

**MORGAN'S VOICE OF HER TRAUMA IN MARISA
REICHARDT'S *UNDERWATER***

THESIS

By:

Siti Nur Khulasoh

NIM 17320020



DEPARTEMEN OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2023

**MORGAN'S VOICE OF HER TRAUMA IN MARISA
REICHARDT'S *UNDERWATER***

THESIS

Presented to

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

By:

Siti Nur Khulasoh
NIM 17320020

Advisor:

Dr. Muzakki Afifuddin, M.Pd.
NIP 197610112011011005



DEPARTEMEN OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGRI MAULANA MALIK IBRAHIM

MALANG

2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "MORGAN'S VOICE OF HER TRAUMA IN MARISA REICHARDT'S *UNDERWATER*" is my original work. I do not include any materials previously written or published by another person. Except those cited as references and written in the bibliography. Hereby, if there is no any objection or claim, I am the only person who is responsible for that.

Malang, May 23, 2023
The Researcher



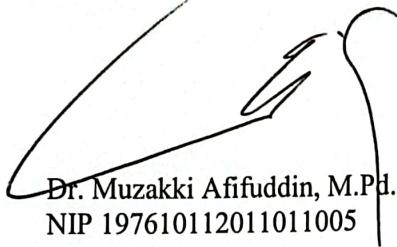
Siti Nur Khulasoh
NIM 17320020

APPROVAL SHEET

This to certify that Siti Nur Khulasoh's thesis entitled **MORGAN'S VOICE OF HER TRAUMA IN MARISA REICHARDT'S UNDERWATER** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

Malang, May 23, 2023

Approved by
Advisor,



Dr. Muzakki Afifuddin, M.Pd.
NIP 197610112011011005

Head of Department of English Literature,



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

Acknowledged by
Dean,



Dr. Muzakki Afifuddin, M.Ag.
NIP 197610112003121003

LEGITIMATION SHEET

This is to certify that Siti Nur Khulasoh's thesis entitled **MORGAN'S VOICE OF HER TRAUMA IN MARISA REICHARDT'S UNDERWATER** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sasta (S.S) in Department of English Literature.

Malang, 8 June 2023

Board of Examiners

1. Dr. Mundi Rahayu, M.Hum (Chair)
NIP 196802262006042001
2. Dr. Muzakki Afifuddin, M.Pd. (First Examiner)
NIP 197610112011011005
3. Hafidhun Annas, M. Hum. (Second Examiner)
NIP 198807292019031009

Signatures



Approved by

Dean of Faculty of Humanities



Dr. Faisol, M.Ag.
NIP 19741012003121003

MOTTO

“To be more you give, the more you will get.”

- Anonymous -

DEDICATION

I dedicate this thesis to myself and to my father and my mother who always giving me motivation, peace, the best prayers comfort, motivation, and set aside their finances, so I can finish my studies. Thank you for the endless love and support.

ACKNOWLEDGMENTS

First of all, the researcher expresses his gratitude to Allah SWT, the most beneficent and the most merciful, for the mercy and blessing, who has given me such power to accomplish this thesis “Mogan’s Voice of Her Trauma in Marisa Reichardt’s *Underwater*”, Secondly, shalawat and salam may always be delivered to the last Prophet Muhammad SAW, the real hero of Islam, who have guided from the darkness into the right way namely Islam.

This thesis already been completed by the researcher. It is a challenge to complete this thesis step by step until this thesis has already been completed by the researcher. Without the assistance and support of the people who are close to me, it would have been possible. The researcher hereby expresses his gratitude to:

1. My beloved father and mother, Mu’ad and Tumini, who have always given me everlasting love, advice, prayers, support, and also finances and facilities. Thus, I become the lucky person to have parents like them.
2. Prof. Dr. H. M. Zainuddin, M.A. as the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Dr. M. Faisol, M.Ag. as the Dean of Faculty of Humanities of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
4. Mr. Ribut Wahyudi, M.Ed., Ph.D. as the Head of English Literature Department of Universitas Islam Negeri Maulana Malik Ibrahim Malang.

5. My thesis advisor, Dr. Muzakki Afifuddin, M.Pd, who patiently guide me to complete this thesis, and my academic supervisor, Mrs. Rina Sari, M.Pd, who frequently offered guidance and assistance.
6. The faculty of humanities lecturers, especially in the English Literature Department, for sharing their invaluable information, experiences, teaching methods, discussion topics, and inspiration.
7. My dearest friends, Fiqroh, Arlamanda, Vina Makhlidatus Shilhiyah, qoqom, Afif, husna, haniva and the last my all friends in campus, or at home.

Malang, May 23, 2023
The Researcher



Siti Nur Khulasoh
NIM 17320020

ABSTRACT

Khulasoh, Siti Nur (2023) *MORGAN'S VOICE OF HER TRAUMA IN MARISA REICHARDT'S "UNDERWATER"*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afifuddin, M.Pd.

Keywords: Trauma, Psychology, *Underwater*

Trauma in this case appeared or occurred in a person because he had experienced a major traumatic event, frightening or apparent life threatening event. As a consequence, many survivors experience a respond to the trauma including feelings of guilty, anger, shame, sadness or may also reliving the traumatic event continuously (Caruth, 1996). This occurrence is reflected on Marisa Reichard's *Underwater* novel describing trauma through Morgan as the main character. The suffering and the pain emergence from the tragedy on 15th of October in the deadly school shooting in her school Pacific Palms High School. This tragedy leaves indelible and distressing memories for Morgan. This study aims to find out how does Morgan voice her trauma in Marisa Reichardt's *Underwater*. The present of this study is categorized literary criticism which using the psychological approach. It employs the theory of trauma from Cathy Caruth's perspective in analysing. This study reveals the ways Morgan voices her trauma in two ways which are: Morgan voices her trauma to her psychologist and Morgan voices her trauma by writing a novel. Furthermore, this study only focuses on trauma problem. Marisa Reichardt's *Underwater* has other problems to discuss, such as discussing about anxiety aspect of Morgan character, inner conflict faced Morgan after experienced traumatic event.

المستخلص

خلاصة، سبتي نور (2023) دراسة تعبير مورغان لصدمتها في رواية "UNDERWATER" لماريسا ريتشاردت، بحث جامعي، قسم آداب الإنجليزية كلية العلوم الإنسانية جامعة مولانا ملك إبراهيم الإسلامية الحكومية مالانج تحت الإشراف: الدكتور مزكي عفيف الدين، الماجستير.

الكلمات المفتاحية: الصدمة، علم النفس، *Underwater*

في هذا السياق، يظهر الشخص أو يتعرض لصدمة نفسية بسبب من الأسباب التالية تعرضه لحدث صادم كبير أو حدث مخيف يهدد حياته. ونتيجة لذلك، يعاني العديد من الناجين من ردود أفعال تجاه الصدمات التي تشمل الشعور بالذنب والغضب والعار والحزن. وقد يكون لديهم أيضاً ذكريات مستمرة عن الحدث الصادم (كاروث ، 1996). ينعكس هذا الحدث في رواية ماريسا ريتشارد *Underwater*، والتي تصور الصدمة مع مورغان باعتبارها الشخصية الرئيسية. تنبع آلامها من إطلاق النار المميت في 15 أكتوبر / تشرين الأول في مدرستها الثانوية باسيفيك بالمرز. تركت المأساة مورغان بذاكرة حزينة لا تمحى. تسعى هذه الدراسة إلى فهم كيف عبرت مورغان عن صدمتها في رواية ماريسا ريتشارد *Underwater*. هذه الدراسة نقد أدبي باستخدام الأساليب النفسية نظرية الصدمة من منظور كاتي كاروث. ويكشف هذا البحث كيف عبّر مورغان عن صدمتها بطريقتين: عبّر مورغان عن صدمتها لطبيب النفس الخاص بها وعبر مورغان عن صدمته من خلال كتابة رواية. بالإضافة إلى ذلك، ركزت هذه الدراسة فقط على قضايا الصدمات. ماريسا ريتشارد لديها قضايا أخرى للمناقشة، مثل معالجة الجانب المقلق من شخصية مورغان والصراعات الداخلية التي تواجهها مورغان بعد تعرضها لحدث الصادم..

ABSTRACT

Khulasoh, Siti Nur (2023) MORGAN’S VOICE OF HER TRAUMA IN MARISA REICHARDT’S “*UNDERWATER*”. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Muzakki Afifuddin, M.Pd.

Kata kunci: Trauma, Psikologi. *Underwater*

Trauma dalam hal ini muncul atau terjadi pada diri seseorang karena pernah mengalami peristiwa traumatis yang besar, peristiwa yang menakutkan atau yang tampak mengancam jiwa. Akibatnya, banyak penyintas mengalami respon terhadap trauma termasuk perasaan bersalah, marah, malu, sedih atau mungkin juga mengingat kembali peristiwa traumatis secara terus menerus (Caruth, 1996). Kejadian ini tercermin dalam novel *Underwater* karya Marisa Reichardt yang menggambarkan trauma melalui Morgan sebagai tokoh utamanya. Penderitaan dan rasa sakit muncul dari tragedi 15 Oktober dalam penembakan sekolah yang mematikan di sekolahnya Pacific Palms High School. Tragedi ini menyisakan kenangan yang tak terhapuskan dan menyedihkan bagi Morgan. Penelitian ini bertujuan untuk mengetahui bagaimana Morgan menyalurkan traumanya dalam *Underwater* karya Marisa Reichardt. Kajian ini merupakan kritik sastra yang menggunakan pendekatan psikologis. Ini menggunakan teori trauma dari perspektif Cathy Caruth dalam menganalisis. Penelitian ini mengungkap cara Morgan menyalurkan traumanya dalam dua cara yaitu: Morgan menyalurkan traumanya kepada psikolognya dan Morgan menyalurkan traumanya dengan menulis novel. Selain itu, penelitian ini hanya berfokus pada masalah trauma. *Underwater* karya Marisa Reichardt memiliki masalah lain untuk dibahas, seperti membahas tentang aspek kecemasan karakter Morgan, konflik batin yang dihadapi Morgan setelah mengalami peristiwa traumatis.

