

**UNVEILING PSYCHOLOGICAL TRAUMA OF THE MAIN
CHARACTER IN *YOU WILL NOT HAVE MY HATE*: A
FREUDIAN ANALYSIS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2026**

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Presented to
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2026**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Unveiling Psychological Trauma of the Main Character in Antoine Leiris's "You Will Not Have My Hate:" A Freudian Analysis* is entirely my original work. The thesis does not contain any materials previously written or published by other individuals, except those properly cited and listed in the bibliography. I am fully responsible for the contents of this thesis and any claims or objections that may arise regarding its authenticity.

Malang, 11th October 2025

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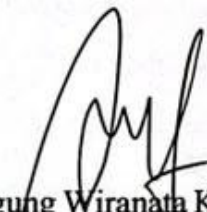
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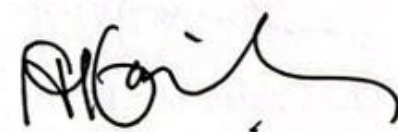


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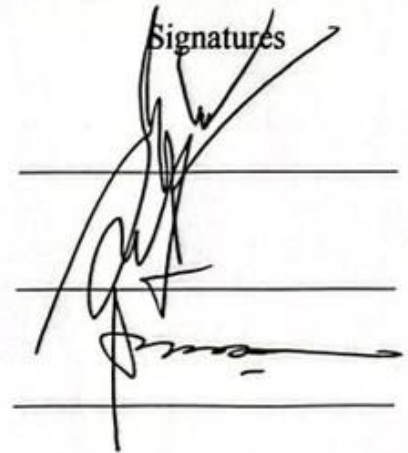
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DEDICATION

With sincere gratitude and quiet devotion, this work is dedicated to:

My cherished parents, Gatot Setyawan and Asih Susanti, whose steadfast love and unending prayers have been the foundation beneath every step I take,

My dear brothers, Gifari Rendra Setyawan and Reno Surya Putranto, whose gentle reassurance and calm presence have accompanied me more than they know,

My grandmothers, Pertiwi Sulistyaningsih and Sulastri, whose warmth, wisdom, and blessings continue to shape my strength,

My patient and supportive advisor, Agung Wiranata Kusuma, M.A.,

All my friends whose kindness, motivation, and constant support accompanied me through every step,

And to myself, Afrilia Nur Chasanah.

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Bismillahirrahmanirrahim, alhamdulillah hirobbil 'alamin, the Most Gracious, the Most Merciful, all praise is due to Allah SWT. The researcher expresses gratitude for His blessing that enabled this thesis completion.

Salawat and *salam* were continuously sent upon Prophet Muhammad SAW, and peace and blessings be upon him, along with his family, friends, and followers, until the end of time. The thesis entitled *Unveiling Psychological Trauma of the Main Character in Antoine Leiris's "You Will Not Have My Hate:" A Freudian Analysis* was made to meet one of the requirements for achieving a degree of *Sarjana Sastra* (S.S.) in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Completing the thesis was made possible with the participation of those who have provided endless motivation, counsel, and support. Therefore, with deep gratitude and appreciation, the researcher would like to extend thanks to all who have contributed to the drafting of this thesis:

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2. The Dean of the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Prof. Dr. M. Faisol, M.Ag.
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its way onto paper, you found your way forward. And to my past self, I say
sorry, but thank you for still believing and for becoming who I am today.

Malang, 02 October 2025

The Researcher

A handwritten signature in black ink, consisting of a large, stylized 'A' followed by a series of loops and a final horizontal stroke.

Afrilia Nur Chasanah

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حسنة، أبريل نور (٢٠٢٥). كشف الصدمة النفسية للشخصية الرئيسية في "لن تحصل على كراهيتي": تحليل فرويدي. أطروحة بكالوريوس، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، الجامعة الإسلامية مولانا مالك إبراهيم مالانج. المشرف: أغونغ ويراناتا كوسوما، الماجستير. الكلمات الأساسية: التحليل النفسي للصدمة، آليات الدفاع.

