as indirect and fictitious representations of the state of mind and personality structure of individual writers (Abrams & Harpham, 2012). An interesting aspect of this approach is to test the literary meaning because it relies on literary keys for decoding. Mental conflict, guilt, ambiguity, etc., may be inconsistent in literary works. The author's childhood trauma, family life, sexual conflict, gaze, etc., can be tracked in the behavior of the characters in the literary work. Despite the author's importance here, psychoanalytic criticism is similar to the new critique in that it has nothing to do with "what the author intends to do." However, there is a need for something that the author never intended (that is, oppressed). Freud (1856-1939) developed a dynamic psychology called "psychoanalysis" as a method of analysis and treatment of neurosis but soon expanded it too much in the history of civilization, including war, mythology, and religion. Including the development and practice of not only literature but also other

art. At the end of the 23rd lecture in the *Introduction to Psychoanalysis* (1920), Freud's brief commentary on the workings of the artist's imagination, supplemented with relevant parts of the other lectures in this book, is sometimes called "classical." Establish a theoretical framework, a classic criticism called "psychoanalysis." Freud's theory consists of realizing imaginative or fantasy desires, where literature and other arts such as dreams and neurotic symptoms are denied by reality or forbidden by social standards of morality and dignity.

B. The Fundamental of Trauma Theory

In the general definition, trauma is more commonly defined as a response to unexpected or overwhelming violence, either individual or multiple events, which are complex and more likely to be understood partly when it occurs, but returns later in repeated flashbacks, nightmares, and other recurring phenomena. Freud argues that trauma develops from previously repressed experiences of sexual violence. Furthermore, Freud introduced the terms '*pathogenic reminiscences*' for the common tendency of trauma in the process of memory causes. It is generally understood as the process of remembering that causes psychological pain. Trauma is hence defined relatively as the remembering process and as an event stored in the subconscious that causes ego separation or subconscious apart known as *dissociation*. More specifically, Freud adapts his theory of trauma with his previous work on psychoanalysis, particularly on the defend mechanism of the ego likewise the origins and the effects of trauma on the psyche. Traumatic events create conflict in the ego, which is "*split*" and suppressed from the ego's unity but often returns to the second half of the dream. The conflict caused by trauma creates a traumatic

neurosis, which is, as Freud (1920) stated, "*a consequence of extensive breaches made in the protective shield against stimuli*" (Ritcher, 2018, p. 362). This splits off later and gets responded to by the defense mechanism in the form of traumatic neurosis. According to Freud, the self does not remember the actual traumatic event, it is merely a "reproduction" of the traumatic experience that occurred in the dream. Although Freud looks ambiguous about the process of memory and wonders if experience leaves a mark on memory or a permanent record, he insists on it through *dereaction*; (The expression and release of the consequences of previously suppressed emotions are achieved through reliving the experience that caused them, usually through hypnosis or suggestion), and healing speaking, patients gain a more comprehensive understanding of the past. At this point, the general idea of memory as an emphasis on narrative memory and accumulation of experience for normal memory integration is the crucial and vital point for literary criticism in terms of the conceptualization of trauma.

Whereas, in the 1990s, Cathy Caruth published her book discussing trauma which by the same token emerged the significant attention on the concept of trauma and its role in literature and society, which seemingly existed as the deconstructive response to the Freudian model of trauma. She views trauma as unrepresentable events that reveal the contradictions inherent in language and experience. In other words, trauma is seen as events that divide consciousness and prevent direct linguistic representation. The model pays attention to the high intention of suffering by suggesting that traumatic experiences permanently damage the psyche. Fragmentation or dissociation is viewed as a direct cause of trauma, suggesting that

the intrinsic or universal impact of trauma provides an opportunity to combine individual and collective traumatic experiences through awareness and narrative memory. Traumatic experiences have negative and often pathological effects on consciousness and memory that prevent the past from blending into the narrative of the present life. This model highlights the suffering caused by external sources that create profound transformation in mind and permanently change identities. The definitive emphasis on trauma's inexpressibility is based on the claim that extreme experience destroys language and consciousness, causes permanent damage, and requires a unique narrative expression. Precisely as Balaev (2018) stated, the event does not exist in the usual consciousness, but it persists beyond the restricted parameter of understanding and continues to hurt the soul. Caruth (1996) argues that trauma cannot be found in simple violence or genuine events in the individual's past but is only identified in ways that are not precisely known at first—returning to haunt survivors later in life. The idea of trauma *irrepresentability* remains a core concept of Caruth's model of trauma – due to the condition that any representation is fictional and relative, emphasizing the intrinsic relationships between individuals and cultural groups as well as the trauma effects of dissociation.

C. Trauma Theory Developed by Michelle Balaev

Known as the pluralistic trauma model, it challenges traditional trauma models in an attempt to understand that not only does the structural aspect of trauma evolve in the light of the dissociative effects of trauma on consciousness and memory, but also, as Balaev (2014) wrote, the cultural aspects of trauma and various narrative expressions. By moving away from the focus on pathological

fragmentation, the multidimensional model reveals that the experienced trauma discovers a new relationship among experiences, languages, and knowledge that details the social meaning of trauma. Suggesting that, while it is conceptualized as an event that changes perception and identity, confusion creates new understandings and perspectives in ourselves and the outside world. This diversion of consciousness caused by traumatic events can include both vague references and real meanings, which creates traumatic variability in terms of cause and effect. This model emphasizes the possibility of indirect and direct knowledge of the traumatic past by suggesting that trauma has a particular impact on a particular event. Balaev (2012) argues that this approach often relies on external causal relationships to indicate that the trauma occurred in a particular body, time, culture, or location, each determining the meaning and expression of the traumatic experience. The multidimensional traumatic model also provides a perspective that argues that traumatic memory is an obstacle but does not necessarily lead to pathological symptoms that prevent resumption or fusion with identity. This shifts the focus to external cultural factors that influence the meaning of traumatic events, as the current memory process influences the memory of the story and is influenced by the cultural and historical context that produces past knowledge. The process of constructing meaning is as a static unit that can accurately reproduce the past. At this point, the model continues the view that memory is formed at a particular level at the moment of current memory. From this point of view, traumatic memory has a special meaning from past events because it reflects the speaker's values that give meaning to the act of remembering. For example, traumatic memory narration

makes different demands in the past because some values appear differently. With all these points being said, Balaev's trauma theory, therefore, creates the output under the characteristic of the term interdisciplinary for the reason that the theory itself provides arguments for various results.

