



## Traumatic Memory in Mahfud Ikhwan's *Dawuk* Dwilogy as a Cultural Manifestation of East Java's Northern Coastal Communities

(Memori Traumatis dalam Novel Dwilogi *Dawuk* Karya Mahfud Ikhwan sebagai Manifestasi Budaya Masyarakat Pesisir Utara Jawa Timur)

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**Abstract:** Traumatic memory can become a manifestation of a community's cultural wisdom when the community collectively continues to maintain fear of the object of trauma. Mahfud Ikhwan's Dwilogi *Dawuk* novel tells the story of traumatic memory rooted in the community's trauma to the livelihood of *blandong* and the forestry ministry that has been maintained for generations. The purpose of this study is to describe the symptoms of trauma in the *Dawuk* duogy experienced by the characters to produce findings that traumatic memory can become the cultural wisdom of the community. The data of this research are novel texts in the form of character utterances, narrator monologues, and dialogues between characters. The source of the research data is the *Dawuk* bilingual novel, namely *Dawuk*; *The Gray Tale of Rumbuk Randu* and *Anwar Tohari Mencari Mati*. Data collection is done with documentation technique. The main instrument in the research is the researcher himself who is supported by a data search grid table. The flow of data analysis in this study, namely (1) data collection, (2) data condensation, (3) data presentation, and (4) conclusion drawing. Once collected, the data were analyzed based on the research focus of traumatic memory symptoms. The results showed that flashback symptoms were experienced when the characters and people of Rumbuk Randu felt, heard, and recalled the traumatic events. Nightmare symptoms occur to characters who feel fear of the traumatized object while in an unconscious state. Meanwhile, the repetitive phenomenon occurs when the Rumbuk Randu community equates current events with bad events in the past. Based on the research results, it can be concluded that this novel is a medium for conveying traumatic memory symptoms about the conflict between *blandongan* and the forestry ministry on the north coast of East Java, precisely in the Lamongan area.

Keywords

cultural wisdom, traumatic memory, *Dawuk* Dwilogy novel

**Abstrak:** Memori traumatis dapat menjadi manifestasi kearifan budaya dari masyarakat ketika kelompok masyarakat tersebut secara kolektif terus memelihara ketakutan terhadap objek trauma. Novel Dwilogi *Dawuk* karya Mahfud Ikhwan mengisahkan tentang memori traumatis yang berakar dari trauma masyarakat terhadap mata pencaharian *blandong* dan jawatan kehutanan yang telah dipelihara secara turun temurun. Tujuan penelitian ini untuk mendeskripsikan gejala trauma dalam dwilogi *Dawuk* yang dialami oleh tokoh untuk menghasilkan temuan bahwa memori traumatis dapat menjadi kearifan budaya masyarakat. Data penelitian ini adalah teks novel berupa ujaran tokoh, monolog narator, dan dialog antartokoh. Sumber data penelitian adalah novel dwilogi *Dawuk*, yaitu *Dawuk*; *Kisah Kelabu Dari Rumbuk Randu* dan *Anwar Tohari Mencari Mati*. Pengumpulan data dilakukan dengan teknik dokumentasi. Instrumen utama dalam penelitian adalah peneliti sendiri yang didukung dengan tabel kisi-kisi pencarian data. Alur analisis data dalam penelitian ini, yaitu (1) pengumpulan data, (2) kondensasi data, (3) sajian data, dan (4) penarikan simpulan. Setelah terkumpul, data dianalisis berdasarkan fokus penelitian gejala memori traumatis. Hasil penelitian menunjukkan bahwa gejala kilas balik dialami ketika tokoh dan masyarakat Rumbuk Randu yang merasakan, mendengar, dan mengingatkan kembali peristiwa trauma. Gejala mimpi buruk terjadi kepada tokoh yang merasakan ketakutan terhadap objek trauma ketika berada dalam kondisi tidak sadar. Sementara itu, fenomena repetitif terjadi ketika masyarakat Rumbuk Randu menyamakan kejadian saat ini dengan kejadian buruk di masa lalu. Berdasarkan hasil penelitian dapat disimpulkan bahwa novel ini merupakan media untuk menyampaikan gejala memori traumatis tentang konflik antara *blandongan* dengan jawatan kehutanan di pesisir utara Jawa Timur, tepatnya di daerah Lamongan.

Kata Kunci

kearifan budaya, memori traumatis, novel Dwilogi *Dawuk*

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## INTRODUCTION

The author's process of processing materials to become a complete story in a novel can involve memory. The author's memory is manifested in fragments of the past that contain many things. This aligns with Hamm's (2021) opinion, which states that the author's memory is not only individual but also intertwined with collective memory. These memories will form a memory of an event. An event that may be deeply imprinted on a person is a dark event. The event causes trauma memory to be remembered for years. Trauma memory can be used by the author as a source of inspiration in writing a novel, whether the author is directly involved, as a post-traumatic generation, or from the research results while writing the novel. The novel can be seen as directly related to the author's experience and the author's environment. According to Rachman & Wahyuniarti (2021) the attitudes and behavior of novel characters can be seen as the author's inner phenomenon.

Traumatic events in novels that are directly related to actual events have been created and modified by the author so that they can produce new things from the history that the author uses as a basis. Therefore, the depiction of traumatic memory in novels is not told directly but with a refined narrative and does not rule out the possibility of reinterpretation from the author. Schönfelder (2013) explains traumatic events in literary studies, according to him, imagination in literature can fictionalize and symbolize in creating a space where experiences - especially experiences that threaten security or death (traumatic experiences) - can be explored from various points of view and perspectives. Literary texts and their fictional worlds allow for the engagement of the traumatized subject, which is often personalized, contextualized, fixated and distorted, psychologized, and metaphorized simultaneously.

According to Caruth (2016), traumatic memory can be understood not as a wound or injury to the body but rather as wound or injury to one's soul or mind, or mentality. The wound experienced is not like a wound on the body that can be quickly healed in relatively short duration of time. Trauma means a deep feeling experienced by someone due to a painful event (Keuris, 2018). It is an inner wound that comes from an event or life experience involving time, self, and environment. These three elements are present simultaneously to show that trauma occurs in the sufferer (Caruth, 1995). Trauma can also be seen as an experience as, an extraordinary event that, in an unconscious state, can cause fear in the sufferer. Trauma thus becomes a description of an event in the past with the response to the event occurring in the form of recurrent hallucinations that are often delayed, uncontrollable, and experience other disturbing phenomena. As such, traumatic memory is a visceral recollection of a painful event in the past that stems from one's own life experiences as well as those of others. Traumatic memory is not always present in first-person experience, but neither can it be derived from the inheritance of previous generations to the post-traumatic generation (Hirsch, 2012). In post memory theory, Hirsch (2012) also mentions that memory in a person will not only stop at himself but there is often also a transfer of memory, especially with people who are related or are in the same social environment. The next generation who does not experience the memory gets the story and can also traumatize the recipient generation.

Based on the perspective on postmemory, it can also be seen that individuals' memory can be related to collective memory. Collective memory is an individual memory shared by a group of people (Ertl, 2011). It is further explained that collective memory is more than an interpretive framework of individual memories. The division in individual memory itself is a social context that has a direct effect on individual memory. In other words, individual memory contributes to collective memory. Otherwise, collective memory cannot be formed without individual memory.

According to Caruth (2016), trauma memory in novels can be explained by the emergence of three symptoms that can be experienced individually or collectively. These symptoms are long-term in nature and occur after the traumatized person experiences deep inner wounds. According to Caruth (2016), trauma memory symptoms are associated with Post Traumatic Stress Disorder (PTSD) or prolonged stress that occurs without realizing it. Trauma symptoms occur when symptoms of repetitive experiences, nightmares, and flashbacks appear (Caruth, 1995; Chang, 2017; Sartika, 2020). Trauma memory in novels is an important issue that can add to the theoretical treasures of Indonesian literature. Understanding trauma in novels can allow for emotional release or catharsis from a trauma. By understanding the trauma in the story, readers can compromise with similar traumas they have (Sartika, 2020).