غالبًا ما يكشف الصدمة عن أعمق نقاط الضعف في العقل البشري، خاصة عندما يتم التعبير عنها من خلال سرد شخصي يتشكل بفعل فقدان وعدم اليقين. تستكشف هذه الدراسة، المعنونة "كشف النقاب عن الصدمة النفسية للشخصية الرئيسية في كتابك لن تحصل على كراهيتي: تحليل فرويدي"، تمثيل الصدمة النفسية وآليات التكيف التي تمر بها الشخصية الرئيسية في مذكرات أنطوان ليريس "لن تحصل على كراهيتي". (2016) تهدف الدراسة إلى تحليل كيفية تصوير الصدمة وكيفية تعامل الشخصية الرئيسية معها من خلال المفاهيم التحليلية النفسية لسيغموند فرويد حول الصدمة وآليات الدفاع. تستخدم هذه الدراسة منهجًا نوعيًا يعتمد على النقد الأدبي ونهج دراسة الحالة. تُؤخذ البيانات من الترجمة الإنجليزية لمذكرات ليريس وتُحلل موضوعيًا بناءً على نظرية التحليل النفسي للصدمة لفرويد. يركز التحليل على التمثيل السردى للصراعات الداخلية للشخصية الرئيسية، والاستجابات العاطفية، وعمليات الدفاع النفسي، معاملة المذكرات كنص أدبي بدلاً من دليل سيرة ذاتية. تكشف النتائج أن صدمة الشخصية الرئيسية تتجلى في ثلاثة أشكال رئيسية: القلق، الحزن، والغضب المكبوت. للتعامل مع هذه المشاعر، يستخدم آليات الدفاع الفرويدية، مثل الكبت، والإزاحة، والتسامي، التي تمكنه من تحويل الألم إلى قبول ومعنى، وخاصة من خلال الكتابة. في الختام، يصور كتاب "لن تحصل على كراهيتي" الصدمة ليس كتجربة مدمرة بل كعملية تحول تعيد بناء الهوية والقوة العاطفية. نظرية التحليل النفسي لفرويد تضيء بفعالية هذا التحول من المعاناة إلى الشفاء الرمزي.

ABSTRACT

Chasanah, Afrilia Nur (2025). *Unveiling Psychological Trauma of the Main Character in You Will Not Have My Hate: A Freudian Analysis*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Keywords: Psychological Trauma, Defense Mechanisms.

Trauma often reveals the deepest vulnerabilities of the human mind, especially when expressed through a personal narrative shaped by loss and uncertainty. This study, entitled *Unveiling Psychological Trauma of the Main Character in You Will Not Have My Hate: A Freudian Analysis*, explores the representation of psychological trauma experienced by the main character in Antoine Leiris's memoir *You Will Not Have My Hate* (2016). The study aims to analyze how trauma is portrayed and how the main character copes with it through Sigmund Freud's psychoanalytic concepts of trauma and defense mechanisms. This research uses a literary criticism approach. The data are taken from the English translation of Leiris's memoir and are analyzed thematically based on Freud's psychoanalytic trauma theory. The analysis focuses on the narrative representation of the main character's internal conflicts, emotional responses, and psychological defense processes, treating the memoir as a literary text rather than biographical evidence. The findings reveal that the main character's trauma manifests in three dominant forms: anxiety, grief, and anger. To cope with these emotions, he employs repression, displacement, and sublimation, which allow him to transform pain into acceptance and meaning, particularly through writing. In conclusion, *You Will Not Have My Hate* portrays trauma not as a destructive experience but as a transformative process that rebuilds identity and emotional strength. Freud's psychoanalytic theory effectively illuminates this transformation from suffering to symbolic healing.

ABSTRAK

Chasanah, Afrilia Nur (2025). *Unveiling Psychological Trauma of the Main Character in You Will Not Have My Hate: A Freudian Analysis*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Kata kunci: Psikoanalisis Freudian, Trauma, Mekanisme Pertahanan.

Trauma sering kali mengungkap kerentanan terdalam dari jiwa manusia, terutama ketika diekspresikan melalui narasi pribadi yang dibentuk oleh kehilangan dan ketidakpastian. Penelitian ini, yang berjudul Mengungkap Trauma Psikologis Tokoh Utama dalam “You Will Not Have My Hate”: Sebuah Analisis Freudian, mengkaji penggambaran trauma psikologis yang dialami oleh tokoh utama dalam memoar karya Antoine Leiris, “You Will Not Have My Hate” (2016). Penelitian ini bertujuan untuk menganalisis bagaimana trauma digambarkan dan bagaimana tokoh utama mengatasinya melalui konsep psikoanalitik Sigmund Freud mengenai trauma dan mekanisme pertahanan. Penelitian ini menggunakan pendekatan kritik sastra. Data diambil dari terjemahan bahasa Inggris memoar Leiris dan dianalisis secara tematis berdasarkan teori trauma psikoanalitik Freud. Analisis ini berfokus pada representasi naratif konflik internal, respons emosional, dan proses pertahanan psikologis tokoh utama, dengan memperlakukan memoar tersebut sebagai teks sastra, bukan bukti biografis. Temuan penelitian menunjukkan bahwa trauma tokoh utama terwujud dalam tiga bentuk dominan: kecemasan, kesedihan, dan kemarahan. Untuk mengatasi emosi-emosi tersebut, ia menggunakan mekanisme represi, pengalihan, dan sublimasi, yang memungkinkannya mengubah rasa sakit menjadi penerimaan dan makna, terutama melalui menulis. Kesimpulannya, “You Will Not Have My Hate” menggambarkan trauma bukan sebagai pengalaman yang merusak, melainkan sebagai proses transformatif yang membangun kembali identitas dan kekuatan emosional. Teori psikoanalitik Freud secara efektif menerangkan transformasi ini dari penderitaan menuju penyembuhan simbolis.

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CHAPTER 1

INTRODUCTION

This chapter presents the introduction to the study. It starts by giving the fundamental aspects of the analysis. It contains background, problem, significance, scope and limitations, and definition of key terms.

