

DISSOCIATIVE EFFECT AND REORIENTATION OF CONSCIOUSNESS IN THE MOVIE *YUNI* AND *HE NAMED ME MALALA*

Efek Disosiatif dan Reorientasi Kesadaran dalam Film Yuni dan He Named Me Malala

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Abstract

This article aims to compare and investigate the movie Yuni (2021) and He Named Me Malala (2015) in terms of how the sociocultural environment affects the main characters' psychological conditions. Despite the differences in their sociocultural conditions, both characters experience some similarities with the recurring trauma, dissociative effect, and reorientation of consciousness. The phenomena is crucial to investigate because Franz Fanon has attempted to prove that psychoanalysis is not a universally applied theory. The purpose of this study is to find out the form of traumatic feelings experienced by the two main characters and identify how dissociative effects and reorientation of consciousness are presented due to traumatic events. The theory of literary trauma by Caruth is employed as the theory to be used in this research. The impact of Malala's and Yuni's traumatic experiences are significantly different. Yuni tends to have the effects of Post Traumatic Stress Disorder (PTSD), while Malala tends to have a Post Traumatic Growth (PTG). PTSD is regarded as a severe condition that needs expert care to manage and recover from. PTG, on the other hand, describes the positive psychological improvements that certain people may experience after a traumatic occurrence. From these findings, what Fanon says depends on the surrounding situation of the subject.

Keywords: *comparative; consciousness; dissociative effect; movie; trauma*

Abstrak

Artikel ini bertujuan membandingkan dan menyelidiki film *Yuni* (2021) dan *He Named Me Malala* (2015) dalam kaitannya dengan bagaimana lingkungan sosiokultural memengaruhi kondisi psikologis tokoh utama. Terlepas dari perbedaan kondisi sosiokultural mereka, kedua karakter mengalami beberapa kesamaan dengan trauma berulang, efek disosiatif, dan reorientasi kesadaran. Fenomena ini penting untuk diselidiki karena Franz Fanon telah berusaha membuktikan bahwa psikoanalisis bukanlah teori yang diterapkan secara universal. Selain itu, tujuan dari penelitian ini adalah mengetahui bentuk perasaan traumatis yang dialami oleh kedua tokoh utama dan mengidentifikasi bagaimana efek disosiatif dan reorientasi kesadaran yang dihadirkan akibat peristiwa traumatis. Teori trauma sastra oleh Cathy Caruth digunakan sebagai teori yang akan digunakan dalam penelitian ini. Dampak pengalaman traumatis Malala dan Yuni sangat berbeda. Yuni cenderung mengalami *Post Traumatic Stress Disorder (PTSD)*, sedangkan Malala cenderung mengalami *Post Traumatic Growth (PTG)*. PTSD dianggap sebagai kondisi parah yang membutuhkan perawatan ahli untuk dikelola dan dipulihkan. PTG, di sisi lain, menggambarkan peningkatan psikologis positif yang mungkin dialami orang-orang tertentu setelah kejadian traumatis. Dari temuan ini, apa yang dikatakan Fanon bergantung pada situasi di sekitar subjek.

Kata kunci: *efek disosiatif; film; kesadaran; komparatif; trauma*

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INTRODUCTION

A film by Kamila Andini, *Yuni* (Andini, 2021), tells the story of a girl who is still in high school and has the enthusiasm to continue her education to the college level but faces a dilemma when there are several men want to propose to her. This film raises social issues regarding the role of a woman in a society with a dominant patriarchal culture. Moreover, the culture or myth that is still very powerful in the neighborhood where she lives says that it is *pemali* if a girl refuses a marriage proposal, making her confused about continuing college or getting married at a young age. As when the news of her second proposal spread at school, Yuni's friend said as follows.

- Yuni's friend 1 : *Dengar-dengar, ada lagi orang yang datang melamar kamu kan Yun? Keluarga kamu pasti sangat bergembira. 'I heard that someone has come to propose to you, isn't it? Your family must be very happy'.*
- Yuni : *Tidak. Tidak juga. 'No, not really'.*
- Yuni's friend 2 : *Siapa Yun kali ini? Pasti lebih baik dari yang sebelumnya. 'Who is he this time Yun? He must be better than the previous one'.*
- Yuni's friend 1 : *Kata orang tua kita dulu, tidak baik menolak lamaran lebih dari dua kali, pemali. 'Our parents told us that it's not good to reject a proposal more than twice, it's pemali'.*

Yuni is expressing her disinterest in the proposal when she replies that her family is not truly happy. The fact that Yuni's friend used the phrase *this time* suggests that Yuni had received numerous proposals in the past. The conversations' pragmatics concern the

setting in which the words are being employed. For instance, Yuni's buddy is insinuating that Yuni has previously refused a proposition when she says that rejecting a request more than twice is not a smart idea. The term *twice* suggests that there is a cultural expectation at work, and the mention of "our parents" only serves to confirm this.

In terms of language, *pemali* is taboo. However, according to the terminology, *pemali* is a form of taboo against cultural traditions that should not be done intentionally because it will bring misfortune to the person who violates it (Khomeiny, 2020). From this confusion, traumatic feelings emerged that led to her decision to end her life. *Yuni* (2021) is worth comparing with the following movie in terms of trauma and something that come along with it because in terms of comparative literary trauma, this comparison has not been done before.

He Named Me Malala (Guggenheim, 2015), a film by American director Davis Guggenheim, tells the life story of a Pakistani girl named Malala who voiced the struggle of all women in the world for their right to receive a proper education. However, in the middle of her journey, she experienced an incident with the Taliban who were against her struggle. She was shot by the Taliban as soon as she dared to speak out for her rights.

Taliban (VO) : Remember I know you!
Listen carefully, when I'm
willing to kill myself, others
have no meaning to me!

Miraculously, from that traumatic incident, Malala recovered and committed to continue fighting for the right to education for women around the world.