Trauma in literary works, like metafictional novels, gives rise to specific reflections (Whitehead, 2004). One of the reflections of trauma in the novel is trauma about the cultural wisdom of the community (Ernawati, 2020; Masemola, 2021). The reflection of trauma related to the cultural wisdom of the community, for example, can be shown in the novel *'Tiba Sebelum Berangkat'* by Faisal Oddang, which tells the story of *bissu* who confronted DI/TII, which occurs in the history of South Sulawesi (Santoso, 2021). *Bissu*, part of the pre-Islamic Bugis tradition, had to deal directly with DI/TII. The massacre of *bissu* became a traumatic memory recounted by second-generation author Faisal Oddang. *Bissu* can be seen as the cultural wisdom of the people in South Sulawesi because it cannot be separated from the ways and practices developed by community groups, which come from a deep understanding of the local environment. Community cultural wisdom is formed from the knowledge gained by the community to face the natural challenges of the place where they have lived for generations (Saputra et al., 2022; Septarianto, 2018). Community knowledge can be realized in various ways, one of which is knowledge about the dark memories in the environment. Dark events can cause trauma to later generations. If a community group deeply understands the trauma, it can be said to be a manifestation of cultural local wisdom.

Trauma as a manifestation of cultural wisdom can be seen in Mahfud Ikhwan's *Dawuk* novel. The *Dawuk* dwilogi novel which is the material object of this research is divided into two, namely *'Dawuk: Kisah Kelabu dari Rumbuk Randu'* (KKDR) and *'Anwar Tohari Mencari Mati'* (ATMM). This novel is used as the research object because it is one of Mahfud Ikhwan's best works and was awarded by the Jakarta Arts Council (DKJ) in 2019. In addition, this novel tells the story of deep trauma experienced by the characters, individually and collectively. Individually, Mat Dawuk is traumatized by the death of his wife, Inayatun. Feelings of guilt constantly haunt Mat Dawuk because he feels that his wife's death was caused by his previous actions as a hitman. Meanwhile, collectively, traumatic memory is experienced by the people of Rumbuk Randu who feel afraid of Mat Dawuk. With this fear, the Rumbuk Randu community collectively accused Mat Dawuk of being the mastermind of his wife's murder, even though *blandong* Hasan killed Inayatun. The accusation and the death traumatized Mat Dawuk into a completely different person from his past. Trauma due to death can indeed cause a person to become imagined with their death (Chappell, 2016). On the other hand, the Rumbuk Randu community's fear of Mat Dawuk led to a collective traumatic memory to stay away from Mat Dawuk as. Mat Dawuk was repeatedly tried to be killed by the people of Rumbuk Randu because he was accused of being his wife's murderer, but he never budged and resisted. The story of Mat Dawuk and the Rumbuk Randu community's fear of him is described in the first novel, KKDR, with narrator Wanto Kemplung. The fear of Mat Dawuk is not only because he is accused of being a murderer, but also because Mat Dawuk is a descendant of the wooden *blandong* that was so famous since the new order era. This community trauma becomes cultural wisdom because it negatively stigmas the *blandong's* livelihood.

Meanwhile, in the second novel, Hanggono experiences traumatic memories due to the death of his father Sinder Harjo. Hanggono's trauma hurt his life because he felt that he could not live in peace because he continued to look for the cause of the death. From a *cerbung*, Hanggono learned that Sinder Harjo died because he was involved in a fight with Anwar Tohari. Subsequently, Hanggono tried to take revenge against Anwar Tohari even though he failed in the end. According to Bahardur

(2020), the impact of psychological trauma can lead to negative behavior, such as suicide attempts. In the case of this novel, it can be bad that the character takes revenge, which ultimately fails. Furthermore, in terms of the cause, Hanggono's trauma is caused by a hereditary conflict between the *blandongan* family and the forestry ministry. The conflict between the *blandong* and the *sinder* can be seen as a manifestation of the cultural wisdom of the north coast of East Java. According to [Sundryanti et al., \(2022\)](#) the setting in the novels *KKDR* and *ATMM* refers to the area between the coast and the teak forest in Lamongan. Therefore, the conflict between the *blandong* and the forestry ministry, which is part of the community in the area, can be seen as the cultural wisdom of the community. During the New Order era until the Reformation in the 2000s, the people of the north coast of East Java, especially around the teak rains in Lamongan, mostly made a living as forest *blandong* [Maji \(2019\)](#), while others became forestry workers, usually inheriting this livelihood from generation to generation. Many Lamongan people migrate abroad outside these two livelihoods, specifically to Malaysia. These two livelihoods also distinguish the north coast of East Java from the south coast of East Java.

Stories about these various livelihoods appear simultaneously in both *KKDR* and *ATMM*. Regarding the cultural wisdom of the people of the north coast of East Java, it refers to the time when the New Order was still in power or the leadership of President Soeharto. The story in *Dwilogi Dawuk* has a forward and backward flow, the forward flow is when telling the present condition, while the backward flow when the narrator remembers the new order period, which is connected to the conflict between the *blandong* and the forestry ministry in Rumbuk Randu. An important character named *Warto Kemplung* becomes the main narrator in this novel. *Warto Kemplung* can be interpreted as the story's main narrator who also represents the author. *Mahfud Ikhwan* uses a third-person point of view to tell his stories. In other words, *Mahfud Ikhwan* as the author is outside the story purely as the author, in addition to the time setting *Mahfud Ikhwan* is identified as not being directly involved with the new order. This means that *Mahfud* is not the owner of the first memory, or the first generation to experience the events directly. In memory studies, *Mahfud* is called the second generation (postgeneration). The memory of this second generation is called post-memory in memory studies. *Mahfud* remembered of the event through affiliative means, namely historical research from related literacy.

So far, the novelty of this research can be seen from the use of material objects with two novels by *Mahfud Ikhwan*. Previous research examined these two novels by *Mahfud Ikhwan* separately. The term *dwilogi Dawuk* itself is a term specifically used in this research. The mention of the *Dawuk dwilogi* is because the two novels are interconnected. Research on the two novels tends to focus on more than just reading the cultural wisdom of the community. For example, research conducted by [Sundryanti et al., \(2022\)](#) examines *Anwar Tohari's* novel *Mencari Mati* from its cultural aspects only. The same thing was done in the reading of *Dawuk: The Gray Tale of Rumbuk Randu*. In addition, this research is essential because the primary concern of other researchers are only focusing on cultural wisdom without looking at the elements of trauma that *Mahfud Ikhwan* tries to convey. Another interesting aspect to be studied about traumatic memory in both novels is that traumatic memory experienced collectively can turn into wisdom that becomes a model for the community, as experienced by the *Rumbuk Randu* community in responding to *Mat Dawuk*. Traumatic memory in the novels becomes a manifestation of an issue that the author wants to convey, for example in the research of [Hejaz & Singh \(2021\)](#), The doubts and fears generated towards Muslims after 9/11 in America are manifested in fictional trauma narratives and can even become a deep fear of Islam. In the context of literary analysis of the *Dawuk* bilingual novel, this issue has yet to receive attention. In particular, the aspect of traumatic memory can be studied with [Caruth's \(2016\)](#) opinion on the symptoms of traumatic memory. *Caruth's* theory is relevant to examine this novel because it reads explicitly the elements of trauma in the story. This theory can be used to see the relationship between trauma and the cultural wisdom of the community. For example, [Caruth \(2016\)](#) mentioned that trauma is not only related to history, but also the beliefs of the local community, in this case the culture of the community.

Several studies are relevant to this research. First, a study entitled *African Cultural Memory in Fred Khumalo's Touch My Blood and Its Metafictional Para-Texts* by Masemola (2021) The research found that Fred Khumalo's *Touch My Blood* is a novel narrated with allochthonous memory. Cultural memory derived from actual events becomes a form of metafiction. In this way, the author places one layer of cultural memory on top of another, crossing genres and boundaries. This research contributes to a reading of the way trauma is conveyed in metafictional novels. However, the difference is in the type of memory, Masemola (2021) research applies reading with cultural memory, while this research is trauma memory.

Furthermore, previous research on trauma has been conducted, among others, by (Amarasekera & Pillai, 2016; Chernetsova & Maslova, 2019; Hardianti, 2022; Ibarrola, 2014; Keuris, 2018; Yatimah, 2021), which discusses the symptoms of traumatic memory in literary works and the factors that cause symptoms of traumatic memory. Other perspectives related to traumatic memory in literary works, both films and novels, that tell certain issues can be seen in research written by (Ernawati, 2020; Fernanda, 2017; Simon, 2021; Utami, 2020). Opinions on how to analyze traumatic memory in literary works through Caruth's perspective have been conducted by (Al-Aghberri, 2015; Dwi & Zuhdi, 2023; Hejaz & Singh, 2021; Sartika, 2020).