A. Background Of The Study

Psychological trauma from violence inflicts not only physical harm but also deep emotional scars. Research shows that trauma from armed conflict, terrorism, or domestic violence can disrupt emotional stability, impact social relationships, and even affect future generations (Vanda, 2024). In the Indonesian context, various studies also show how victims of terrorism and their families experience prolonged psychological disorientation before finding a path to recovery (Widyaningrum, 2020; Widyastuti, 2023). This proves that trauma is not only a personal experience but also a social phenomenon that demands deep understanding, including through literary media.

Literature has an important function in representing the suffering and inner struggles of people wounded by trauma. Trauma studies in literature highlight how narratives can be a space for articulating traumatic experiences as well as means of psychological recovery, both for writers and readers (Carruth, 1996; Harimurti, 2024). Through depictions of suffering, loss, and inner struggles, literary works present critical reflections on the reality of trauma while offering insights into

coping processes and resilience. Thus, literary research focusing on trauma is not only aesthetic in nature but also touches on broader psychological and social realms.

The Paris tragedy on November 12, 2015, is a clear example of a traumatic event that shook individuals and society alike. A series of shootings, bombings, and hostage takings, particularly at the Bataclan Theatre, killed 129 people and injured hundreds more (Callimachi, 2016). This event caused deep sorrow, created collective fear, and left lasting psychological scars for the victims, their families, and the wider community. For the victims' families, this trauma was multi-layered: in addition to sudden loss, they also had to deal with media exposure and public discourse that constantly reopened their personal wounds.

In this context, the experience of the main character in this memoir is particularly significant. Although the memoir is inspired by real events, this study focuses on the textual representation of the main character's trauma, not the psychological condition of the real author. The main character is a journalist, lost his wife H  l  ne in the Bataclan attack. His memoir *You Will Not Have My Hate* (2016) was written in the midst of his grieving process and is a complex representation of how individuals deal with trauma, loss, and the choice not to succumb to hatred. The opening narrative of this memoir depicts the tense situation on the night of the tragedy, when the main character was at home with his son when news of the attack broke. Through descriptions of the fear, shock, and confusion experienced, this memoir shows how trauma is experienced not only by the direct victims, but also a socio-cultural document that reveals the dynamics of trauma caused by terrorism.

To understand the complexity of this experience, this study uses Freud's psychoanalytic theory of trauma. Freud viewed trauma as an experience that exceeds the ego's capacity to process stimuli, thereby triggering the emergence of unconscious defense mechanisms such as repression, projection, displacement, and sublimation (A. Freud, 1936). Traumatic memories that are repressed into the unconscious do not simply disappear, but continue to influence psychological life through anxiety, nightmares, or dissociation. In the main character's context, the sudden loss he experienced indicates a serious disruption of the ego, while his memoir narrative describes an attempt to integrate this experience into consciousness. The main character's choice of love and rejection of hatred can be read as a form of sublimation, namely the transformation of destructive emotional impulses into more constructive expressions (Freud, 1930).

Thus, the relevance of Freud's theory in this study lies in its ability to explain how trauma affects an individual's inner dynamics, particularly through the conflict between the id, ego, and superego and the ego defense mechanisms used to reduce anxiety. Psychoanalysis allows this study to uncover the subconscious layers present in the main character's memoir, whether through inner conflict, symbols, or narrative patterns that represent trauma. This study not only fills an academic void regarding the experiences of the families of terrorism victims, but also affirms the role of literature as an important medium for understanding, representing, and responding to the reality of trauma in modern life.

A number of previous studies have highlighted the connection between trauma, literature, and Freud's psychoanalytic approach. Harimurti (2024), in his

article *History of Trauma and Historical Trauma* asserts that trauma is not only an individual experience, but also closely related to collective memory and ongoing psychological inheritance. This perspective is relevant for understanding how traumatic experiences can mark the lives of terrorism victims.

Another study by Serli & Ahmad (2025) in *Psychoanalytic Analysis of Literature on Trauma and Collective Memory in the Novel Laut Bercerita* uses Freud's approach to interpret the trauma of characters who experience political violence. The results shows that repression, anxiety, and nightmares are manifestations of trauma that continue to be present in the characters' lives. These findings provide a strong theoretical basis for analyzing ego defense mechanisms in the main character's work.

Furthermore, Vanda (2024), through her study *Rising from Darkness: A Description of the Psychological Well-Being of Victims of Terrorism in Poso*, shows that victims and families of victims of terrorism experience profound psychological impacts, such as a loss of security, prolonged grief, and social isolation. This research emphasizes the importance of understanding the trauma of the victims' families, not just the direct survivors. These findings support the relevance of studying the main character's memoir, which is written from the perspective of a husband who lost his wife in a terrorist attack.

In addition, Nurhayati's (2017) thesis on *Psychoanalytic Study of the main character in Mohamed Choukri's Novel Le Pain Nu* shows how Freud's theory can be applied in literary analysis to reveal the main character's inner conflicts, and how

he can cope his problem. This study confirms the contribution of psychoanalysis as an effective methodological framework in the study of trauma literature.