TABLE OF CONTENT

COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENTS	vii
ABSTRACT	ix
المستخلص	x
ABSTRACT	xi
TABLE OF CONTENT	xii
CHAPTER I INTRODUCTION	1
A. Background of The Study	1
B. Problem of the Study	6
C. The Significances of the Study	6
D. Scope and Limitation.....	6
E. Definition of Key Terms.....	6
CHAPTER II REVIEW OF RELATED LITERATURE	8
A. Psychology and literature	8
B. The Voice of Trauma in Literature	10
CHAPTER III RESEARCH METHODOLOGY	15
A. Research Design	15
B. Data Source.....	15
C. Data Collection	16
D. Data Analysis.....	16
CHAPTER IV FINDING AND DISCUSSION	17
A. Morgan Voices Her Trauma to Her Psychologist.....	18
B. Morgan Voices Her Trauma by Writing a Novel	33
CHAPTER V CONCLUSION AND SUGGESTION	43
A. Conclusion	43

B. Suggestion	43
REFERENCES	Error! Bookmark not defined.

CHAPTER I

INTRODUCTION

In this chapter, the researcher provides the background of the study, problems of the study, significance of the study, scope and limitation, and the last one the definition of key terms that related to the topic of this study.

A. Background of The Study

Human life is never separated from traumatic events, events that can cause the soul to be shaken, such as sexual violence, accidents, affected by natural disasters (for example earthquakes or tsunamis), death of beloved ones, murder, or other traumatic events. This event, when approaching someone's life is, considered a disaster. An incident that happened without knowing beforehand, happened suddenly, just like that. The person who is the victim is not in a mental state where he is ready to accept or face the unfortunate events that occur within him, which causes the people who are victims to experience trauma (Hatta, 2016).

Trauma is generally understood to mean experiences or events involving actual or threatened death, serious injury or sexual assault (American Psychiatric Association, 2013). Cavanagh in the Mental Health Channel, trauma is a wound or severe pain due to an extraordinary events that befalls a person directly or indirectly both or physical and psychic injuries or a combination of both a as a wound resulting from extraordinary events that befall someone (Hatta, 2016). While according to Caruth (1996) trauma is characterized by an overwhelming experience that is too difficult for the individual to process at the time it occurs. This unassimilated experience leaves a “wound” in the psyche, which persists and

hunts the individual, often in the form of intrusive memories of flashbacks. The traumatic events often involve combat, natural catastrophes, rape, child abuse or other deeply distressing events (Caruth, 1995, p. 3).

Trauma is emotional distress as a result of a terrible event that befell a person. This unpleasant event makes people who experienced it feel helpless and insecure in carrying out their lives. Even when a person is traumatized, the person may also be plagued by memories, emotions, and fear that remind him of the event, which is very disturbing in daily life (Hapsari, 2022). As a consequence, according to Satriawan & Rahayu (2020) the traumatized person will stop trying to convince himself or herself about the traumatic event.

Interdisciplinary, trauma is closely related to other fields such as sociology, history, psychology, and significantly to the literature. Caruth (1996) theorized that concept of the trauma in literature said that literary text is a tool through which trauma's nature is expressed by its witnesses. Caruth (1996) states that literature allows us to bear witness to an event which cannot be fully understood and opens our ears to the experience that might otherwise go heard and unspoken (Abubakar, 2017). Furthermore, Caruth (1996) also convincingly demonstrates that in certain types of events that cannot be fully understood or known, according to her, these events become meaningful in a different ways by being expressed to others and heard by them (Marder, 2006). The witness of trauma in the literary text can also direct readers' opinions to feel empathy for the traumatic experience of the victim and also as act a prevention against the repetition of the same tragedy (Heriyati, Sarumpaet, & Suprihatin, 2020).

Therefore, the text of a literary work serves not only as fiction as a story to entertain but also as a means of voicing about the traumatic event.

The traumatic events, experiences and effects have aptly been symbolically portrayed in literary work such as in the novels *Room* by Emma Donoghue, *The Farming of Bones* by Edwidge Danticat, *Speaks* by Laurie Halse Anderson, *Surfacing* by Margaret Atwood, *Only in London* by Hanan al Shaykh's and also in novel *Underwater* by Marisa Reichardt.

Underwater by Marisa Reichardt is a novel that tells the story of the main character, Morgan Grant. A seventeen-years-old girl who experiences trauma after being a part of the horrific tragedy in a deadly school shooting on 15th of October that happened at her school. She loses for love ones after this tragedy including her teachers and friends. Prior to this, Morgan was a typical teenager who liked spending out with her friend, a rounding by using her grandfather's legacy car, participating in school swim ant attending the parties. But after of the tragedy on 15th of October happened, she is no longer the same. As someone who survived in this tragedy, Morgan has difficulty living her life. She faces a painful and shocking experience that can't to comprehend. She isolates herself in the apartment she shares with her mother and her young brother named Ben. Brenda, her psychologist is the only person she communicates with except her family. This tragedy leaves indelible and distressing memories even when she has physically recovered from the traumatic event that caused it. Despite that, it shows the strength and courage of Morgan in voicing her trauma. Through voicing her

trauma, Morgan learned to accept her traumatic experience on 15th of October in her life.

Furthermore, what is interesting about *Underwater* by Marisa Reichardt is Morgan's portrayal of voicing her trauma to others. Morgan refuses to remain silent or passive in the face of her trauma. Even though she knows voicing her trauma is a painful process because the traumatic experience is being brought back into her memory. However through voicing of her trauma, Morgan learns to accept traumatic events as an inevitable part of her life. As Caruth (1996) states by voicing or articulating their experience, survivors can begin to make sense of what happened to them and finding the meaning within the trauma. Next, Caruth (1996) argues that sharing one's traumatic experience is a crucial aspect of recovery process.

In support of this research, the theory of trauma has been applied by several studies which is the central theme in the discussion on the impact, causes and symptom which primarily refers to the psychological term Post Traumatic Stress Disorder, such as conducted by Nafisa & Hidayat (2020) in the analyzing the impact of traumatic experiences in the characters, Putri, (2021) in the analyzing the causes and impact of traumatic experience by character, Sartika (2020) in the analyzing the symptoms and the causes of traumatic event in the character, Qing, (2020) in analyzing the interpretation of trauma in character.

In the other words, other researches have applied with the same theoretical framework, the trauma theory developed by Cathy Caruth, respectively conducted by Niranjani & Magishavarthini, (2020) and Sasani & Arjmandi (2018).

Furthermore, Niranjani & Magishavarthini use the theory of trauma by Caruth to analyze the traumatic events experienced by characters in two novel, which are in Elizabeth's *The Burgess Boys* and Preeti Shenoy's *Life is What you Make it*. On the other hand, Sasani & Arjmandi use the theory of trauma by Caruth and Balaev in the analyzing the post-traumatic stress disorder in Paul Auster's *The Book of Illusions*.

In addition, the publication of four undergraduate theses in the previous three years is evidence that the study of trauma has been chosen as a new area of study at UIN Maulana Malik Ibrahim Malang. More specifically in Silfia Afni's thesis (2022), which analyzes post-traumatic stress disorder experienced by Jonas in Lois Lowry's *The Giver*, Dodic Putri Nugraha's thesis (2020), which analyzes post-traumatic stress disorder experiences by Ruth Weber in Kate Quinn's *The Huntress*, Siti Yatimah (2021), which analyses the symptom and the ways to deal with post-traumatic stress disorder in Paula Hawkins's *The Girl on The Train*, and the last in Kuni Kama Liyah (2021) which analyses post-traumatic stress disorder experienced by main character in Lockhart's *We Were Liars*.

All things considered, the previous studies have provided a similar theoretical framework and focus on the trauma theory. The researcher did not find research that discusses how the individuals with trauma voices their traumatic event. In this research would merely focus on the discussing the ways Morgan as the main character voices her trauma in Marisa Reichardt's *Underwater*. The researcher argues that because this topic has never been discussed, thus this

research brings novelty by filling in the blanks and perhaps opens up a new field of study by analyzing the literary work.

B. Problem of the Study

Following the background of the study, this research seeks to answer the following question how does Morgan voices her trauma in Marisa Reichardt's *Underwater*?

C. The Significances of the Study

The result of this study gives contributes in two categories: theoretical and practical. Theoretically, the results of this study should help improve literary criticism and literary science, especially when it comes to literature that is based on literary psychology. Practically, this study can be used as a reference, which is useful for literature students who are interested in using the psychology approach, especially about with the trauma theory by Cathy Caruth.

D. Scope and Limitation

In conducting research, the researcher must have scope and limitation to prevent of the discussion from going off the topic, so the researcher has a clear focus. This study focuses on the ways of Morgan as the main character voicing her trauma in Marisa Reichardt's *Underwater*.

E. Definition of Key Terms

There are several technical terms in this study, the terms are used in the following definitional contexts:

1. Psychology

According to Walgito (2004), psychology is a science that studies and investigates behavior or activities that are seen as the manifestation of human psyches (Wiyatmi, 2011)

2. Trauma

According to Cathy (1996) trauma is characterized by an overwhelming experience that is too difficult for the individual to process at the time it occurs. This unassimilated experience leaves a “wound” in the psyche, which persists and hunts the individual, often in the form of intrusive memories or flashbacks.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher explains some of the theories that are relevant to this study. There are psychology and literature and the theory of trauma and the voice by Cathy Caruth.

A. Psychology and literature

The term “psychology” is derived from Greek words, *psyche* and *logos*. The meaning of the word *psyches* is the soul and the meaning of *logos* is science or knowledge. From the two words it can be concluded that psychology means the science of the soul or the science that studies and investigate human behavior. According to Walgito (2004), psychology is a science that studies and investigates behavior or activities that are seen as the manifestation of human psyches (Wiyatmi, 2011, p. 7)

Literature is trusted to be a reflection of human life which is expressed through the medium of language. In the other words, literature such as drama, poetry, or novel is used by the author to depict what they see, feel, and face in the social life that involves the activities of human beings. Literature, according to Rahayu (2009) can support a person's creative process by igniting and expanding their imagination as well as presenting new information, ideas, and perspectives to help them envision the possibilities and develop original ideas. To put it another way, it increases their ability to express imagination through language and imagery. In the literary work also contain phenomena that are related to the human psyche. The authors represent the phenomena through characters that

appeared in the literary works. Therefore literary works can be analyzed using the theory of psychology. Literary psychology is a scientific discipline that views literary works or novels containing some event related to the human psyche as being played by the imaginary characters.