In the two films analyzed, there are similarities in the events that cause traumatic feelings that affect the main character's behavior and decisions. Yuni was traumatized

because her socio-cultural environment told her to get married after graduating from high school, and Malala was prohibited from getting a proper education by the Taliban. With this, the similarity between Yuni and Malala is how they live and develop in a strongly patriarchal culture. Trauma is an emotional experience that stimulates feelings of distress, such as anxiety, fear, or humiliation. Trauma is not an event but rather a reaction to an event, and it represents a continual negative response toward an event (Ringel & Brandell, 2012).

In the psychoanalytic concept of Moore and Fine, they assume that trauma is representative of the disruption or destruction that arises when the psychic apparatus is suddenly confronted with stimuli that are too strong to cope with or be integrated by normal methods, either from the inside or outside. When the presumptive stimulus barrier or protective shield is violated, the ego is overwhelmed and loses its mediatory abilities. A state of helplessness continues, varying from total apathy and withdrawal to an emotional storm accompanied by disorganized behaviors bordering on distress. Autonomic disorder symptoms are commonly present (Ringel & Brandell, 2012).

Trauma is classified into two types, impersonal and interpersonal. Impersonal trauma is related to oneself. As researchers have found out, both of the main characters experience impersonal and interpersonal trauma. Another group of psychoanalytic writers makes an argument that interpersonal trauma in general is much more troublesome and causes significant mental disorders than impersonal trauma (Ringel & Brandell, 2012). Traumatic experiences cause responses and values, such as the disruption and reorientation of consciousness. However, the values that emerge from these experiences are influenced by various individual and cultural factors that continue to be developed over time (Balaev, 2014).

Based on the background that has been explained, the theory of literary trauma by Cathy Caruth is employed as the theory to be used in this research. She cites Freud that trauma is a wound that exists in the human

mind, this wound is difficult to heal, experienced quickly, and unexpectedly (Caruth, 1996). Trauma occurs when an individual experiences something that is beyond the individual's ability to process and manage. As a result, a person may feel incapable of forgetting or coping with the traumatic experience.

In turn, the traumatic experience continues to haunt, affecting the individual's life, and remaining in the memory for a long period of time. Caruth also assumes that trauma is never simply one's own, from which assumption it might be argued that trauma is essentially dissociative (Caruth, 1996). However, this dissociative trauma model claims that one's trauma is tied up with the trauma of another, which implies that an individual's experience of trauma is tied up with another individual's similar experience of trauma. This happens because people who have experienced trauma often feel connected to people who had similar experiences. So it can be concluded that support from others who have similar experiences can help a person process the trauma to heal. The effects of trauma for an individual are also different from other individuals which are divided into 2, namely, *post-traumatic stress disorder (PTSD)* where the effects of this trauma lead to negative things, and *post-traumatic growth (PTG)* where these effects lead to positive things. From the literary trauma theory used, researchers found 3 factors that influence the effects of trauma, namely (1) extreme experience, (2) individual and cultural factors, and (3) historical past.

From the two research objects above, the researchers propose a problem the two main characters of the movie both have, the same gender and experienced traumatic events that are influenced by society. Over the years, trauma has been assumed to be a standalone condition with no social influences. So this research is to identify that social factors are very influential for trauma itself and its healing.

For example, in *He Named Me Malala*, she was traumatized by being shot by the Taliban because she was fighting for her rights, which made her feel uncomfortable

returning to Afghanistan and always getting threats from the Taliban. In the second film that showed a similar traumatic event, *Yuni*, Yuni was traumatized because she was forced into marriage not only by her family but also by her socio-cultural environment. In addition, their traumatic experiences have a similarity. This can be implicitly reinforced by Fanon's opinion, which states that a person's psychology is formed and affected by social context factors, and the real conditions of psychic phenomena.

What needs to be underlined here is that although Fanon is denying that psychoanalysis is a universal theory, he is indirectly acknowledging it (Greedharry, 2008). So from these problems, questions arise, (1) what are the things that trigger trauma from the main characters of the films *Yuni* and *He Named Me Malala*? and (2) how do experiences form trauma and produce other traumas based on cultural and psychological factors causing dissociative effects and reorientation of consciousness?

The purpose of this study is to find out the form of traumatic feelings experienced by the two main characters and to identify how dissociative effects and reorientation of consciousness are presented due to traumatic events. The dissociative effect is a condition where someone who experiences a traumatic event, feels separated from the traumatic experience and they feel that the event is experienced by someone else. This is a form of coping mechanism in their mind to protect themselves from traumatic experiences that are not easy to process. In contrast to dissociative effects, reorientation of consciousness is where the traumatized person can become reconciled with their trauma. This is usually done in trauma therapy where they are helped to identify their traumatized feelings and their mind can perform healthy coping mechanisms. They go through a process of changing the way they value themselves, others, and the world around them. This involves re-establishing a basic understanding of life and its surroundings.

There are several researches that discuss the same object material and become previous research. First, research was conducted by

Efendi et al. with the title "Depiction of Malala's Struggle in Fighting for Gender Equality in the Film *He Named Me Malala*". Based on their research, they concluded that Malala's efforts in gender equality in education and politics have a positive impact, such as giving other women the opportunity to get the right to education and human rights as seen in the movie *He Named Me Malala* (Efendi et al., 2010).

Research was also conducted by Elyasa with the title "Comparing Masculinities in *He Named Me Malala* (2015)". He concluded that the figure of Malala's father, Ziauddin, was very powerful in Malala's psychology, which made her stronger and more confident to speak up for women's rights. Although in his analysis, Ziauddin's masculinity is categorized as non-hegemonic masculinity, he remains a role model for Malala (Elyasa, 2022).

The next research was conducted by Nasrullah with the title "Analisis Semiotik Makna Emansipasi Wanita dalam Islam". He concluded that in the movie *He Named Me Malala* there are icons, indexes, and symbols of women's emancipation in Islam. Icon signs can be seen in the story of Malala who persevered in defending women's rights and education for children. The index sign is seen when Malala received the Nobel Peace Prize as a result of her struggle to defend women's rights and children's education. Then, the symbol appears in herself who dares to fight the Taliban's oppression of women in the Swat Valley (Nasrullah, 2016).

