

**COMPARATIVE LITERATURE OF CULTURAL TRAUMA
DEPICTED IN AMY TAN'S *TWO KINDS* AND ALICE
WALKER'S *EVERYDAY USE***

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2023**

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THESIS

Presented to

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in Partial Fullfillment of the Requirements of the Degree of *Sarjana Sastra* (S.S.)

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STATEMENT OF AUTHORSHIP


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I state that the thesis entitled **Comparative Literature of Cultural Trauma Depicted in Amy Tan's *Two Kinds* and Alice Walker's *Everyday Use*** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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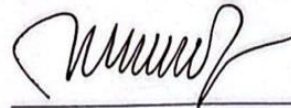
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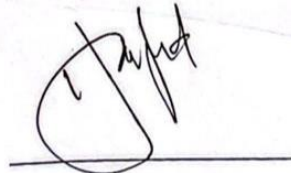
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MOTTO

“As every therapist will tell you, healing involves discomfort. But so does refusing to heal. And over time, refusing to heal is always more painful.”

“Healing is a reminder of what we already are and what we have always been part of.”

-Resmaa Menakem

DEDICATION

This thesis is dedicated to those whose patience never ends,
my entirety, my whole, my everything, my mother and father.

This thesis is dedicated to those whose presence I am very grateful for,
The kindest, the nicest, the most desirable, my mother and father-in-law.

This thesis is dedicated to those
whose future I hope will be better, easier, and brighter,
my younger brothers, Amor, Amak, Aris and Aslah.

This thesis is dedicated to those whose existence was able to lighten my
heaviness,
All of Bani Khozin, Bani Mubarak, Bani Fathurrozih and Bani Zahri family.

This thesis is dedicated to him
who had a big role in this thesis, and also in my life,
my dearest, my one and only, my long-life soulmate,
my husband, Afthon Mustoufin.

This thesis is dedicated to her who've been the luckiest, who've been mad,
who've been the happiest, who've been sad. Who've been in every emotions
human had, myself.

Thank you for staying this far, let's stay even longer.

And to those who I cannot mention one by one, who have consciously and
unconsciously helped and accompanied me to get to this point of life.

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Continuous blessings and salutations are extended to Prophet Muhammad PBUH, the guide who has propagated the truth and radiance of Islam. I extend my profound appreciation to my thesis advisor, Dr. Hj. Mundi Rahayu, M. Hum, for her steadfast support, invaluable direction, and scholarly perspectives throughout the entire research journey. Her commitment and motivation significantly contributed to shaping the trajectory and excellence of this thesis.

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Malang, 17 November 2023

Aghisna Ghiyasal Mustaghisat

ABSTRACT

Mustaghisat, Ghiyasal Aghisna (2023) Comparative Literature of Cultural Trauma Depicted in Amy Tan's *Two Kinds* and Alice Walker's *Everyday Use*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Hj. Mundi Rahayu, M. Hum

Keywords: *Short Stories, Two Kinds, Everyday Use, Cultural Trauma, Comparative literature*

Short story is a narrative that is brief enough to be read from beginning to conclusion without pausing. Cultural trauma is a theory that happens when significant events shape a community's identity, affecting how they see themselves and the world. This research aims to discover cultural trauma and its causes depicted in the short stories *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker. The study employs the cultural trauma theory contributed by Ron Eyerman. The result of this research portraying cultural trauma in the short story *Two Kinds* include the struggle with self-esteem Jing-Mei experienced and the feelings of disrespect felt by Jing-Mei due to her mother's treatment towards her. The causes lie in the historical event of forced labor/slavery that her mother experienced in China, the profound loss felt by Jing-Mei's mother for what has transpired, and the high expectations Suyuan's put towards Jing-Mei. Additionally, the depiction of cultural trauma in the short story *Everyday Use* involves Dee's refusal of her surname, the different perception within the relationship of Dee with her mother and sister regarding of their family heritage, and feeling of inequality between Dee and her mother and sister. The causes are rooted in economic injustice and educational inequality during that period, stemmed from racial oppression against African-American. The cultural trauma's similarities are rejection of family identity, and intergenerational conflict. The differences are assimilations and identity, family role, and importance of cultural heritage. The cause of cultural trauma's similarity is mother-daughter's strained relationship, while the difference is the horrifying historical events and its impacts.

ABSTRAK

Aghisna Ghiyasal Mustaghisat (2023). Sastra Bandingan tentang Trauma Budaya yang Digambarkan dalam *Two Kinds* karya Amy Tan dan *Everyday Use* karya Alice Walker. Skripsi, Sastra Inggris, fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Mundi Rahayu, M. Hum.

Kata Kunci: *Cerita Pendek, Two Kinds, Everyday Use, Trauma Budaya, Sastra Bandingan*

Cerita pendek adalah narasi yang singkat sehingga dapat dibaca dari awal hingga akhir tanpa jeda. Trauma budaya adalah ketika peristiwa signifikan membentuk identitas suatu komunitas yang mempengaruhi cara mereka melihat diri mereka dan dunia. Penelitian ini bertujuan untuk mengidentifikasi trauma budaya dan penyebab yang digambarkan dalam cerita *Two Kinds* karya Amy Tan dan *Everyday Use* karya Alice Walker. Penelitian ini menggunakan teori trauma budaya yang dikonstruksikan oleh Ron Eyerman. Hasil penggambaran trauma budaya dalam cerita pendek *Two Kinds* adalah pergulatan harga diri yang dirasakan Jing-Mei dan perasaan tidak dihargai yang dirasakan oleh Jing-Mei akibat perlakuan ibunya terhadapnya. Penyebabnya adalah adanya kejadian kerja paksa/perbudakan yang pernah dirasakan oleh ibunya di China, kehilangan yang mendalam yang dirasakan oleh ibu Jing-Mei, dan tingginya ekspektasi ibu Jing-Mei terhadap Jing-Mei. Di samping itu, penggambaran trauma budaya dalam cerita pendek *Everyday Use* adalah penolakan Dee terhadap nama keluarganya sendiri, perbedaan persepsi antara Dee dengan ibunya dan saudaranya Maggie terhadap warisan keluarga, dan rasa ketidaksetaraan antara Dee dengan ibunya dan saudaranya Maggie. Penyebabnya adalah adanya ketidakadilan ekonomi dan ketimpangan Pendidikan di periode tersebut dikarenakan adanya penindasan rasial terhadap orang Afrika yang bertempat tinggal di Amerika. Kesamaan dari trauma budaya adalah penolakan identitas dan konflik antargenerasi. Perbedaannya adalah asimilasi dan identitas, peran keluarga, dan pentingnya warisan budaya. Kesamaan dari penyebab trauma budaya adalah hubungan ibu-anak yang tegang. Sedangkan perbedaannya adalah adanya peristiwa Sejarah yang mengerikan dan dampak dari peristiwa itu.

مستخلص البحث

أغثنا غياث المستغيثات (٢٠٢٣) أليش والكير *Everyday Use* لآيمي تان و *Two Kinds* الأدب المقارن للصدمة الثقافية كما تُصوّر في بحث العلمي، أدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج.

المشرفة: فضيلة الدكتورة موني راحيو الماجستير

الكلمات الإشارية: قصة قصيرة، *Everyday Use* *Two Kinds*، صدمة ثقافية، أدب مقارن

للكاتبة *Two Kinds* البحث الحالي يهدف إلى اكتشاف الصدمة الثقافية وتأثيراتها كما هي مُصوّرة في قصتي للكاتبة أليس ووكر يستند البحث إلى نظرية الصدمة الثقافية التي قدمها رون *Everyday Use* آيمي تان و إيرمان. يُصنّف هذا النوع من البحث كمنهج أدبي بنهج اجتماعي نفسي ويعتمد على تحليل أدبي مقارن. الكائن لأليس ووكر. *Everyday Use* لآيمي تان و *Two Kinds* الرئيسي للبيانات المستخدمة في هذا البحث هو قصة توقعات الأم جينغ-مي تجاه جينغ-مي والشعور *Two Kinds* وتُظهر نتائج تصوير الصدمة الثقافية في قصة بعدم التقدير الذي يعانها جينغ-مي نتيجة لمعاملة والدتها. ويعزى ذلك إلى تجربة العمل القسري/العبودية التي عاشتها والدتها في الصين، والفقدان العميق الذي يعانها والدتها جينغ-مي بسبب ما حدث. بالإضافة إلى ذلك، رفض دي لاسم عائلتها، واختلاف التصور بين دي *Everyday Use* تتناول تصوير الصدمة الثقافية في قصة وبين والدتها وأختها ماجي بخصوص تراث العائلة، والشعور بعدم المساواة بين دي وبين والدتها وأختها ماجي. ويرجع السبب في ذلك إلى الظلم الاقتصادي والفجوة في التعليم خلال تلك الفترة نتيجة للاضطهاد العنصري ضد الأفارقة المقيمين في أمريكا.