D. Elements of Literature

Literary elements are the components of a literary work (character, setting, plot, theme, frame, exposition, ending/denouement, motif, titling, narrative point-of-view). These are technical terms that describe the "what" of a work (HohSchool, n.d.).

1. Plot

A plot in a literary work consist of the events and actions because they are rendered and ordered to produce a particular artistic and emotional effect. This explanation is seemingly simple, as actions (including verbal discourse and physical actions) are performed by specific characters in the work and are a means of demonstrating moral and propensity qualities (Abrams & Harpham, 2012). According to Freytag, every story worth telling has parts of exposition (inciting incident), rising action, climax (turning point), falling action, and denouement (resolution). The Freytag pyramid is used to show how the story works. It is a graphic chart. Stories can be more complex than the Freytag Pyramid, but most stories fit perfectly into the pyramid (Griffith, 2006).

- a. Exposition: it is like the set structure of a story. The background information needed to understand the story is provided as follows: Protagonist, setting, basic conflict, etc.
- b. Rising action: a series of events and actions that culminate in the story. As the action increases, the basic conflict is complicated by secondary conflicts such as obstacles and challenges that prevent the main character from trying to reach his goals.
- c. Climax: the peak of the action and the turning point in the story. After the climax, everything changes. Up to this point, things would have been terrible for the protagonist. Now things start to work for him or her. But if the story is tragic, the opposite happens after the climax. What worked for the main character begins to get worse.
- d. Falling action: during the fall action, the conflict is resolved, either by the protagonist winning or losing. The depressed plot may contain a final suspense moment in which the final outcome of the conflict is questionable.
- e. Denouement: The story ends with a determination that the protagonist is better than when the story began. However, the tragedy ends with death and sadness, and the protagonist is in a worse state than when the story began.

2. Character

A character is a person depicted in a story of a literary work, and has certain moral, intellectual, and emotional qualities through dialogue and reasoning derived from their actions (scenarios) that the reader interprets (Abrams & Harpham, 2012).

3. Characterization

Characterization is the grounds of a character's temperament, desires, and the moral nature of their speech and behavior which are commonly called their motivations. From the beginning to the end of the work, the character may be essentially "stable" or have the same perspective and attitude (Abrams & Harpham, 2012).

4. Setting

The overall setting of a narrative or dramatic work is the general place, historical time, and social situation in which the action takes place. The individual episode or scene settings in the work are the specific physical locations where it takes place (Abrams & Harpham, 2012).

CHAPTER III

RESEARCH METHOD

The third chapter of this research contains the methodology used in this thesis. The research methodology is divided into four main categories: research design, data source, data collection, and data analysis with the following details.

A. Research Design

This research is literary criticism because the researcher applies a literary theory in literary work, particularly in the form of a novel. The researcher uses a psychological approach applied to this research. Further, the researcher focuses on analyzing using trauma theory developed by Michelle Balaev. Specifically, the researcher analyzes Joan's past trauma alongside its representation, lessons learned, and how the patient deals with the trauma of the main character in Lisa Taddeo's novel entitled *Animal*. This theory is properly applied with the aim of the research. In addition, the research method used in this research is descriptive qualitative. The researcher chooses this method because this research's data collection is about the dialogue, quotation, and or any form of textual evidence in the novel

B. Data Source

The data source is the research object that is used to analyze. In this research, the data source is the novel "*Animal*" by Lisa Taddeo, published recently in July 2021 in a fiction book, which has 316 pages in total. In other words, the data source is quite a new fiction book released in the summer of 2021. The novel consists of a

story about women exploring the fallout from a male-dominated society. Furthermore, according to Lisa, the word 'Animal' as the title of the novel means a depiction of female rage at its rawest.

C. Data Collection

Data collection, in general, is defined as the systematic process of collecting and ensuring information on variables of interest (the subject to be tested), allowing one to answer questions from the experiments, hypothesis testing, and test results. In this research, the researcher accumulates the data collection from the data source; the novel "*Animal*" is divided into several consecutive steps. First, the researcher read the data source to understand and comprehend the novel's content. On the solid point, the reading activities are not done merely at once but instead require a number of times for the researcher to gain a deep comprehension of the novel. Second, the data identified in this research is in the form of words, sentences, dialogue, and phrases related to the research topic. Next, the last step is classifying the data source into several categories related to the discussion based on the research questions, and the last step is analyzing

D. Data Analysis

After the researcher collects the data, the next step is to analyze the collected data. The researcher then categorizes the data according to the research problem. This research applies the concept of trauma theory by Michelle Balaev (2014) in analyzing the data. The mentioned theory is indeed relevant and correlates with this research because the research topic discusses trauma in particular. Correspondingly,

it is applied to examine the past trauma of the main character in Lisa Taddeo's *Animal*. Lastly, create a conclusion of the analyzed data corresponding to the research questions. Not to mention providing the suggestion section for the next researcher.

CHAPTER IV

FINDING AND DISCUSSION

The fourth chapter of this research contains the findings and the academic discussion concerning the background of this research. As a further matter, the discussion would be divided into three sub chapters based on the research questions and the aims of this research which are; first, the discussion of the literary representation of the trauma; second, the discussion of the lesson learned by the main character from her; and last, the discussion on the main character's struggle to overcome the trauma.

It is necessary to understand first that Joan's trauma is described in the story within a number of traumatic events. In detail, Joan had not only experienced childhood trauma of her parent's crime and her father's betrayal for having an affair with another woman even to the point of having children, but also, she had been raped multiple times, and all of that has happened at the age of her teenagers. Not to mention, she also witnessed a traumatic event of the death of a mother and her infant in a car crash accident.

A. Literary Presentation of Trauma

The researcher found that the main character, Joan, seemingly showed several trauma representations. More specifically, Joan's trauma is represented through the literary elements such as the main character and minor characters' trait, the characterizations, and the setting of the story.

1. Trauma Representation in Main Character's Trait and Characterization

In the story, the main character, Joan, has shown several character traits that portray her trauma including her character of hatred, her behavior, and her reactions. She oftentimes showed or responded to things with a negative emotional state, particularly envy and hatred. The following data is her envious and hatred character of other people.