Definitively, the purpose of literary psychology is to understand the psychological aspects contained in a literary work or novel (Ratna, 2011, p. 342). In addition, the psychological approach in literature is an approach that views literary work as the psychological activity of human life. The author will use his ability and creativity in creating literary work. Then the author will capture psychological phenomena that appeared in human life and then pour them into a text. His own experience or the experience of the author will be projector into a series of imaginary literary texts (Wellek & Warren, 1949, p. 189). According to Wellek & Warren (1949) the term psychology of literature has four the possible meaning: the first is the study of author psychology, the second is the study of the creative process, the third is the study of the types and psychological laws applied to literary work and the last is study the impact of literary work on the readers.

In doing psychological criticism, there are three ways that can be done to understand psychological and literary relationships. The first is understanding the psychological elements of the author as a writer. The second is understanding the psychological elements of the characters in literary works. The third is understanding the psychological elements of the reader. In this research, the researcher only focuses on the psychological elements of the character in the literary work.

Based on the understanding of the above, psychology and literature have a close relationship. Psychology contributes to clarifying some of the problems in the literature and literature gives insight into psychology. To get a deeper understanding, literary works can be studied with several approaches, including using the psychology approach. One of the psychological elements in the literary works is trauma.

B. The Voice of Trauma in Literature

Trauma is generally understood to mean experiences or events involving actual or threatened death, serious injury or sexual assault (American Psychiatric Association, 2013). Cavanagh in the Mental Health Channel, trauma is a wound or severe pain due to an extraordinary events that befalls a person directly or indirectly both or physical and psychic injuries or a combination of both a as a wound resulting from extraordinary events that befall someone (Hatta, 2016). While According to Caruth (1996) trauma is characterized by an overwhelming experience that is too difficult for the individual to process at the time it occurs. This unassimilated experience leaves a “wound” in the psyche, which persists and hunts the individual, often in the form of intrusive memories or flashbacks. The traumatic events often involve combat, natural catastrophes, rape, child abuse or other deeply distressing events (Caruth, 1995, p. 3)

Furthermore, the concept of “the voice of trauma” refers to the articulating and expression of trauma experience by individual who have undergone traumatic events. According to Caruth the voice of trauma represents the victim of trauma screaming out the past suffering and reliving in the presents (Caruth, 1996, p. 3).

This shows that trauma is not a static event continued to a specific moment in the time but rather a recurring experience that has the power to resurface and be lived in the present through intrusive memories or flashbacks (Caruth, 1996).

The voice of trauma described by Cathy Caruth in her book *Unclaimed Experience: Trauma, Narrative, and History* (1996) through the story of Tancred and Clorinda. The story is in a collection of romantic poems written by Torquato Tasso, an Italian poet with the title *Gerusalemme Liberata*. The story of Tancred and Clorinda as quoted by Caruth is as follows:

In the poem, it describes a war soldier named Tancred who unknowingly wounds by killing his girlfriend Clorinda when she disguises herself wearing enemy armor in a battle. After Clorinda's body is buried, Tancred enters a magical forest. In that forest, he attacks the crusaders in terror. Then he slashes a large tree with a sword. But he suddenly sees the blood flowing from the tree accompanied by Clorinda's voice. Tancred feels Clorinda's soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again (Caruth, 1996, p. 2).

According to Caruth's interpretation, the voice of Clorinda is the moving and sorrowful voice that cries out which is paradoxically released through the wound (Caruth, 1996, p. 2). Furthermore, Caruth (1996) emphasizes that Clorinda's voice represents an ongoing and unending cycle of suffering. The metaphor of endless suffering reflects the enduring of trauma and its profound impact on the individual's psyche. Clorinda's voice of moving and wailing serves as a testament to the inescapable grip of her trauma, leading to prolonged misery that persists even after the traumatic events have occurred.

By highlighting Clorinda's voice as a metaphor of endless suffering, Caruth (1996) underscores the lasting effect and the difficulties faced by individuals in recovering from such experience. The voice of mourning and crying that emanates from Clorinda's wounds symbolized the enduring pain and anguish

that trauma can inflict, emphasizing the profound psychological and emotional toll it takes on the survivors of trauma (Latumeten, 2017).

Next, narrating trauma can be seen as equivalent to telling the stories of wound. Caruth (1996) also defines the definition of trauma is understood the wound inflicted not upon the body, but upon the mind. The definition build by Caruth explains that life after traumatic events leaves a wound in the memory that difficult be healed even though the traumatic events had passed. The definitions suggest that narrating trauma involves telling stories of suffering and recounting the memories of these past horror. By sharing these narrative, individual attempt to articulate and give voice to their traumatic experience, often grappling with the lingering effects and psychological wound left by trauma.

The voice of trauma can manifest in different in different forms, including written narrative, verbal expression or artistic creation. It serves means for the individuals to communicate their pain, share their experience and attempt to make sense of the traumatic event (Abubakar, 2017). The voice of trauma is often marked by distressing memories, intense emotions and lingering impact of the traumatic experience, the physical and emotional sensation associated with it, as well as the subsequent effects on the individual's thought, feeling, and behavior (Caruth, 1995).

However, it is important note. Caruth argues that trauma is fundamentally an experience of the past that disrupts the present. She emphasizes that traumatic event, such as war, abuse, violence or other deeply distressing events exceed a person's capacity to fully comprehend them into their conscious understanding, as

the result, the experience remains unresolved and haunting continuing to exert an influence on the individual psyche (Caruth, 1996, p. 4). Furthermore, according to Caruth (1996) trauma is characterized by a belatedness in its impact or a time delay. She argues that trauma is not simply about what happened in the past, but the about the way it disrupts and resurfaces in the present (Caruth, 1996). Traumatic memory, often disorganized or fragmented, intrude into a person's thoughts and feeling through nightmares or flashbacks (Caruth, 1995).

Caruth (1995).states that trauma involves an inherent difficulty in articulating or expressing. The nature of the trauma is such that it overwhelms language and defies straightforward (Caruth, 1996, p. 4). Caruth (1996) states that the inability to fully express trauma is not failure of communication but a consequence of the fragmented and ineffable nature of the traumatic experience itself.

Then highlights Caruth (1996) the importance of listening and bearing witness to the voice of trauma survivors. Caruth (1996) states that through storytelling or voicing, the survivors can begin articulate and confront the unspeakable of their trauma and by voicing or speaking the unspeakable, the individuals can find a means of integrating their traumatic into a narrative framework and in turn embark on path toward recovery (Marder, 2006).

Additionally, Caruth (1996) also highlights the correlation between trauma and language. She states that if Freud turns to literature, it is so because through literature only such experience or events can be narrated (Caruth, 1996). So the role of language here is therapeutic in nature and is like a therapeutic treatment of

trauma survivors (Caruth, 1996). Literature offers space where trauma can be explored and represented. By engaging with literary text that tackle themes of trauma, the readers can encounter alternative modes of understanding and empathizing with the experiences of the trauma survivors (Marder, 2006). Therefore, literary texts serves not only as stories to entertain readers, but also as a means to give voice of traumatic events. *Underwater* novel by Marisa Reichardt an example of how the individuals with trauma voices her traumatic events.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, there is a research methodology that used in this research. There are four parts of research methodology: the research design, the data source, the data collection and the last one the data analysis.

A. Research Design

This research is under the design of literary criticism. Literary criticism is seen as the analysis, interpretation and evaluation of literary work, it doesn't mean "find fault" (Peck & Coyle, 1984). This method tries to analyze a literary work entitle *Underwater* by Marisa Reichardt. In this research used a psychological approach. In supplementary, the researcher focuses on the analysis using the theory of trauma developed by Cathy Caruth, Specifically, the researcher only focuses on the way Morgan as the main character voicing her trauma in Marisa Reichardt's *Underwater*. This theory is appropriate to be used as a tool to analyze of this novel.

B. Data Source

The data source is the most important part of this research because the data will be processed and analyzed to obtain research results. The source of data in this research is a novel entitled *Underwater* by Marisa Reichardt. In this case, the researcher used in the hard file form. This novel consists of 45 chapters and 282 pages. It was published by Farrar Straus Giroux in 2016.

C. Data Collection

The data collection techniques carried out by the researcher in this research were divided into several steps: for the first step was reading the whole *Underwater* novel with the aim of knowing a deep understanding of the whole story. The second step was the researcher reread on the several time with reading carefully accompanied by analyzing the sentences, paragraphs, dialogue or monologues that related to the topic of this research. And the last step was recording the data excerpt from the reading in the form of direct quotations without changes from the novel.

D. Data Analysis

After the collection of the data analysis then the researcher continues in the data analysis, here are the steps. For the first step, the researcher categorized the data which appropriate with the problems of the study. In the second step, the researcher then analyzes and interprets the data that has been categorized based on the theory used on this research and the last step, the researcher makes the conclusion.

CHAPTER IV

FINDING AND DISCUSSION

The fourth chapter of this research contains the findings and the academic discussion concerning the background of this research. As father matter the researcher will discuss the ways Morgan as the main character voicing of her trauma in Marisa Reichardt's *Underwater*.