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CHAPTER I

INTRODUCTION

A. Background of Study

Through language, literature creatively reflects human life and society, positively impacting the human experience. A fictional work of literature is more than just an imagined story or the author's dream; it is an expression of the author's ingenuity in examining and analyzing the concepts that are swirling around in his mind. Literature always involves thoughts of social, moral, psychological and, religious life. Various aspects of life can be expressed in literature work. (Esten, 1990).

Literature is essential to educating the imagination as it illustrates the unlimited range of the human imagination and extends readers' personal visions of possibilities. Literature nourishes readers' creative process by stirring and stretching the imagination, providing new information ideas, and perspectives so that readers can imagine the possibilities and elaborate on original ideas. In this way, it expands readers' ability to express imagination in words and images (Rahayu, 2009).

Comparative literature is part of literary study. Through literature, it will be seen whether A and B's works intersect with each other or not. Wellek and Austin Warren said there are three terms of the comparative literature. Initially, the research literature, notably the theme, is widespread and comparable across literary works. The second aspect involves exploring the interrelations among two or more literary works that constitute the subject and object of the

investigation., covering the issue of the renown, influence, and notoriety of important works. *Third*, the study of all forms of literature, including universal, general, and world literature. This research leads to the research literature which deals with similar themes in literary works (Wellek & Warren, 1989).

The idea of other figures about comparative literature is those conveyed by Stallknecht and Frenz said They define comparative literature as the study of literature that cuts across national boundaries and the investigation of the relationships that exist between literature and other academic disciplines and convictions, such as philosophy, history, art, social science, natural science, and religion; both on the one hand, and on the other hand, between literature and these domains (Stallknecht & Frenz, 1973).

This study analyzed comparative literature by comparing two different short stories, which created by different authors and from different countries. According to the similarity of themes, the short stories that would be the object of the study are *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker. Both of those stories have the same background story which is the cultural trauma caused by the oppression of each other country, but the different background in the different time short. The different culture both stories have is the Asian-American culture for the story *Two Kinds* by Amy Tan and the African-American culture for the story of *Everyday Use* by Alicia Walker. Therefore, this study utilizes the cultural trauma theory.

The story of *Two Kinds* by Amy Tan is narrated by Mrs. Woo, an Asian mother who has hope in her daughter named Jing-Mei. One of her hopes is she

desires Jing-Mei to excel as a prodigy pianist. But it triggers fights between them knowing that Jing-Mei didn't want to be a pianist because she failed at her first concert and she resisted becoming what her mother desired. But Mrs. Woo keeps forcing Jing-Mei to be good at everything because she believes that Jing-Mei is a child of prodigy. But then a conflict between them was over when Jing-Mei pointed out her past trauma back in China that makes her motionless knowing that she can't get over it yet. At last Mrs. Woo aware of giving up on forcing Jing-Mei to be a child prodigy and didn't put an excessive expectation on her daughter (Tan, 1989).

The other story is *Everyday Use* by Alice Walker. The narrative of this story unfolds through the perspective of sharecropper "Mama" Johnson who, along with her youngest daughter Maggie, anticipates the arrival of her eldest daughter, Dee, who is returning home for the first time in years since leaving for college. Accompanied by a Muslim named Hakim-A-Barber, Dee arrives changed: she looks different, uses a foreign greeting, and is now named Wangero Leewanika Kemanjo. After greetings, they go in for dinner, where Dee eats elatedly. She's "delighted" by everything in the house, asking Mama to keep several items, including two quilts "constucted" by Grandma Dee and quilted by Mama and Big Dee. Yet, Mama bears that which she already committed to the quilts to Maggie. Though Dee/Wangero protests, Mama elects to keep her promise, which upsets Dee/Wangero. She and Hakim leave abruptly. Then, Mama and Maggie relax outside until bedtime (Walker, 1973).

Furthermore, this research contributes to develop the study of literary works within the scope of cultural trauma which has not found too many research results. The cultural trauma theory contributed by Ron Eyerman which is applied in this study is to see the cultural trauma depicted in both *Two Kinds* and *Everyday Use*. To complete this research, the researcher has reviewed several previous studies that are in line with the topic of cultural trauma, *Two Kinds*, *Everyday Use*, and comparative literature.

The previous study about *Everyday Use* short story is written by Putri Apriliana titled *Different Self-Defense Mechanism in Major Characters in Alice Walker's Everyday Use: A Psychoanalytic Reading* (2014). This study aims to apply psychoanalytic theory to examine how the main characters in the short story employ diverse methods of self-defense. According to psychoanalysis, the main characters in this short story have distinct issues and coping mechanisms (Apriliana, 2014).

The other reference studied about short story *Everyday Use* is a study written by Raheem Terrel Rashawn Elmore titled *Cultural Trauma's Influence on Representation of African American Identity in Alice Walker's "Everyday Use"* (2019). Using cultural trauma, this study reframed depictions of African American identity history as articulated by two of the story's characters, Hakim and Dee/Wangero, in Alice Walker's *Everyday Use*. (Elmore, 2019).

The other reference studied about short story *Everyday Use* is a study written by Xinyu Yang titled *Study on Black Woman Spirituality in Alice Walker's Everyday Use* (2021). This study examines Walker's connection to

black women cultures and explores the spiritual realm of black women through examining the portrayals of the three heroines and the symbolic importance of "quilts.". It also exposes the living conditions and triple oppression that black women face (Yang, 2021).

The previous study for the *Two Kinds* short story is the study written by Siti Farikhah titled *The Impact of Oppression in China in 1949 Towards Chinese Mothers Characters as Represented in Amy Tan's Short Story Two Kinds* (2011). The purpose of this study is to discover the traits of Chinese mothers as they are portrayed in the short story *Two Kinds* and to ascertain how the persecution that occurred in China in 1949 influenced those traits. In conclusion, the relationship with this research is about how the character of a mother against her daughter alias behaves after the persecution they experienced. Mother's behavior and its impact on girls are discussed in this study due to the oppression of the Chinese Revolution in 1949 and the impact on the mother, especially when he lost another daughter (Farikhah, 2011).

The other previous study for *Two Kinds* short story is written by Luisiani Debora Jelly Ludong titled *Sifat Keibuan Dalam Dua Cerita Pendek the Shawl dan Two Kinds* (2015). This study is also using comparative literature by comparing two different short stories with a similar theme. The *Shawl* and *Two Kinds* are two short stories, and this study aims to identify, categorize, and evaluate the maternal topic as the dominant theme in both of them. It also compares how motherhood is reflected in each story (Ludong, 2015).

The other previous study for short story *Two Kinds* is written by Prisma Yunia Putri titled *Amy Tan's Two Kins Portrait of Chinese-American Value* (2019). This study examines the major characters' cultural backgrounds utilizing M.H. Abram's Objective theory and Assimilation theory. The description of Chinese-American cultural value is the study's final product. The American society places more significance on independence and uniqueness than the Chinese culture, which places more value on forcing children to always do as their parents say. (Putri, 2019).

The previous study using cultural trauma theory is written by Jens Trondman titled *Exploring the Cultural Trauma Theory The murder of Olof Palme as an Emergent Cultural Trauma* (2008). This study aims to investigate the theory of cultural trauma so that the readers can identify the analytical feature or aspect. Which can be put to use in the empirical case of the murder of Olof Palme. The focus point is cultural trauma as a socially developed phenomenon, which is mediated through representation. The goal of this study is to know whether the murder of Olof Palame can be seen as an emergent cultural trauma, rather than a full-blown version (Trondman, 2008).

The other previous study using cultural trauma theory is written by Irma Afnia titled *The Reflection of Cultural Trauma in The Context of Slavery Toward Black People in Esi Edugyan's Novel Washington Black* (2019). Utilizing both intrinsic and extrinsic approaches was highlighted in this study. Using the intrinsic approach, the concepts of plot, setting, and stream of consciousness are employed. (Afnia, 2019).

The other previous study was written by Ron Eyerman titled *Cultural Trauma Slavery and The Formation of African American Identity*. This work clarified how the theory of cultural trauma affected the construction of African American identity. A group of black intellectuals who believed that slavery was a thing of the past rather than the present developed the idea of an African American identity in the latter decades of the 19th century (Eyerman, 2001).

The other previous studies of short stories comparison was written by Fuad Abdul Muttaleb under the title *The Characters of Children in Alice Walker's "Everyday Use" and Eudora Welty's "A Worn Path": A Comparative Study* (2021). The reasons for comparing both stories because it's written by women writers from different cultures, both deal with racial issues, but more importantly is that both include children characters that can add an attribution to be representations of the new African-American generations. This study analyses how these characters provide different angles of seeing how the new generation of African-Americans is represented through a comparative outlook (Muttaleb, 2021).

The last previous studies of short stories comparison was written by Li Wang under the title *Representation and Contextualization: A Comparative Study of The Joy Luck Club and Typical American* (2017). This study aims at pinpointing the similarities and differences between both writers in their literary representation of Chinese and "Chinese America" in the contemporary American literature. Besides the shared writing techniques between two writers, they differ greatly in their dealing with the gender knots, Chinese American

experiences in the U.S. and their respective attitudes that lurking behind their words (Wang, 2017).