Another research was conducted by Anantya with the title "Analisis Wacana Kesetaraan Gender dan Akses Pendidikan dalam Film Dokumenter *He Named Me Malala*". He concluded that the discourse of gender equality and access to education is depicted through Taliban policies that are harmful to women and how Malala stands up against them. At the stage of social cognition and social context, it is found that there is domestication of women for years, the Taliban is anti-education, and Malala is shown as a representation of women's struggle (Anantya, 2019).

Research was conducted by Giswandhani with the title "Yuni:

Representation of Female Stereotypes”. Based on her research, she concluded that the movie Yuni was unable to change the patriarchal system, even at the beginning the movie tried to break the local cultural stereotype with the strong conviction of the main character, Yuni. The end of the movie is very realistic by portraying that women will tend to accept the stereotype (Giswandhani, 2022).

Then, research was conducted by Ainun et al. with the title “Feminisme dalam Film Yuni Karya Kamila Andini”. They concluded that there is radical feminism and discrimination against women in Yuni that reflects the problems that we still faced in society, the struggle of Yuni for getting a scholarship and breaking the social stigma by rejecting proposals from three men who have different backgrounds. Yuni fights for her future regardless of the beliefs or social influences that exist in her environment (Ainun et al., 2022).

The next research was conducted by Tuffahati and Claretta with the title “*Analisis Resepsi Penonton terhadap Mitos Menolak Lamaran Pernikahan dalam Film Yuni*”. They concluded that Banten society's interpretation of Yuni's movie was quite diverse. The representation of Banten's life and culture in Yuni's film is dominated by the dominant-hegemonic position, the presentation of the myth of rejecting marriage proposals is dominated by the negotiation position, and the third marriage proposal scene that Yuni gets is dominated by the negotiation position, which makes Yuni's film succeed in delivering the message of Banten's life and culture to the audience (Tuffahati & Claretta, 2023).

Research was also conducted by Dasmarlitha et al. with the title “*Representasi Budaya Patriarki dalam Film Yuni*”. They concluded that Yuni's film can change people's perception that women do not mean weak, whereas they are strong or equal to men. Women also have rights over themselves and abilities that are equal to men, even more. Because in this era there are still many who position women below men so many women

are victims of violence (Dasmarlitha et al., 2023).

Then, research was conducted by Putri with the title “*Representasi Pesan Moral pada Tokoh Protagonis dalam Film Yuni*”. She concluded that there is a moral lesson in this movie related to the relationship between humans and God, human relationships with themselves, and human relationships with fellow humans, which is portrayed by Yuni's character who has a calm character when faced with a problem, independent, and dares to make decisions for herself. However, behind all the decisions she makes, she is still a teenager who needs guidance from her parents. This movie also teaches moral values about how every human being is faced with various problems and can take lessons from each problem to be used as lessons in their daily lives (Putri, 2023). Those previous researches are significantly different in terms of the approach as well as the theory.

Several researchers have also conducted trauma research with different material objects. First, research was conducted by Zahra Ghasemi, Nasser Dashtpeyma, and Seyyed Majid Alavi with the title “*Trauma and Recovery in Shaila Abdullah's Saffron Dreams*”. They concluded that the traumatic event experienced by the main character, Arissa had a bad impact. As an artist, she was able to utilize her psychological side by strengthening her relationship with her family as a form of coping with her traumatic experience. She was also able to develop an optimistic point of view about the possibility of new things happening in her future. Thus, Arissa demonstrates that women can give meaning to their trauma and create a framework for trauma healing that is by the purpose of contemporary feminist traumatology (Ghasemi et al., 2021).

Second, research was conducted by Sartika with the title “*Traumatic Experiences in Eka Kurniawan's Novel Seperti Dendam, Rindu Harus Dibayar Tuntas*”. She concluded that the characters in the novel respond to trauma in a variety of ways, such as having intrusive thoughts, re-experiencing trauma through flashbacks and dreams, avoidance, and having negative feelings. The novel also

shows that the sociocultural environment can be both a cause and a cure for trauma through love and understanding (Sartika, 2020).

Third, research was conducted by Pare with the title "Falling on Deaf Ears: Trauma in Euripides' Hecuba". She concluded that a person who has experienced trauma has shown that the effects of their traumatic experience can isolate them from their social environment and make it difficult for them to share their narrative. Considering survivor testimony and traumatic frameworks can help us to gain an understanding of how we interact with survivors of trauma (Pare, 2020).

Fourth, research was conducted by Vicario with the title "Dancing with Trauma: A Psychosomatic Exploration of Dance Movement Therapy and Trauma Release". She concluded that unconscious memories or post-traumatic unconscious memories are rarely able to be released by survivors verbally. By using the body and movement we can access the preconscious. This is possible because emotional and physical well-being are connected. Emotions and trauma are embodied experiences. Therefore, it makes sense to involve the body as a tool for gaining information and healing (Vicario, 2017).

Fifth, research was conducted by Dolores with the title "Trauma, Trigger, Transformation: An Archetypal Approach to Adolescent Suicide Attempts". She concluded that unconscious motivation may have impacted the traumatized adolescents in this study at the time of their suicide attempt. A deep psychological comprehension of suicide may partially explain the desire to die as a symbol of transformation, with the act of suicide as a subconscious literalization of this experiential awareness (Dolores, 2020).

Sixth, research was conducted by Yurkov with the title "Post-Traumatic Stress among Military Personnel as Portrayed in Film: A Content Analysis". He concluded that the veterans who do not receive treatment for PTSD are reported in the news with high rates of suicide, comorbidities, homelessness, addiction, and lower quality of life. Increasing awareness about post-traumatic stress treatment is important to help overcome the stigma of mental health in military culture by showing that veterans should be protected in

the mental health care that every citizen is rightfully entitled to (Yurkov, 2016).