Based on the previous research that has been presented previously, the novelty of this research is that it connects traumatic memory as part of the cultural wisdom of the people on the north coast of East Java. As stated by Erl (2011) that, individual memory is also related to the memory experienced by the collective. This means that the trauma experienced by Mat Dawuk was caused by the treatment of the Rumbuk Randu community, and vice versa, the trauma experienced by the Rumbuk Randu community because they saw Mat Dawuk as a frightening figure. The next novelty is in terms of the object of research material in the form of Dawuk's two novels, previously the research on the two novels by Mahfud Ikhwan was carried out separately so that the research on Mahfud Ikhwan's two novels became another novelty of this research. The two novels can be seen as a *dwilogi* because they have storylines that complement each other, of course, when only one novel is studied the reading does not occur as a whole. Based on the introduction of Caruth's (2016) opinion on trauma symptoms, three things are studied in this research, namely nightmare symptoms, flashback symptoms, recurring phenomenon symptoms, and traumatic memory as a manifestation of cultural wisdom. Therefore, this study has four objectives, namely, explaining the symptoms of nightmares in the Dawuk duogy, the symptoms of flashbacks in the Dawuk duogy, the symptoms of recurring phenomena in the Dawuk duogy, and traumatic memory as a manifestation of the cultural wisdom of the north coast of East Java.

The results of this research are expected to contribute theoretically and applicatively. First, for readers, this research can be utilized to find alternative solutions to the problem of traumatic memory. For literary academics, this research is the first step to conducting a study on traumatic memory connected with cultural wisdom in other novels by Indonesian writers. Secondly, applicatively, the research can contribute to other researchers adding to the repertoire of knowledge in analyzing literary works. For the general public, the research can be useful for addressing traumatic memory by finding a way out of the settlement experienced individually or collectively. In addition, people from the north coast of East Java can use the results of this research to reflect of living life in the future in finding new livelihoods. For authors of literary works, this research can reflect in the creative process of writing novels about traumatic memories from various regions in Indonesia.

## METHOD

This research is classified into descriptive qualitative research that describes traumatic memory in the Dawuk bilingual novel by Mahfud Ikhwan. The theories used in this research are traumatic memory and literary sociology. Traumatic memory is used to read the symptoms of trauma experienced by the characters Mat Dawuk, Wanto Kemplung, Rumbuk Randu Society, Mustofa Abdul Wahab, and Hanggono in the Dawuk two-part novel. Meanwhile, literary sociology is utilized to read

data related to trauma as manifesting cultural wisdom. The data of this research is the text of the novel in the form of character speech, monologue from the narrator, and dialogue between characters. This study's data source is the Dawuk duology novel by Mahfud Ikhwan. The novel duology consists of two novels, namely Dawuk: The Gray Tale of Rumbuk Randu (KKDR) published by marjin kiri in 2021 totaling 190 pages, and Anwar Tohari Mencari Mati (ATMM) published by marjin kiri in 2021 totaling 210 pages.

With the combination of memory studies and literary sociology, the instrument of this research is the researcher himself. The researcher, as the main instrument, is then supported by supporting instruments in the data collection process. There are four flows of data analysis in this study, namely (1) data collection, (2) data condensation, (2) data presentation, and (3) conclusion drawing (Miles et al., 2018).

## RESULTS AND DISCUSSION

Trauma is not a wound or injury to the body, but rather a wound or injury to the mind and mental psyche due to past events. Thus, a traumatic memory is a memory of a painful event that unconsciously causes a person's soul to be injured and injured when remembering it (Caruth, 2016). In this section, four discussions are described by the research objectives. Trauma symptoms are explained to find out the various portraits of trauma experienced by the characters in this novel. The trauma experienced by the character is inseparable from the author's idea of building his character, so the next discussion describes traumatic memory as a manifestation of the cultural wisdom of the north coast of East Java. Traumatic memory in the novel is shown by a narrative voice that is deliberately fragmented or scattered (LaCapra, 2014). The many scattered narrative voices in the novel allude to the issue of *blandongan* workers and the forestry ministry, which is the root of the hereditary revenge that also affects Mat Dawuk and the people of Rumbuk Randu. The fragmented narrative voice is the novelist's attempt to recover a trauma. The recovered trauma is undoubtedly not only his own, but also to recover the community, which in this case is the reader.

### Flashback Symptoms

Flashbacks occur when someone is triggered to remember something that has happened. These flashbacks can be frightening, as one can hear, see, and feel the traumatic event (Caruth, 2016). Through flashbacks the trauma sufferer relives the traumatic event so that it can threaten the mental structure causing fear and mental deterioration shown by silence, immobility, and inability to fight back. In this novel, flashbacks are experienced by Mat Dawuk due to trauma over the death of his wife, Inayatun.

- (1) *"Sekarang, katakan apa kelemahanmu." Datar dan men-coba menunjukkan wibawanya, Pak Imam seperti seorang guru ngaji tua yang menagih bapalan santrinya. Angkuh dan ber-kuasa. Dalam temaram malam, Mat tampak kembali tersenyum. Orang tua ini maunya terima bersih, mungkin begitu pikirnya. Kelibatan berpikir sebentar, ia tersenyum kembali. Itu senyum menantu yang patuh, meskipun tetap saja kelibatan jelek dan menakutkan. Lalu, pendek ia berkata: "Anak Bapak." Terdengar dengusan dari sang mertua yang tak sudi itu. Untuk kesekian, ia tampak tak senang. "Inayatun sudah membawa serta semua kekuatan saya," sambung Mat. Pak Imam meludah. "Kau mau mencoba melunakkan hatiku dengan syair lagu Melayu murahan macam itu? Bah!" (Hal. 162, KKDR)*

Data (1) shows that Mat Dawuk offered no resistance when the people of Rumbuk Randu were about to kill him en masse. In fact, Mat Dawuk was initially introduced as a serial killer character who was able to eliminate the lives of two or three people at once. However, after Mat Dawuk lost his wife, he became mentally shaken and could even be said to be resigned to death. According to Caruth (2016) in flashbacks trauma sufferers relive the traumatic event so that it can threaten mental structures that cause mental deterioration. It appears in the quote that Mat Dawuk continues to remember the figure of Inayatun; he feels guilty because he did not cause the death. Mat Dawuk's traumatic condition was exacerbated by the attitude of the residents towards him who continued to

try to kill Mat Dawuk en masse not only once. The first incident of Mat Dawuk being killed by the villagers was during the bloody day when his wife Inayatun was killed, then Mat Dawuk was accused of being the murderer.

- (2) "Pateni wae"  
"Gorok"

*Lalu bambu, lalu kayu, Orang itu puluhan jumlahnya. (Hal.85, KKDR)*

Data (2) shows the utterance 'pateni wae', which means just kill, addressed to Mat Dawuk because of the accusation from the residents of Rumbuk Randu for the murder of Inayatun. In the two incidents of attempted murder in data (1) and data (2), Mat Dawuk is narrated as not resisting at all because torture and murder against him have become commonplace. Mat Dawuk in this context can be referred to as a character who is traumatized by the death factor. The wound experienced by Mat Dawuk is a mental wound due to the murder of Inayatun. Mat Dawuk's wounds deepened because he was accused of killing his wife even though he did not do it. According to Caruth (2016), trauma sufferers not only face reality and learn to make peace with the traumatic past and move forward towards a brighter future, but can also fall into the abyss of inability to deal with the trauma.

Inayatun was killed by *blandong* Hasan one afternoon when Mat Dawuk went to the forest to look for mangoes. The murder began when Mandor Har and *blandong* Hasan harassed Inayatun. Inayatun tried to fight back by pointing a knife at the two men. In another situation, Mat Dawuk who was in the forest experienced an odd feeling when his left hand was stung by a scorpion and his right hand was wrapped around a small snake. Mat Dawuk then ran home to make sure his pregnant wife was okay. However, while at the front door of the house Mat Dawuk saw two people disturbing Inayatun. The reenactment of the scene when Inayatun was killed can be known from Dulawi's testimony during Mat Dawuk's trial.