Thus, previous studies show that trauma studies from a psychoanalytical perspective have been widely applied in literature, but the focus on the experiences of the families of terrorism victims has rarely been explored. This study attempts to fill this gap by analyzing Antoine Leiris's memoir *You Will Not Have My Hate*, which offers a perspective on trauma, loss, and resilience from the point of view of the indirect victims' families.

While these studies provide meaningful insights into trauma representation in literature, most of them focus on direct survivors of violence, historical trauma, or collective memory. However, there is still limited research on how *indirect victims*, particularly family members of those killed in acts of terrorism experience and process trauma through literary narratives. This gap is crucial, as indirect victims often bear long-term psychological wounds that remain underexplored in academic discourse. By examining the main character *You Will Not Have My Hate* through Freudian psychoanalytic trauma theory, this study addresses that gap and offers a unique perspective on how personal grief, unconscious conflict, and resilience are articulated within a literary text.

B. Problems Of The Study

This research addresses the following research questions:

1. How is the psychological trauma of the main character portrayed in *You Will Not Have My Hate* based on Sigmund Freud's trauma theory?

2. How does the main character cope with his trauma in *You Will Not Have My Hate*, based on Sigmund Freud's trauma theory?

C. Significance Of The Study

This research examines the psychological problems by the main character in *You Will Not Have My Hate*, utilizing Sigmund Freud's theory of trauma. The primary emphasis is on the depiction of the main character's trauma and internal struggle, as well as his coping strategies for loss through defense mechanisms and the healing journey following the psychoanalytic perspective. The interpretation focuses on the representation of trauma within the text rather than on the real author's psychological state.

This study offers valuable insights for psychologists, counselors, and trauma survivors regarding the role of personal narratives in processing grief and fostering emotional resilience. The main character's experience demonstrates that writing can serve as a form of catharsis and assist in rebuilding one's identity following a loss. By examining how the main character confronted her trauma with empathy rather than resentment, this research underscores the necessity of allowing space for emotional reflection and psychological support during the recovery journey. Additionally, such narratives can act as a source of strength and motivation for others facing similar challenges, while also enhancing mental health professionals' comprehension of individual reactions to tragic events.

D. Scope And Limitation

This study focuses on the textual and symbolic representation of trauma experienced by the main character in Antoine Leiris's memoir *You Will Not Have My Hate*. This research has a number of limitations that should be acknowledged. Firstly, the analysis is centered solely on a single autobiographical piece, specifically *You Will Not Have My Hate* by Antoine Leiris. As a personal narrative, the experiences portrayed in this work reflect the individual perspective of the main character and cannot be viewed as a collective representation of how people react to traumatic events. Additionally, concentrating exclusively on the main character restricts the understanding of trauma dynamics, which could be more nuanced when involving a broader array of characters or situations.

Secondly, this research adopts a theoretical framework that focuses solely on Sigmund Freud's trauma theory, especially concerning ego defense mechanisms. Elements like repression, denial, and sublimation are the primary focus of the analysis, while alternative psychological or sociological perspectives are excluded from the theoretical scope. Although this method facilitates a thorough examination of the characters' psychological processes, it also restricts the opportunity to consider other external influences, such as cultural, social, or historical factors that affect the experience of trauma.

E. Definition Of Key Terms

1. *Psychological trauma* is defined as a psychological and emotional response to an event or series of events that are deeply distressing or disturbing, often leading to long-term mental health challenges (Freud, 1920).

2. *Defense mechanisms* are defined as psychological strategies, either unconscious or semi-conscious, that the ego uses to manage conflict between the id and the superego (A. Freud 1936; Gabbard, G.O et al., 2024).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter outlines the theoretical and literary approaches employed to analyze the main character of *You Will Not Have My Hate*. It will primarily focus on how Freudian psychoanalytic trauma theory informs our understanding of the main character's experiences, explored through an objective approach to literary analysis.

Importantly, this study applies Freudian psychoanalytic theory not to interpret the author's personal psychology but rather to examine the fictionalized representation of the main character's inner life and trauma as depicted in the text. The use of Freud's concepts, such as repression, displacement, and sublimation, is intended to illuminate the character's psychological conflicts and to cope, within the narrative, not to diagnose or speculate about the author's real mental state.

A. Psychological Approach in Literary Criticism

The psychoanalytic method in literary criticism is an analytical approach grounded in the principles of psychoanalysis, particularly those established by Sigmund Freud. This method seeks to explore the connections between literary works and psychological factors such as internal conflict, repression, and personality dynamics. Freud suggested that literary pieces can be viewed as symbolic representations of the unconscious, wherein repressed desires, anxieties, and traumatic experiences appear through symbols within the narrative. Endraswara explains that literary psychology views literary works as the psychic creativity of

the author, so the text can be read as a projection of the writer's inner experience (Endraswara, 2008)

This study examines the main character of *You Will Not Have My Hate* from a psychological viewpoint, focusing on the feelings and mental processes shown in the text. This research will particularly look into the inner conflict that the main character goes through and how he finds closure after his wife's tragic death. By examining the main character's thoughts, feelings, and actions using psychological theories, this study aims to give a better understanding of how trauma affects people and how they deal with loss and pain.