The first, it is important to understand the traumatic events that experienced by Morgan. The tragedy on 15th of October in a deadly school shooting perpetrated by her friend named Aaron is a traumatic event that engulf Morgan in uncertainly and chaos in her life. She loses for love ones after this tragedy including her teachers and friends. Beside that she also feels guilty of being inadvertently played a role in a deadly school shooting. On 15th of October, she gave Aaron (the shooter) a ride to Pacific Palms High School and he had put many people died. As someone who survived this tragedy, Morgan has difficulty living her life. She faces a painful and shocking experience that can't to comprehend. She isolates herself in the apartment she shares with her mother and her young brother named Ben. Brenda, her psychologist is the only person she communicates with except her family. This tragedy leaves indelible and distressing memories even when she has physically recovered from the traumatic event that caused it. Despite that, Morgan dares to voice her trauma due to the traumatic event that happened on 15th of October, here the ways Morgan voices her trauma:

A. Morgan Voices Her Trauma to Her Psychologist.

In this case, the way Morgan voices her trauma to her psychologist named Brenda. Morgan knows Brenda through her mother. Brenda is a boss where Morgan's mother work. Brenda always help people who have trauma without expecting anything in return. Brenda comes to see Morgan at the apartment twice a week, where she encourages Morgan to let go of her trauma. For Morgan, Brenda is someone who understands her suffering and pain from the traumatized experienced on the tragedy on 15th of October. This can be seen from the following quotation:

*“My psychologist visits twice a week.
She has a hard edge and soft eyes.
She has tattoos that snakes up and down her arm until they get lost underneath
the sleeves or the collar of whatever shirt she's wearing.
She comes on Tuesday and Thursday after lunch.
At one p.m.
She'll be here tomorrow.
We'll sit on the couch and she'll make me turn off the TV.
I hate that.
Sometimes Brenda forces me to say things that make me cry. But usually, talking
to her calms me down (Chapter 1 page 9).”*

*I decide I will tell her the parts I can say.
The parts I have told Brenda (Chapter 14 page 94).”*

In this case Morgan voices the unending suffering caused by the tragedy on 15th October to Brenda. To Brenda, Morgan tells about endless suffering where she often has nightmares at night related to the tragedy on 15th of October. This can be seen in the following quotation:

*“I see Aaron Tiratore in my dreams. Brenda knows. We've talked about it. She
told me I should write my dreams down. I have bits and pieces of them on
crinkled pieces of paper that I've shoved into the bottom of a drawer. Others, I
ripped to shred and dumped in the trash.
In my dreams, I never know what kind of mood Aaron will be in. sometimes he is
mad. Other times he is my best friend. Usually, he changes his mood in the
middle of a thought, but always, we're in the hallway by the auditorium. In the
alcove. It is the last place I saw him. And every time we meet, I try to stop him.
I dream of him tonight.*

On Ben's birthday (Chapter 32 Page 186)."

Based on the data quotes above, it appears that Morgan tells to Brenda where she is often haunted by dreams about the presence of a figure named Aaron. Apparently the presence of Aaron's figure in her dream was not without reason. Instead, the presence of Aaron's figure in her dream was a sign that it was Aaron who caused her to experience trauma. Aaron has caused her to lose the people closest. Furthermore, Aaron's presence in her dream is also described by Morgan as a mysterious figure, in this case Morgan describes Aaron's figure as her friend, but there are times, Aaron's figure is someone who is full of anger. Morgan's depiction of Aaron's figure between the real world and dreams has a similar affinity, based on the narrative of this novel, in the real world Aaron is Morgan's classmate, his character is kind and friendly to all, he is a quiet and shy student but behind it all unexpectedly Aaron is a character filled with anger and ruthlessness, he dared to kill and also brutally injure innocent people with his weapons. Morgan couldn't understand why Aaron would do such a sadistic thing.

In line with dreams about the presence of Aaron's figure who always comes in Morgan's dreams. Based on the narrative in this novel, Morgan also retells the contents of a nightmare about the details of the tragedy of the mass shooting on 15th of October in a building in Pacific Palm High School to Brenda. It seems in the nightmare after the tragedy, traumatic scene was re-experienced at night without modification. Here, are the pieces of evidence:

"In my dream, I am running. I tossed aside blankets and kick off sheets. I run fast. We all do. We slam through doors and tear down hallways. Some people go this direction. Some people go that one. We all try to find a way out. We all try to find a place to hide that will only be ours. Some of us make it. Some of us don't. One person falls to the ground right next to me as Aaron storms through

classrooms and corridors. The principals yells over the loudspeaker that we are on lockdown. We are supposed to be huddled under desks and behind bolted doors, with the lights shut off, like we repeatedly practiced in school safety drills. But so many of us are running. So many of us trying to get out. I hear screaming in the distance. I hear screaming right in front of me. I run and run. I run my secret spot. It is tiny alcove tucked into the end of the hallways by the auditorium. It is where I went last spring when I found out Taylor Schneider was named sophomore swim team captain instead of me. It is where I went to study for a match test and the cafeteria was too loud. Now, it is where I go to try to stay alive. I cower in a ball. I hope I won't hear anyone coming after me. In that alcove, I put my hands on top of my head. I rock. I feel exposed even though I've gone to the best place I know to hide. Static bits of my life weave a staccato rhythm through my brain. It's hard to breathe. I hear the whisper-thin scratch of him. He's standing to the left of me. Blocking me in. I hear myself crying. Look at me! He shouts (Chapter 32 page 186-187)."

Based on the quotes above, it shows that all the events that she had experienced on 15th of October at Pacific Palms High School reappeared in the dream space. Morgan also told mechanically about her dream to Brenda, how when the tragedy on 15th of October happened at Pacific Palm High School in detail. In her dream, Morgan also witnessed how her friends, including herself, were in a school building which described a panic and scary situation. The students in the building were running scattered here and there looking for a safe place to save themselves from Aaron's bullets. But unfortunately many of students died as a result of this tragedy. She also heard how the hysterical screams of the students in the room were.

Next, Morgan also tells to Brenda about her nightmares which disturbs in her life because against her will. When she wakes up from a nightmare about Aaron's presence, she actually felt an extraordinary fear, this is shown based on the quotes below:

And then I wake up. I am drenched in sweat. Aaron is here for real. In my apartment. I swear I hear his boots on the ground. Down the hall. I am ready to scream until I realize Ben is breathing in the bed across from me. His green frog sweatshirt hangs from the bedpost, looking at me cross-eyed. My painting is dropped up on my dresser even though it seems wired to have it there (Chapter32 Page 187)."

Based on the quotes above, it shows that the nightmares that she often experiences about Aaron's presence not only present a traumatic event in her past being able to come back to life, but also signify that Morgan is also experiencing life chaos because when she wakes up from her nightmare, in fact she is in the present, free from Aaron because Aaron had shot himself dead when the events on 15th of October occurred. But on the other hand, the past in the form of Aaron's shadow always haunts and always chases her in the present. It relates to the idea that trauma is "not locatable in the simple violence or original event in the individual's past" but only identified in "the way it is precisely not known in the first instance-return to hunt the survivor later on" (Caruth, 1996, p. 4).

To Brenda, Morgan voices her past experience which still left her suffering when she was about to be shot by Aaron. Here's a quote that shows this:

*His eyes are wild. He's not withdrawn. He's in a moment that is only his. His puffy blue jacket is spattered with blood. He has a cut on his face. He's wearing combat boots like the ones my dad wore in Afghanistan. Like the ones lined up in our closet when he turned home.
But Aaron's not hero.
He whips his gun around. He holds it to my head.
I look at him.
And then he freezes like he sees me who I am. It's as if a flash of a memory zipped through his brain and jolted him from frim his stupor. And all I can do is hope that it means something.
"Please don't," I whimper. "Please."
He puts his hand to his ear and motion for me listen. "Do you hear that? Sirens. They're coming." His voice is faraway and dreamy, like he's remembering a family vacation or building a fort as a kid. Like he's thinking of waterslides and chocolate-dipped ice cream cones. "It won't be long now."
He looks at me like he wants me to say something back, so I nod. The tip on his gun presses hard against my forehead when I do it.
I wish my life had been better.
I wish I were leaving something significant behind.*

I close my eyes tight because I don't want Aaron's eyes to be the last things I see.

"There's a part of me that wanted you to figure it out," he says, tapping his fingertips to my chin. Forcing me to open my eyes and see him.

His gun is on my forehead. I'm waiting.

"I'm sorry," he says.

I wait still. Crying. Begging.

And then Aaron abruptly pulls the gun away from my head, shoves the tip of it of it into his mouth, and shoots (Chapter 32 page 188-189)."

The quote above shows how Morgan voices her traumatic experience when she was about to be shot by Aaron. Morgan can tell in detail the fragments of her past memories to Brenda. Apparently Aaron's action of pointing a gun at Morgan's head left a terrible memory that she had no choice but to remember until now. Besides that Morgan also remembers how Aaron shot himself and was killed by his gun. The quote above also implies that even though Aaron had died in the tragedy fifteen October ago, Aaron's shadow continues to haunt Morgan in the present. This tragedy had a lasting impact on Morgan's life. Like Caruth's notion of trauma that "The story of trauma, then as the narrative of a belated experience...rather than attests to its endless impact on a life "(Caruth, 1996, p. 7).

Furthermore, not only related to nightmares, but also Morgan voices to Brenda when she watched a video clip about the tragedy on 15th of October which caused her to re-experience the traumatic events on the tragedy 15th of October. This is shown based on the quotes below:

"I listen to the silence. Then I turn on the TV. There are news people reporting live from my old high school. I feel my stomach cramp. I might have instant diarrhoea. A pretty news reporter wears a flippy dress and stands by the front office where big chunk metal letters spell out Pacific Palms High School on the wall behind her. The reporter talks into a microphone as her hair blows around her face and gets stuck in the hot pink lipstick on her mouth. I can hear the wind swish through the microphone. She pulls her hair back and talks about the new language arts building going up on campus. It will be called Finnegan Hall after my English teacher died there. The building will go where the old one used to

be. In between the match math building and the auditorium. And the courtyard where Briana, Chelsea, Sage, and I used to eat lunch will still be right in the middle. The reporter talks about the memorial wall that will be there too. I fumble for the remote.

Before I can stop it they switch too footage from 15th of October. They show a line police a line of police cars twisting around the block. They show my classmate filtering out the school, single file, hands on top of their heads, and daring glances over their shoulders at the chaos behind them. My insides clench when I see Chelsea. It's the way I remember her. The news people always show the footage with her in it because she's screaming and crying and looks the most panicked out of everyone.