“Before knocking I took a walk around the property. Kathi was right. The view was theatrical. Every time we spoke, I pictured her at an outdoor table in the sun, nibbling gravlax. I felt sure that if I got to know her, I would hate her.”(Chapter 2 Page 13)

From the evidence above, it could be seen that Joan is speaking with her realtor, Kathi, via phone calls. It can be seen as well that Joan directly stated that if Kathi and her get to know each other, she would hate her. Joan’s hatred toward Kathi was simply for the reason that Joan envies Kathi’s life as a realtor. When Joan said that she is picturing Kathi eating gravlax, it means that for Joan, Kathi’s life is financially stable to be able to enjoy the gravlax. While on the other hand, Joan’s life has been miserable, therefore it is easy for Joan to envy other people’s lives that are better than theirs. At this point, seeing Kathi's better life than hers, Joan continues with hatred and envy. At this point, Joan is characterized to be envious and hatred toward certain others’ life. Joan’s motive of the behavior could be seen due to her past trauma that makes her life miserable. Another time, this characterization of Joan is shown as well. This time Joan envied Alice’s life.

“. . . I understood the inclination, of course. But with Alice what I felt was very pure and shocking to me. When I looked at Alice, I didn’t want her. What I wanted was to eat her, swallow her, and become her. . .” (Chapter 11 Page 85)

This is the time when Joan finally meets Alice in real life. She, then, immediately pays attention to Alice’s physical appearance and describes them in a way like a person getting attracted to something. Further, besides the fact that she

said she did not want her, it can be seen in this evidence that Joan rather said that she wanted to become her. This could mean that Joan is envious of Alice to the point she wanted to switch or trade her life with Alice's. Here the presence of a new person, Joan, once again after Kathi's, showed an example of a negative emotional state of envy that she is envious of other people's lives, this time with Alice, especially her physical appearance. Not going once about Alice, Joan envied Alice's life twice as the following evidence.

She told me some of the story when I was younger, and then when she was dying, she told me the man was my father.

—Oh. How did he die?

—Cancer, she said. Throat.

Right then I wanted to tell her the truth of how it actually happened, in part because I hated her for not knowing. For having had the childhood that had been ripped from me.(Chapter 14 Page 122)

In this evidence, Joan is having a conversation with Alice about their father. For Alice, her father is dead because of cancer. Meanwhile, Joan who knows the truth immediately hated her for not knowing the fact about their father. Joan also mentioned that at that time she hated Alice because Alice's childhood life had been better than theirs. In this situation, Joan acknowledges the negative emotional state of envy as she finally knows that although they have the same father, they have a different childhood life. While her childhood life was filled with traumatic events, Alice's was filled with happiness. Hence, it is easy for Joan to envy Alice who never experienced a traumatic event. All and all, it had been three times Joan showed envy, and hatred in particular, which could be said as her characterization along the story. It is evidently proven by first the hate and envy toward Kathi's life and the next two were the hate and envy toward Alice's life.

Sleep disturbances which lead Joan into consuming pills become her behavior or known as characterization in the elements of literature as well. This behavior that are experienced by Joan portray her trauma. It is shown in the story that Joan is having difficulty in sleeping multiple times.

Then I would stay up until three and four, buying dresses online. But mostly it was pills. I wasn't strong enough to get through life without being able to go to sleep on command. Maybe you won't need to take pills. I dream that you'll be so much stronger. (Chapter 3 Page 19)

In this evidence, Joan is telling about herself and stating that without the help of pills, she would never be able to sleep. This sleep issue happened due to the fact that when Joan went to sleep, she would have bad dreams, sad dreams, or nightmares mostly about or related to her trauma. In other words, Joan's trait or behavior of consuming pills portray Joan's trauma. Moreover, this sleep behavior of Joan was considered abnormal or uncommon because on contrary, generally speaking, sleep is a necessity for people, and it is commonly no disturbance. Another time, Joan stated again that she still has sleep disturbances as follows.

ONE OF THE REASONS I worked in the hospital downtown was to desensitize myself. I would still wake screaming in the night, feeling around my bed for their bodies. . . . I went to work in a hospital so that I might learn the drill. That death was common and not so bad. (Chapter 10 Page 78)

At this moment, Joan stated that she would still awaken from her sleep screaming. In different meanings, it could be said that Joan has been disturbed by sleep issues. Despite Joan's attempt to solve the issue by practicing herself to get used to it through the working hours in a hospital, still, it has been a behavior already for her body. Additionally, these findings are similar to Yatimah's (2021)

research which found that the traumatic character indicated its symptoms through the difficulty in falling asleep as well.

On other occasion, Joan has frequently getting nightmares. This is generally known as repeated sad dreams while for Joan's nightmares consist of content that may be identified are related to traumatic events. In the story, Joan experiences multiple painful dreams. The first time it is shown that when Joan says,

“I would still wake screaming in the night, . . .” (Chapter 10 Page 78)

Joan talks directly that she would have wake screaming in the middle of the night because of having a nightmare. Further, the word ‘*still*’ could be interpreted as past continuous repetition. This means that Joan's statement could be understood that the nightmares have frequently been coming during most of her daily sleep for her. It disturbs her sleep until she is awakened and screams off her nightmares. Furthermore, since Joan often experiences sad dreams or nightmares, this means that Joan has repetitive sad dreams. Other words, this event of Joan's life could be understood as her characterization of someone who possess a repetitive sad dream. Therefore, this evidence correlates with one of the elements of literature in terms of character and characterization. This type of data is similar to Sartika's (2020) research which found that the main character experienced sad dreams repeatedly based on the trauma. By the same token, although this evidence provides an unclear content of the sad dream, the following evidence showed that this sad dream by Joan refers to her past trauma:

“ . . . There were few times I slept without them (pills), And all of my dreams were nightmares about my parents. Even my good dreams were nightmares, as anyone who has lost someone important knows.” (Chapter 30 Page 265)

In this section, it appeared that Joan seems to have a routine to take pills for her to be able to sleep. On the contrary, this time Joan said about some of the times when she takes no pills which resulted in nightmares during her nights of sleep. More specifically, the content of the nightmares or sad dreams is about her parents, a couple that is highly related to her trauma. She also stated about her parents that anyone who has experienced losing someone they love would know that nightmares would always come. At this point, Joan said that all of her dreams were nightmares if she is under the control of no pills. It showed that within a normal sleep Joan would experience sad dreams and/ or nightmares, specifically a dream of her trauma. Correspondingly, this data also showed that the character of Joan is set to be having a lot of sleep disturbances, mostly stated in the form of nightmares of her past trauma, which indicates and correlates with literary elements of characterization.