Freud's theory of the structure of human personality-id, ego, and superego-is the main basis for the psychoanalytic approach. The Id represents instinctual drives and unconscious desires, the Ego serves as a rational mediator between the Id and external reality, while the Superego reflects the internalization of social and moral norms. These three elements are often used to analyze the motivations of characters in literary works. In *You Will Not Have My Hate*, the main character describes his struggle to care for his 17-month-old son after losing his wife to the terrorist attack at the Bataclan. He expresses a deep sense of loss and confusion towards his new situation as a single parent.

Jacques Lacan extended Freud's theory by emphasizing the importance of language in the structure of the unconscious. He argued that "the unconscious is structured like language," so literary analysis can focus on how narratives reflect psychological dynamics through the use of symbols and linguistic structures. In the context of *You Will Not Have My Hate*, the main character focuses not only on the

terrorism aspect but also on the grieving process and how he tries to explain the loss to her son. Through an honest and emotional narrative, the main character shows how her love and commitment to her son helped her deal with her grief.

The psychoanalytic approach is a useful way to look deeper into the meanings of stories. By examining things like symbols, how the story is put together, and how characters interact, we can uncover important psychological elements related to both the writer and the reader. This research aims to provide a better understanding of how trauma influences people and how they seek meaning and hope even when they are experiencing sadness.

1. The Use of Psychoanalytic Theory in Literary Analysis

Psychoanalytic theory, pioneered by Sigmund Freud (1900), remains a foundational approach in literary criticism, focusing on the exploration of unconscious desires, fears, and conflicts that shape human behavior and are reflected in literature. Freud's structural model of the psyche (id, ego, superego) provides a framework for analyzing character motivations, symbolic meanings, and narrative structure.

In literary studies, Freud's theory is used to uncover various psychological symptoms embedded in language and narrative. Endraswara (2008) emphasizes that the strength of psychological literary criticism lies in its ability to offer a comprehensive interpretation of texts, authors, and readers. Its appeal rests in exploring the human condition through depictions of the soul's

portrait. Recent research also confirms that the psychoanalytic approach provides an in-depth reading of literature, as fictional characters often represent complex inner conflicts and repressed emotions.

Furthermore, psychoanalytic criticism interprets literary texts much like dreams, as symbolic expressions of hidden wishes and anxieties. According to Barry (2014), characters may serve as projections of the author's unconscious self, and narrative elements may reveal suppressed psychological realities. This symbolic dimension is crucial because repressed material often resurfaces indirectly through imagery, motifs, or plot patterns.

The application of psychoanalytic theory extends beyond character analysis to symbolic interpretation and even authorial psychoanalysis. For example, the Oedipus complex, first articulated by Freud, has been instrumental in interpreting works such as Shakespeare's *Hamlet* and Sophocles' *Oedipus Rex*, where familiar desire and rivalry become central driving forces in the plot. Such interpretations demonstrate how psychoanalysis not only deepens the understanding of fictional characters but also provides insights into universal psychological struggles.

2. The Relevance of Psychological Approaches to Understanding Characters and Narratives

The psychological approach in literary criticism holds significant relevance in understanding characters and narratives because it reveals the mental processes, emotional conflict, and behavioral motivations that shape a story. By focusing on the inner workings of the human mind, this approach allows readers to explore literature beyond its surface plot, uncovering the psychological depth and complexity of characters (Murfin&Ray, 1998). Psychological criticism enables the analysis of characters as if they were real individuals whose thoughts, fears, and desires influence their actions. This perspective fosters a deeper comprehension of the narrative's causality, why events occur as they do, and how characters' internal struggles propel the plot forward. Through this lens, literature becomes a mirror of human psychological experience, reflecting universal patterns of thought and emotion.

Moreover, the psychological approach bridges the gap between the text and the reader's own psyche. As Wellek and Warren (1956) explain, literature often evokes identification, projection, and empathy, enabling readers to process their own emotional realities through the experiences of fictional characters. This interaction enriches the reading process, making it both intellectually engaging and emotionally resonant.

In contemporary studies, the psychological approach has proven effective in analyzing complex narratives, particularly those

dealing with trauma, moral conflict, and identity formation. Such analysis helps to reveal latent motivations and hidden tensions that might otherwise remain obscured. For example, in trauma narratives, psychological analysis can expose patterns of denial, repression, or sublimation embedded within the storyline.

B. Freudian Psychoanalytic Trauma Theory

In Sigmund Freud's theory, trauma is seen as a really upsetting experience that creates a clash between what we are aware of (consciousness) and what we keep hidden away (the unconscious). Freud believed that when people go through something traumatic, they often push those feelings down into their unconscious mind, which means they don't think about them in their everyday life. However, this can lead to issues like anxiety or other problems, which Freud called neurotic symptoms. He also talked about how trauma affects both our mind and body. If someone doesn't deal with their feelings, it can even cause physical problems, like weakness in their arms or legs (Gabbard et al., 2024). In “Preliminary Communication” (1893) written by Breuer and Freud, when these traumatic memories are pushed down and not dealt with, they can cause real problems because the person ends up feeling disconnected and has trouble accepting what happened to them.