The research gap in this study is that by far there aren't any studies that discussed the topic of cultural trauma by comparing two different works. The reason why the researcher chose the short stories *Two Kinds* and *Everyday Use* because their narratives clearly depict cultural trauma embedded in each cultural background, highlighting the profound impact of this trauma on individuals and the cultural communities themselves. Cultural trauma is a crucial lens through which the stories can examine the complexity of cultural identity and the long-lasting effects of shared historical experiences.

The reason why the researcher chooses to compare two literary works because the writer wants to analyze the differentiation of cultural background not only from one culture but from another culture as well. According to that, the researcher decided to use the cultural trauma theory on analyzing these two short stories and comparing the cultural background of each story. Based on the described background, the research is titled **“Comparative Literature of Cultural Trauma Depicted on *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker”**.

B. Problem of study

1. How is the cultural trauma depicted in Amy Tan's *Two Kinds* and Alice Walker's *Everyday Use*?
2. What are the causes of cultural trauma experienced by main characters *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker?

C. Scope and Limitation

This research aims to get an as best possible result of the cause of cultural trauma depicted in the background culture in *Two Kinds* and *Everyday Use*. The researcher places the concept of cultural trauma that influences cultural and traumatic condition at certain time and laces from literary texts. and to analyze the cultural background using cultural trauma theory. The analysis is split into four segments; to analyze the cultural trauma and the causes of cultural trauma depicted in *Two Kinds* by Amy Tan, the second is to analyze the cultural trauma and the causes of cultural trauma depicted in *Everyday Use* by Alice Walker, the third is to compare the depiction of cultural trauma in *Two Kinds* and *Everyday Use*, and the last one is to compare the causes of cultural trauma in *Two Kinds* and *Everyday Use*.

D. Significance of The Study

The researcher expects this study is to be helpful and to understand more about cultural trauma and how it can affect people, especially people who are related to the culture depicted in this study or anyone who possibly wants to study this research. The reason for it is because real-life cultural trauma as portrayed in *the Two Kinds* and *Everyday Use* story, is one of the examples of subject reflected in both stories. The researcher believes the reforming research about cultural trauma is almost always necessary. Thus, for academic matters, especially for English department students, the researcher expects this research will support another student and be able to be used as a reference, evaluation, or

criticism for analyzing any subject in literary work that reflects the cultural trauma in real life.

E. Definition of Key Terms

1. Short story: A narrative that is brief enough to be read from beginning to conclusion without pausing, typically concerning fictional people and events.
2. Comparative literature: An academic discipline that examines literature and cultural expression from a variety of linguistic, national, geographic, and disciplinary perspectives in order to get a deeper understanding of cultures.
3. Cultural trauma theory: A theory that happens when significant events shape a community's identity, affecting how they see themselves and the world. This often stems from important historical or social happenings within a specific group, leading to emotional distress linked to cultural factors.

CHAPTER II

REVIEW OF RELATED LITERATURE

This study aims to examine the forms and the causes of cultural trauma and experienced by main characters in *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker. The characters' experiences in the stories are studied using the theory of Cultural Trauma contributed by Ron Eyerman. The focus of this analysis is to know the forms of cultural trauma in both literary works and the causes of cultural trauma depicted in both main characters.

A. Socio-Psychological Approach in Literature

The Socio-Psychological Approach is an approach in the study of literature that combines psychological elements and social aspects in the analysis of literary works. This approach examines how social and psychological factors influence the creation and interpretation of literary works. Psychology, in this context, is defined as the scientific study of the mind, encompassing behaviors and mental processes. (Smith, 2010).

Social psychology is based on the idea that the recognition of this behavior and these processes takes place within a social context (which can influence individuals) and subsequently gives rise to the study of intrapsychic processes within an individual in relation to their interpersonal interactions. This is what makes social psychology distinct from other fields of psychology, which focus solely on internal variables of the individual as determinants of their behavior, such as motivation, needs, and so on (Nurrahman, 2005).

The As, Bs, and Cs of social interaction are taken into account by social psychology: affect, behavior, and cognition. The concepts of social interactions include all three of these elements rather than just thoughts, feelings, or actions. Individuals' ideas, feelings, and behaviors are examined (Carta, 2009).

According to psychologists, they also view social psychology as a generally consistent segment of psychology, with the special implication that the center of study is always a person. Social psychology is a social in the sense that it recognizes the social influences on individuals that come from such sources as situational cues or the expectations of others. Sociological social psychology, in contrast, favors a more collective viewpoint when examining a subject. Social psychology is the study of social interaction, according to Ellwood's definition, which exemplifies this. The psychology of group life serves as its foundation (William & Steve, 1994).

Sociological approach in understanding literary work see as the representation of the society. There are three steps taken in this approach. First, how literary work represents the society by seeing at the time the work was written. Second, how literary work is influenced by the personal nature of the author. In this context, literary work is interpreted as the author's intention to create a works, including the social aspects such as the condition of the author's life, environment and the time she/he lived (Rahayu & Dewi, 2020)

Some texts state that the purpose of social psychology is to comprehend the nature and reasons behind people's thoughts and behaviors in social situations. The study of social psychology looks at how people act in public.

Social psychologists initially focused on two areas: social conduct (how individuals act in social contexts) and social cognition (how people try to comprehend the social world, themselves, and other people) (Baron, Byrne, & Branscombe, 2007).

Meanwhile, the psychological approach to trauma in literature involves examining how authors portray and explore the psychological impact of traumatic experiences on characters and their narratives. This field draws on a psychological approach to analyze the nuances of trauma representation, the responses of characters, and the potential for healing within literary works (Caruth, 1995).

Many individuals confront diverse challenges that result in psychological issues such as anxiety, fear, sadness, and depression, signaling profound emotional distress. The intricate connection between external difficulties and internal battles becomes apparent, highlighting the importance of comprehensively grasping individuals' experiences. The impact of external stressors on psychological distress becomes evident, unveiling the intricate web that links life events to emotional well-being. Acknowledging anxiety, fear, sadness, and depression as indicators of psychological distress enriches discussions about the interwoven nature of mental health challenges in people's lives (Rahayu & Satriawan, 2020).

Trauma representation in literature involves the intricate portrayal of the psychological impact of traumatic events on characters and the narrative itself. Scholars engaged in this analysis analyzed how authors employ language,

symbolism, and narrative techniques to create a vivid and emotionally resonant depiction of the profound and often life-altering effects of trauma. This goes beyond merely recounting events. It delves into the nuanced exploration of characters' internal worlds, capturing the complex emotional, cognitive, and behavioral responses to traumatic experiences (Herman, 1997).

The exploration of character responses to trauma in literature involves a nuanced examination of how fictional individuals within a narrative navigate and cope with the psychological aftermath of traumatic experiences. This field focuses on understanding the emotional, cognitive, and behavioral dimensions of characters as they grapple with the impact of trauma. This approach goes beyond the depiction of events; it delves into the intricate and often tumultuous inner worlds of characters, shedding light on their complex psychological processes (Laub & Auerhahn, 1993).

The emotional responses to trauma in literature involve a detailed examination of how characters within a narrative navigate a wide spectrum of emotions in the aftermath of traumatic events or experiences. This approach closely analyzes the depth and diversity of emotional reactions, encompassing feelings such as fear, grief, guilt, shame, and resilience. This exploration goes beyond a superficial understanding of characters' emotional states (Foa, Hembree, & Rothbaum, 2007).

Fear is often experienced by the characters as an immediate response to traumatic events. This can be analyzed through the characters' decision-making, behaviors, and overall psychological well-being. Grief is a profound emotional

response to loss, whether it be the loss of loved one, innocence, or a sense of security. This can examine how characters navigate the stages of grief into the emotional complexity of trauma. Guilt and shame often experienced by characters are questioning their own actions or the perceived consequences of the traumatic events. While resilience is an essential emotional response that reflects characters' ability to adapt, overcome adversity, and find strength in the face of trauma (Foa, Hembree, & Rothbaum, 2007).

While the behavioral experiences to trauma in literature involves thorough analysis of characters' actions, reactions, and coping mechanism following exposure to traumatic events. This analysis analyzed a diverse range of behaviours, encompassing both immediate responses and long-term strategies. This exploration extends from withdrawal and avoidance to more active forms of coping, seeking support, or engaging in behaviors that reflect adaptive or maladaptive responses to the psychological impact of trauma (Pearlman & Saakvitne, 1995).

The withdrawal and avoidance may experienced by characters, distancing themselves from others or avoiding situations that trigger memories of the traumatic event. This explores how withdrawal and avoidance serve as initial coping mechanisms, providing characters with a temporary escape from the overwhelming emotions associated with trauma. The active coping strategies may adopted by characters by taking proactive measures to confront and overcome the challenges posed by trauma. This could include seeking therapy, joining support groups, or engaging in activities that helps resilience. Characters

may also exhibit maladaptive behaviors, such as substance abuse, self-harm, or engaging in destructive relationships. Last is seeking support, where characters often seek support from others, whether through friendships, family relationships or professional help (Pearlman & Saakvitne, 1995).