- (3) *Blandong Hasan berhasil membekap mulut Inayatun dan Mandor Har merebut pisau, namun persis saat itulah Mandor Har mendapati bahwa pisau yang kini sudah dipegangnya telah ber-simbah darah; Mat Dawuk tinggal membenamkan jari-jarinya ke kulit leher Mandor Har dan membetot tenggorokannya atau meledakkan pelatuk pistol Polisi Kebu-tanan ke dada pemiliknya sendiri, namun Mat Dawuk justru berhenti dan berbalik melihat ke tubuh istrinya yang tergeletak meregang nyawa; saat itulah dari arah punggung Mat Dawuk, Blandong Hasan menghambur sembari menyabetkan kampak-nya; Mat Dawuk banya menggeser satu kakinya ke samping sembari melepaskan cengkeraman tangan kirinya di leher Man-dor Har; sekonyong-konyong kampak Blandong Hasan yang diarahkan dengan sekuat tenaga ke punggung Mat Dawuk jus-tru mendarat telak ke dada Mandor Har; mata kampak menan-cap seluruhnya ke dada Mandor Har, merobek seragam hijau-nya, menciptakan lobang menganga di tulang dadanya; darah menyembur dari dada Mandor Har yang menganga, memba-sahi baju hijaunya sendiri dan sebagian wajah dan baju ber-ladang yang dipakai Mat Dawuk; Mandor Har jatuh terduduk dengan kaki tertekuk dan kepala terkulai; Mat Dawuk mem-buru ke arah istrinya, membopongnya, dan melesat membawa-nya berlari ke arah jalan desa, menuju Puskesmas Galeng Gede, tak mepedulikan Blandong Hasan yang lari lintang-pukang menerobos kebun-kebun tak terawat, memasuki kam-pung dengan kalut dan berteriak-teriak bahwa Mat Dawuk baru saja membunuh Inayatun dan Mandor Har. "Begitulah, Pak Hakim sekalian," Mbah Dulawi memungksi kesaksian. (Hal.119, KKDR)*

Dulawi is Mat Dawuk's grandfather who is known as an influential figure and can know various things. Dulawi's testimony about the chronology of Inayatun's murder in data (3) is delivered in great detail. With this incident, Mat Dawuk feels himself guilty and continues to remember Inayatun's death as his fault. Mat Dawuk, known as magic and a former murderer, has been conquered by reality so Mat Dawuk's flashbacks occur when he always remembers the events when Inayatun was killed. The incident was repeatedly remembered by Mat Dawuk, causing him to be mentally disturbed.

Mat Dawuk's flashback symptoms are due to his deep love for his wife. According to Caruth (2016) through flashbacks trauma sufferers relive traumatic events so that they can threaten mental

structures that cause certain fears and setbacks. For example, many people traumatized by concentration camps in Vietnam commit suicide only moments after they are safe. About such suicides, flashbacks are not the incomprehension of imminent death, but the incomprehension of survival (Caruth, 1995). In other words, it is not simply an attempt to understand that one has almost died, but more fundamentally an attempt to claim one's survival. Similarly, as Chang (2017) points out, the suffering of considerable trauma can be caused by the loss of love and marriage.

Furthermore, Mat Dawuk can be seen as not only the subject of trauma, but also the object of trauma from the people of Rumbuk Randu. The accusation of Mat Dawuk as the murderer of his wife is not without reason. It is a long series of various hatreds from Rumbuk Randu residents that make Mat Dawuk an object of trauma. The attitude towards Mat Dawuk is a form of flashback from the traumatized memory of Rumbuk Randu residents.

- (4) *Agak sulit menjelaskan betapa buruknya rupa Mat Dawuk di masa bocahnya, sebagaimana sulit menjelaskan betapa me-ngerikannya wajahnya saat dewasa. Untuk lebih gampang begini saja: bayangkan seorang bocah yang jika dia adalah anak atau keponakan kalian, maka kalian akan merasa malu untuk mengakuinya. Nama aslinya bagus, bahkan agung: Muhammad Dawud Tapi, karena sejak kecil ia begitu kumuh, kumal, tak terawat, orang mengejeknya sebagai "dawuk", sebutan yang biasanya dipakai orang Rumbuk Randu untuk menyebut kambing berbulu kelabu. Sejak itu orang memanggilnya Mat Dawuk. (Hal.19, KKDR)*

Data (4) shows that Mat Dawuk was not been expected to be present since childhood and was even abandoned by his own father. As a teenager approaching adulthood, Mat Dawuk migrated to Malaysia. There, Mat Dawuk became a hitman for people with debt and romance problems. He then met a beautiful woman named Inayatun who used to be the flower of Rumbuk Randu village. Inayatun married Mat Dawuk, and the two returned to their origin. Mat Dawuk has also stopped being a hitman. However, when he returned to Rumbuk Randu, the residents still viewed Mat Dawuk as an object of traumatic memory because he had an ugly face and had been a hitman. The Rumbuk Randu community's fear of Mat Dawuk can be seen as a collective traumatic memory of something scary. Referring to Caruth's (2016) opinion that someone who experiences trauma does not rule out the possibility of becoming the object of trauma from the community, this is what happened to Mat Dawuk. Mat Dawuk was both traumatized and became the object of the Rumbuk Randu community's trauma.

- (5) *Orang Rumbuk Randu, setelah berpuluh tahun, mulai membiasakan diri menerima kabar perkawinan siri, kawin yang kelewat sederhana, menikah seadanya, atau apa pun kalian me-nyebutnya, dari anak atau kerabat mereka di Malaysia. **Tapi mendengar Inayatun menyebut Mat Dawuk sebagai suaminya tetaplah sulit diterima.** (Hal.15, KKDR)*

Data (5) shows that the feelings of Rumbuk Randu residents towards Mat Dawuk have remained the same. When he returned from Malaysia and married Inayatun, Rumbuk Randu still made Mat Dawuk the object of people's fear, so various events still related to him were considered evil and scary. In data (5) and (4) it appears that the social expectations of Rumbuk Randu residents caused Mat Dawuk to become an object of trauma. According to Caruth (2016), the object of trauma is fixed when collective memory is unable to reconcile with it, which is what happened to Mat Dawuk. Caruth's opinion aligns with Flores (2023) that social expectations are another layer of past trauma, which forces a person to fail because they are continuously considered socially different. to fail because they are continuously considered socially different.

Data (4) and (5) show that Rumbuk Randu residents' feelings towards Mat Dawuk have never changed. As an object of trauma, Mat Dawuk becomes an object of trauma that causes a resurgence of fear for someone who sees, hears, or passes by him. Furthermore, it was the treatment of the people of Rumbuk Randu that caused Mat Dawuk to become a murderer. With his role as a killer, Mat Dawuk later regretted it because he considered his wife's death as a result of his work as a killer.



- (6) *Ia menggeleng, kemudian sekali lagi tersenyum. "Capek," katanya pendek. Ia jelaskan, dendam dan sakit hati kepada orang Rumbuk Randulah yang menjadikannya remaja ber-darah panas, dan kemudian membentuknya jadi pembunuh berdarah dingin. Dan, tak diragukan, ia menderita karenanya. Puncaknya, ia membuat menderita orang-orang yang dicintainya. Berkali-kali ia bilang, nyaris seperti berkeyakinan, kemati-an Inayatun mungkin saja karma yang pantas untuknya. Ia telah membunuh beberapa orang. Tentu saja sebagian besarnya adalah bajingan: lelaki brengsek yang merusak perempuan; tekong busuk yang jual orang dengan harga murah; mandor culas yang ngemplang gaji anak buah. Ia tak perlu meratapi orang-orang macam itu. Tapi, sejujurnya, ia menyesali telah menghilangkan nyawa satu atau dua di antara orang-orang itu, yang mungkin saja tak sebrengsek yang dipikirkannya. (Halaman 137, KKDR)*

Data (6) shows two sides of Mat Dawuk; on the first side, he realizes himself as an object of trauma that causes him to become a cold-blooded killer in Malaysia, and on the second side, Mat Dawuk regrets because having Inayatun the act of killing people seems to be rewarded by Inayatun's death. These two sides of Mat Dawuk make an interesting point of the novel that shows a person can be both a sufferer and an object of trauma. Trauma thus becomes part of society which causes a person to become both the object and subject of trauma (Caruth, 2016). Flores (2023) also found the same thing, which states that the community has the right to determine whether an event is considered traumatizing. Data (6) shows that the Rumbuk Randu community determines Mat Dawuk as an object of trauma. Data (6) shows that the Rumbuk Randu community determines Mat Dawuk as an object of trauma.