Corresponding with the numerous pieces of evidence above, it could be confirmed that Joan is, in fact, personally set to be having sleeping issue. Given these points, both pieces of evidence attest to their respective behavior, ranging from the inability to go to sleep on command and often unwanted sleep disturbances. Likewise, it could be generally understood that Joan is set to be a character, that in certain way, have past traumatic experiences. With that being said, the characterization of Joan, which is categorized as one of literary elements,

showed the portrayal of her trauma. This evidently support the statement that trauma is represented in Joan's character and characterization.

2. Trauma Representation in Other Characters

Besides the protagonist, other character has shown several character traits that portray Joan's trauma as well. More specifically, Alice and Victor are the character that portray Joan's trauma when each of them encountered her as follows.

Alice is Joan's half-related sister. To be exact, Alice is Joan's father's daughter from his affair. For Joan, Alice is highly related to her past which psychologically makes her remember the past including her traumatic experience. Therefore, in the story, the very first time Joan meet Alice, she displays such shiver reactions as a form of her trauma response.

"I parked at the health food cafe next to her studio, which happened to be world-famous. . . . Most of the classes were taught by girls like Alice. Hot girls who had never smoke a cigarette.

I walked up to the door. My legs trembled and I felt like a nobody. On top of that, I hadn't planned what I would say." (Chapter 5 Page 36)

In this evidence, it could be seen that Joan is having a dissociative reaction toward the presence of Alice. This could be understood for the reason that the presence of Alice, a person that is highly related to her father and her mother, cause her into recalling the past memory of her parents which is mostly about the tragedy. In fact, since Joan's traumatic event – her parent's suicide – is due to the betrayal of her father, it is easy for Joan to blame her for the tragedy that had been done. To put it differently, Joan grew up learning that Alice, as her father's affair daughter, is the reason why her mother commits murder and suicide. It is quite a trigger for Joan to meet Alice for the first time because of her fact. From that point on, Alice,

as other character, bring out Joan's response or reaction which particularly based on her trauma. With that being said, Alice indeed becomes the representation of Joan's trauma.

In accordance with the evidence above, Joan is indeed having such dissociative reactions in the form of trembles. This event is understandably happened due to the presence of Alice leading Joan to take into account her memory of her past traumatic event. In other words, the evidence above proves that the character of Alice, which is one of the literary elements, represented Joan's trauma in particular way.

Another character that represents Joan's trauma as well is the character of Victor. In the story, Joan become Vic's affair. However, Joan is also seeing someone else which broke Vic's heart to the point he showed up to Joan with a gun.

"And he pulled out a gun. I was barely shocked to see it because I could feel it, I'd been feeling it for years. I didn't close my eyes. I felt I should die, anyway, it would make sense. I thought of the imminent freedom." (Chapter 17 Page 173)

At this moment, Joan saw Vic holding a gun. Joan thought that Vic would shoot her. During that moment, she shows her belief in her life. She feels that death was meant for her. She believes that it is better to be dead rather than alive. Further, as she stated that death would be more made sense to her, it could articulate diverse interpretations that after all these years, it would be logical that death becomes her life-ending. In accordance with the previous statement, Joan's belief in death could be generally understood for the reason that ever since the trauma happened, not only that she had many bad experiences but also felt her life was turned upside down. So, as a result, Joan creates a negative belief about her life. To put it differently, the

presence of Victor with a gun, triggered Joan into thinking and viewing her own life. As other character, Vic's presence therefore takes a part in representing Joan's trauma particularly by influencing the main character to had a thought about her life that is based on the traumatic experiences.

3. Trauma Representation in Setting

In the story, Joan encountered many objects or situations that might cause her mind to recall the past traumatic memory. These objects or situations is generally known as a part of setting as the literary elements of the story. However, it could be said that since Joan had already met these external causes, she know that it would affect her mind as soon as she started to think about it. Consequently, in order to prevent these external causes from evoking her past memory, Joan attempts to consume pills that make her sleep which allows her mind to stop thinking.

"It was hot and still. I hadn't cried about the car crash and I thought if I went into the house alone, I would lose it. I would take a pill and sit on one of my boxes. I felt I could stop it somehow. I knew for a fact I could save my father and my mother. I liked to think that one of the reasons I'd lived through my own nightmare was so one day I might prevent someone else from suffering. But the infant died. The mother died. I watched. I finished filling out the job application"(Chapter 5 Page 40)

In this evidence, Joan had encountered a car crash accident that killed a pregnant mother and her infant. Joan, at this time, become a secondary trauma victim. As a secondary trauma victim, Joan knows that the accident she just saw, although it is not into her past traumatic tragedy, would lead her into recalling the past traumatic pain. At this point, the accident becomes a situation that might arouse Joan's past traumatic pain. Therefore, it could be said that the accident is indeed an external cause Joan needs to avoid. In accordance with that, Joan then, as a form of avoidance attempt, consumes pills to prevent her mind from recalling either the past

traumatic memory or pain. With that being said, this evidence has therefore proven to be valid as the main character, Joan, did the attempt to prevent external causes that may evoke sad memories, thoughts, or feelings about or is related to the traumatic event. Equally important, the event of car crash accident is categorized as a part of the setting of the story. Thus, as the setting influences Joan's mind by forming as external reminders therefore it is correct to state that the setting indeed represents Joan's trauma.

Other times, Joan consumes pills in order to avoid the external triggers of her past trauma. The external cause here is in the form of the death of Joan's affair child, a boy who has down syndrome.