The causes of trauma in literature can cause an impact within the contexts of a psychological approach. This approach involves examining the intricate interplay between psychology, storytelling, and the human experience of trauma. Trauma often shapes characters' identities and influences their relationships with themselves and others. The psychological approach in literature explores how trauma alters self-perception, disrupts interpersonal connections, and shapes the characters' understanding of their place in the world. Trauma can fundamentally alter how characters perceive themselves. And trauma often disrupts a character's ability to form and maintain healthy relationships. Trust issues, fear of vulnerability, and difficulties in expressing emotions are common themes. And last, trauma can reshape a character's perspectives on the world around them. Characters' worldviews are profoundly influenced by their traumatic experiences (Kolk, 2014).

B. Comparative Literature

a. The Definition of Comparative Literature

Comparative literature is a field of literary study that compares and analyzes literary works from various cultures, time periods, or genres to identify similarities, differences, and mutual influences among them. The primary goal of comparative literature is to understand how literary works

interact with each other and how they reflect the social, cultural, historical, or intellectual conditions of a particular time and place (Reynolds, 2005).

Comparative literature is an academic discipline that examines literature and cultural expression from different linguistic, national, geographic, and disciplinary perspectives in order to better comprehend cultures from the inside out. Comparative literature is a typically intercultural and transnational study that examines the connections between literature, broadly construed, and other areas of human endeavor, such as history, politics, philosophy, art, and science (Lernout, 2006).

Comparative literature entails analyzing writings from many cultural traditions. This research spans a variety of disciplines and focuses on how time and place relate to connections in literature. Comparative literature can compare two or more historical periods from a temporal perspective, while the spatial context will organize comparative literature based on geographical areas. This concept shows that comparative literature is quite broad. Furthermore, the term "comparative literature" is used to analyze literature with literature from other fields. This type of comparison aims to examine how all aspects of life are related to each other. The distinctions and similarities seen in a literary work are what are compared in comparative literature (Endraswara, 2011).

In comparative literature, what is compared includes historical events, relationships between literary works, similarities and differences, themes, genres, styles, cultural evolutionary devices, and so on. Then, approaches in

comparative literature divided into four areas: (1) influence and analogy; (2) movements and trends; (3) genre and form; and (4) motifs, types, and themes (Remak, 1990).

b. History of Comparative Literature

The comparative literature method initially appeared in Europe around the start of the 19th century. In his work from 1868, Sante Beuve introduced the idea of comparative literature. In that article, it was explained that the study of comparative literature emerged in France in the early 19th century (Damono, 2005).

However, the publication of the journal *Revue Literature Compare* in 1921 further promoted the comparative approach. According to Trisman, comparative literature places a greater emphasis on the relationships among literary works from different cultures (Trisman, 2002).

The American school and the French school are the two main schools of thought in comparative literature. According to the American school, comparative literature offers the chance to contrast literature with subjects other than literature, such as art, philosophy, history, religion, and more. On the other hand, the French school contends that comparative literature only compares literature with literature. However, both academic institutions concur that comparative literature should be cross-national, i.e., it should aim to compare the literature of one nation with that of another (Thompson, 2010).

C. Cultural Trauma Theory

a. Definition of Cultural Trauma

Trauma is a psychological and physical response that occurs when an individual experiences life-threatening, injurious, or significantly disturbing events. Traumatic events can vary and may include serious accidents, profound loss, physical or sexual abuse, war, natural disasters, or experiences of violence. Trauma responses can vary from individual to individual and can encompass various physical, emotional, and psychological symptoms. Comparatively, culture is a phrase used to describe a set of ideals, norms, beliefs, traditions, customs, language, arts, and other Elements of human existence transmitted from one generation to the next. Culture encompasses various aspects of human life, such as clothing, food, religion, arts, technology, and social interaction (Eyerman, 2001).

From the book titled *Cultural Trauma: Slavery and The Formation of African American Identity*, instead of viewing slavery as an institution or even as an occurrence, cultural trauma is defined as a collective memory, a remembrance that underpins a people's process of identity construction. Trauma as a personal experience and trauma as a phenomenon in culture are two different things. Different styles of representation modulate trauma as a cultural process and are linked to the reorganization of collective memory and identity (Eyerman, 2001).

According to Eyerman, cultural trauma refers to collective experiences that result in fundamental changes in how a community

understands itself and the world around it. Eyerman views cultural trauma as a form of social shock that disrupts the beliefs and norms existing in a society. Cultural trauma can be caused by various dramatic events such as war, natural disasters, revolutions, or profound social changes. This concept emphasizes that cultural trauma involves not only physical or psychological suffering but also encompasses changes in social and cultural meanings. In Eyerman's perspective, after cultural trauma occurs, societies tend to create new narratives to comprehend and absorb the events. This process involves the formation of collective memories, new identities, and often structural changes within the society. In other words, cultural trauma, according to Eyerman, creates a "cultural shock" that fundamentally alters how a group perceives and organizes itself within society (Eyerman, 2017).

Markus & Hamedani also explained cultural trauma often arises as a result of significant historical or social events that collectively affect an ethnic, cultural, or religious group. This can include events such as cultural oppression, genocide, colonization, civil wars, racial or ethnic discrimination, and cultural or religious persecution (Markus & Hamedani, 2007).

Cultural trauma, on the other hand, is a term that refers to the traumatic experiences or psychological pain caused by cultural factors or events related to the culture of an individual or a particular group (Betancourt & Lopez, 1993).

b. The Relationship Between Cultural Trauma and Literature

Cathy Caruth argues that cultural trauma is reflected in literature through what she calls "the inability to follow the story." This means that cultural trauma is often difficult to narrate in a linear and coherent manner, so literature often uses complex and layered narratives to mirror it. Conversely, literature often employs complex and layered narrative approaches to depict the experience of cultural trauma. In this regard, cultural trauma is not a story that can be easily followed but is often a fragmented and unconventionally structured experience (Caruth, 2013).

Dominick LaCapra, a literary and cultural historian, has argued that literature allows us to confront cultural trauma by reconsidering these experiences from a distance in terms of time and place. Literature, he contends, can help us understand how cultural trauma affects our emotions, thoughts, and behaviours. In this sense, literature enables us to view cultural trauma from a broader and deeper perspective, as well as understand how it can influence our emotions, thoughts, and actions. Thus, literature serves as a window that helps us absorb and respond to the emotional and psychological impact of cultural trauma in a broader context (LaCapra, 2001).

In conclusion, both Cathy Caruth's and Dominick LaCapra's perspectives highlight the importance of literature in addressing and understanding cultural trauma. Literature provides a framework for expressing and reflecting on cultural trauma, even though it is often complex and challenging to articulate in simple narratives. Furthermore, literature

allows us to examine the long-term effects of trauma and how it influences our thoughts and emotions over time.

c. The Causes of Cultural Trauma

Trauma is a significant concern with enduring effects on both individuals and communities. In many cases, recovering from cultural trauma requires social support, professional assistance, and collaborative efforts to address its psychological consequences. According to Ron Eyerman, there are multiple factors contribute to the occurrence of cultural trauma, including:

1. Timing: Cultural trauma can occur when a group experiences profoundly horrifying events at a specific time.
2. Political context: Cultural trauma can occur when a group experiences profoundly horrifying events within a particular political context.
3. Representation: Cultural trauma can occur when a group experiences profoundly horrifying events that are later portrayed or represented in various forms of media (Demertzis & Eyerman, 2020).

Furthermore, Eyerman also identified five crucial elements of cultural trauma:

- a. A group of people experiences an event that they consider horrific.
- b. The event leaves an indelible mark on their consciousness, fundamentally and irreparably changing their identity in the future.
- c. The trauma results in certain behavioral patterns, such as empty self-esteem, constant anger, and racial socialization.

- d. The trauma is heavily influenced by power structures and reflexive social agent skills.
- e. The existing cultural trauma will change the identity of the suffering group and ultimately, the larger group. (Eyerman, 2017)

Eyerman's theory of cultural trauma focuses on the role of collective memory and the social construction of meaning in shaping the experiences of groups that have undergone traumatic events. He contends that cultural trauma is a collective experience that impacts a group's identity and conduct rather than merely an individual one.

In both stories, *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker, cultural trauma emerges through changes and social conflicts within the context of history and cultural values. Although not directly related to war, the events and social conflicts play a crucial role in molding the characters' identities and experiences. As previously explained, in Eyerman's view, after cultural trauma occurs, societies tend to create new narratives to understand and absorb those events. This process involves the formation of collective memories, new identities, and often structural changes within the society. In other words, cultural trauma, according to Eyerman, creates a cultural shock that fundamentally alters how a group or individual perceives and organizes itself within society.