I can't catch my breath. I feel like Ben is sitting on my chest the way he does when we are pretending to wrestle. I finally get the remote straight between my fingers. I shut off the TV. I run to the medicine cabinet for my emergency pills. They are there, like a rope tethering me to the world. I need one. For the first time in almost eight weeks, I have to go there.

Twist, thwap, gulp.

I wait.

It's not what I want it to be.

It's not instant.

The zingy electricity is too much. I pace the living room. Back and forth. In front of the window. With the blinds closed. I might be dying (Chapter 3 Page 30-31)."

By hearing and seeing the name Palms High School on television alone made Morgan recall her traumatic experience coming back into her mind. Added to this is the news showed the video footage of the events on 15th of October which shows the chaos in the tragedy. This also caused Morgan to experience panic attacks that made Morgan's body condition suddenly tremble, her stomach became cramped, and she had difficulty breathing until she quickly turned off the TV. She also said:

"I don't know what to do, so I call Brenda. She picks up on the second ring I tell her about what I saw on the news. I tell her how it made me remember. I tell her the building is gone but the memories aren't.

Seeing it like that is too real, I say. "It makes it all come back".

She tells me to breath. She tell me I'm okay. She tells me I'm not dying.

I close my eyes, take a deep breath, and let it out slowly. She tells me to picture myself in my favourite place, which I say is on a beach towel underneath the hot sun. I miss it. She talks about the place and how I can go there, in my head, on days like this. Her voice is soft, like fuzzy slippers. And when she's done, I can think again.

I tell her I will be okay.

We hang up. I go to my room. I pick up Ben's stuffed animals from the floor and toss them onto his bed. I lie on my bed. I stare at the ceiling and think of more things.

(Chapter 3 Page 31-32)."

Even though Morgan turned off the TV, it did not necessarily make her escape the memory of that tragedy on 15th of October until she call her psychologist, Brenda. Trauma resurfaces in involuntary and unexpected ways. By watching video footage from 15th of October made Morgan feel as if she was being invited back to that bad experience.

Morgan also tells to Brenda about her suffering where she tends to repeat her traumatic events by hearing the slammed door. It can be seen the following below:

I wait for Brenda.

I wait for one p.m.

At noon, I know Brenda is coming soon. I feel zingy electricity in my veins.

I know she's coming and I have to open the door to let her in.

I have to talk.

I have to tell....

Brenda knock against my door at 12:57 p.m. I want those three minutes before one p.m. to myself. But she's smiles, and I can see the gap between her top two teeth that makes her look like a little kid...

She sits. She is to the left of me because she knows. She takes out a notebook and a pen. She has pages filled about me. I'm sure she goes back to her office after we meet and types the notes into her computer. She didn't tell me that. I just know. I'd be stupid not to know. Everyone keeps everything on computers...

We stare. We start.

"So, how have the last couple days been for you?"

I tell her that happened yesterday and today.

I tell her all the things I used to be before this. It's not the first time I've told her, but she seems to be listening extra hard today. I think it must be because I sound wistful. (Chapter 4 Page 31)."

I watched a girl across the room. She tossed her head back and laughed at something a boy mispronounced. She was pretty and had freckles. He was tall and lanky and had bangs that fell into his face. I gnawed on a pencil and watched them, wondering what it would be like to feel that way again. Then a door slammed across the hallway and it set off a trigger in my body.

I thought I was dying.

I was sweaty, And hot. And sick to my stomach. My heart beat so fast against my chest that I couldn't catch my breath, and I felt like my head might explode because it hurt so much (Chapter 4 Page 35)."

Based on the quote above, it shows Morgan's mental unpreparedness in dealing with her trauma from the tragedy on 15th of October which reappeared when she heard a slamming door. Hearing the door slam, Morgan felt herself re-

enacting the traumatic scene she experienced on 15th of October. Although in essence she was not at the place and time that the tragedy on 15th of October occurred. It seems the sound of the slammed door acts as a trigger, activating a re-enactment of traumatic experience in Morgan's mind until Morgan's body will react automatically which is marked by sweating, feeling shaky, palpitations, fast breathing, and stomach cramps. This often happens to someone who experiences psychological shock due to trauma which can then also affect physical actions in expressing the horror.

To Brenda, Morgan also voices the endless impact of her trauma after being part of the terrible events that occurred at her high school, Pacific Palms High School. Since the day, She is no longer the same, jumping at little noises like a locker door closing, fearing the tragedy would happen again, and finally refusing to leave the apartment that she shares with her mother and her younger brother named Ben, the following quotes show this:

I look at her standing outside my door like. It's not big deal.it seem so simple. Why can't I go? Why can't I just cross the threshold and step outside? I think hard. I can't do it. I turn my back to her to head inside. She grabs my shoulders and urges me back around. There's something about the way she regards me right then. It's in the shift of her hip and the squint in her eyes.

"You are ready for this, you know? "We make eyes contact. It's the kind of eye contact that means something. She makes me believe her. And maybe that's all I need. Because before I know it, I've pushed myself through the door. But the physical reaction to what I've done is instantaneous. I'm standing on the welcome mat, but it feels more like I'm standing on the edges of an airplane wing in flight. I wobble, out of control. My senses ramp up times one thousand. The sun is so bright that it makes my eyes water. But Brenda still stands there, looking at me, knowing I can do it. So I stay put, feet stands planted on the ground. "How are you feeling right now? "She asks.

"Overwhelming. "I'm sugar-coating. The more accurate word is terrified. I look at her, and it's obvious she means what she says. I fall to my knees, right on top of our welcome mat, and sob. I rock back and forth, clutching my stomach because I want to be able to shove the feeling back inside. But I can't. I cry, loud and long. Brenda squats down next to me. She puts her hand on my

shoulder. I feel it. There's just enough force to let me know she has me and that I won't float away.

*It is decided that I won't go farther than this today.
I try to explain what it feels like to be here. Outside. It's more than visceral. It's emotional, too. I try to put that into words. Brenda says she understand (Chapter 14 page 94)."*

Based on the quotes above, shows Morgan has fear when she wants to leave her apartment. Even, when she was in front of the door to leave the apartment, Morgan feel an extraordinary fear until her body reacted feel trembling and her heart fluttered fast, sweating, and her stomach cramps. The fact that she survived from the tragedy on the 15th of October seemed to be a difficult thing for Morgan to accept. Although the tragedy at her school happened a long time ago. Living life after this tragedy is very difficult for Morgan. It seems that the horrors and shadows of this tragedy are still embedded in her memory to the point where she is unable to get out of her apartment door. Fear of the outside world also resulted in Morgan not being able to re-socialize with the outside world. She still harbors a fear that the incident will happen again for the second time.

Simple things can remind Morgan of a traumatic event that has happened to her. To Brenda, Morgan tells her suffering and her continued pain that related her past experience. it can be seen from below:

"I'd splash cold water from the public bathroom sink on my face. I would think it was gross because the sink wouldn't be very clean. And there would be the faint smell of a dirty diaper coming from the trash can. But I would splash water on my face anyway because of the noise. And the flashing lights. And the screaming kids.

*I know these things because I've done these things.
I tried to live in the world after October fifteenth.
I tried and I failed (Chapter 4, p.34).*

*But I'm trying.
I'm trying so hard.
And I can barely get out (Chapter 20, p.121)."*

Even though this tragedy had happened for a very long time, living life after this tragedy was very difficult for Morgan. This tragedy leaves indelible and distressing memories for Morgan. Morgan continues to be haunted by her traumatic experiences on 15th of October and makes her life often experience anxiety. This relates to the idea that someone who has experienced bad events in the past tends to have problems with anxiety, feelings of guilt and prolonged sadness (Istiadah, Rosdiana, Fitriani, & Sulalah, 2020).

Furthermore, Morgan is one of the survivors in the tragedy on 15th of October. She faces a painful and shocking experience that she cannot be full known would be occurred to her. On the other hand, she also acts as a witness where she inadvertently played a role in a deadly tragedy on 15th of October. On 15th of October she give a ride to Aaron (the shooter), she let Aaron's gun and every messed up things about him into her car. She drove it all to Pacific Palms High School and unexpectedly he whips his gun around. There are many people died. There are many people sad, angry, and depressed because they loses her family after this tragedy. Morgan's role shows the painful process of witnessing and experiencing the traumatic moment herself.

Morgan endured severe pain because she feels responsible for the October 15 tragedy. This causes her to be hesitant to discuss the truth of the tragedy on 15th of October to others. Morgan endured severe pain because she feels responsible for the October 15 tragedy. This causes her to be hesitant to discuss the truth of the tragedy on 15th of October to others about giving a ride to Aaron. Morgan cannot share to others. She feels if she tells of the truth on 15th of

October to others, they will blame her for the tragedy of mass shooting. They may think that the causes of this tragedy is her. So the imperative to tell or share the truth on 15th of October is inhabited by the impossibility.

However, a long-lasting silence carried out by Morgan made her suffer even more. The past is always catching up to the present in her mind. She cannot find peace in her life. As a consequence, she feels a deep instinct to voice her trauma about the truth giving Aaron a ride on 15th of October that she had kept so tightly because she want to get better from her trauma. This can be seen by Morgan's expression below:

*I have to talk.
I have to tell to her.
May be will help.
I believes with her.
I must talk to her what I did on fifteenth of October (Chapter 26 Page 145)."*

The quote above shows that with Brenda, Morgan is able to tell the truth of the story about giving Aaron a ride to Pacific Palms High School on 15th of October that she has kept to herself for so long. She feels that Brenda is someone she can trust and understands her suffering. This can be seen from the following quotation:

*"She tosses her notebook onto the chaise longue next to her, plucks her hair back, and pinches the bridge of her nose between her thumb and index finger. She takes a deep breath, like she's going through her own checklist to calm down.
Morgan." She sighs. "We aren't all weird in the same way. People grieve differently. Maybe what your friends are presenting on the outside is different from how they're feeling on the inside. Just because they seem okay doesn't mean they're not hurting in the same way you are."
"They couldn't possibly feel like I do."
"Why not? They were there too, Sage was in the same building as you, for god's sake!"
"It was different for them than it was for me."
"Why? Tell me. How was it different for you?"
The words are so close. I can feel them in my throat. "It was raining that day."
"Yes, I know. You've told me that. Why is the rain so important?"
"It just it"*

"Why?" her question comes out like a whimper. Like she's exhausted. Like we've done this to many times.