Seventh, research was conducted by Hidayati with the title "*Representasi Trauma Penyintas Kekerasan Seksual dalam Film Indonesia*". She concluded that the representation of trauma in victims of sexual violence is lots of daydreaming, irregular breathing, easily startled, a blank stare, and difficulty concentrating. Connotatively, the individual forms of sexual violence victims in behaving and expressing their emotions. Mythically, many people underestimate victims of sexual violence which makes victims silent and further dissolve their trauma (Hidayati, 2023).

Then, research was also conducted by Royana with the title "Analysis of Family Functions in Helping Post Trauma Recovery Process of Victims of Sexual Violence in the Movie of Hope". She concluded that a healthy family function or role is very influential in helping the post-traumatic recovery process of victims of sexual violence in the movie Hope (Royana, 2022).

Further, research was conducted by Renata with the title "*Gambaran Trauma Psikologi pada Tokoh Kaori dalam Film Isshuukan Furenzu Karya Sutradara Shosuke Murakami*". She concluded that the psychological trauma experienced by Kaori's character is reflected in her responses. The physical response indicated a headache. Behavioral responses show that Kaori avoids socializing. As well as in emotional responses, Kaori experiences panic and excessive responses. The mind response experienced by Kaori is that she often feels alone. The trauma experienced by Kaori, it causes medical disorders such as selective amnesia, where Kaori experiences memory loss about traumatic events and new events (Renata, 2019).

Another research was conducted by Adriani et al. with the title "The Effect of Chronic Childhood Trauma in the Novel The Gathering Anne Enright". They concluded that two effects arise from chronic childhood trauma, such as being paranoid and solitary. Paranoid is seen from a sense of suspicion and a negative view of the people around her. Then this paranoid behavior will form a

condition where it is difficult for her to trust the people around her and often blame others with her judgment. Then, the second is the solitary effect. The character who experienced childhood trauma prefers solitude and refuses to interact socially. Then, due to her lack of coping skills, she often keeps her problems to herself and never shares it with anyone else (Adriani et al., 2012).

Then, research was conducted by Nurdaya and Saraswati with the title "*Analisis Trauma Masa Lalu Tokoh Sari dalam Novel "Wanita Bersampur Merah" Karya Intan Andaru: Kajian Psikologi Sastra*". They concluded that the factors behind Sari's trauma are murder and discrimination. Then, the forms of trauma experienced by Sari's character are fear of the outside world, an anxiety about the dangers faced in her past. Then, two forms of reinforcement for Sari's character to recover from her childhood trauma are positive reinforcement and permanent positive reinforcement (Nurdaya & Saraswati, 2020).

Then, research was conducted by Mardiana with the title "Traumatic Experiences of Carrie White in Pearce's Film "Carrie": a Psychoanalysis Approach". She concluded that many traumatic events were experienced by Carrie White. Factors that contributed to her trauma were impairment of memory and concentration, speech disturbance, feelings of guilt, fear and anxiety, silence, and social withdrawal (Mardiana, 2023).

Further, research was conducted by Riyani et al. with the title "Forms of Dissociative Disorder Main Character in Tell Me Your Dreams Novel by Sidney Sheldon". They concluded that Ashley's character has several dissociative disorders including dissociative amnesia, dissociative fugue, dissociative identity, and depersonalization seen from the characteristics, forms, and reasons, which is a multiple personality. The form of dissociative amnesia that occurs in Ashley's character is losing memory of certain incidents after experiencing a traumatic event. Ashley does not remember that she brutally murdered four men (Riyani et al., 2022).

A research was also conducted by Rahayu and Hayati with the title "Claire's Multiple Personality in the Novel *Misteri Alter Ego* by Arin Daniswara". They concluded that the form of Claire's multiple personality is divided into two, which are the host and the evil personality. The emergence of Claire's multiple personality is motivated by trauma from physical violence and trauma from sexual abuse. The impact of multiple personality on Claire's character is the presence of partial amnesia, guilt, depression, and suicidal tendencies (Rahayu & Hayati, 2022).

Next, research was conducted by Kartiniati with the title "*Post-Traumatic Stress Disorder (PTSD) Tokoh Utama dalam Novel Hibnisis Karya Mohaned Rahma: Analisis Psikologi Sastra*". She concluded that the main character of the novel Hibnisis is an 18-year-old student named Ammar. He is smart, religious, obedient to his parents, and introverted. Then, Ammar is also an orphan since he was a child. According to the concept of PTSD in the research, it was found that Ammar had PTSD disorder which was caused by the influence of the armed conflict of the Janjaweed militia in his village, so he was affected by the death of war victims, knowing the death of his family, and being shot in the chest. Traumatic events during his childhood made Ammar experience symptoms of PTSD when he was growing up, which are symptoms of intrusion, symptoms of physiological reactions, symptoms of avoidance, symptoms of changes in cognition and mood. Efforts to cure PTSD in Ammar are self-management, help or support from close friends, and psychiatric assistance (Kartiniati, 2023).

Fridah and Qolbi was also conducted a research with the title "*Post Traumatic Stress Disorder Tokoh Aku dalam Novel Asybahul Jahim Karya Yasmina Khadra Tinjauan Psikologi Sastra*". They concluded that the character Aku in the novel Asybahul Jahim by Yasmina Khadra experiences PTSD. Then, through the analysis of literary psychology, it is found that there are things that caused Aku's character in the novel experienced PTSD such as the death of Sulaiman, the

events of Haitem's family, and the family's contempt for Aku's character. Then, some characteristics of someone who experiences PTSD found in this novel are that Aku's character sees, hears, and experiences several events related to serious injury or death, and Aku's character also receives threats to the physical integrity of himself or those around him. Aku's character has reactions involving fear and helplessness. Then, Aku's character also experienced recurring dreams about the tragedy that caused suffering, and found some of Aku's character efforts to get out of the PTSD he experienced such as leaving his hometown to find a new life in Baghdad and joining a volunteer group (Fridah & Qolbi, 2022).