D. Short Story Summary

a. Amy Tan's *Two Kinds*

Jing-Mei, a Chinese-American woman, narrates her childhood experiences, emphasizing her mother's relentless pursuit of success for her in America. Originally from China, the narrator's parents believed in the American dream. After a failed attempt to mimic a famous child star's hairstyle, the mother aspires for Jing-Mei to become a child prodigy like Shirley Temple, convinced it would make her perfect.

The tests to mold Jing-Mei into an exceptionally intelligent girl intensify, challenging her knowledge and memory. Despite initial disappointment, she gains confidence, refusing to conform to her mother's expectations. The narrative shifts to piano lessons initiated by her mother, inspired by a televised performance. Mr. Chong, a deaf neighbor, teaches Jing-Mei, allowing her to play without worry about mistakes.

However, her mother insists on continuing the lessons, emphasizing the importance of being a dutiful girl. Jing-Mei rebels, expressing regret for being her mother's child. This confrontation leads to the abandonment of the piano lessons. Throughout the years, Jing-Mei senses that she consistently lets her mother down by not conforming to her ambitious ideals.

The story concludes with the mother offering a piano as a birthday gift when Jing-Mei turns thirty. Despite initial hesitation, Jing-Mei takes pride in the piano, symbolizing her mother's enduring belief in her musical talent. In the end, Jing-Mei discovers sheet music for a song, "Pleading Child," she

couldn't perform during a talent event, realizing its connection to another piece named 'Perfectly Contented.'

The narrative ends with the revelation that Jing-Mei's mother passed away, adding a poignant layer to the significance of the piano and the unspoken complexities of their relationship.

b. Alice Walker *Everyday Use*

Mrs. Johnson, an African-American mother, shares her story in the first person, detailing her two daughters, Dee (the older one), and Maggie (the younger one). Maggie, described as timid, often agrees with her mother, but Dee is different. Mrs. Johnson recounts how the community and church supported Dee's education, and Dee would come home to share stories. Despite Maggie's reading ability, her poor vision and her mother's assessment of her intelligence contrast with Dee's achievements. Mrs. Johnson reveals her own incomplete education due to school closure.

The narrative shifts to a fire that destroyed their previous home, disliked by Dee. Dee expresses embarrassment about the house, hinting at a disconnect. Dee, now visiting with her new partner, Hakim the barber, renounces her given name, opting for Wangero Leewanika Kemanjo. She rejects the name Dee, associating it with white oppression and mistreatment of African-Americans.

Dee/Wangero decides to take items from her grandmother's possessions, including quilts. Mrs. Johnson had saved these for Maggie's future marriage, but Dee dismisses Maggie's ability to appreciate them,

considering her too "backward." Maggie, however, unknowingly allows Dee to take the quilts until Mrs. Johnson intervenes, denying Dee and encouraging her to choose others. Dee asserts her understanding of heritage and departs with Hakim-a-barber, advising Maggie to pursue her dreams.

After Dee and Hakim leave, Maggie and Mrs. Johnson wait outside, reflecting on their own understanding of heritage and family. The story concludes with the two returning home to bed.

CHAPTER III

RESEARCH METHODS

A. Research Design

This research is using qualitative methods specifically using literary criticism. Qualitative research means that researcher developed a theoretical description and make interpretations. Furthermore, he explained that the qualitative methods related to collecting large amounts of data such as documents or even interviews rather than focus on just one source. This kind of method's goal is to give the reader a critical comprehension of qualitative research regarding the gathering of additional data from diverse events that take into account cultural trauma, particularly for Asian-Americans and African-Americans, in order to provide the best interpretation.

B. Data Sources

The data sources that used in this research is a short story titled *Everyday Use* by Alice Walker, consists of 8 pages, was first written and included as a standalone short story in *The Harper's Magazine*, published by The Harper's Magazine Foundation, New York City, April 1973. Two months later, Alice Walker included *Everyday Use* in her short story collection titled *In Love & Trouble: Stories of Black Women*, published by Harcourt Brace Jovanich, Inc. June 1973 in New York.

The other data sources that used in this research is a short story titled *Two Kinds* by Amy Tan. *Two Kinds* was first written and included as a standalone short story in *The Atlantic Magazine*, published by The Atlantic

Monthly Company, United States, February 1989. One month later, Amy Tan included *Two Kinds* in her book titled *The Joy Luck Club*, published by G. P. Putnam's Sons, March 1989, United States.

C. Data collection

This research used conversations as the primary method for data collection, narratives, and dialogues in this short story which describes the cultural trauma by comparing the cultural background of both stories.

D. Data analysis

The researcher followed these procedures when delivering the analysis:

- a. The researcher analyzed the forms of cultural trauma experienced by main characters of *the Two Kinds* and *Everyday Use* short story.
- b. The researcher analyzed the causes of cultural trauma experienced by main characters of *the Two Kinds* and *Everyday Use* short story by using the theory of cultural trauma.
- c. The researcher concluded a reasonable conclusion on what caused both of the stories to have the cultural trauma on both cultural backgrounds and stated the comparison of each culture.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher endeavours to address the research problem by presenting a descriptive explanation with supporting data from the short stories *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker. The first and second subchapters discuss cultural trauma and the causes in *Two Kinds* by Amy Tan. The third and fourth subchapters discuss cultural trauma in *Everyday Use* by Alice Walker. The fifth and sixth subchapters discuss the comparison between the cultural trauma and the cause of cultural trauma in both stories.

A. Depiction of Cultural Trauma in *Two Kinds* by Amy Tan

In the story *Two Kinds* by Amy Tan, the portrayal of cultural trauma is a central theme that influences the main characters, Jing-Mei, and her mother, and is influenced by specific social and historical factors.

1. Analysis of the Main Characters: Jing-Mei and Her Mother

Jing-Mei is the main character in this story. She experiences cultural trauma as a Chinese-American girl growing up in the United States. This cultural trauma manifests in her complex feelings about identity and her family's expectations. Jing-Mei's mother ardently desires her daughter's success and envisions Jing-Mei as a prodigy, particularly in the field of music. Jing-Mei feels burdened by the pressure and expectations placed on her by her mother, leading to feelings of low self-esteem and internal conflict.

Jing-Mei's mother is a Chinese immigrant who brings traditional cultural values and expectations to America. She undergoes cultural trauma

due to the disparity between her expectations for her daughter and the reality of their life in America. Jing-Mei's mother anticipates that her daughter will attain success through diligence and discipline, especially in the realm of music. The conflict between mother and daughter reflects cultural and generational differences in understanding the values of success.

2. Cultural Trauma Revealed in Stories

Cultural trauma in this story is depicted through conflicts between different generations and conflicting cultural expectations. Jing-Mei feels burdened by her mother's pressure to be a prodigy in music, creating feelings of low self-esteem and unhappiness. Conversely, Jing-Mei's mother struggles to comprehend the changing values and the American environment that allows individuals to pursue their happiness without strictly adhering to rigid Chinese cultural standards.

a. Struggle with Self-Esteem

Jing-Mei's struggles with self-esteem are deeply rooted in the relentless pressure and unattainable expectations placed upon her by her mother, Suyuan Woo. The story portrays Jing-Mei's internalization of the belief that she is not living up to her mother's standards, resulting in a pervasive sense of inadequacy and failure.

Suyuan's aspirations for Jing-Mei to become a prodigy create an environment where Jing-Mei constantly feels the weight of her mother's expectations. Despite her efforts, Jing-Mei consistently falls short, as she is unable to meet the high standards set by Suyuan. This cycle of perceived

failure takes a toll on Jing-Mei's self-esteem, influencing how she sees herself and her worth. This idea is supported with one of the sentences in the story:

"And after seeing my mother's disappointed face once again, something inside me began to die. I hated the tests, the raised hopes and failed expectations. Before going to bed that night, I looked in the bathroom mirror and when I saw only my face staring back—and that it would always be this ordinary face—I began to cry." (Two Kinds; The Atlantic Monthly, p. 54)

This quote encapsulates the emotional impact of Suyuan's expectations on Jing-Mei's self-image. The repeated disappointment and inability to meet her mother's expectations lead Jing-Mei to a point of despair, where she internalizes a sense of ordinariness and failure. The pressure imposed by her mother becomes a powerful force shaping Jing-Mei's perception of herself and contributing to a lasting impact on her self-esteem.

b. Feelings of Disrespect

Cultural trauma in this story also arises because of Jing-Mei's feelings of not being appreciated by her mother. Jing-Mei feels that Mama doesn't value her as an individual.

"Why don't you like me the way I am?" I cried. "I'm not a genius! I can't play the piano. And even if I could, I wouldn't go on TV if you paid me a million dollars!"

My mother slapped me. "Who ask you to be genius? She shouted. "Only ask you be your best. For your sake. You think I want you to be genius? Hnnh! What for! Who ask you?!"