"He wouldn't have gotten to school, "I say.

"Who?"

"Him, Aaron. Him."

She sits up then. She heard me. She heard everything and then some. But she doesn't pick up her notebook yet. She is too busy paying attention to the fact that I've said something new.

"He wouldn't have gotten to the school unless what? "She asks.

I put my face in my hand and scratch at my scalp. And then I grab chunks of my hair in my fists and pull. I think of the list taped to my wall inside. I, might need it. Right now. Because I feel like I could throw up all over this chaise longue.

"Morgan, "Brenda presses her hand to my wrist, stilling me

Stalling me. "What do you mean?"

I pull free from her grasp and stand up because the energy bubbling up inside of me makes it impossible to sit down anymore.

"I gave him a ride, okay?" I don't recognize my own voice. It's screechy and surreal. But I keep going because I have too. I started this. I'm finishing it, "He was walking in the rain and I saw him. He would've been late. We were too far from school to make it by first period. So I pulled over. I gave him a ride. I let him and his guns and every messed up thing about him into my car. I drove it all to school and dropped it off. I felt bad for him!"

Brenda can't help her reaction. "Oh, my god, "she says, and her words make me so mad.

"Oh my god? You don't get to say that!"

"You're right. That was very human of me. I'm sorry."

I look at her and I know she sees the truth of me in way nobody else does. She understand me. That's why we've gotten this far. That's why I told her what I did. And I lose it because of her and all that she is and all that she's been to me. And Brenda does one tiny things. She reaches her hand out and knots her fingers with mine.

"Let it go, "she says. Just let it go (Chapter 26 page 154-156)."

Based on the quotes above, it is a snippet of the conversation that takes place between Brenda and Morgan in the dark of Morgan's bedroom apartment. From the quotes it can also be seen that the two of them not only discuss the suffering of traumatic memories that Morgan had but also presented Morgan's guilt and regret for giving a ride to the shooter named Aaron when the tragedy on 15th of October occurred. All this time Morgan kept tightly all the things that held her. However with Brenda, Morgan being able to tell the truth of the tragedy on 15th of October about giving a ride Aaron ride. By admitting her guilty and regret that she might be the cause of the death of the students and also the teachers

at her school because she was the one who gave Aaron a ride and Aaron's weapons were in her car to Pacific Palms High School. By acknowledging and being more open to Brenda regarding the events on 15th of October, it was a step that Morgan took to be able to let go of the burdens of thoughts that she had been holding so tightly together for so long.

To Brenda, Morgan recounts when Aaron climbed into her car to Pacific Palms High School on 15th of October in detail, the following quotes show this:

I haven't wanted to be in the Bel Air since October fifteenth. Not since that morning that I saw Aaron Tiratore trudging through the rain. I see him clearly in my mind. He walks down a wet sidewalk, his backpack hanging heavy over both his shoulders. The rain splats at his feet. His dark hair is matted wet against his head. I slow down because I think I know him. I think we had a math class together when I was a freshman. I feel bad letting someone walk to school in the rain. Knowing they're going to be late because of it.

He gets in my car, trying to carefully settle his backpack between his feet, but it land with heavy thump that makes him do a double take. I didn't notice the sound then, but I hear it now. I hear it every day. It startled him. He picks the backpack up and set in his lap, holding it gently-the way I hold Ben during the scary parts of a movie.

I twist the dial for the heater, but only a half-hearted whir of warm air comes out. He doesn't answer. He doesn't look at me. He just looks out the window like nothing matters. I figure he's simply glad to be someplace that's dry. His jacket is a blue so bright that is almost hurts my eyes to look at it. It's thick and puffy, like a down comforter. It holds him in tight. It makes him look bigger than he is.

Aaron has bad skin. He smells gross, like old sweaty shoes. People make fun him for the way he smells. People have always made fun of him. There's something achingly distant about him as he watches the world whiz by through the passenger side window, "Thanks for the ride, "He finally say. He doesn't look at me. He only says the word. "My bag is heavy." No problem (Chapter 27 page 158-159)."

The above quotes shows how Morgan can still vividly remember when she gave a ride to Aaron. How the smells of Aaron when he got in her car. How she heard a metallic clang from Aaron's bag. She is able to describe every detail with Aaron on 15th of October past in her car. To Brenda, Morgan also reveals that she

didn't mean to get it wrong, she meant to do something right. She saw Aaron walking alone in the rain with a heavy bag. She felt sorry for him and in the end she gave Aaron and his backpack a ride to school, Pacific Palms High School. But her act giving a ride Aaron inadvertently played big role in a deadly school shooting on 15th of October.

Brenda as a listener to Morgan's testimony regarding the tragedy also responded, as follows:

*“You are testing boundaries, “Brenda says. “Your day-to-day is going to be less about overcoming and more about managing.”
Morgan, what you admitted -about giving Aaron a ride to school that was profound. You need to process it. You need to fully work through the emotion of that. I can see that you’re trying. And I know how it hard it is. But saying it out loud was important. Admitting it was a huge step. As long as you keep doing what you are doing, you’re going to keep moving forward.”(Chapter 30 page 174).”*

Based on the quotes above, it can be seen that Brenda's response was not to blame or judge Morgan's confession regarding in giving a ride to the shooter, Aaron to Pacific Palm High School. Instead, Brenda motivates Morgan to keep moving forward without having to live in trapped by guilt over past trauma. In addition, the quote above also shows that Brenda is very glad with Morgan because Morgan has acknowledged and is more open to her after so long Morgan has been hidden. According to Brenda, for some people telling and admitting about past trauma is very difficult, so they choose to close it very tightly. However, acknowledging and being more open to their trauma in the past is an important key to recovering their psychological condition.

After some time, Morgan opened up a topic that she had hidden for so long to Brenda about giving Aaron a ride to Pacific Palms High School on 15th of

October. It seems that Morgan's remorse is still in her, here is a quote that shows this in the conversation between Morgan and Brenda:

There are people and cars all around us, but she doesn't even seem to notice because she's too busy making eye contact with me. She seems like understands so much that it makes me wonder if there's something she's had to carry around her whole life,

But maybe. "I say, "If I hadn't Aaron a ride to school, he wouldn't have done what he did."

Brenda stops in the middle of the sidewalks. "I want you to hear this because it's important, got it?"

"Yeah"

"It's okay that you gave Aaron a ride. The fact that you gave him a ride didn't make a difference. He was going to get to school and do what he did whether you picked him up or not, do you understand that?"

"How do you know?"

"Because when someone like Aaron is set on doing something he's going to find a way no matter what."

There is a bus stop bench nearby, and I motion to it. I want to stay there and just breathe. Brenda sits next to me. We look out at the street. We watch the traffic.

Brenda says, "It's a lot to take in, I know."

I nod. The wind is there. And the street. And the people. And the cars. I listen. I breathe, I think. I process. I've spent minutes, hours, weeks, months, and years thinking I could've made a difference if I hadn't stopped to give him a ride. Or if I'd picked up on the clues that are so clear to me now. His backpack. His warning to skip first period. Everything he said. But if I believe what Brenda is telling me, I couldn't have change the outcome. Not at all.

"Don't punish yourself for being kind, "Perhaps more people should've kind to Aaron (Chapter 30 page 174)."

The quote above shows how Morgan implied an element of anger at herself for giving Aaron a ride when the tragedy on 15th of October occurred. Morgan is not only angry with herself but she also still harbours guilt and regret because she feels that maybe if she didn't give Aaron a ride on 15th of October, the mass shooting at Pacific Palms High School would never have happened and didn't make many people injured by the loss of their family members. As a listener, once again, Brenda did her job well. There is no judgment that Brenda does to Morgan. In fact she answered according to the truth that the one who is guilty of the tragedy in the mass shooting incident and has left many people

injured is still Aaron, not Morgan this can be seen from Brenda's sentence which says:

"It's okay that you gave Aaron a ride. The fact that you gave him a ride didn't make a difference. He was going to get to school and do what he did whether you picked him up or not".
"Don't punish yourself for being kind, "Perhaps more people should've kind to Aaron
(Chapter 30 page 174)."

The quote above shows the effect of Brenda's answer can calm Morgan's feelings which are so depressed by the guilt she has endured for so long. The existence of Brenda as a listener who came to help Morgan was needed. Brenda not only feels pity for Morgan but she knows very well the suffering that is felt by Morgan.

B. Morgan Voices Her Trauma by Writing a Novel

Furthermore, Morgan voices her trauma by writing a novel. Based on the narrative in this novel, it was her psychologist, Brenda who asked Morgan to write whatever she felt. According to Brenda, this method can serve as a therapeutic tool for the individuals who have experienced trauma, this can be seen in quotes below:

"Writing is a powerful thing, Morgan. But my guess is that writing it made you feel better. You should keep writing. Putting things down in words might help you to process them.
She sounds really sure. She makes me believe it was a good idea (Chapter 9 Page 67)."
"I think it would be good for you to write because there is something freeing about getting the words out. It's helpful to put the hurt and frustration onto the page. When you write it, you can think "I'm letting this go"...
I listen to her, but I don't look at her.
She nods. "I hear you. But anger is a horrible thing to cart around. Let's see if we can do something to help you with that."
"Okay"
The clouds move across the sky, leaving behind streaks of blue. The barely damp edges of pavement around a rain puddle have dried up under the sun since we've been here.
I thank her.

I go inside (Chapter 18 page 114-115)."