Arofah and Rokhman come with the title "*Memori, Trauma, dan Upaya Rekonsiliasi Perang Teluk II dalam Novel Sa'atu Bagdad Karya Syahad Al-Rawiy*". They concluded that the events of the Second Gulf War are personal traumatic memories that become collective memories of the Iraqi citizens. Traumatic memory is narrated in the events of the 1991 refuge bunker, embargo and further war. The overlapping events caused the subject to experience multiple traumas, such as flashbacks, war phobia, and the encouragement of diaspora. As for reducing the memories and trauma that continue to emerge, the subject carries out working through which is divided into two, namely, efforts to distance and release the past by diaspora and synchronizing with the new world. Then, making a testimony by writing novels and finding the right partner (Arofah & Rokhman, 2020).

Rianka conducted a research with the title "A Study of Psychoanalysis: Childhood Trauma in One Child Novel by Torey Hayden". She concluded that when the home (parents) is no longer able to be a comfortable place for children's growth and development, schools can take an important role in treating traumatized children, so that children can gradually forget and heal themselves from their traumatic experiences (Rianka, 2016).

Dwi Septriana also conducted a research with the title "*Trauma Tokoh Nakajima Dalam Komik Ouroboros Karya Kanzaki Yuya*". She concluded that Nakajima's

character shows three main symptoms of PTSD, which are re-experiencing, avoidance, and arousal. The symptoms of re-experiencing experienced by Nakajima are having uncomfortable memories of the trauma he experienced, physical symptoms experienced such as heart beating fast when the traumatic experience is remembered. Nakajima's avoidance symptoms are avoiding places that remind his trauma, and he has no emotions such as difficulty having feelings of affection. Then, Nakajima's arousal symptoms include irritability, and becoming anxious when reminded of the trauma (Dwi Septriana, 2016).

RESEARCH METHOD

This research uses a qualitative descriptive method by collecting data through close reading, documents, journals, and other sources related to the object of research. Qualitative descriptive method is one of the research methods used to describe and comprehend phenomena by collecting information from various sources such as observations, interviews, documents, and so on and combining them with qualitative analysis to understand the meaning of the phenomenon (Merriam & J. Tisdell, 2015). This method describes a detailed picture and provides a deeper understanding of how individuals or groups understand and respond to these problems.

The data collection of this research is done by taking the discourses, practices, and signs, reflecting both main characters' psychological conditions, especially the trauma. The scenes and the lingual units are the data element of this research. The psychoanalytical reading is done by finding the relations of the traumatic variables in the data, such as (1) extreme experiences, (2) individual and cultural factors, and (3) historical pasts.

RESULT AND DISCUSSION

This research deals with the comparison of the effects of trauma in these two films and how they have different responses to the feelings of trauma they experience, even though the

experience of trauma is equally affected by cultural factors. It is known that the way a person controls feelings of trauma will depend on socio-cultural factors and psychological factors that affect both characters.

Triggering Feelings of Trauma

In *Yuni*, Yuni is seen as silent in class, this is because she has just been proposed to by Mr. Damar, who is the person she thought could help her get a scholarship. She also became an easily irritated person, and there was a scene where Yuni wanted to take her friend's purple stuff, then her friend admonished Yuni.

- Yuni's friend 1 : *Apapun yang dilihatnya, pasti langsung dicurinya. 'Whatever she sees, she'll steal it right away'.*
- Yuni's friend 2 : *Wajarlah, ungu kan warna kesukaannya, warna janda. 'No wonder, purple is her favorite color, the widow's color'.*

Her friend's words triggered Yuni to the traumatic experience she went through before, which was about the proposal and marriage. So when the feelings of trauma are triggered, Yuni becomes angry and her actions are uncontrolled. The color purple in Indonesian cultural myths is known to have a negative view because it is interpreted as the color of widows. After that, there is a scene when Yuni cries at her best friend, Sarah's wedding, as she knows that Sarah got married not by her desire, but by force. This triggered Yuni's feelings of trauma because based on socio-cultural factors where she was living, she saw the reality that people who marry because they are forced by culture will not be happy, and neither will Sarah. Furthermore, there is also a scene where Yuni meets her friend, Suci, then she tells her about her marriage experience, which triggers Yuni's feelings of trauma.

- Suci : *Awalnya tidak ada masalah. Tapi kemudian beberapa kali aku keguguran. Kata dokter, itu karena rahim saya masih terlalu muda. Belum cukup kuat. Mungkin mantan suami ku malu aku tidak bisa hamil.*

Lalu dia memukuli aku, dan akhirnya aku pun trauma. Mungkin karena kita masih sama-sama belum mengerti kalau menjalani hidup berumah tangga itu sulit. Lalu, kami bercerai. 'There was no problem at first. But then I had several miscarriages. The doctor said it was because my uterus was still very young. Not strong enough yet. Maybe my ex-husband was ashamed that I couldn't get pregnant. Then he beat me, and I was traumatized. Maybe it's because we still don't understand that living a married life is difficult. Then, we divorced'.

The dialogue's semantics shed light on a nuanced story of a failed marriage. The speaker talks about her several miscarriages, pregnancy-related medical problems, and physical violence from her ex-husband. A reflective and introspective tone is suggested by the use of terms like not strong enough yet and maybe it's because we still don't understand. The dialogue's pragmatics concern the setting in which the words are being employed. The speaker is talking about her failing marriage-related personal and emotional concerns. Phrases like *maybe my ex-husband was ashamed* and *maybe it's because we still don't understand* imply a sense of ambiguity and conjecture regarding the reasons behind the relationship's issues.

In *He Named Me Malala*, she said that she felt anxious and had difficulty sleeping because every time she closed her eyes she felt she could see many scary things, which indicated that every time Malala wanted to sleep she would trigger to remember the traumatic experiences she had experienced. She also said that the Taliban usually killed their targets at night, so Malala would lock every door and gate because she was afraid that the traumatic experience would be repeated. Then, there is a scene where Malala had a conversation with a journalist. The journalist notices that Malala always avoids questions that talk about her suffering.

- Journalist : I noticed something about you.
You don't like to talk about your suffering. You avoid questions.
- Malala : I am? (*Malala smiles slightly*).
Of course I am.
- Journalist : You don't like talking about it.
- Malala : Yes, I don't know.

Not only that, Malala also often has flashbacks to the traumatic events she experienced.