"ON THE WAY HOME I took two milligrams of Klonopin. It worked enough for me to forget a little about the child. But it would come back in terrible notions— anime eyes blinking inside of a child-size coffin." (Chapter 7 Page 56)

In the story, Joan had an affair named Vic. The man, on the other hand, had a family of four including his daughter and his retarded son. It is told in the story that the man, Vic, shot himself in the head because of jealousy of Joan. One thing leads to another, Vic's wife then calls Joan in anger and tells her that their son died because of Joan. Specifically, it was because Vic's affair with Joan had thrown Vic's family apart. For Joan, knowing that someone died because of her would make her go crazy. To put it differently, the news of the kid's death is received as an external cause for Joan as for her the event makes her mind into recalling the past traumatic pain. Additionally, this event correlates with Joan's past trauma and the fact that it has the similar point in terms of losing loved ones. Likewise, since Joan recognizes that the news would trigger her, she then took the Klonopin pills to help her forget

about the kid. In short, the act of taking pills by Joan is indeed seen as a form of avoidance Joan made in order to prevent the external cause evokes the pain about or is related to the traumatic event. The event of Vic's son death is categorized as a part the literary element of setting of the story. Since the event is perceived as external reminders of trauma by Joan, hence it could be understood that the event indeed took part at expressing the main character's trauma representation. In addition, these findings show a similar pattern to the mentioned related previous studies. Similar patterns appearing in the results of other previous studies are the avoidance of a person as in Nugraha's (2020), Satriawan's (2020), and Yatimah's (2021). Other studies also showed the avoidance of situations that may trigger the character such as in Sartika's (2020) and Satriawan's (2020).

On another occasion, Joan's trauma is represented in setting could be seen when she takes a walk around at night.

"Before going to bed, I stepped outside to get some air, to walk around the mounds of dry earth. I was happy. I should have known I didn't deserve it." (Chapter 18 Page 176)

At this moment, Joan gets to feel happy when he took time for herself to take a walk and enjoy the surroundings. Nonetheless, in the middle of the activity, Joan instantly rejects the feeling by saying that happiness is not supposedly for her, that she did not deserve to feel the happiness just like she felt at that moment. As she embraces death rather than the living, it could be understood as well because by the same token she always believes that happiness was not meant for her and her life. Likewise, the surroundings, as the setting, makes Joan think that she does not belong with a feeling of happiness. As it has been mentioned before, the reason

Joan has the belief that she does not deserve to feel happiness is because, over the years, she is had a lot of bad experiences overall. From this point on, the evidences above create a supportive combination for the argument that Joan indeed has the belief that it is better for her to be dead and happiness was not meant for her. By all means, it is evidently proven each by Joan thinks that she should die anyway and when she thinks she does not deserve happiness despite the fact that she is experiencing that joy feeling. Not to mention, this event is happened due to the effect of the surroundings.

Another time, Joan admits that there is a show which Joan could not stand to watch at all. The program entitled 'The Sound of Music' is a tv show that was aired and watched by Joan the night before her traumatic tragedy occurred. This description is not only categorized as the setting of the story but also provide a particular influence toward Joan's memory directly concerning her trauma.

"After a while my father turned on the television. The Sound of Music was playing. To this day I can't watch it. I can't hear the notes of any of the songs without shaking all over. That night we saw the last hour." (Chapter 29 Page 262)

In this evidence, Joan admits that she could not bear the strength to watch the show ever again. She said that if she would insist in watching or even hearing any of the tones in it, she would find herself shaking. At this point, Joan's response was body shaking which is also known as tremble. This happened due to the TV program is presented as an external trigger for Joan. The sound of the show would always remind her of the tragedy as if she experienced it all over. Altogether, Joan would have dissociative reactions, in the form of trembles, toward the TV show.

The setting of the TV show indeed influence Joan's memory of trauma. Thus, the setting, once again, indeed represent the trauma of the main character.

B. The Lessons Learned by Joan from Her Trauma

Balaev's model of trauma theory takes account of the effect as well. According to Balaev, trauma could cause not only creates new understandings and perspectives in ourselves and the outside world but also creates traumatic variability in terms of cause and effect (Balaev, 2014). In the story, the researcher found that by using Balaev's theory, most of the lessons learned as the response of trauma is the creation of new understandings, perspectives, and values of some aspects of the world as follow.

1. Perception of Her Life

The first lesson is the creation of Joan's perspective on her life. It is shown in the story that Joan sees her life as ending right after the past traumatic event occurred.

The last time I was ignorant to the notion of choice was in the Poconos. It was 1989 and I was nearly eleven. I remember every single day before the day my life ended. I remember all the hot dogs and every sunset. (Chapter 11 Page 95)

At this moment, Joan stated her perceptions of her life that she remembered most of her days before the tragedy at the age of eleven. It could mean that she did not remember most of her days after the tragedy happened. Joan sees that the tragedy was the reason for her life to be the ending of her story. At this point, because of the trauma, Joan creates a perception and understanding about her life that she no longer feels alive. On the other hand, it is stated as well that before the

tragedy, Joan lived a normal life. In the same way, therefore, there is a perception shift in Joan's point of view toward her life. Furthermore, since the perception is established after the tragedy and the fact that Joan considers the tragedy as a reference point of view on her life, it is generally understood that Joan has learned a lesson of valuing her own life.

The same lesson is supportably indicated as well by the following statement of Joan.

When I saw boys in the streets with their low-slung backpacks, I thought of the girls they liked, the girls who got to be eleven and twelve and thirteen, with unicorn stickers and slap bracelets. I did not get to be any of those ages. I was ten and then I was thirty, and then I was thirty-seven. (Chapter 15 Page 145)

While discussing girls in their dozens, Joan said that she did not feel or remember her dozens period. Instead, she said that she was ten, then thirty, and her present age. This means that for Joan, at these particular periods of age, she does not remember most of her days as if, among those ages, her life is instantly skipped to certain times only. Correspondingly, this evidence supports the previous data that Joan sees her life as an ended story. At the age of eleven is the time Joan experienced the trauma. Likewise, it affects Joan's value of her life that she is dead inside. Therefore, it could explain why Joan stated that she does not get to be any of the ages dozens. It is because right after the tragedy, Joan does not feel alive anymore even until her present adulthood. Another piece of evidence is also found supportive of the previous argument of Joan's view on her life.

I tried to see the evening that followed my day at the Top of the World (the pool) without hindsight. I tried for much of my life to isolate it as its own memory, just one night in time, another dinner. But that's proved impossible. It was the last night of my

life. Just as breakfast that morning was my last cereal in milk. Just as the trip to Italy the year before was the last good summer I would ever know. (Chapter 29 Page 260)

It could be seen in the story that Joan is telling about her feelings and values toward the thing that happened when and after the trauma occurred. She mentioned that the day it happened, everything including the night, the breakfast, and even the summer become her last. In other words, since the trauma occurred, Joan sees her life as death. Regardless that she is aging until her present age, she feels like her life is stopped and does not continue since the trauma happened.