The story of Mat Dawuk in the first novel is a traumatic memory of an uncle named Warto Kemplung or Anwar Tohari. This can be seen from Anwar Tohari's utterances in the second novel, ATMM. When telling the story of Mat Dawuk, Anwar Tohari also seems to include the subjective element of his memory because he has a family relationship. This assumption can be known from the detailed stories of various events that forged Mat Dawuk in data (1), (2), (3), (4), (5), and (6). The trauma also caused Anwar Tohari to take revenge by killing people he considered guilty and responsible for Mat Dawuk's death.

- (7) *"Aku marah sekali. Atas apa yang dilakukannya terhadap Mat, tapi terutama karena aku tak menemukan Mat di rumah kandang yang terbakar itu, begitu aku mampu terjaga dari sirep. Ada kemungkinan seseorang me-nyelamatkannya. Itu yang kuharapkan, juga yang kuceritakan kepada kalian sebenarnya kepadamu, dengan sengaja. Tapi aku tak bisa menepis bayang-bayang bahwa tubuh Mat telah ha-bis dilalap api. Dan aku, pamannya-ya, aku pamannya, orang yang membesarkannya hanya melihatnya dari balik semak, sama sekali tak mencoba menolongnya, hanya karena aku sudah berjanji kepadanya untuk tak melakukan tindakan apa pun jika apa-apa terjadi kepadanya sejak kepulangannya kembali dari Malaysia. Padahal, persis yang pernah kau bilang, aku bisa melakukannya. Kurasa ia belum sempat terjaga ketika api menggulung tubuhnya dan segera me-ledakkan kepalanya." (Juga Hasan. Blandong Hasan.) (Hal. 185, ATMM)*

Data (7) shows the conversation between Anwar Tohari and Mustofa Abdul Wahab after the kidnapping by Hendro Siswanto. Through the dialog, it can be seen that Anwar Tohari holds a grudge against the person who planned the murder and slandered Mat Dawuk. The grudge experienced by Anwar Tohari is part of the flashback symptoms that have unconsciously traumatized him, so he takes steps to take revenge. Anwar Tohari can be seen as a trauma survivor from the first generation because he continues to maintain the memory to respond to trauma. According to Caruth (2016), which was also found from the results of Arofah & Rokhman's research (2020), traumatic events cause first-generation survivors to experience flashbacks so that survivors are encouraged to respond, in the case of Mat Dawuk the response was in the form of revenge efforts. Referring to the opinion of Hite (2017) Anwar Tohari responds to trauma with an indirect response but through three stages, namely inactive, can be active and reactivated in his way. The trauma memory was inactive when Anwar Tohari only remembered Mat Dawuk, the memory became active when Anwar Tohari told Mustofa

Abdul Wahab the story of Mat Dawuk. Then the trauma memory was reactivated when Anwar Tohari took revenge against *blandong* Hasan.

Furthermore, in the second novel, ATMM, flashback symptoms are experienced by the character Hendro Siswanto when remembering the events of his father's death. Hendro Siswanto continues to remember his father's death, mainly because the cause of the death is unknown.

- (8) *“Aku masih ingat, Ibu mencegahku untuk turut ke pema-kaman-aku belum lulus SD saat itu. Tapi aku memaksa ikut. Ibu mungkin benar, aku semestinya tak ikut ke pemakaman; aku pasti akan jadi orang yang lebih baik, yang tumbuh tanpa den-dam, seperti kakak-kakakku. Aku seharusnya tak perlu melibat pemandangan menyedihkan itu. Bukan karena aku mesti me-libat kain pembungkus mayat yang penuh darah. Bukan juga karena bapakku dikuburkan di kuburan yang tak pantasnya untuknya. Ya, itu menyakitkan, tapi aku lebih sakit melibat beta-pa sedikitnya orang yang datang di pemakaman itu. Orang-orang desa itu... okeelah, persetan dengan mereka! Mereka bermuka dua sejak semula; aku tahu mereka membenci bapakku, sebagai-mana mereka membenci kakekku, juga seluruh keluarga besar kami yang turun-temurun ada di jawatan kebutuhan; mereka toh cuma para pencuri kayu yang ingin dibiarkan mencuri. Tapi, ke mana teman-teman Bapak yang biasanya berkunjung ke rumah? Di mana komandannya? Mana sedikit penghormatan terakhir untuk Bapak dari kesatuannya, bahkan jika itu sekadar formali-tas? Aku tak tahu saat itu bapakku mati karena apa, dan tak se-orang pun menjelaskannya. Aku anak yatim yang malang, Bung! Aku bukan hanya ditinggal Bapak sejak kecil, tapi juga dibiarkan nyaris sepanjang hidup mencari sebab kematiannya.”* (Hal. 163, ATMM)

Data (8) is an utterance from Hendro Siswanto to Mustofa Abdul Wahab delivered during the abduction. Mustofa Abdul Wahab was used as bait so that Hendro Siswanto could take revenge on Anwar Tohari. Revenge is carried out due to Hendro Siswanto's inner wound. Data (8) shows a flashback experienced by Hendro Siswanto that causes him to be unable to live in peace. An event in a flashback does appear to be connected to a traumatic experience while carrying with it memories of when the sufferer escaped the traumatic event (Caruth, 2016). It was Hendro Siswanto's feeling of alienation that drove him to become a survivor of trauma to take revenge. The same thing was conveyed in Ibarrola's (2014) research that feelings of childhood alienation cause traumatic memories that end in hatred. Therefore, the feeling of alienation from Hendro Siswanto became the basis for efforts to take revenge against Anwar Tohari aka Waro Kemplung. Anwar Tohari became the target of revenge after Hendro Siswanto learned of his father's murder. The trauma experienced by Hendro Siswanto causes him to be unable to live a quiet life because he is constantly overwhelmed by feelings of revenge. Trauma causes a person to become unconditioned throughout their life, thus fostering values and attitudes that transcend the consequences of trauma (Navarro, 2019).

Based on some of the explanations above, it can be found that Caruth's (2016) opinion about flashback symptoms in traumatic memory in the novels KKDR and ATMM is experienced individually by three characters, namely Mat Dawuk, Anwar Tohari, and Hendro Siswanto. Meanwhile, collectively, flashback symptoms are experienced by the people of Rumbuk Randu, who are afraid of the figure of Mat Dawuk. The findings of flashback symptoms in this novel are different from Caruth's (2016) findings about trauma survivors, who escaped the Vietnam war and then kept the trauma wounds deeply so that they ended up committing suicide because in this novel the flashback symptoms continue to be maintained with grudges passed down from generation to generation. In addition, Caruth's (2016) opinion about flashback symptoms that occur when individuals and collectives reexperience, see and hear traumatic events occurs in this novel experienced by Mat Dawuk when remembering the death of his wife, Anwar Tohari when remembering the death of Mat Dawuk, Hendro Siswanto when remembering the death of his father, and the people of Rumbuk Randu when remembering the figure of Mat Dawuk.

## Nightmare Symptoms

Nightmares occur during sleep in the form of a reenactment of the trauma. Not only a reenactment, this symptom can also be a past event that is connected to a semi-conscious state due to an event repeatedly overthinking by the sufferer (Caruth, 2016). In this novel, journalist Mustofa Abdul Wahab experiences nightmares due to his excessive fear of Mat Dawuk and Hendro Siswanto. Trauma towards Mat Dawuk in the form of nightmares was experienced by the journalist when publishing the cerbung *Kisah Kelabu dari Rumbuk Randu*, then he was visited by someone who looked like Mat Dawuk.