- Malala : *I often have silence for a while. Sometimes I feel that I'm in England, but it's only for a short time. I won't stay here forever. Then, when I think about Swat, I think it's just a memory. Things happen, and I will never see Swat anymore.*
- Journalist : *What will happen if you return (to Swat) today?*
- Malala : *If I go back to Swat, will I be shot? Of course.*

In *Yuni*, what may trigger her trauma is that Yuni will feel sad and helpless if those around her talk about marriage or things related to marriage. Marriage according to Yuni is not something that has a good influence on her life, especially after seeing some of her peers who feel miserable after marriage, even though Yuni's parents and her socio-cultural environment depict that someone who chooses to get married will have a guaranteed future, but Yuni sees that the reality of marriage is not that pleasant. One of her friends, Tika, was living away from her husband because he didn't like living with her parents and hadn't come home to see Tika for a long time. Tika was unwilling to live with her in-laws because she would be told to take care of her husband's big family. So she decided to get a divorce and remarry so she wouldn't feel lonely. Hearing this, Yuni said,

- Yuni : *Apakah kamu mau mengulangi kesalahan yang sama?* 'Do you want to repeat the same mistake?'
- Tika : *Yaa, apa boleh buat. Lebih baik seperti itu daripada menjadi seorang janda.* 'Well, what can I do? It's better that way than being a widow'.

The conversation between Yuni and Tika illustrates their intricate interplay as Yuni tries to caution Tika against making the same mistakes she did in the past and Tika answers by taking a practical approach to weighing the pros and cons of her circumstances. The conversation also refers to an underlying background, such as a previous relationship or choice that has hurt Tika. Ultimately, as both speakers attempt to manage a challenging circumstance, the pragmatics of the discourse convey a feeling of caution and surrender.

This is related to the patriarchal socio-cultural system that is still very much rooted in the society where Yuni lives, where many women of her age are married and then abandoned after having children or get harassed if they cannot produce children. In the patriarchal tradition, the gender discrimination experienced by women is not only caused by their genitals but also by their socio-class or social marginalization. It can be recognized that many intersectional systems can influence on gender discrimination experienced by women, one of them is gender and class intersectionality. Social class disparities have an effect on people's education and skills. Higher social classes own cultural capital and have the power to access the education and skills needed to achieve higher social status (Bourdieu, 2010). In the film *Yuni*, she is portrayed as a woman who is not very well-off in economics, even when she wants to continue her education at college, financial issue is also one of her obstacles. As when Mrs. Lies, the school teacher who guided Yuni explained about the scholarship, Yuni said,

- Yuni : *Kalau saya mendapat beasiswa, itu mungkin bisa meyakinkan orangtua saya mengenai masalah ini (masalah ekonomi).* 'If I get a scholarship, it might convince my parents about this problem (economic problems)'.

Because of this, many men who have a significantly higher economy than her come to propose to her, and there's even one who will pay Yuni a certain amount of rupiah if she is found to be a virgin on her wedding night.

She is being irritable when the highest point where Yuni could express all her emotions and fears about marriage. There are several symptoms of individuals who are being triggered by things that recall traumatic events, such as being easily startled, feeling nervous or on edge, having a hard time getting to sleep, and being short-tempered (*Post-Traumatic Stress Disorder*, n.d.). In this case, Yuni is having angry outbursts while on a normal day, she can work through her problems calmly. This is due to the person that she trusted to help her get a scholarship proposing to her and forcing her to accept his proposal, then Yuni's response to her traumatized feelings is also influenced by the cultural construction that says it is forbidden to reject a proposal more than twice. Moreover, the role of her parents, who were supposed to support her in achieving her dreams, implicitly supported her in just getting married by saying,

Yuni's Mother : *Yang ibu tahu, bahwa banyak yang jadi sarjana, tapi pengangguran. Tetapi, apapun pilihan Yuni, jika itu membuat Yuni bahagia pasti Ibu dukung. 'What I know is that many people become graduates, but are unemployed. However, whatever you choose, if it makes you happy, I will support you'.*

Yuni's mother seems to be giving her counsel or direction, implying that many graduates find themselves without jobs. She makes it obvious that she will support Yuni's decision regardless of what it is, but her main concern is for Yuni to be happy. The purpose of Yuni's mother's speech act, which has a pragmatic purpose, is to reassure Yuni that her mother cares more about her happiness and well-being than just her ability to find work. This made Yuni depressed and in the end, she chose to follow the culture that had been formed in the environment where she lived.

However, this is quite different for Malala. Malala has difficulty sleeping and feels anxious every time she closes her eyes. This happens because the Taliban often kill their targets at night, so every night Malala feels anxious because she remembers the

incident, then from her anxiety, she always makes sure that all windows and doors are locked. Sleep disturbances can be one of the effects of trauma in individuals who have experienced traumatic experiences. Sleep disturbances can be a sign of disruptions or transformations in the central nervous system that occur as a response to trauma. This can affect the individual's sleep habits and interrupt the body's ability to restimulate and recover during the night (Caruth, 1995). Insomnia or sleep disruption and nightmares related to recurring trauma are two of the most commonly associated and distressing symptoms of PTSD (Lies et al., 2019). Sleep disturbance is a relatively common symptom in trauma-affected individuals, and is frequently associated with distressing nightmares or flashbacks that can disturb sleep (Caruth, 1995).

Furthermore, avoidance symptoms are also frequently seen, especially where reminders that trigger memories of the past and violence are involved (Marsella, 2007). Malala felt that her trauma would be triggered if someone asked or talked about her suffering caused by the Taliban. So her response was to avoid questions that would trigger her memories of the shooting. This can occur because trauma is not just one simple wound of the mind, but the unfolding story of a wound that is attempting to inform us of an unavailable reality or truth. This truth arises gradually, so it cannot be associated only with what is known, but also with what is unknowable through our actions and language (Caruth, 1996). The historical strength of trauma is not just that it is recurring after being completely forgotten, but that it is only being experienced for the first time in and through the forgetfulness that attaches to it (Caruth, 1995). Therefore, an individual's responses to certain situations that are resembling traumatic experiences are influenced by the experiences that are inherent in their minds. As a result, when a person is triggered by the traumatic feelings they can recapture the same feelings as when they experienced the traumatic incident, even if they are not able to recognize the connection between the trauma-resembling event and their experience.