As shown above, Joan learned a lesson from her trauma by changing and creating her perceptions of her life. At first thought, Joan sees her life normally as other child does. However, this perception is changed which can be seen in her adulthood as she learns her life as nothing but dead ever since she experienced the traumatic event in her childhood. Corresponding with Balaev's trauma theory, the trauma, therefore, took account of Joan's perspective changes based on trauma. Equally important, the notion of feeling dead inside because of trauma is similar to Sasani et. al.'s (2017) research that found that despite the ability to communicate with other people, living as a traumatic person convinces the character of himself as a dead man who is incapable of communicating with other people.

2. Perception of Joy and Love

The second time Joan learned her lesson based on her trauma is seen in the creation of her values toward joy and love as if they were never real things in the world. The first indication is shown when Joan has a conversation with Leonard about his love for his wife, Lenore.

I asked about Lenore because it soothed me to hear people talk about love like it was real. I want you to know about Lenore, about the women who men make you feel are better than you. (Chapter 7 Page 59)

At this moment, Joan is having a conversation with Leonard about love. Joan stated that she is interested in talking about love because it brings peace to her. Nonetheless, Joan mentioned that she thought about love is a thing that may actually exist. This is where the creation or change of Joan's perspective of love happened. Since Joan experienced the traumatic event from her parent, it could be said that start from her childhood, Joan never felt real love before. The added perspective of assuming her life has died at a young age supports this argument because, whether before or after the tragedy, it is only miserable for Joan to live her life. Thus, ever since the tragedy, Joan's belief in love has changed. Correspondingly, the alteration of Joan's perspective is correlated with Balaev's trauma theory on the effect of trauma. This evidence is supported by the following data which show that Joan feels strange about her feeling of joy and love.

He came forward. My heart was a rock knocking in my chest. The kiss was openmouthed but tongueless and lasted no longer than three seconds. It was more sex, that kiss, than any sex I had ever had. Maybe it wasn't love, but I don't know what to call how I felt inside that moment. (Chapter 9 Page 75)

At this moment Joan is having an intimate time with a man she loves. In the mid of the intimate activity, Joan feels something strange in the middle of the intimate activity. Even though she had time to think that it was a feeling of love, she does not sure about it. At this point, Joan feels strange about love for the reason that she never experienced it before. Although she may know that there is a thing called 'love', for her, it is still like a myth as if love was never a real thing. Altogether, Joan never gets to know the sensation of love, and ever since her parent,

a couple that supposedly provides Joan with love, give her trauma instead, then it is understood that as a result, Joan creates her perception of love based on all of her prior experiences, especially based on her trauma. In the long run, her creation of perception is based on her trauma which correlates with Balaev's trauma theory which said that trauma affects the victim even in the changes or creation of oneself toward world values. Likewise, these findings above correlate with Tiansyagh et. al. (2021) who found that when the traumatic character gets to feel the emotion of joy, love, and happiness, the character becomes strange to these emotions.

3. Perception of Loss

On the third time, Joan's lesson about loss is created as well. She believes that losing is a scary thing that she has feared for years. It can be seen in the following data that Joan implied the fear of losing someone related.

Other times we ate, happily, at a fastfood restaurant until suddenly a car was behind us and I understood it was someone coming to take her away from me. When I woke there was the mean little pain of missing someone's laughter. There was also relief. I had no one for whom to care. No one to fear losing. (Chapter 4 Page 30)

In this evidence, Joan talked about her dream that demonstrates a situation where Joan and his daughter are having lunch together. Furthermore, Joan also stated that the dream turns into a nightmare when there if someone wanted to take her daughter to the point, she is awakened by the pain of missing someone. The next thing happened; Joan responded that it was totally fine for her to have that certain feeling for the reason she has no one to fear losing. The reason for this perspective can be traced to Joan's trauma, and the tragedy of her loved parents. At this point, it could be said that Joan grows up learning that having someone she

loves also brings the sensation of losing. Markedly, since the tragedy became her most significant loss of losing her loved ones, Joan learned about the fear of losing. At this moment, Joan creates the perception of losing based on her trauma. This evidence is supported by the following data that stated that Joan indeed possessed the perceptions of fear of losing someone.

I DIDN'T KNOW IF I could bear to see Alice again. I like to think I was lying in wait, sharpening a knife, but really, I was only postponing the last thing I had left to fear. (Chapter 9 Page 75)

In this evidence, Joan thought about meeting Alice for the first time. It can be seen in the data above that Joan mentioned Alice as the last thing she had left to fear. This statement by Joan refers to the thing that she could love which is Alice as she was her half-blood sister. With that being said, Alice here is seen in the same position as Joan's parents which is blood-related. Since Joan's trauma is the tragedy of her parent, it creates a perception of losing precisely as mentioned before, therefore Joan considers Alice as the thing she had left to fear, the fear of losing. Overall, for the most part, Joan is proven evidently in creating the perception of loss based on her trauma which could be seen through its projection of Alice.

C. The Main Character's Struggle to Overcome Trauma

Overcoming trauma is generally known as trauma coping. The term refers to one's effort or struggles to outgrow one's trauma. There are ways of dealing with trauma and they could be varied. However, the output form of trauma coping depends on each individual especially based on their experiences with the trauma itself. In accordance with that, Joan showed various ways of overcoming the trauma

in the story, including taking pills and self-initiating, precisely as the following data below.

1. Consumes Pills Regularly

In the story, Joan has repeatedly consumed pills whenever she gets external causes that may evoke or trigger her to recall her past traumatic experience and pain, exactly as has been discussed before. The first time Joan ever mentioned pills is when she just entered her new rental house.

Then I would stay up until three and four, buying dresses online. But mostly it was pills. I wasn't strong enough to get through life without being able to go to sleep on command. Maybe you won't need to take pills. I dream that you'll be so much stronger. (Chapter 3 Page 19)

In this evidence, Joan stated that she was unable to go to sleep as she will. Instead, she would always use the effect on pills. As previously discussed, Joan is taking these pills because she needs to prevent herself from getting nightmares about her trauma while asleep. Therefore, this act of Joan has been considered trauma coping because it is helpful for Joan to keep away her mind from remembering the traumatic event and pain. This way of struggle for Joan to overcome her trauma become her habit and she did it again another time as follows.