"So ungrateful," I heard her mutter in Chinese, "If she had as much talent as she has temper, she'd be famous now." (Two Kinds; The Atlantic Monthly, p. 54)

In this sentence, Jing-Mei feels deeply unappreciated by her mother. When she cries and questions, she conveys her feelings that her mother does not appreciate her for who she is. She feels unrecognized by

her mother, and the excessively high expectations placed on her make her feel worthless. When her mother responds sternly, emphasizing that she did not ask Jing-Mei to be a genius and only wants Jing-Mei to be her best for her own sake, it adds to the sense of being unappreciated that Jing-Mei experiences. The phrase "So ungrateful" spoken by her mother in Chinese reflects her mother's disappointment and frustration with Jing-Mei's attitude. This is a moment that illustrates Jing-Mei's feelings about the pressure and expectations from her mother, as well as the feelings of conflict and mismatch that arise in their relationship.

B. The Causes of Cultural Trauma in *Two Kinds* by Amy Tan

The cultural trauma depicted in this story is how the mother treat her daughter differently than any other child in America. She seems to see her daughter as prodigy, as somewhat a perfect expectation that must be achieved. Which the cause of that action has turned out because of the slavery that happened in China. In ancient China, in contrast, it seems that forced labor was primarily focused within the realm of public (Scheidel, 2013).

Certainly, the forced labor was a significant aspect of the Second Sino-Japanese War that happen during 1937-1945. This war was marked by various human right abuses, and forced labor was one of the atrocities committed by the Imperial Japanese forces in China during this period. The use of forced Labor was widespread, and it affected millions of Chinese civilians. This war has devastating impacts on the Chinese population, resulting in extensive destruction

of infrastructure, forced labor / slavery, large-scale displacement of people, a profound loss life (de Ven, 2017).

The Second Sino-Japanese war in China, influenced cultural trauma that Jing Mei experienced from her mother. There are two aspects that shape Jing-Mei and her mother's cultural trauma, namely:

a. Forced Labor / Slavery

One of the impacts of the war was forced labor. This idea is supported with one of the sentences in the story.

"Turn off TV", she called from the kitchen five minutes later. I didn't budge. And then I decided, I didn't have to do what mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before, and look what happened she was the stupid one. (Two Kinds; the Atlantic Monthly, p. 56)

In that sentence, Jing Mei clearly mentioned about slavery, or which usually named forced labor, that ever happen in China. She knew that slavery ever happen in China as she mentioned it to her mother, who clearly experienced it. Which become a proof that the cultural trauma was caused because of the horrifying historical event that are the Second Sino-Japanese war.

b. A Profound Loss

From that specific cultural event, it become the cause of the cultural trauma depicted in *Two Kinds* especially in the 1937-1945 period. This idea is supported with one of the sentences in the story.

America was where all my mother's hopes lay. She had come to San Francisco in 1949 after losing everything in China: her mother, her first husband, and two daughters, twin baby girls. But she never looked back with regret. Things could get better in so many ways. (Two Kinds; The Atlantic Monthly, p. 53)

This can strengthen the fact that the mother came all the way from China to America because of the horrific event that happen including loss of life, that strengthen with the sentence “after losing everything in China”. Because of the effect of that historical event that left a trauma to her mother due to losing all of her prior family. Therefore, she had come to America by herself hoping that she can find a new life and forgetting everything that ever happen in China.

c. Mother’s High Expectations

Because of the horrifying historical events that Suyuan Woo experienced in China, she projects her unfulfilled dreams onto her daughter, Jing-Mei. Suyuan’s trauma is rooted because of her profound loss of her family and the hardships that she faced in China. That’s why Suyuan Gives pressure and expectations placed on Jing-Mei. Jing-Mei’s mother ardently desires her daughter's success and envisions Jing-Mei as a prodigy, especially in the field of music.

My mother believed you could be anything you wanted to be in America. You can open a restaurant. You could work for the government and get good retirement you could buy a house with almost no money down, you could become rich. You could become instantly famous.

“Of course, you can be a prodigy, too,” my mother told me when I was nine. “You can be best anything....” (Two Kinds; The Atlantic Monthly, p. 53)

This statement expresses Jing-Mei's mother's idealistic and upbeat belief that anything is possible in America. According to Jing-Mei's mother, there are countless prospects for success in a variety of disciplines in America. She gives other instances, such as starting a restaurant, getting an excellent retirement plan from work for the government, making a small

down payment on a home, and rising to fame and fortune rapidly. Many immigrants who come to America in the hopes of succeeding and attaining their aspirations frequently hold this viewpoint.

But the statement also conveys the strain Jing-Mei's mother put on her daughter. When Jing-Mei's mother says, "Of course, you can be a prodigy, too," she expresses extremely high expectations for Jing-Mei. The mother of Jing-Mei aspires for her daughter to do very well in whatever that she does. This puts Jing-Mei under a lot of strain and expectations, which is one of the things that causes the cultural trauma she goes through in Amy Tan's narrative *Two Kinds*.

Later in the story, Jing-Mei begins practicing the piano not out of her own desire but because her mother watches television featuring a young Chinese girl around nineteen years old. It is from there that Jing-Mei's mother holds elevated expectations for her daughter to play music well and become a famous pianist.

My parents invited all the couples from their social club to witness my debut. Auntie Lindo and Uncle Tin were there. Waverly and her two older brothers had also come. The first two rows were filled with children either younger or older than I was. The littlest ones got to go first. They recited simple nursely rhymes, squawked out tunes on miniature violins, and twirled hula hoops in pink ballet tutus, and when they bowed or curtsied, the audience would sigh in unison, "Awww", and then clap enthusiastically. (Two Kinds; The Atlantic Monthly, p. 55)

In this sentence, there are high expectations placed by Jing-Mei's parents during her piano debut. Jing-Mei's parents invited all the couples from their social club to witness this significant moment, creating pressure to perform perfectly. Moreover, the presence of family members such as

Aunt Lindo, Uncle Tin, and Waverly with her siblings emphasizes the importance of this moment in their family and cultural environment. The audience consists of children of various ages. All these elements create pressure and high expectations from both the family and the community regarding Jing-Mei's performance in her debut event.

But my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and everybody seemed now to be coming up, like gawkers at the scene of an accident to see what parts were actually missing. (Two Kinds; The Atlantic Monthly, p. 56)

Jing-Mei's mother feels extremely disappointed and angry when Jing-Mei's piano performance falls apart during the show. Jing-Mei's mother harbored high aspirations for her daughter, hoping that she would excel as a musical prodigy, especially in playing the piano, and she had set very high expectations for her. Jing-Mei's failure in the performance is a significant blow to her mother.

C. Depiction of Cultural Trauma in *Everyday Use* by Alice Walker

In Alice Walker's *Everyday Use*, there is a depiction of cultural trauma that influences the main characters, Dee, Mama, and Maggie. Additionally, this cultural trauma is reflected through differing views on the family's cultural heritage.

1. Main Character Analysis: Dee, Mama, and Maggie

Dee is the character most affected by cultural trauma. She has a different understanding of her family's cultural heritage. Dee desires to collect cultural artifacts as objects of art or beauty, but she often fails to grasp or appreciate the true meaning behind these items. She is impacted by

the desire to express her African-American identity in a different way, resulting in tension between her and her family.

Mama is the narrator in this story, representing the older generation with a strong attachment to their cultural heritage. She has a deeper connection to their family traditions and values the simplicity embodied in everyday artifacts. Mama feels torn between understanding her two daughters with contrasting perspectives on the family's heritage.

Maggie is Dee's younger sister, more interested in their family heritage and respectful of the traditional values represented by these artifacts. However, she tends to be less confident and more reserved, perhaps due to the lack of attention to her education and the hardships in her life, including a severe burn that left physical and emotional scars on Maggie. She reflects someone comfortable with their cultural roots and family traditions.

2. Cultural Trauma Revealed in Stories

Cultural trauma is explored through the generational conflicts within the family. Dee, as a member of the younger generation, experiences a cultural conflict between traditional values and her ambition to express a different identity. She feels alienated from her family heritage, leading to tension and misunderstanding between herself, Mama, and Maggie. Dee wants to detach herself from her roots, considering her family heritage as a collection of precious items, while Mama and Maggie appreciate the simple, everyday values contained in these items. This portrayal highlights that

cultural trauma arises not only from differences in views or interpretations of cultural heritage but also from the desire to identify oneself differently from the preceding generation. Cultural trauma is also reflected in Mama's feelings of being caught between her affection for Dee and her respect for family traditions.

In Alice Walker's short story *Everyday Use*, main characters Dee, Mama, and Maggie experience various forms of cultural trauma related to African-American identity and heritage.

a. Refusal of Surname

Dee rejects their family name because she feels that the name refers to times of oppression and slavery, creating cultural trauma related to her family's identity and history. Dee changes her name to "Wangero Leewanika Kemanjo" in an effort to acquire a more "African" cultural identity. This creates cultural tension within the family.