Thus, each of the main characters Yuni and Malala has a distinctive way of triggering their feelings of trauma. Yuni would be feeling triggered by her feelings of trauma if someone comes to propose to her, or hears news of a marriage that is not based on a will, or other things about marriage. In addition, Yuni repeatedly experiences things that trigger her feelings of trauma and she lives in a place where she gets the traumatic experience, so the feelings of trauma will continue to persist. Meanwhile, Malala was feeling triggered by her traumatic experience at night when she was going to sleep, this was because the Taliban often killed their targets at night. Then, another thing that triggers Malala's feelings of trauma is if someone starts talking to her or asking her about the shooting.

After experiencing such trauma, Malala moved to the UK and attended school and healing therapy there, in which case she stayed away from places that could trigger her feelings of trauma. However, both Yuni and Malala also had different reactions to their feeling of trauma. Yuni's response to the feeling of trauma is that she turns into a more sensitive and irritable person. On the other hand, Malala's response is would tend to avoid the questions and try to redirect the conversation. It can be concluded that the things that trigger trauma for each individual are different depending on what traumatic events they have experienced, although the trauma they experienced was motivated by socio-cultural factors.

The Effect of Experiences

In *Yuni*, it is shown when Yuni has just returned from school, then she notices a guest in her living room, namely Iman, the man who proposed to Yuni came with his family. This made Yuni startled. Then the news of the proposal spread very quickly to her neighbors, whose neighbors said that Yuni was very lucky because she was proposed to by an established man. It then shows Yuni's conversation with her grandmother.

Yunis's Grandmother : *Cucu perempuan Nenek sudah dewasa. Sudah bisa*

menikah. 'Grandma's granddaughters are grown up. You can get married'.

Yuni : *Nenek ingin saya menerima lamaran Iman ya? 'You want me to accept Iman's proposal, right?'*

Yunis's Grandmother : *Pernikahan itu adalah hal yang baik, tidak baik menolak rezeki, kan? 'Marriage is a good thing, it's not good to refuse fortune, is it?'*

Though Yuni dared to reject Iman's proposal, the incident shaped her feelings of trauma. At the other time, she is proposed to for the second time by Mr. Dodi, an old man who already has a wife. This caused Yuni under even more pressure because she was given 25 million and will be added if she proves to be a virgin on the first night they get married. Other than that, what made Yuni feel even more distressed was that the news of her second proposal also spilled into her school, one of Yuni's friends said that Yuni's family would be very happy if Yuni accepted Mr. Dodi's proposal. After all, according to the culture around where Yuni lives, it is forbidden to reject a proposal more than twice, or called *pemali*.

In *He Named Me Malala*, Malala agrees to the BBC's invitation to tell the public about her daily life in Swat Valley. By the time she agreed, she already understood the consequences of exposing the violence of the Taliban. Her father, who has a strong relationship with her, did not forbid her from doing so. He gave Malala the freedom to make her own choices. A few moments after Malala dared to represent all women in the world to get a proper education, she was threatened by the Taliban.

Taliban (VO) : *Remember I know you! Listen carefully, when I'm willing to kill myself, others have no meaning to me!*

The statement *others have no value to me* implies that the speaker is willing to cause harm to others to achieve their objectives. The context in which the words are employed is

referred to as the pragmatics of the dialogue. The threat is likely being made in the context of a political or ideological confrontation because the speaker is identifiable as a Taliban member. The phrase *remember I know you* suggests that the speaker has some knowledge of or influence on the listener. Later on, her father received a phone call from a friend informing him that the school bus Malala was boarded was attacked by the Taliban. Malala was immediately taken to a military hospital and had emergency surgery, but the doctors doubted whether she would survive, given the severity of the shooting. Before the shooting started the Taliban were also constantly providing doctrine to Pakistani society.

Taliban (VO) : As long as girls are covered, they will still get religious education. Any other type of education (other than religious education) is unnecessary for women.

To Yuni, the experience that forms trauma based on sociocultural and psychological factors is a marriage plan that she doesn't expect. This experience can form trauma because marriage in her cultural environment is a blessing, and if you refuse a marriage it is the same as refusing fortune. This is very contradicting to Yuni's desire to continue her studies by trying to apply for a scholarship, which one of the requirements for getting a scholarship is an accomplished and unmarried student. Through Yuni's courage, she finally succeeded in rejecting Iman's proposal. However, the challenges she faced did not stop there. On the second proposal by Mr. Dodi, she got a re-traumatized experience toward marriage. According to the culture around where she lives, there is an understanding that if a girl marrying a well-established man, her family will certainly be proud and happy. Lyubomirsky explains that 40% of our happiness comes from controlling our daily thoughts and actions. Happiness will increase if we focus on self-development, such as taking care of our body and soul, increasing spirituality, and meditation

(Lyubomirsky, 2007). What Yuni chooses to do to increase her happiness, which is to continue her studies, must be set aside because in this case, cultural factors are very influential in the actions she takes. As a result, this formed Yuni's personality who was easily irritable because she could not express her feelings and emotions. Caruth also discusses how trauma can shape a person's life through their own experiences (Caruth, 1996). Trauma often occurs by crossing the boundaries of language and our self-understanding of the world within. So culture has an important role in coping with traumatic experiences, and how we relieve emotions and overcome difficulties associated with trauma (Caruth, 1996).

The same thing also happened to Malala, who was shot by the Taliban because she dared to confront the media about how vicious the Taliban was. These things also form trauma based on socio-cultural factors. At that time, she already knew what consequences she would face if she dared to talk to the media about the Taliban, as well as her father. Malala's father gave his daughter the freedom to choose her path in life. Malala's father was a teacher, who taught his students to be brave enough to fight against culture, and traditions, and also taught them how to raise their voices. Of course, this was also taught to his daughter, Malala. This cultural factor from her parents shaped Malala's personality who dared to act under pressure. This can happen because culture shapes a person's expression and perspective on how to fight under pressure that is taught either directly or indirectly. It also influences how a person manages and limits specific expressions and emotions, and provides a basic strategy on how to handle emotions (Drozdek & Wilson, 2007).