It was hot and still. I hadn't cried about the car crash and I thought if I went into the house alone, I would lose it. I would take a pill and sit on one of my boxes. I felt I could stop it somehow. (Chapter 5 Page 40)

At this moment, Joan just experienced a terrible car crash that killed a mother and her infant. As has been mentioned before, the accident is a trigger for Joan that may evoke her memory of traumatic tragedy or pain. Furthermore, to prevent her mind from recalling the traumatic event, Joan once again takes pills to

help her forget about the accident. This act by Joan is her trauma coping as well since she did it to prevent her trauma arise at that moment. On another occasion, Joan did the pills consumption again when she just heard the news about the death of a child.

ON THE WAY HOME I took two milligrams of Klonopin. It worked enough for me to forget a little about the child. But it would come back in terrible notions— anime eyes blinking inside of a child-size coffin. (Chapter 7 Page 56)

At this moment, Joan received news about her affair's boy that died because of her affair relationship. Getting the news, Joan could not bear the pain because, for her, it is easy to understand the pain of losing someone she loved. As a matter of fact, since Joan's trauma is losing her parent, the news of the death kid becomes an instant trigger for her to recall the past traumatic pain. The fact that she could not bear it anymore, lead her into taking pills. Two milligrams of Klonopin pills to be exact. This act by Joan has also considered her trauma coping. Taking the pills helps Joan, at least, to forget the pain caused by the news even for just a moment.

All things considered above; it is proven that Joan consumes pills regularly to overcome her trauma. In detail, whenever she gets external causes that may probably evoke her mind into remembering the past traumatic experience, she took any pills that are able to help her mind keep away from the traumatic memory as the act of trauma coping in terms of prevention. Moreover, an alternative way similar to these findings is the research result of Hidayat and Nafisah (2020), Tiansyagh et. al. (2021), and Yatimah (2021). All of these researchers found that one of the traumas coping done by the character is drinking alcohol. Although it is different from pills, both pills and alcohol are in one general category: an addictive

substance. Therefore, the act of drinking alcohol is technically similar to Joan's act of taking pills.

2. Self-Initiation

Another way of trauma coping done by Joan is self-initiates in various forms. In the story, it is described that Joan has done several things in order to help herself overcome her trauma. More specifically, Joan has done two self-oriented things: buying things in grocery, inner battle, and getting out of the place that triggers her.

I thought of the groceries I'd bought on the way home, the milk warming out there in the heat. This second child's death had twisted my intestines. Going to grocery stores was one of the best ways I knew to calm myself. The clean, cool aisles. Everything was brightly lit at any time of day. (Chapter 7 Page 57-58)

As shown in the data above, Joan saw a car crash accident that killed a mother and her infant. Joan knows that the accident she just saw would affect her sooner or later. So, Joan initiated and went to groceries first to buy things on the way home. Furthermore, since Joan herself admit that going to grocery stores was one of the best ways to soothe herself, therefore, this act by Joan is considered her coping trauma. In other words, this act is done by Joan for the reason that going to groceries stores help her to prevent herself from remembering the past traumatic event that is triggered by the tragedy. Thus, once again, Joan's act of shopping is also her self-initiated trauma coping. Moreover, this finding is similar to O'Brien's (2018) who found out that one of the ways a character recovers himself from trauma is by joining any interactional activity which at this point going to groceries stores is an example of it.

On another occasion, Joan had an inner battle with herself fighting the memory of traumatic pain, as shown in the following data.

I tried to see the evening that followed my day at the Top of the World (the pool) without hindsight. I tried for much of my life to isolate it as its own memory, just one night in time, another dinner. But that's proved impossible. (Chapter 29 Page 260)

At this moment, it is described that Joan had ever tried to push the traumatic memory into being isolated. However, Joan admits that this act was impossible to be done. Despite the failure, this act by Joan is considered a trauma coping as well. The way Joan tried to push and isolate her traumatic memory, is also her struggle to overcome her trauma. The inner battle she did was to prevent her mind from remembering any part of the traumatic memory forever. In other words, her attempt to isolate her memory indeed becomes her way of trauma coping. In the same way, this finding is found to be similar to Dasari's (2018) research that found one of the trauma copings done by the character is the inner battle against him/herself.

Last but not least, another way Joan has done to overcome her trauma is by moving out of the place she experienced the tragedy.

I turned away and walked toward the window. I could see very clearly where the child had fallen. I would have to move out of this horrible house immediately. I could never comprehend how someone could continue to live in a place where a loved one had died. (Chapter 31 Page 274)

In this evidence, it can be seen that the tragedy of her infant death has happened in her current rented house. At this moment, Joan stated that she needs to move out of her house because of the tragedy immediately. She also stated that she could never understand if someone could still live in the same place where some tragedy happened. This statement by Joan could refer to her past traumatic memory

where the tragedy of her childhood happened in her own house. The moment she experienced the traumatic event, she moved out to her aunt Gosia. From this point on, Joan grew up learning that one of the ways to deal with tragedy or trauma is by moving out of the place it happened. To put it differently, her act of moving out by Joan is a present projection of her past trauma coping. With that being said, therefore, Joan's transmigration is also her self-initiated as trauma coping to overcome her trauma. In addition, this finding correlates with Qing's (2020) research which found that the character's attempt to overcome his trauma is by leaving a person or a place that might evokes his traumatic memory.

CHAPTER V

CONCLUSION AND SUGGESTION

The last chapter of this research contains the conclusion of the analysis and the suggestion for the future researcher(s). As a further matter, the conclusion section is intended to summarize the discussion section while the suggestion section is intended to provide any reliable information concerning research findings and discussion for academic purposes,

A. Conclusion

This subsection is intended to answer the research questions of this research using Michelle Balaev's model of trauma theory. After the analysis, the researcher concludes that the main character, Joan, has shown the symptoms of trauma, the effect of trauma, and her way of overcoming the trauma. First, the symptoms of trauma found in the character Joan are repetitive sad dreams such as nightmares, dissociative reactions in the form of a tremble, avoidance or attempt to prevent external reminders through pills, a negative cognitive and emotional state of herself, and frequent sleep disturbances. Secondly, the trauma affects Joan's traits in her present adulthood most of the time in the creation and changes of Joan's perceptions such as the perception of her ended life, the perception of love as unrecognizable and unreal feelings, and the perception of loss. Lastly, the struggles Joan has done were consuming pills regularly for her to be numb and not feel the pain and self-initiation to fight or overcome the trauma, both are Joan's trauma coping that is shown in the story.