Types of trauma in psychoanalysis can be categorized into physical and psychological trauma. Physical trauma refers to direct harm to the body, while

psychological trauma pertains to severe emotional experiences triggered by negative events, such as sexual assault or sudden bereavement. Freud also highlighted the significance of childhood trauma, which often serves as the foundation for subsequent psychological disorders. In exploring hysteria, Freud discovered that overwhelming internal struggles led the ego's defense mechanisms to bury the traumatic memories (Gabbard et al., 2024; Harimurti, 2024).

The origin of trauma, as suggested by Freud, may arise from outside events that endanger the individual's psychological well-being or from internal struggles that the ego cannot reconcile. Freud indicated that sexual trauma experienced in childhood frequently serves as the primary source of hysteria in adulthood, leading to a division in the individual's psychic functioning (Harimurti, 2024). The discord between sexual or aggressive desires and the social standards represented by the Superego also plays a significant role in the development of trauma (Gabbard et al., 2024).

Trauma can really affect people in different ways. Some might have physical symptoms, while others might struggle with mental health issues, like anxiety, depression, or PTSD. Freud talked about something called "repetition compulsion," which is when people unintentionally keep reliving their traumatic experiences through bad behaviors or nightmares. This shows that if trauma isn't dealt with, it can keep influencing a person's life in negative ways (Gabbard et al., 2024; Harimurti, 2024).

The connection between ego defense mechanisms and healing from trauma is a big deal in psychoanalytic theory. When people go through trauma, their minds use tools like repression and dissociation to shield them from the pain. Freud pointed out that real healing can only happen if someone faces and works through the traumatic experience in therapy. This means bringing back those repressed memories and integrating them into their awareness (Gabbard et al., 2024). Also, as Harimurti (2024) mentions, healing often involves reworking past experiences with language, especially for those dealing with hysteria symptoms.

Freudian trauma theory offers a valuable way to look at how trauma affects characters in literature. This approach allows us to see how characters cope with their trauma and rely on defense mechanisms on their journey to healing.

1. Fundamental Concept of Trauma in Freudian Psychoanalysis

Freud was one of the first thinkers to conceptualize trauma as an experience that overwhelms the psyche's capacity to cope, producing long-lasting psychological consequences. In *Beyond the Pleasure Principle*, Freud (1920) describes trauma as a breach in the protective shield of the psyche, where external stimuli exceed the ego's ability to process them, creating anxiety and psychic disorganization.

Later psychoanalytic and trauma theorists expand Freud's insight. Herman (2015) emphasizes that trauma shatters an individual's sense of safety and self, leaving behind intrusive memories and disordered emotions. Likewise, Van der

Kolk (2014) highlights that trauma is not only psychological but also embodied, leaving physiological imprints on the brain and body.

In literary studies, trauma is approached not just as a clinical category but as a narrative phenomenon. As Yansori (2018) explains, trauma in psychoanalysis, particularly through Lacanian readings, emerges in fragmented memories, silences, and symbolic expressions within texts, reflecting how traumatic experience resists full representation. This makes Freud's framework essential in literary criticism, as it provides tools to uncover both the conscious dimensions of trauma in characters and narratives.

a) Definition and Characteristics of Psychological Trauma

In Freud's psychoanalysis, psychological trauma is defined as an event that overwhelms normal coping and cannot be fully integrated into consciousness. Freud (1920) argued that such experiences lead to repression, in which intolerable memories are pushed into the unconscious, only to return indirectly in dreams, symptoms, or compulsive repetitions.

Contemporary trauma theorists refine this classical view. Herman (2015) defines trauma as a rupture in human adaptation that leaves survivors with intrusive recollections, avoidance patterns, and heightened arousal. Similarly, Van der Kolk (2014) explains that trauma profoundly alters both memory processing and bodily responses, often manifesting in flashbacks, dissociation, and psychosomatic symptoms.

More recently, studies in psychology emphasize that trauma is not only about the past event but also about the persistent disruption of memory and affect regulation that resurfaces across time.

From a literary perspective, psychological trauma often appears through the inner conflicts of characters, fragmented narrative structures, and symbolic motifs. Trauma in literature reflects fundamental human struggles such as anxiety, grief, and loss. Characters' psychological symptoms can be read as representations of repressed memories and unconscious desires.

Thus, the definitions of trauma encompass both clinical and narrative dimensions. Clinically, trauma is a psychic wound that destabilizes self-integration. Narratively, trauma emerges in fragmented storytelling, recurring symbols, and inner conflicts of characters, making Freud's psychoanalytic framework especially relevant for literary analysis.

To visualize Freud's view of how trauma operates within the structure of the psyche, the iceberg model is often used. In this model, trauma is located in the unconscious, hidden beneath the surface of awareness, yet it resurfaces indirectly through symptoms such as flashbacks, nightmares, and anxiety.