- (9) *Surat pertama datang hanya beberapa hari sebelum edisi terakhir Kisah Kelabu dari Rumbuk Randu" cerbung di koran kami dengan namaku tertera di bawahnya, terbit. Aku nekat meneruskan penerbitannya meskipun tak bisa melepaskan pikiran-ku dari orang bergaya rocker Malaysia yang mendatangi, dengan codet di wajahnya, menyebut dirinya sebagai Mat, dan memperingatkan untuk tak meneruskan pemuatannya. Ketukan gagang pisau lipatnya rasa-rasanya bukan ke koran di atas mejaku, tapi langsung ke kepingku. Suara tok-tok-tok itu terdengar jelas di kupingku. Dan aku merasakan hal itu sepanjang waktu. Ketika pertama memutuskan jadi wartawan, apalagi di sebuah media kecil di daerah, aku sudah tahu risiko yang akan kuhadapi. (Hal.16, ATMM)*

Based on data (9), the pronoun 'I' refers to Mustofa Abdul Wahab, who is explaining the causative factor of his nightmare. The presence of Mat Dawuk to meet Mustofa Abdul Wahab is contradictory because, according to Warto Kemplung's story, Mat Dawuk is tied up in a burning stable house. Although it is unclear whether Mat Dawuk is dead, the presence of a character in the world outside the story makes this novel contradictory. Mustofa Abdul Wahab experiences nightmares because the story from Warto Kemplung describes in detail the frightening figure of Mat Dawuk. The story caused Mustofa Abdul Wahab's subconscious to feel afraid of Mat Dawuk, although he did not directly experience nightmares, but in his subconscious Mustofa Abdul Wahab experienced fear of Mat Dawuk. Quoting Caruth's (2016) opinion that nightmares are also said to occur when in a semi-conscious state repeatedly remembering events that cause trauma. Similarly, Al-Aghberi (2015) found that nightmares can occur through the influence of others who build stories with frightening experiences in the listener's unconscious. In this case, Mustofa Abdul Wahab became part of the Rumbuk Randu community, which viewed Mat Dawuk as an object of trauma. Then, in the next data, Mustofa Abdul Wahab explains in more detail the process of nightmares.

- (10) *Dalam beberapa mimpi burukku datang sejak itu, aku melihat pisau itu meluncur dengan cepat ke arah wajahku, seperti peluru seorang penembak jitu. Merujuk kepada tokoh-tokoh yang diceritakan Warto orang-orang yang bisa membunuh hanya dengan sepotong kayu, atau cukup dengan ketukan jari, orang-orang yang muncul dan menghilang dengan mudahnya, berlari sangat cepat, bahkan terbang di udara aku bisa bayangkan bahwa adegan pisau terbang itu sama sekali tidak mustahil. Sangat mungkin. Bisa jadi malah bukan dengan dilempar, tapi ditiup, atau bahkan tak perlu diapa-apakan: ia pergi sendiri, memburu sasarannya. Jika teringat mimpi itu, aku selalu meraba kepingku, jangan-jangan sudah ada pisau me-nancap di sana. (Hal.18, ATMM)*

Data (10) shows the symptoms of Mustofa Abdul Wahab's nightmares due to listening to stories about Mat Dawuk. When Mustofa Abdul Wahab was asleep, he felt as if there was a knife on his forehead even though the feeling was only an ominous shadow. This feeling was caused by Mustofa Abdul Wahab's excessive fear of Mat Dawuk, so his subconscious triggered fear. As according to Caruth (2016), nightmares occur due to an event repeatedly overthinking by the sufferer.

In another part, Mustofa Abdul Wahab again experienced nightmares after the kidnapping incident committed by Hendro Siswanto. The kidnapping of journalist Mustofa Abdul Wahab was carried out based on Hendro Siswanto's revenge against Anwar Tohari. When he was kidnapped, Mustofa Abdul Wahab was tied up, his mouth gagged, and forced to listen to Hendro Siswanto's reasons for kidnapping him so that from this event he experienced nightmares. This impacted on his

reluctance to continue his research and write a cerbung with a story focus on Anwar Tohari. This nightmare is a reenactment of the trauma experienced unconsciously.

(11) *Surat-surat "palsu" Hendro Siswanto itu hampir dua bulan tak kusentuh lagi. Sejak kembali dari malam mengerikan di be-keas warung blandongan itu, aku menjaga jarak darinya. Malam itu bisa saja kukeenang sebagai saat-saat menakjubkan, karena bisa menyaksikan dengan mata kepalaku sendiri, dari jarak sa-ngat dekat, bahwa seorang yang di kampungnya dilecehkan se-mata sebagai tukang kibil peminta rokok dan kopi ternyata seo-rang pendekar sakti, dan itu kusaksikan di dekade kedua tahun 2000an, ketika orang-orang macam itu tinggal hanya sebagai cerita legenda semata. Tapi itu tak cukup menambal mimpi buruk yang mendatangiku setelah malam itu, setelah seseorang dengan tangan gemetar dan wajah penuh amarah hampir me-ledakkan kepalaku dengan pistolnya. Aku butuh waktu untuk pulih dari trauma. Dan kurasa bundel berhuruf Jawi inilah yang membuatku berani kembali menyentuh bundel surat-surat itu. (Hal. 198, KKDR)*

The bolded part in data (12) shows that the nightmare was experienced when Mustofa Abdul Wahab experienced repressive treatment from Hendro Siswanto. Mustofa Abdul Wahab's subconscious continues to remember the incident as a frightening event because it almost took his life. However, the nightmare symptoms were resolved when Mustofa Abdul Wahab received a bundle of letters in Jawi script from Werto Kemplung. The letter contained additional data that Mustofa Abdul Wahab needed to continue the story of Werto Kemplung. According to Caruth (2016), nightmare symptoms can be overcome with the basic needs and willingness of the trauma sufferer. In this story excerpt, the symptoms of nightmares are overcome by the bundle of letters received by Mustofa Abdul Wahab containing explanations about Mat Dawuk and Hendro Siswanto.

Based on the data above, it can be concluded that the character Mustofa Abdul Wahab experiences nightmares because of his deep fear of Mat Dawuk and Hendro Siswanto. Mustofa Abdul Wahab's nightmares occur during sleep and also occur in a semi-conscious state in the subconscious. Thus, Mustofa Abdul Wahab can be called experiencing traumatic memory with the symptoms of nightmares he experienced. This is in accordance with Caruth's (2016) opinion that nightmare symptoms do not necessarily come together with flashback symptoms or recurrent phenomena, but can occur separately. Even so, these symptoms are still called part of traumatic memory because they cause fear in the sufferer's subconscious.

### Repetitive Phenomena Symptoms

Repetitive phenomena occur when everyday events that are normal for other people can be traumatizing for someone who has experienced bad events. According to Caruth (2016), seemingly harmless everyday events can be drawn into a traumatized atmosphere when the sufferer's unconscious responds repetitively and equates them with past adverse events. In addition, according to Caruth (2016), which is also mentioned by Whitehead (2004), repetitive phenomena are usually responded to by repetitive actions against the object of trauma. In the *Dawuk* dwilogy, the community's fear of Mat Dawuk can be seen as a repetitive phenomenon because the residents of Rumbu Randu in daily events perceive various things related to Mat Dawuk as scary. For example, when small children do not want to sleep, parents in Rumbu Randu will mention the name Mat Dawuk.

(12) *Tak ada cerita Mat Dawuk menyakiti anak sebayanya atau membahayakan orang lain-setidaknya sampai saat itu. Tapi kekumalannya, kediamannya, dan wajah buruknya dipakai para orangtua untuk menakut-nakuti anak-anaknya. "Nggak mau mandi, mau seperti Mat Dawuk, ya?" begitu biasanya. Atau, "Kalau masih nakal, nanti digendong Mat Dawuk lho!" Tapi, tanpa kalimat-kalimat macam itu pun, para bocah, bahkan yang seusia dengannya, menjauh, takut, tak merasa aman dekat dengannya. (Hal. 21, KKDR)*

- (13) *Mat Dawuk. Mat. Dawuk. Dua kata yang akan selalu di ucapkan dengan sedikit rasa gemetar oleh orang-orang Rumbuk Randu. Bukan semata agar itu membuat anak-anak mereka takut, tapi, sejujurnya, mereka sendiri sebenarnya juga takut. Dan para orangtua itu tak ingin anak-anak mereka tahu betapa tak enaknyanya dua kata itu, nama orang aneh itu, meluncur keluar dari mulut mereka. (Hal. 14, KKDR)*

Data (12) and (13) show that daily events can cause trauma due to the attitude of residents towards the object of trauma. According to Caruth (2016), seemingly harmless everyday events can be drawn into a traumatized atmosphere when in the unconscious the sufferer responds repetitively and equates with bad events in the past. Community trauma indicates a misunderstanding of the events experienced (Fikroh, 2023; Flores, 2023). Mat Dawuk not only suffered from trauma, but also became the cause of the trauma experienced by the people of Rumbuk Randu. The trauma of the people of Rumbuk Randu caused suffering to Mat Dawuk who experienced repeated events of being tortured and killed en masse. In their unconsciousness, the people of Rumbuk Randu responded repetitively and equated the bad events to be associated with Mat Dawuk. The parents, in this case the people of Rumbuk Randu became the figure of Mat Dawuk as an object of trauma continuously and even used as a scary symbol to their children.