Based on the quotes above, it is a snippet of the conversation between two women from different generations. Morgan is a seventeen-years-old girl while Brenda is a thirty-five-years old woman. Brenda really understands the suffering of Morgan who has not been able to voice about the traumatic events that have happened to her. Therefore, as a way to recover from her trauma, Brenda told Morgan to pour all her pain, anger, disappointment into writing. What Brenda did to Morgan has something to do with Caruth's ideas. As Caruth (1995) states that trauma and writing emphasizes the importance of the narrative process in healing and by confronting and giving voice to traumatic experiences through writing, the individuals can transform their pain into a coherent and comprehensible story. This process can help them integrate the trauma into their lives, finding meaning and resolution, and ultimately move towards healing and recovery (Abubakar, 2017).

In this case, writing novels is one of Morgan's ways to voice her trauma. In her novel, Morgan writes about any events that she faced and also write about uncertainty in life and her trauma experience. Through writing becomes a way for Morgan to attempt to narrate her wound, to convey the depths of her trauma and to make sense of her experiences about the tragedy on 15th October that cannot be fully known would be happen to her. It can be seen from the quotes below:

*"It goes on from there. I type fast. I have a whole page written in a matter of minutes....
I tell him about me who I am now. I tell him what he took away from me even though he doesn't care. I also tell him things I didn't think I would say. I say it all because I have to (Chapter 6 page 52)."*

I was there. And I saw a lot of things. And I'm guilty of stuff I can't put because I'm still trying to figure out. I have a psychologist who help me. Sometimes I

wish someone could erase my memory. Because it change me (Chapter 12 page 76-78)."

I remember my teacher stood at the podium.

I remember everything changed in the middle of the first period.

There was a popping sound in the hallway. And screams. And the door to my classroom swung open.

I remember the panic

I remember the smell.

I remember the sounds.

I remember there was another door by the whiteboard that led into another classroom that led into a hallway that led out of the building and into the auditorium.

I busted through another classroom door and yelled at people to come with me

I remember we ran.

I remember we scattered.

I remember I left that building and ran into the auditorium (Chapter 13 page 96)."

The above quote shows that Morgan seems to express whatever she feels through writing. It seems that Morgan emphasizes refusing to remain silent or passive in the face of her trauma. Through writing Morgan pours all her pain, anger, disappointment toward Aaron (the shooter) for making her life in suffering. In fact that Aaron had died on 15th of October keeps haunting Morgan's memory when she struggles to write. As the witnessing and experiencing the traumatic moment itself, she tries to visualize and imagine how it looks the horror, the panic on the tragedy on 15th October in Pacific Palms High School. The students in the building were running scattered here and there looking for a safe place to save themselves from Aaron Tiratore's bullets. Hearing the moans of pain of the students who were shot by Aaron. There are many of students died as a result of this tragedy. She also heard how the hysterical screams of the students in the room were. She lost her love ones. Morgan also couldn't understand why Aaron would do such a sadistic thing.

In her writing also Morgan tells the detail event after Aaron kills many of the students in Pacific Palms High School, here are the quotes below:

The day everything happened, I had to talk to so many people. I had to talk to police officers and counsellors. At first, we all ended up on the soggy grass of the football field. It was the emergency evacuation centre for my school. So many of us were saturated from the pounding rain. Tents were haphazardly erected and umbrellas were handed out. Students huddle in clumps under tents or stood three to an umbrella. Obviously nobody expected a downpour when they thought up my school's evacuation plan. Everything on the field was chaotic. Tears. Primal screams when bad news came. We all wanted to leave, but it was where we had to wait until we could be released to our parents. They had to check us off on a list. We had to be accounted for.

At the field, we had to say where we'd been when everything happened. When I said I'd been in English class. I was put into a separate line. The language art building line, we were the ones who really seen things. They were going to question us one by one.

After I talked to a police officer on the field and he found out what I saw and where I hid, he wanted me to go to the police station. They needed to talk to me more depth.

Once there, I sat at a table in an office and stared at a poster of the schedule for my school's football team. It was orange and blue and had a picture of Neptune crashing through sea foam. He gripped a trident and stared back at me. We still had four games left in the season.

My mom sat at my side, pushing tissues into my first and rubbing her knuckles in tiny circles across my back. I was finally dry. But the rain had made the blood spread out my shirt, resulting in the most morbid-looking tie-dye job ever.

A pretty blond woman, who was tall a professional basket-ball player, sat across from me, writing stuff down on a notepad.

I had to give statements.

I had to say where I was sitting.

I had to say where I ran.

I had to say where I hid.

I had to say what I saw.

I didn't tell them everything.

She wrote my words down and said thank you (Chapter 20 Pages 123-124)."

The above quote shows that Morgan can remember and recount details when she writes on her computer about the events that occurred on the 15th October. How everything on 15th of October was chaotic, the sounds of crying and groaning from the victims. There was a lot of blood from the wounds by students. As a survivor of this tragedy, Morgan also remembers a time when she had to talk

to so many people. She had to talk to police officers and counsellors to give them statements.

Voicing her trauma through writing is a painful process for Morgan because it can cause her to get stuck in her past. This act can trigger a resurgence of traumatic memories, causing her to experience flashbacks. As she digs into the depths of her trauma and tries to articulate it through writing, she may become immersed in the emotions and sensations associated with the traumatic event. This process can be overwhelming for Morgan because voicing her trauma through writing can be seen as a form of repetition or re-enactment of the traumatic events themselves. Trauma often resurfaces in the form of intrusive thoughts, nightmares or flashbacks, which disturb the victim's conscious and disrupt their sense of time and reality (Caruth, 1996, p. 91). When individuals write about their traumatic experience, they are reliving and revisiting the events through narrative action. This repetition, in a sense, reflects the repetitive nature of the trauma itself (Caruth, 1995).

However, Morgan's act of writing her trauma can be seen as a way to release the voice of the wound. Allowing Morgan to give expression to her experiences and emotion. As Caruth states this repetition through writing allows for the release of a voice that is bound up within the wound of trauma (Caruth, 1996). Traumatic experiences are often difficult to articulate. But through writing, the individuals can try to give voice to their anguish, pain and the profound impact of the trauma on their lives. Morgan also writes on her computer that related with her traumatic event that happened to her:

*“Aaron, why did you do what you did? You change me forever...
You got into my car that day, you made me an accomplice. You made me a
person who plays fifteenth minutes of her life over and over again in her head.
Why did you stop? Why did you bag make that noise? Why didn't you talk? Why
did you tell me to wait? What did I miss? It's a horrible place to be. And for
that, I hate you. I hate you.
I know you never see this, but I needed to write it. I needed to be said
(Chapter 28 page 166).”*

The quotation above shows that through writing, Morgan vents her deep seated pain, confusion, anger, hatred and disappointment that was directed at Aaron. The person who made her life in chaos. Even though she knows that Aaron died but she must say it through her writing. Her voice, filled with the pain and rage, echoed the tumultuous journey she had endured when she writes.

*I felt guilty knowing so many people from my school were sad, angry, depressed.
It made me wish I'd been better at keeping my eyes open (Chapter 6 Page 51).”*

Through writing Morgan also implies an element of feeling guilty towards with herself. Feeling guilty arises from her inadvertent involvement in the tragedy that took place on 15th of October. She had given Aaron a ride and let his guns and every messed up thing about him into her car. She drove it all to Pacific Palms High School and Aaron had put many people died. Morgan blames herself for giving Aaron a ride, feeling as though she should have somehow known or prevented the tragedy.

Based on the story of this novel, Morgan has never revealed the truth of the event about her giving Aaron a ride on 15th of October to Pacific Palms High School to others and only occurs in her mind. No one has ever heard of it. However, when writing novels, she was able to reveal the truth of the event that she had kept so tightly in her mind. It seems that Morgan feels free to vent her deep seated pain, confusion, anger, guilt, hatred and disappointment, the painful

experiences through writing on her novel. Morgan as the survivors and a witness of this event doesn't feel judged or wronged by others. It signifies, literature plays an important role in the process of recovering one's trauma. The only way someone can deliberately testify about their traumatic experience without feeling bearing witness is through literature. There is nothing strict rule for depicting the past (Heriyati, Sarumpaet, & . Suprihatin, 2019). As Cathy (1996) believes that literature offers a platform for trauma survivors to freely communicate their trauma because through literature only such occurrences and experiences can be narrated.

Next, through writing Morgan also pours her anger toward herself. It can be seen from the data below:

*I thought people were still following me. But when I got to the auditorium, I was alone, I was worried about everyone else.
People died but I lived (Chapter 14, page 96)."*

The fact, she survived from the tragedy on 15th October is difficult thing for Morgan to accept it. Morgan feels anger toward herself because she has survived while other did not. Morgan feels unworthy to live. Morgan feels a profound sense of responsibility for the tragedy on 15th October because she had given Aaron a ride to Pacific Palms High School. The condition of Morgan relates to an idea that in the process of living life after a traumatic event, the pain reappears and causes a person to feels shame, anger and guilt when he cannot (refuses) to accept the necessity and unavailability of what happened (Caruth, 1995, p. 87) .

Morgan is one of victim of the tragedy on 15th October. She faces a shocking and painful experience that she cannot fully comprehend. On the other

hand she also acts as a witness of the tragedy on 15th October. Her role shows painful process of witnessing and experiencing that the traumatic moment herself so Morgan knows the act giving voice of her trauma through writing is an extraordinarily painful and difficult process for her. However, this is what she needs most of all as the way to recovery. As Caruth (1995) states in the process of reviewing of traumatic experience is an extraordinarily painful, however reviewing the traumatic experience while extraordinarily painful can lead to a greater sense of comprehension and acceptance of what happened and ultimately this process move forward the recovery (Caruth, 1995, p. 87).