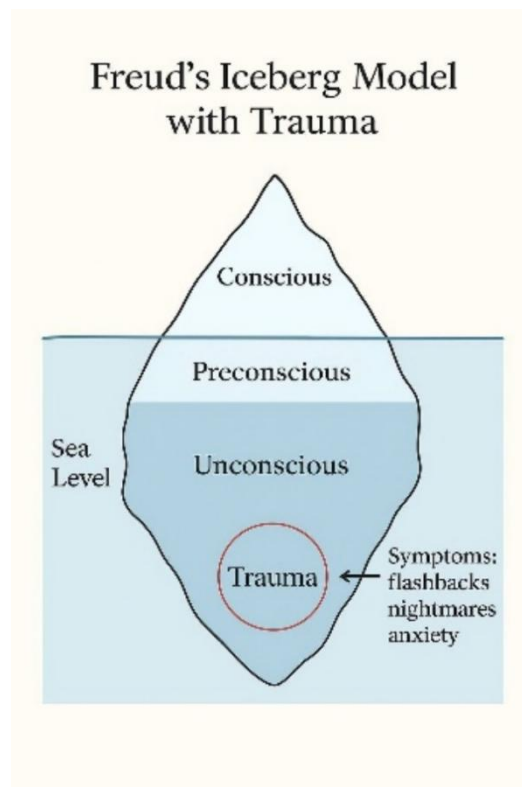


Figure 1. *Freud's Iceberg Model with Trauma (adapted from Freud, 1920; Van der Kolk, 2014; Herman, 2015).*

As illustrated in Figure 1, Freud's iceberg model shows that trauma resides in the unconscious, below the surface of awareness. Although hidden, it continually affects conscious life through indirect manifestations such as symptoms, dreams, and compulsive behaviors. This visualization clarifies why trauma, though unseen, is central to psychoanalytic interpretations in both psychology and literature.

b) The Role of the Unconscious in Trauma

In psychoanalytic theory, the unconscious plays a central role in the persistence of traumatic experiences. Freud originally suggested that intolerable experiences are repressed, stored in the unconscious, and

later return indirectly through symptoms. Contemporary scholars have expanded this notion, emphasizing that the unconscious is not simply a storage of forgotten memories but an active system that continually shapes psychic life.

Recent studies describe trauma as an unconscious conflict between repressed affect and the ego's defensive strategies. For instance, a philosophical psychoanalytic perspective highlights how suppressed emotions remain inaccessible to awareness yet influence the individual's psychological condition, creating ongoing tension between the id and superego (Unconscious Emotion and Free Energy, 2020). Likewise, a clinical review of psychoanalysis underscores that the unconscious is the *reservoir of unresolved conflict*, which manifests as anxiety, compulsions, or dissociative symptoms in trauma survivors (An Introduction and Brief Overview of Psychoanalysis, 2023).

Another perspective further refines Freud's model by distinguishing repression from dissociation. Early traumatic experiences that cannot be symbolically elaborated remain dissociated within the unconscious and resurface through intrusive dreams or bodily symptoms (Dreaming the Unrepressed Unconscious, 2021). This view expands classical psychoanalysis by suggesting that dissociation, alongside repression, is a key process in trauma.

Recent psychoanalytic discussions also emphasize how unconscious motives shape trauma-related behaviors. According to *The Impact of*

Unconscious Motives on Human Behavior (2024), unresolved conflicts among the id, ego, and superego perpetuate anxiety and reinforce traumatic symptoms. The unconscious, therefore, does not merely conceal trauma but actively maintains it as part of the subject's psychic economy. Thus, in Freudian psychoanalysis and its later developments, the unconscious is not a passive backdrop but the site where trauma persists and transforms, ensuring that unprocessed memories continue to shape conscious experience indirectly. This makes the unconscious a crucial concept for understanding both the clinical reality of trauma and its representation in literature.

2. Defense Mechanisms in Coping with Trauma

Defense mechanisms are unconscious strategies developed by the ego to protect individuals from anxiety and psychological distress. Freud (1926) explained that these mechanisms allow the ego to mediate between the demands of the id, superego, and external reality when a person faces threatening situations. Anna Freud (1936), in *The Ego and the Mechanisms of Defence*, further systematized these concepts and provided a detailed classification of defense mechanisms such as repression, denial, projection, displacement, and sublimation. Minderop (2010) also highlights that defense mechanisms are crucial in literary studies because they reveal how characters manage inner conflict and trauma.