The repetitive phenomenon is not only in the form of daily events that cause trauma, but also occurs when the residents of Rumbuk Randu respond to the object of trauma with an attempt to kill. This is shown by the attitude of Rumbuk Randu residents who want Mat Dawuk to die repeatedly.

- (14) *Mat Dawuk harus mati. Harus. Dan mereka tak akan menemukan waktu yang lebih baik lagi selain sore di depan puskesmas itu, di bawah guyuran hujan deras itu. Atau mereka akan menyesal. Dan mereka memang harus menyesal (Hal. 103, KKDR)*
- (15) *Rumbuk Randu yang tidak sepakat dengan tekad keluarga Inayatu dan Mandor Har. Tak bisa tidak, Mat Dawuk harus Mati (Hal. 112, KKDR)*
- (16) *Sudah LIMA PRESIDEN BERGANI. SUDAH BANYAK hal berubah di negeri ini. Rumbuk Randu juga. Di Rumbuk Randu, semua telah berubah kecuali satu: sikap mereka terhadap Mat Dawuk. (Hal. 139 dan hal. 141, KKDR)*
- (17) *Dan beberapa orang dengan bersemangat Saat Mat Dawuk dibakar dengan Api. (Hal.164, KKDR)*
- (18) *Ingatan tentang Mat Dawuk dan dendam dari Anwar Tohari. Tapi aku tak bisa menepis bayang-bayang bahwa tubuh Mat telah habis dilalap api. (Hal. 184, ATMM)*

Based on these data, it can be seen that the community experiences the phenomenon of recurring symptoms because they want Mat Dawuk to die. The desire occurs repeatedly although its appearance in the novel is fragmented. The desire for Mat Dawuk to die is conveyed in a separate narrative voice through Warty Kemplung. The quote shows the repetitive phenomenon in the form of the community's attitude that gives repeated actions to the object of trauma (Caruth, 2016). In this case, the object of trauma is Mat Dawuk who continues to be addressed to be killed by the people of Rumbuk Randu. Meanwhile, based on the quote, it can be seen that the people of Rumbuk Randu repetitive attitudes towards repetitive phenomena. The feeling of trauma towards Mat Dawuk remains unchanged after many years. Mat Dawuk can be called an object of trauma from an early age because of his ugly face and then married to Inayatun who is a village flower. Mat Dawuk's suffering is even more complex because he is accused of being his wife's murderer, although this is not the case.

The data on the repetitive phenomenon shown by the community's attitude towards Mat Dawuk can be said to be formed due to the community's belief in an area, in this case Rumbuk Randu. The trauma becomes cultural wisdom that the people collectively believe in the area because the trauma towards Mat Dawuk is an extension of the attitude of the Rumbuk Randu community from the case of a dispute between the *blandong* of Mat Dawuk's family and the forestry ministry that is so

respected in Rumbuk Randu. Thus Caruth's (2016) opinion of repetitive phenomena as a symptom of trauma was experienced by the people of Rumbuk Randu with a deep fear of Mat Dawuk who then responded to kill Mat Dawuk. This is also explained in the research findings of (Fernanda, 2017; Yatimah, 2021) that repetitive phenomena in novels as a form of affirmation to address a trauma.

### Traumatic Memory as a Manifestation of Cultural Wisdom

Symptoms of trauma are not enough to answer traumatic memories that can be aligned with the universe outside the text. Therefore, the explanation of traumatic memory can narrow down this discussion that the Dawuk bilingual novel becomes the author's medium to convey the trauma experienced by himself and the community from which he comes. According to (Halbwachs, 2020; Hirsch, 2012), individual memory is part of the collective memory of a region. Caruth (1995) also conveyed that the traumatic memory conveyed in literary works cannot be separated from the author's background, both individually and socially. Therefore, the memory of trauma experienced by an individual can become trauma experienced collectively by the community. Novels facilitate the indirect expression of trauma because direct articulation often fails to make sense of traumatic events (Martínez-Alfaro, 2020). Traumatic memories in novels are not conveyed overtly but in fragmented or detached voices with specific occurrences. Traumatic memory that relates to events outside the text and that the novelist wants to convey about the livelihoods of the northern coastal communities of East Java can be referred to as the cultural wisdom of the community. Assumptions related to the cultural wisdom of the people of the north coast of East Java do not come from the reality outside the text, but are also explicitly contained in the novel's setting.

(19) *Untuk banyak alasan dan pertimbangan, agak mengherankan nenek-moyang orang Rumbuk Randu memilih tempat itu untuk tinggal. Jika dihitung jaraknya dari Laut Jawa di utara dan Bengawan Solo di selatan, tempat itu hampir persis di tengah-tengah.* (Halaman 92, KKDR)

Data (19) shows the setting of Rumbuk Randu which is widely used in this novel. Rumbuk Randu is a village not far from the north coast of East Java. However, this area is in the middle between the sea and the forest so that the land there is not so fertile for planting and too far to the sea to be a fisherman. Such a region means that the livelihood of the Rumbuk Randu community is close from the forest. Many in the area migrate to Malaysia because of the difficulty of finding a livelihood. Rumbuk Randu is the setting for the birth of a hereditary conflict between poor *blandongan* families and forestry officials (*sinder* and *mandor*). Thus the novel also narrates the trauma of livelihoods, namely, *blandongs* and the forestry ministry. The dispute between the *blandongs* and the *sinder* has been going on for generations with attempts at revenge.

The *blandong-sinder* conflict begins with a feud between Dulawi and Sinder Harjo. Sinder Harjo initially beat up a *blandong* whom Dulawi assigned to look for teak wood for the forestry department. The following quote showed that Sinder Harjo, as a forest supervisor, was aware of the wood *blandong* effort.

(20) *Suatu hari, seorang blandong datang ke rumah Dulawi dalam keadaan babak-belur. Punggungnya penuh bilur karena dicambuki dan wajahnya lebam-lebam karena ditaboki. Orang itu bercerita, malam sebelumnya ia dicegat tiga mandor saat memblandong jati. Kampaknya dirampas dan ia diseret ke loji. Di loji, Sinder Harjo memukulinya dengan batang jati muda. Ditanya mencuri jati untuk apa, ia terpaksa menjawab bahwa jati itu untuk disumbangkan ke langgar Dulawi. "Bilang ke Dulawi," kata Sinder Harjo, seperti diceritakan blandong yang malang itu, "kalau ia mau bikin langgar dari kayu jati, suruh dia menanam jati sendiri, jangan nyolong kayu punya pemerin-tab!" Dulawi tak bilang apa-apa, selain menghibur blandong malang itu dan memberikan sekadar sembur dan sumuk untuk menyembuhkan luka-lukanya. Tapi malamnya, ia pamit ke-pada istrinya untuk berangkat ke hutan. Tak lupa dibawanya caluk andalannya.* (Halaman 130, KKDR)

The data shows that Sinder Harjo started the conflict with the *blandong* family. It all started when a *blandong* came to Dulawi's house to complain about the beating he had received from Sinder Harjo. The unnamed *blandong* was beaten with a young teak trunk for stealing teak wood for the construction of a langgar at Dulawi's house. Sinder Harjo not only beat him but he also cursed the *blandong*'s actions by telling Dulawi to plant his own teak tree. With this complaint, Dulawi said nothing but consoled the *blandong* and offered prayers to heal his wounds. Dulawi is not referred to as a *blandong*, but can be described as a lower class because he is close to the *blandong* as a Quranic teacher. The following quote shows that at night after the complaint, Dulawi, who did not accept the beating, sought revenge by crushing Sinder Harjo's body. Meanwhile, Mat Dawuk was affected by the conflict and traumatized by Dulawi's *blandong* family, which has become the wisdom of the Rumbuk Randu community for generations.