"Well," I say. "Dee"
"No, Mama," she says. "Not 'Dee', Wangero Leewanika Kemanjo."
"What happened to 'Dee'?" I wanted to know.
"She's dead," Wangero said. I couldn't bear it any longer being named after the people who oppress me." (Everyday Use; The Harper's Magazine, p. 76)

In this conversation, there is an exchange between Mama and Dee that reveals a deep cultural conflict. Mama, with a tone of surprise, calls Dee by the name she knows, "Dee," but Dee firmly rejects that identity. She introduces herself as Wangero Leewanika Kemanjo, signaling her decision to choose a new identity that reflects pride in her cultural heritage. When Mama inquires about the name change, Dee responds by

saying that "Dee" is dead, indicating that she no longer recognizes or identifies herself with that name. The reason behind this change is profound; Dee no longer wants to be associated with a name she believes represents the oppression and suffering experienced by her ancestors. By choosing a new name, Wangero Leewanika Kemanjo, Dee attempts to free herself from the burden of history rooted in her family name, seeking an identity independent of the cultural trauma that continues to haunt her.

b. Different Perceptions of Cultural Heritage

Mama recognizes the difference in perception between Dee, who views cultural heritage as antique items to be showcased, while Mama and Maggie understand the cultural values in everyday life. This creates internal conflict and cultural trauma.

"Maggie can't appreciate these quilts! ... She'd probably be backward enough to put them to everyday use." (Everyday Use; The Harper's Magazine, p. 79)

When Dee expresses disapproval and negative judgment towards her sister, she feels that Maggie cannot appreciate the artistic or historical value contained in the quilts. The statement creates a contrast between Dee's perspective, who wants to hang the quilts as art pieces, while Maggie, according to Dee, might only use them in everyday life without appreciating the artistic value believed by Dee. With this statement, Dee creates a division between herself, considered more modern and appreciative of art, and Maggie, deemed "old-fashioned" because she tends to treat these items as usable everyday objects. This reflects the

differences in values and perspectives on cultural heritage between the two sisters.

Dee (Wangero) looked at me with hatred. "You just not understand. The points is these quilts, these quits!"
"Well," I said, stumped. "What would you do with them?"
"Hang them," she said. As if that was the only thing you could do with quilts. (Everyday Use; The Harper's Magazine, p. 79)

This statement indicates that Dee feels Mama cannot comprehend the value or meaning she wants to attribute to the family quilts. Mama, feeling confused and trapped in understanding, the tension in this scene reflects the generation gap in views on cultural values and how family heritage should be appreciated.

The above sentence reveals the difference in understanding and values between Mama and Dee regarding family heritage, especially the quilts. Dee, with her desire to hang the quilts as art pieces, shows a modern and artistic perspective on cultural heritage. On the other hand, Mama might be more connected to the practical and functional values of the quilts, that is, their everyday use. Dee feels that Mama and Maggie do not fully comprehend the real worth of their cultural heritage, indicating a difference in understanding and creating misunderstanding and cultural trauma.

"You just don't understand," she said, as Maggie and I came out to the car.
"What don't I understand?" I wanted to know.
"Your heritage," she said. And then she turned to Maggie, kissed her, and said, "you ought to try to make something of yourself, too, Maggie. It's really a new day for us. But from the way you and Mama still live you'd never know it." (Everyday Use; The Harper's Magazine, p. 79)

Dee expresses disagreement and disappointment with Mama's understanding of the values she deems important. In the sentence 'Your Heritage,' Dee highlights her disagreement with the way Mama views and treats family heritage. Dee believes that Mama doesn't fully grasp the cultural values and meanings that she deems significant. Dee's statement to Maggie creates a contrast between Dee's modern views and high aspirations and the traditional life led by Mama and Maggie. With these words, Dee creates a division between herself, who sees change as something positive, and Mama and Maggie, whom she perceives as still living in old traditions. This exchange illustrates generational differences and perspectives within the family, creating tension and raising questions about cultural values and family identity.

c. Feelings of Inequality

In this story, there is also an element of social and economic inequality that can influence feelings of cultural trauma. Mama and her daughters live in relatively poor conditions, while Dee has managed to obtain a higher education and achieve economic success.

She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. (Everyday Use; The Harper's Magazine, p. 76)

The above sentence illustrates social and economic inequality that creates cultural trauma in the daily lives of the characters, influencing their understanding of identity and cultural heritage. Mama feels guilty for not being able to provide the same educational opportunities for Dee

and Maggie, creating cultural trauma related to inequality in access to education. Maggie also has cultural trauma that makes her lack confidence, especially in comparison to the more modern Dee. This reflects the social and economic inequality that has created cultural trauma within their family.

Overall, this sentence illustrates how Dee, with her possibly arrogant or superior attitude, has attempted to transform and influence Mama and Maggie through reading, creating cultural conflict and feelings of inequality among them. Dee seems not only to read words but also to try to impose her views and values on them, resulting in an experience that makes Mama and Maggie feel constrained and ignorant under Dee's influence. Dee appears to impose her worldview on Mama and Maggie, trying to influence them with "words, lies, other folks' habits, whole lives." In this context, Mama and Maggie are portrayed as individuals who feel trapped and uninformed under the domination of Dee's voice and influence.

D. The Causes of Cultural Trauma in *Everyday Use* by Alice Walker

The cause of cultural trauma depicted in this story is where the contrast occurs between two daughters, the one who want to embraced her African heritage by taking it to the artifacts and artistic display matter, while Maggie is more connected to the practical, everyday use of material heritage, which in the story it was a quilt. The reason for that contrasting action is connected to historical racial oppression experienced by African people in America.

Certainly, the racial oppression against African people in America has a long and deeply rooted history. Some of the historical periods of racial oppression that linked with the story of *Everyday Use* is the Jim Crow Era. The Jim Crow Era was a law enforced racial segregation and discrimination that happen in the late 19th century into the mid-20th century, particularly in the Southern United States. African Americans faced unequal access to public facilities, education, employment, and voting rights. The key aspects of the Jim Crow Era and its relation to African American racial oppression including legalized segregation, voter suppression, economic injustice, violence and Intimidation, educational Inequality, impact on civil rights movement (Graham, 2008).

These aspects of this historical event, the Jim Crow Era that experienced by Africans in America, influenced the cause of cultural trauma which then creates a contrasting viewpoint between Dee, Maggie and her mother towards their material heritage. There are two aspects that shaped Dee and her mother's cultural trauma, namely:

a. Economic Injustice

This aspect is the cause of cultural trauma in *Everyday Use* because of what happen in Mama's family according to her racial oppression during that time. This idea is supported with what Mama has said in the story, as follows:

A yard like this is more comfortable than most people know. It's not just a yard. It is like an extended living room. (Everyday Use; The Harper's Magazine, p. 74)

From that sentence we can know that Mama describes her yard as an extended living room, leaving a view of economic injustice that happen with them in that period. This aspect is also supported with one of the Mama's narratives, as follows:

I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don't make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. (Everyday Use; The Harper's Magazine, p. 76)

From that sentence we can know that the house that Mama and Maggie lived in was a second house after the first one got burned. She grievly described their house with a description such as no real windows, thin roof, and raw materials. Leaving a viewpoint on how they experienced the economic injustice.

b. Educational Inequality

This aspect is the cause of cultural trauma in *Everyday Use* because of what happen in Mama's educational matter according to her racial oppression during that time. This idea is supported with what Mama has said in the story, as follows:

I never had an education myself. After second grade the school was closed down. Don't ask me why: in 1927 colored asked fewer questions than they do now. (Everyday Use; The Harper's Magazine, p. 76)

From that sentence we know that Mama didn't have the proper education according to what happen in that period of time. As written in the story "I never had education myself" clearly says that the aspect of educational inequality. Especially from the sentence "colored asked fewer

questions than they do now” says how the inequality experienced by people like Mama. Though in that period of time, segregated schools were established for Africans Americans, they were consistently underfunded and lacked resources.

E. Comparison of Amy Tan’s *Two Kinds* and Alice Walker’s *Everyday Use* in the Context of Cultural Trauma

After the researcher analyze the cultural trauma depicted in Alice Walker’s *Everyday Use* and Amy Tan’s *Two Kinds*, there are some differences and similarities that are found in the analyzation, which are:

1. Similarities in Depicting Cultural Trauma

a. Rejection of Family Identity

In both stories, the main characters reject their family identity and name, believing that it causes cultural trauma. Dee in *Everyday Use* changes her name, while Jing-Mei in *Two Kinds* rejects becoming the prodigy desired by her mother.

b. Inequality and Intergenerational Conflict

Both stories reflect social inequality and intergenerational conflict that creates cultural trauma. In *Two Kinds*, tension between mother and daughter creates identity conflict. In *Everyday Use*, social and economic inequality influences characters' understanding of their cultural heritage.

2. Differences in Depicting Cultural Trauma

a. Assimilation and Identity

Two Kinds explores cultural trauma through efforts of assimilation and pressure to adopt American culture. On the other hand, *Everyday Use* highlights cultural trauma arising from the struggle to maintain African-American identity in a society adopting dominant cultural values.

b. Family Role

In *Two Kinds*, cultural trauma conflict primarily involves the relationship between mother and daughter. In *Everyday Use*, cultural trauma is also related to the comparison between sisters and different family values.

c. Importance of Cultural Heritage

In *Everyday Use*, the value of cultural heritage is emphasized, particularly through objects like quilts. Meanwhile, *Two Kinds* highlights the pressure to achieve success in the context of individual identity, not solely focused on family cultural heritage.