Through difficult period of giving voice her trauma through writing, ultimately brings greater, clarity and understanding of the tragedy that happened on 15th October to Morgan. She writes on her computer:

"I don't know what else to say him. I don't know what Aaron does or what he likes or where he hangs out. I don't know if he has any friends. Practically everyone at school calls him "Wall Paper" because he's something that's there, but isn't particularly necessary. But now I see that, sometimes, bad things bring people together in ways we'd never imagine.... But after being alone in my apartment for so long, I think there's a part of me that understand how alone you felt. I'm sorry I didn't know. I'm sorry you didn't have any friends or someone you though you could talk to. I'm sorry you thought you had only solution to your problems. I wish you'd gotten help. I wish things hadn't happened the way did. I want to hate you, but hating you gotten me nowhere. Forgiving you will allow me to forgive myself. I know you will never see this, but I needed to write it. It needed to be said. I forgive you (Chapter28 page 166)."

The above quote shows that Morgan seems to be slowly understanding and accepting the events that happened to her on why this tragedy happened to her, why did Aaron brandish a gun at everyone and forcibly snatch away all the loved ones in her life. Based on the story in this novel, so far Morgan hadn't realized Aaron's condition and hated him so much, but after a bad tragedy on 15th October

happened to her then she realized it. Aaron is a child who is lonely and has no friends to talk to, based on narrative of this novel, Aaron is a child who lacks the love of his parents. Both his parents abandoned him. Besides, keeping hatred Aaron for so long also does not bring her any benefit. Aaron was died. Therefore Morgan tries to forgive Aaron's mistakes so that she can forgive herself and can move on with her life.

Writing a novel proved most therapeutic and helping Morgan reflect on her situation, understanding and accept it. In giving vent to her deep sadness and pain through writing, Morgan learns to accept that she has survived while other did not. This can be seen in the following quotation:

*I have to live because they can't.
I have to live as hard as I can, not half-assed, but all the way.
I owes them that (Chapter 44 page 273).*

The quote above shows that Morgan can accept the traumatic events in the tragedy on the 15th of October as an unavoidable part of her life. As expressed by Caruth "...whatever one is ashamed of has to be lovingly accepted as part one's life that was unavoidable" (Caruth, 1995, pp. 86-87). Furthermore, the concept of "lovingly accepted" implies a compassionate and non-judgmental approach to oneself. Caruth (1995) also emphasizes the crucial of integrating traumatic experiences and acknowledgment into one's life story. By the accepting that trauma is an unavoidable part of one's life, the individual can begin to recovery their trauma.

After writing about her journey through a novel, Morgan said she was able to live life a little more quietly. This can be seen from the quote below:

“Brenda was right. It feels good to write things down. I spend the rest of afternoon on my bed, writing stuff in an old notebook. I write about things I want remember (Chapter 10 Page.68).”

The quote above concludes, that Morgan can get through the trauma period slowly. Although Morgan knows giving voice her trauma through writing would evoke all her memories of the tragedy on 15th of October, but in this way, she tries to channel all forms of emotions she feels freely to help her to establish a path of recovery with her past trauma. In this way also, she also tries to share it with everyone who would later read her story. Now Morgan’s life feels different from before, she begins to be able to pass her days with a little calm feeling. The traumatic event on the tragedy on 15th of October. Her traumatic event on the 15th of October doesn't haunt her anymore, she has accepted it as a part of her life. As Cathy (1996) revealed that in certain types of events such as traumatic events that cannot be fully understood or known, according to her these events become meaningful in a different ways by being expressed to others and heard by them (Marder, 2006).

CHAPTER V

CONCLUSION AND SUGGESTION

In the last chapter, the researcher will provide a conclusion and suggestion of this research. Conclusion is intended as summary of the overall results of the discussion, while suggestion is intended to give some input for the next researchers who are interested in the same field.

A. Conclusion

Marisa Reichardt's *Underwater* portrays Morgan's voice as a powerful expression of her trauma, employing the perspective of Cathy Caaruth. Through Morgan's narrative, the novel explores the devastating impact of trauma on individual's psyche and emphasizes the importance of finding one's voice in order to heal. As Morgan begins to voice her trauma by telling her psychologist and writing a novel, she gradually finds the strength to confront her traumatic past. By giving voice to her trauma, Morgan gains agency over her experiences and begins to accept her trauma. Furthermore Morgan's story serves as a powerful reminder of the strength and resilience of survivors, emphasizing the significance of finding one's voice and speaking out as means of recovery.

B. Suggestion

The researcher in the analysis of *Underwater* novel by Marisa Reichardt only explains Morgan's way of voicing her trauma in two ways which are: telling with her psychologist and writing a novel. In this analysis also the researcher of this novel only focuses on using the theory of trauma from the perspective of Cathy

Caruth. Therefore, the researcher hopes to future researcher in the novel *Underwater* have many of issue to be discussed using the other perspective or other theories. Marisa Reichardt's *Underwater* has other problems to discuss, such as discussing about anxiety aspect of Morgan character, inner conflict faced Morgan after experienced traumatic event on the tragedy in mass shooting on 15th of October.

BIBLIOGRAPHY

- Abubakar, S. (2017). Art as Narrative: Recounting Trauma. *IRA-International Journal of Management & Social Science*.
- Afni, S. (2022). Post-Traumatic Stress Disorder Experienced by Jonas in Lois Lowry's *The Giver*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.
- American Psychiatric Association. (2013). *Diagnostic and Statistical Manual of Mental Disorders* (Fifth Edition ed.). London: American Psychiatric Publishing.
- Caruth, C. (1995). *Trauma: Exploration in Memory*. Baltimore, Maryland: Johns Hopkins University Press.
- Caruth, C. (1996). *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore, Maryland: The Johns Hopkins University Press.
- Hapsari, A. (2022, May 27). *Trauma Psikologis*. Retrieved March 20, 2023, from gangguan mental kesehatan: <https://hellosehat.com/mental/gangguan-kecemasan/trauma/>
- Hatta, K. (2016). *Trauma dan Pemulihan*. Banda Aceh: Dakwah Ar-Raniry Press.
- Heidarizadeh, N. (2020). The Significant Role of Trauma in Literature and Psychoanalysis. *Procedia - Social and Behavioral Sciences*, 192 (2) 788-789, 790-791. doi: 10.1016/j.sbspro.2015.06.093
- Heriyati, N., Sarumpaet, R. K., & . Suprihatin, C. T. (2019). Speaking Through Silence: Trauma in Literary Work . *International Conference on Business, Economic, Social Science, and Humanities –Humanities and Social Sciences Track* .
- Istiadah, Rosdiana, A. M., Fitriani, L., & Sulalah. (2020). Strategies for Combating Sexual Harrassment in Islamic Higher Education. *Jurnal Ilmu Syariah*, 20 (2), 537-547.
- Latumeten, N. J. (2017). *Multiplasi Suara Luka: Konstruksi Teologis-Feminis Atas Persoalan Gender-Based Trauma Berdasarkan Narasi Perempuan Papua dan Narasi Perempuan Dalam AlKitab*. Sekolah Tinggi Filsafat Theologi Jakarta.
- Lee, J. (2021). Jin. *Comparative Literature and Culture*, 23, 1-16.
- Marder, E. (2006). Trauma and Literary Studies:. *Trauma and Literary Studies*.
- Liyah, K. K. (2021). Psychological Trauma of The Main Character in E. Lockhart's *We Were Liars*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.

- Nafisa, N., & Hidayat, I. M. (2020). Trauma in Edgar Allan Poe's "The Black Cat". *8 No.2*, 52-67.
- Niranjani, R., & Magishavarthini, S. (2020). Trauma and PTSD in the Lens of Cathy Caruth: A Parallel Reading on Elizabeth Strout's *The Burgess Boys* and Preeti Shenoy's *Life is What you Make it*. *Journal of Positive School Psychology*, Vol. 6 No. 5 (2022), 756-760.
- Nugraha, D. P. (2020). Post Traumatic Stress Disorder Experienced by Ruth Weber in Kate Quinn's *The Huntress*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.
- Peck, J., & Coyle, M. (1984). *Literary Terms and Criticism*. London: The Macmillan Press LTD.
- Putri, I. A. (2021). Eden's Trauma and Her Way's to Overcome Her Trauma in Amer Smith's *The way I used To be*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.
- Qing, Z. (2020). Interpretation of Celie's Trauma in *The Color*. *International Journal of English Literature and Social Sciences*, Vol.5 No.5, 1566-1572.
- Rahayu, M. (2009). Literature in language teaching. *Lingua: Jurnal Ilmu Bahasa dan Sastra*, 4.(1).
- Ratna, N. K. (2011). *Teori, Metodologi, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Reichardt, M. (2016). *Underwater*. New York: Farrar Straus Giroux.
- Sartika, E. (2020). Traumatic Experiences in Eka Kurniawan's Novel *Seperti Dendam, Rindu Harus Dibayar Tuntas*. *Jurnal Ilmu Sastra*, 8 No 2. doi:10.22146/poetika.55895
- Sasani, S., & Arjmandi, D. (2018). Post-traumatic people in Paul Auster's *The Book of Illusions* from Cathy Caruth's and Michelle Balaev's perspectives. *A Biannual Publication on The Study of Language and Literature*, 20 No 1, 9-17.
- Satriawan, F. Y., & Rahayu, M. (2020). A soldier's post-traumatic stress disorder in Kevin Power's *The Yellow Birds*. *Jurnal Pembelajaran Sastra*, 2(1), 1-11.
- Wellek, R., & Warren, A. (1949). *Theory of Literature*. London: Jonathan Cape.
- Wiyatmi. (2011). *Psikologi Sastra: Teori dan Aplikasinya*. Yogyakarta: Kanwa Publisher.
- Yatimah, S. (2021). Psychological Trauma in Paula Hawkin's *The Girl on The Train*. *Undergraduate Thesis UIN Maulana Malik Ibrahim Malang*.

CURRICULUM VITAE



Siti Nur Khulasoh was born in Brebes on June 27 1997. She graduated from SMA AL-Islam Krian in 2017. During her study at Senior High School, he also taken English Courses in Kampung Inggris, Pare. She started her higher education in 2017 at the Department of English Literature, UIN Maulana Malik Ibrahim Malang and finished in 2023. During her study at the University, she studies in Islamic Boarding School Al Hikmah Al-Fathimiyyah that is maintained by Dr. Hj. Syafiyah, M.A.