B. Suggestion

Based on the finding and the discussion above, it can be seen that Balaev's trauma theory was proven evidently applicable to the work of literature. Regardless of that, the researcher found that Balaev's theory is applicable only in terms of trauma effect in the creation of perception in particular. Therefore, the researcher suggests that the use of Balaev's trauma theory needs to be explored more in another area of analysis in future research. Additionally, in term of trauma coping, the researcher suggests that, for future research(es), the explanation need to be based on more official or academic references, not merely on common information or knowledge.

REFERENCES

- Abrams, M., & Harpham, G. G. (2012). *A Glossary of Literary Terms. 10th ed.* Boston: Wadsworth, Cengage learning.
- Alford, C. F. (2016). *Trauma, Culture, and PTSD*. Maryland: Palgrave Macmillan.
- Balaev, M. (2012). *The Nature of Trauma in American Novels*. Illionis: Northwestern University Press.
- Balaev, M. (2014). *Contemporary Approaches in Literary Trauma Theory*. New York: Palgrave Macmillan.
- Balaev, M. (2018). Trauma Studies. In D. Richter, *A Companion To Literary Theory* (pp. 360-369). Oxford: John Wiley & Sons Ltd.
- Caruth, C. (1996). *Unclaimed Experience: Trauma, Narrative, and History*. Maryland: The Johns Hopkins University Press .
- CDC, C. f. (2022, March 21). *CDC: Get the Facts About TBI | Concussion / Traumatic Brain Injury*. Retrieved from CDC 24-7 Official Web site: https://www.cdc.gov/traumaticbraininjury/get_the_facts.html#:~:text=TBI%20is%20a%20major%20cause%20of%20death%20and%20disability&text=There%20were%20over%2064%2C000%20TBI,the%20United%20States%20in%202020.&text=That's%20about%20176%20TBI%2Drelated,of%20pe
- Dasari, T. (2018). Traumatic Experiences of Transgenders in Manobi's A Gift Of Goddess Lakshmi – A Study. *VEDA'S JOURNAL OF ENGLISH LANGUAGE AND LITERATURE (JOELL) Vol. 5 Issue 3*, 36-41.
- Freud, S. (2014). *A General Introduction to Psychoanalysis (PBW ed.)*. PDF Books World.
- Hidayat, M. I., & Nafisah, N. (2020). Trauma in Edgar Allan Poe's "The Black Cat". *Passage Vol. 8 No. 2*, 52-67.
- Jonathan. (2015). Clinic Review: Post Traumatic Stress Disorder. *BMJ Clinical Research*, 1-7.
- Nugraha, D. P. (2020). Post-Traumatic Stress Disorder Experienced by Ruth Weber In Kate Quinn's The Huntress. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.
- O'Brien, S. (2018). Translating Trauma in Khaled Hosseini's The Kite Runner. *Transnational Literature Vol. 10 no. 2*, 1-5.
- Oxford. (2022, March 29). *Oxford Learner's Dictionaries: symptom noun - Definition, pictures, pronunciation and usage notes*. Retrieved from Oxford

Learner's Dictionaries:
<https://www.oxfordlearnersdictionaries.com/definition/english/symptom>

- Qing, Z. (2020). d. Interpretation of Celie's Trauma in *The Color Purple* from the Perspective of Trauma Theory . *International Journal of English Literature and Social Sciences*, Vol. 5 No. 5, 1566-1572.
- Rezaeia, A., & S. H. (2013). The Contribution of Psychological Theories in Literary Criticism. *Procedia - Social and Behavioral Sciences* 84 (pp. 1908-1911). Elsevier Ltd.
- Ritcher, D. H. (2018). *A Companion to Literary Theory*. Oxford: John Wiley & Sons Ltd.
- Sakran, J. V., Greer, S. E., E. W., & McCunn, M. (2012). Care of the injured worldwide: trauma still the neglected disease of modern society. *Scand J Trauma Resusc Emerg Med* 20, 64. doi:<https://doi.org/10.1186/1757-7241-20-64>
- Sartika, E. (2020). b. TRAUMATIC EXPERIENCES IN EKA KURNIAWAN'S NOVEL SEPERTI DENDAM, RINDU HARUS DIBAYAR TUNTAS . *Poetika : Jurnal Ilmu Sastra* Vol. 8 No. 2, 121-138.
- Sasani, S., & Arjmandi, D. (2018). Post-Traumatic People in Paul Auster's *The Book of Illusions* from Cathy Caruth's and Michelle Balaev's Perspectives. *k@ta: A Biannual Publication on The Study of Language and Literature* Vol 20 No 1 , 9-17.
- Satriawan, F. Y. (2020). Post-Traumatic Stress Disorder Suffered By Private John Bartle in Kevin Powers' *The Yellow Birds*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.
- Tiansyah, R. N., Suharyatia, H., & P, S. D. (2021). a. THE IMPACT OF PSYCHOLOGICAL TRAUMA ON THE LIFE OF THE MAIN CHARACTER IN THE NOVEL ELEANOR OLIPHANT IS COMPLETELY FINE BY GAIL HONEYMAN . *ournal Albion: Journal of English Literature, Language, and Culture* Vol.3 No. 1, 31-36.
- Wesnier, L. (2020, July 5). *Individual and Community Trauma: Individual Experiences in Collective Environments*. Retrieved from ILLINOIS CRIMINAL JUSTICE INFORMATION AUTHORITY: <https://icjia.illinois.gov/researchhub/articles/individual-and-community-trauma-individual-experiences-in-collective-environments>
- Yatimah, S. (2021). Psychological Trauma In Paula Hawkins' *The Girl On The Train* (2015). *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.

CURRICULUM VITAE



Ahmad Faizin was born in Malang on January 6, 2000, and is blessed with a perfect couple, Suprpto and Asiyah. He graduated from MAN Gondanglegi in 2018 with a major in science. In the same year, he enrolled at UIN Maulana Malik Ibrahim Malang and was accepted at the Faculty of Humanities, Department of English Literature. During his studies, Faizin joined the English Language Department Student Profession Association for two consecutive years in 2019-2021. He also joined the Student Representative Council of the Faculty of Humanities for one year in 2021. He graduated from UIN Maulana Malik Ibrahim Malang in 2022.