After the shooting, she was treated intensively. Many doctors thought that Malala would not survive due to the severity of her physical and psychological injuries after the shooting. However, Malala did not easily give up on the impact of the shooting. She followed the healing process so that she could return to her normal life. Even after she recovered, she was happy to be invited to several television

programs and share her life with the public. She said that it was an honor to recover after all this time so that she could speak out for her rights back. Although Malala had experienced such a traumatic event, she said that she came back with the same passion, ambition, hopes, and dreams. She also mentioned that Taliban bullets will not silence her strength and courage. What she has been through has formed a new Malala.

Nevertheless, it is not a weak person, but a stronger and braver person. A stronger sense of intimacy, connectedness, and the greatest freedom to be themselves, even expressing the socially unintended of oneself or one's experiences are also shared by people who have struggled with traumatic moments (Calhoun & Tedeschi, 2006). Rousseau's views developed by Hobbes (1588-1679) brought a new awareness that the societal role is very important as a determiner of changing human behavior (Drozdek & Wilson, 2007). The societal role that Malala's trauma process has played may have come from her family, as she is very close to her parents and her siblings. Malala's passionate background may also have been influenced by how her parents educated her. Malala's father thinks that if we don't dare to stand up for our rights, we will lose our chance to exist, and our right to live. He also added that if something that is his right is violated and he is just silent without revolting, he would rather die than live.

The way Malala fights for her rights is the same way her father fought for his rights. Malala describes her father as a person who is not easily giving up, a passionate, and intelligent person. The role of parents is also important in the trauma recovery process. Emotional support from parents supports children who have experienced traumatic events in understanding and coping with feelings of self-blame, guilt, and pain associated with the traumatic experience (Caruth, 1996).

Experiences that form trauma based on socio-cultural and psychological factors in Yuni lead to dissociative effects because Yuni continues to experience the same traumatic event repeatedly up to three times, which is when the third time she gets her traumatic experience, she feels unable to escape from

her environment which is still very strong in a patriarchal culture. In this case, Yuni felt unsafe and threatened even in her community. Then, when she was feeling dilemma or anxious, Yuni did not have enough parental and environmental figures to be able to share her anxiety. This is because many of her friends and family believe that getting married after graduating from high school is much better than continuing college. As a result, Yuni decides to accept Mr. Damar's proposal, although at the end of the film Yuni chooses to leave her marriage and chooses to commit suicide or dissociative response as a form of self-defense.

Several aspects can assist a person in recovering from feelings of trauma, which include (1) personal power, (2) relation to others, (3) new possibility, (4) valuation of life, (5) spiritual and existential change (Zieba et al., 2019). In this case, Yuni lacked sufficient personal power after experiencing a traumatic event, and as a result, Yuni, who was described by her friends as a brave figure, became a helpless woman. In the end, her choice of life was influenced by socio-cultural factors rather than her will. Moreover, Yuni lacks a significant appreciation for life, as evidenced by Yuni, who was initially very eager to continue her studies, bravely rejected all proposals, and ultimately chose to marry because her parents implicitly preferred her to marry rather than go to college. She follows Islam in her spiritual life, but she is not a devout Muslim. Even when she is depressed, she does not pray or make a plea to her god. In contrast to Malala's case. After her tragic event, she became even more determined to fulfill her dreams for the entire world. This happened because Malala has a parental figure who is very closely attached to her, especially her father. Then, Malala is also a devout Muslim. Malala explained to journalists that she never felt angry at the Taliban because Islam teaches its people about equality and forgiveness, so she felt she had forgiven the Taliban's flaws. Malala's strength, which includes a sense of independence and self-confidence, has improved during the recovery process.

CONCLUSION

The impact of traumatic experiences on Malala and Yuni are significantly different. Yuni is a high school girl who lives in an environment that is still thick with patriarchy. She is traumatized about marriage because she wants to continue her education at college, but her social environment supports Yuni to get married, which is the reality about marriage that she sees, contrary to the stigma of society which says that getting married is better than having an unclear future.

In this case, when she was triggered by her traumatic experience, she became more sensitive and irritable. In the end, she tends to have the effects of *Post Traumatic Stress Disorder (PTSD)*, which is indicated by her inability to process the trauma, which leads to suicide or dissociative effects as a form of self-defense. Meanwhile, Malala was a young girl who speaks out for her right to receive a proper education. However, because she lived in Pakistan, which was then colonized by the Taliban, she was considered to have disobeyed the Taliban's rules and was shot for her bravery. It was a traumatic experience for Malala, because the doctors who treated her after the shooting said that she would no longer be able to heal. Due to the physical and psychological trauma she experienced, when she was triggered by the traumatic memory, Malala chose to avoid it.

However, with the support of her family and social environment, Malala tends to have a *Post Traumatic Growth (PTG)* effect which is indicated by changes in Malala's attitude and behavior that can process her traumatic feelings so that she can recover to produce new soul or reorientation of consciousness. Those who have gone through or observed a terrible event may develop post-traumatic stress disorder (PTSD). Flashbacks, avoidance, and hyperarousal are some of the symptoms, and they can seriously affect a person's capacity to function in daily life. PTSD is regarded as a severe condition that needs expert care to manage and recover from. PTG, on the other hand, describes the positive psychological improvements that certain people may experience after a traumatic

occurrence. Increased resiliency, a deeper love of life, and a stronger feeling of personal development are a few examples of these improvements. PTG is a typical and adaptive reaction to trauma rather than a disorder or pathology. It is crucial to remember that not everyone who endures trauma will experience PTG or PTSD. Depending on the person and the specifics of the traumatic experience, the intensity of PTSD symptoms might change. The extent of PTG a person experiences might also differ greatly from person to person.

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