Through this comparison, both stories explore cultural trauma in unique ways, highlighting the differences and similarities in the experiences of their main characters. While *Two Kinds* delves into immigrant assimilation and identity, *Everyday Use* explores identity conflict and cultural values in the context of African-American experience.

F. Comparison of Amy Tan's *Two Kinds* and Alice Walker's *Everyday Use* in the Context of the Cause of Cultural Trauma

After the researcher analyze the cause of cultural trauma depicted in Alice Walker's *Everyday Use* and Amy Tan's *Two Kinds*, there are difference and similarity that are found in the analyzation, which are:

a. Difference of the Cause of Cultural Trauma

The difference of the cause of the cultural trauma in *Two Kinds* and *Everyday Use* is the 'horrifying' historical event. In *Two Kinds*, the historical event that leads to cultural trauma is the slavery or forced labor during The Second Sino-Japanese war that happen in 1937-1945. The impact of the cause that resulting a cultural trauma depicted in the story is forced labor/slavery and profound loss. This idea is proven by Jing-Mei's mother who burden and forcing her daughter to be everything she wanted in order to be perfect, due to her prior trauma of slavery. As well as why she is always put a high expectation to Jing Mei, even though she can't always meet her expectation, is because she had lost her family including her twin daughters, due to her prior trauma of profound loss.

On the other hand, in *Everyday Use*, the historical event that leads to cultural trauma is the racial oppression experienced by African people in America. The racial oppression known as The Jim Crow Era, where the segregation and discrimination against African people is legalized. The impact of the cause that resulting a cultural trauma depicted in the story is economic injustice. This idea is proven on where and how rough the house

that Mama and Maggie described and lived in. As well as how rough the educational inequality experienced by Mama, where she didn't get the same treatment as a student.

b. Similarity of the Cause of Cultural Trauma

The similarity of the cause of cultural trauma in *Two Kinds* and *Everyday Use* is the mother-daughter impact. The similarity of *Everyday Use* and *Two Kinds* is how the cause that resulting the cultural trauma are both impacted from the mother to their daughter in it's own way. The impact of the cause of forced labor and profound loss in *Two Kinds* resulting on how Jing Mei's mother strictly treated her. While the impact of the cause of economic injustice and educational inequality in *Everyday Use* resulting on how Dee rejects her own name and having a different viewpoint with her mother towards their historical heritage.

CHAPTER V

CONCLUSION

After conducting the analysis, the researcher found that the cultural trauma in *Two Kinds* by Amy Tan stems Jing-Mei's struggle with her self-esteem and her feelings of disrespect because of her mother. The cause of cultural trauma depicted in this story is because of the Second Sino-Japanese war that happen in China that resulting an impact namely forced labor, profound loss and high expectations, which later makes the mother inflicted the trauma to her daughter Jing-Mei.

On the other hand, the cultural trauma in *Everyday Use* by Alice Walker arises from differing perceptions of heritage. When Dee attempts to redefine her African-American identity in a modern context, it leads to conflict with her more traditional family. The cause of cultural trauma depicted in this story is because of the Jim Crow Era, or known by the legalized segregation and discrimination against African people in America during late 19th – early 20th period. Resulting an impact namely economic injustice and education inequality, which later makes the contrast viewpoint between Maggie and Mama to Dee towards their historical material heritage.

Upon comparison, the researcher identified similarities and differences between *Two Kinds* by Amy Tan and *Everyday Use* by Alice Walker. The similarities include the rejection of family identity, where both Jing-Mei and Dee reject aspects of their family identities, striving for autonomy and a redefined sense of self. Additionally, both stories highlight generational conflict arising from the characters' differing values, representing broader cultural shifts. However, the

similarity in the context of the cause is how the impact of cultural trauma both impacted from the mothers to their daughters.

As for the differences, firstly, there is a distinction in cultural background. *Two Kinds* explores Chinese-American cultural trauma, emphasizing the immigrant experience, while *Everyday Use* delves into the African-American experience and the struggle to redefine cultural identity. Secondly, the manifestation of trauma differs. In *Two Kinds*, the trauma is primarily internalized by Jing-Mei, whereas in *Everyday Use*, it manifests in external conflicts between family members. Hence, the difference in the context of the cause is the 'horrifying' historical event. The historical event in *Two Kinds* is caused by the Second Sino-Japanese war, whereas, in *Everyday Use*, the historical event is caused by the Jim Crow Era.

In conclusion, the analysis of cultural trauma in Amy Tan's *Two Kinds* and Alice Walker's *Everyday Use* reveals the complex interplay between individual identity, familial expectations, and the broader cultural context. Both stories offer profound insights into the challenges faced by individuals navigating the complexities of cultural assimilation. As literature continues to be a powerful medium for exploring cultural experiences, these stories contribute significantly to the ongoing dialogue on cultural trauma and identity in diverse societies.

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CURRICULUM VITAE



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APPENDIX

RQ 1: How is the cultural trauma depicted in Amy Tan’s *Two Kinds* and Alice Walker’s *Everyday Use*?

Short Story	Utterances	Page
<i>Two Kinds</i>	"And after seeing my mother's disappointed face once again, something inside me began to die. I hated the tests, the raised hopes and failed expectations. Before going to bed that night, I looked in the bathroom mirror and when I saw only my face staring back— and that it would always be this ordinary face—I began to cry."	54
<i>Two Kinds</i>	"Why don't you like me the way I am?" I cried. "I'm not a genius! I can't play the piano. And even if I could, I wouldn't go on TV if you paid me a million dollars!" My mother slapped me. "Who ask you to be genius? She shouted. "Only ask you be your best. For your sake. You think I want you to be genius? Hnh! What for! Who ask you?!" "So ungrateful," I heard her mutter in Chinese, "If she had as much talent as she has temper, she'd be famous now."	54
<i>Everyday Use</i>	"Well," I say. "Dee" "No, Mama," she says. "Not 'Dee', Wangero Leewanika Kemanjo." "What happened to 'Dee'?" I wanted to know. "She's dead," Wangero said. I couldn't bear it any longer being named after the people who oppress me."	76
<i>Everyday Use</i>	"Maggie can't appreciate these quilts! ... She'd probably be backward enough to put them to everyday use."	79
<i>Everyday Use</i>	Dee (Wangero) looked at me with hatred. "You just not understand. The points is these quilts, these quilts!" "Well," I said, stumped. "What would you do with them?" "Hang them," she said. As if that was the only thing you could do with quilts.	79
<i>Everyday Use</i>	"You just don't understand," she said, as Maggie and I came out to the car. "What don't I understand?" I wanted to know. "Your heritage," she said. And then she turned to Maggie, kissed her, and said, "you ought to try to make something of yourself, too, Maggie. It's really a new day for us. But from the way you and Mama still live you'd never know it."	79

<i>Everyday Use</i>	She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice.	76
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RQ 2: What are the causes of cultural trauma experienced by characters in *Two Kinds* and Alice Walker's *Everyday Use*?

Short story	Utterances	Page
<i>Two Kinds</i>	"Turn off TV", she called from the kitchen five minutes later. I didn't budge. And then I decided, I didn't have to do what mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before, and look what happened she was the stupid one.	56
<i>Two Kinds</i>	America was where all my mother's hopes lay. She had come to San Francisco in 1949 after losing everything in China: her mother, her first husband, and two daughters, twin baby girls. But she never looked back with regret. Things could get better in so many ways.	53
<i>Two Kinds</i>	My mother believed you could be anything you wanted to be in America. You can open a restaurant. You could work for the government and get good retirement you could buy a house with almost no money down, you could become rich. You could become instantly famous. "Of course, you can be a prodigy, too," my mother told me when I was nine. "You can be best anything...."	53
<i>Two Kinds</i>	My parents invited all the couples from their social club to witness my debut. Auntie Lindo and Uncle Tin were there. Waverly and her two older brothers had also come. The first two rows were filled with children neither younger or older than I was. The littlest ones got to go first. They recited simple nursely rhymes, squawked out tunes on miniature violins, and twirled hula hoops in pink ballet tutus, and when they bowed or curtsied, the audience would sigh in unison, "Awww", and then clap enthusiastically.	55
<i>Two Kinds</i>	But my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and everybody seemed now to be coming up, like gawkers at the scene of an accident to see what parts were actually missing.	56
<i>Everyday Use</i>	A yard like this is more comfortable than most people know. It's not just a yard. It is like an extended living room.	74

<i>Everyday Use</i>	I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don't make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside.	76
<i>Everyday Use</i>	I never had an education myself. After second grade the school was closed down. Don't ask me why: in 1927 colored asked fewer questions than they do now.	76