(21) Menemukan seorang mandor bersama dengan pemilik penggergajian liar di tengah hutan seharusnya sama ganjilnya dengan melihat polisi bersama maling di gedung pengadilan. Tapi, siapa pun yang tabu sedikit lebih banyak tentang Rumbuk Randu dan hutan yang mengelilinginya akan maklum-maklum saja dengan pemandangan itu. Rumbuk Randu beratus tabun hidup bergantung dengan hutan itu, dan telah beratus tabun juga menyesuaikan diri dengan tingkah aneh hewan-hewan penghuninya, kehidupan yang tampak maupun yang tak tampak para penunggunya, juga dengan orang-orang berseragam hijau yang menguasainya dari waktu ke waktu. Kedekatan Mandor Har dan Blandong Hasan adalah kedekatan turun-temurun. Ba-pak mereka masing-masing, Mantri Hartoyo dan Blandong Hasim, bukan hanya bersahabat. Mereka bahkan berbesanan. Haryati, putri tertua Mantri Hartoyo, kakak Hariyanto, adalah istri Hanan, kakak Hasan. Hasan dan Hariyanto sendiri sejak kecil berteman, sama-sama mulai rutin mengunjungi warung warung tuak saat remaja, sama-sama menjajal dan ketagihan pil mbah sumo saat benda itu pertama kali mulai muncul di pelabuhan-pelabuhan ikan di kota-kota kecil di Pantura Jawa pada akhir delapanpuluh-an, dan sampai saat itu keduanya di-kenal sama-sama pelanggan tetap tempat-tempat pelacuran di daerah sini. Keduanya adalah sedikit dari anak-anak keluarga mempunyai di Rumbuk Randu yang tak perlu rumit-rumit memikirkan kemungkinan untuk merantau ke Malaysia. (Halaman 72, KKDR)

The data shows the closeness that developed between the rich *blandong* and the forestry ministry. This closeness cannot be separated from the hereditary conflict between the *blandongs* of Mat Dawuk's family and the forestry ministry and the wooden *blandongs*. Rumbuk Randu residents' hatred of Mat Dawuk was built with the influence of the two wealthy *blandong* families and the forestry ministry. Even after many years, the hatred towards Mat Dawuk can then be narrowed down to hatred resulting from a hereditary grudge between two families. The revenge began with a conflict between the *blandong* forest workers and the forestry ministry. The grudge between the *blandong* and the *sinder* families has been going on for three generations. A generation's traumatic memory is nurtured across generations for a specific purpose; in this novel, traumatic memory is nurtured for mutual revenge. The *blandong-sinder* conflict begins with a feud between Dulawi and Sinder Harjo.

Based on the data on the causes of hatred and fear of Mat Dawuk, it can be understood that both stem from the hereditary conflict between *blandongs* and the forestry ministry. The conflict that occurs in the text of this novel certainly cannot be separated from the conditions of the existing cultural wisdom of the community. According to (Faruk, 2014), literary works cannot be separated from the author's social and cultural backgrounds. Therefore, this novel can be called a manifestation of the author. The author has life experiences related to his place of origin so that it becomes a locality or a description of conditions, writers can make their work as an immortalization of trauma (Amarasekera & Pillai, 2016). Mahfud Ikhwan was born and raised in Lamongan, according to Sundaryanti et al., (2022) the events told in the novel are certainly not far from the various influences from the author's background so that the issue of *blandong* livelihood, and the forestry ministry is a traumatic memory that Mahfud Ikhwan wants to convey. Furthermore, from (1) to data (21) at least show that trauma in novels can be a manifestation of cultural wisdom for people in the north coast of East Java. The events left behind from traumatic memories continue to be a deep impression so

that the events become a collective memory that continues to be produced and repeated between generations (Nugroho, 2022).

The results of the research on traumatic memory in Mahfud Ikhwan's *Dawuk* trilogy novels can be compared with the results of previous research. Comparison of problem findings with the same study can be seen from the results of research (Hardianti, 2022). Based on the results of previous research, it can be seen that the relationship with the study of traumatic memory in the *Dawuk* dwilogi novel is in the use of Caruth's trauma theory. One is shown in the results of Arofah & Rokhman's (2020) research on traumatic memory in the novel *Sā'atu Bagdād* by Syahad al-Rāwiy with Caruth's trauma theory. The results of this study show that the novel contains a traumatic memory of the Second Gulf War which started from personal memory and then became the collective memory of the Iraqi people. The events of refuge bunkers, continued war, and embargo sanctions explain the traumatic memory. These events caused the traumatized subject to experience flashbacks and recurring phenomena so the subject was encouraged to diaspora. The trauma can be reduced by two efforts, distancing themselves from the past and synchronizing with the new world. The findings of this study differ from the findings of research conducted by Arofah & Rokhman (2020) because traumatic memories are not suppressed, but resurrected with revenge efforts. Thus, not only can traumatic memory be suppressed, but traumatic memory can also be resurrected which hurts the sufferer.

Symptoms of trauma in novels are sometimes not only experienced by one character, but can also be experienced by several characters. For example, research conducted by Yatimah (2021) states that symptoms of trauma in the form of avoidance and flashbacks are experienced by the characters Megan, Rachel, and Anna. The study conducted a reading of the novel *The Girls on The Train* by Paula Hawkins. The results of previous research found that trauma occurs due to psychological factors and environmental factors. However, the research only explains the symptoms and factors that cause traumatic memory symptoms. The results of research from Yatimah (2021) when compared to Caruth's opinion (2016) are only included in the basic level of traumatic memory research. The symptoms of trauma are also present in this study, which makes a difference in the explanation of the reading of the issues framed behind the symptoms of traumatic memory. The symptoms of traumatic memory need to be seen as the author's attempt to narrate his memories through the characters in his work. The author conveys an issue in the *Dawuk* dwilogi, about historical events during the new order era in the form of repressive actions from the forestry ministry to the forest *blandongs*. Referring to this, the novel *Dawuk* can be seen as a manifestation of the cultural wisdom of the north coast of East Java because the novel's setting and the background of the novel's author come from the area.

## CONCLUSION

The *Dawuk* bilingual novel is a novel constructed with a metafictional storytelling strategy and uses elements of trauma memory from the characters. The various trauma memories found in this novel show that traumatic memory does not only belong to individuals, but also relates to society so that it becomes a collective trauma memory. In responding to trauma memory, the community makes the object of trauma hereditary so that the object can be seen as the cultural wisdom of the community. The hereditary memory of trauma then has implications for people's livelihoods, forming two opposing social strata, namely the social strata of poor *blandongs* and the social strata of the forestry ministry, which joins the rich *blandongs*. The existence of a dominant group influences other communities so that the object of trauma becomes a collective memory.

The symptoms of traumatic memory in the *Dawuk* dwilogi are shown in three ways, namely flashbacks, nightmares, and repetitive phenomena. The most dominant symptom of trauma is flashback. This type of symptom can be resolved with the acceptance of the person experiencing it. Even so, this novel shows the resolution of trauma through hereditary revenge which fails. With a failed resolution, it can be interpreted that a good resolution of trauma symptoms can be done by accepting and habituating the trauma into something ordinary.

*Dawuk*'s two novels provide a perspective in remembering the social conflict between the



*blandong* and the forestry ministry during the new order. The conflict is inseparable from the condition of the area, which is located between the forest and the coast, which is related to the difficulty of the community to find a livelihood other than being a teak wood thief. With the traumatic memory that wraps these issues, the *Dawuk* two-part novel can be seen as a medium to channel the author's trauma into a manifestation of cultural wisdom in the form of livelihoods from the people of the north coast of East Java. In addition, the *Dawuk* two-part novel can provide new insights for readers with a counter-narrative to Indonesian history. The resolution of traumatic memory in this novel can also be used as a way out for readers who experience trauma.

#### DECLARATIONS

<b>Author contribution</b>	: Muhammad Afnani Alifian led and was responsible for all research projects on Traumatic memory in Mahfud Ikhwan's <i>Dawuk</i> bilingual novels. He also wrote the script and collaborated with the second, third, and fourth authors. Djoko Saryono, Karkono participated in data collection, analysis, and reading of the trauma. Meanwhile, Norhayati Ab. Rahman helped to translate the article and proofread the article. All four authors have revised the manuscript and have approved the final manuscript.
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