Contemporary studies reaffirm the relevance of defense mechanisms in trauma research. Yunita Sari (2025) argues that defense mechanisms explain how

victims of trauma unconsciously regulate emotions when direct confrontation with reality becomes intolerable. Similarly, BetterHelp (2024) and Talkspace (2024) note that such mechanisms, while adaptive in the short term, can hinder recovery when they persist. Thus, defense mechanisms are not only central in Freudian psychoanalysis but also remain relevant in modern psychology and trauma studies.

a) Repression

Freud regards it as the “cornerstone of defense mechanisms,” whereby painful or threatening thoughts are pushed into the unconscious to protect the ego from anxiety (A. Freud, 1936). Minderop (2010:34) defines repression as the inability to recall frightening or distressing experiences, indicating its function in detaching traumatic memories from consciousness. Modern research supports this view: Charlie Health (2025) adds that repression in trauma recovery can prolong emotional distress by preventing individuals from processing traumatic experiences.

b) Displacement

Displacement, according to Freud (1917), occurs when emotions are redirected from a threatening object to a safer one, allowing expression without confronting the true source. For example, a trauma victim may redirect anger at a less threatening target instead of the original perpetrator. Hilgard (Minderop, 2010:34) similarly describes displacement as the redirection of negative emotions toward more acceptable substitutes. Modern psychology validates this function:

Talkspace (2024) and BetterHelp (2024) describe displacement as a common trauma response that temporarily relieves tension but may strain interpersonal relationships. Thus, projection and displacement demonstrate how the unconscious channels distressing emotions into safer outlets, balancing ego protection with unresolved conflict.

c) Sublimation

Sublimation is considered by Freud (1930) as the most mature and adaptive defense mechanism, involving the transformation of socially unacceptable impulses into constructive activities such as art, creativity, or altruism (*Civilization and its Discontents*). Minderop (2010:34) also interprets sublimation as a redirection of instinctual drives, particularly sexual libido, into socially acceptable forms. This mechanism is especially significant in trauma recovery because it enables individuals to convert painful emotions into productive outcomes.

Contemporary psychology supports this adaptive value. Simply Psychology (2024) defines sublimation as a positive strategy that helps individuals cope with trauma by channeling emotional energy into socially valued goals. Verywell Mind (2006) further notes that sublimation not only prevents destructive behaviors but also fosters resilience and psychological growth. Hence, sublimation illustrates how trauma, while initially destructive, can paradoxically become a source of creativity and healing when processed through adaptive defense mechanisms.

3. Emotional Responses to Trauma

In Freudian psychoanalysis, trauma is not only repressed into the unconscious but also expressed through intense emotional reactions. Freud (1926) explained that emotions such as fear, grief, and anger function as signals of the ego's struggle when confronted with overwhelming stimuli. These emotions represent the psychic impact of trauma before they are transformed into a defense mechanism.

While defense mechanisms function unconsciously to protect the ego, trauma also generates direct emotional responses that reveal the individual's psychic wound. These emotions often surface through inner conflicts, fragmented memories, and symbolic expressions within narratives.

Recent studies affirm this view by highlighting that trauma manifests through recurring emotions that disrupt psychological stability. Yudistira (2024) emphasizes grief as a central emotional wound that shapes both memory and identity, while Windasari (2024) notes that anger frequently arises as a displaced reaction to feelings of helplessness. Moreover, Yunita Sari (2023) stresses that such emotions are not only personal experiences but also appear symbolically in literary narratives through fragmented plots, inner conflict, and recurring motifs.

Accordingly, the emotional aftermath of trauma can be examined through three primary responses: anxiety, grief, and anger. Each of these responses reveals distinct aspects of the psyche's struggle and provides important entry points for literary analysis.

a) Anxiety

Freud (1926) emphasized that anxiety is the ego's fundamental signal of danger, alerting the psyche to threats that overwhelm its coping capacity. Trauma, therefore, often manifests first as intense fear or anxiety, which prepares the individual to activate defense mechanisms. Anna Freud (1936) further explained that anxiety is central to the functioning of defense, since the ego employs repression, denial, or displacement precisely to manage unbearable fear.

While defense mechanisms shield the ego unconsciously, anxiety and fear remain direct emotional responses to trauma. The PMC study on emotional reactions across trauma types highlights that fear and anxiety are nearly universal in the aftermath of traumatic events, ranging from accidents to interpersonal violence (PMC, 2021). These emotions often persist beyond the initial event, contributing to symptoms such as hypervigilance, intrusive memories, and avoidance behaviors.

Recent scholarship affirms these patterns. Yudistira (2024) notes that fear often reappears indirectly through symbolic or fragmented expressions in narrative texts, illustrating how literature conveys the hidden dimensions of trauma. Windasari (2024) also stresses that unresolved fear may transform into chronic anxiety disorders if not processed adaptively.

b) Grief

Freud (1917) in *Mourning and Melancholia* explained that grief arises as the ego's painful effort to detach from a lost loved object, often producing sadness, withdrawal, and diminished interest in external reality. His view situates grief as a psychic wound that unsettles the balance of the ego. More recent perspectives strengthen this understanding. Yudistira (2024) emphasizes that grief is not merely an individual reaction but also a profound emotional wound shaping both memory and identity. Thus, both classical psychoanalysis and contemporary trauma studies affirm that grief is central to the experience of trauma, influencing both the psyche and its literary representations.

c) Anger

Freud (1926) argued that anger and aggression emerge when repressed impulses seek release, often redirected toward safer objects through displacement. This concept underscores aggression as a manifestation of unresolved psychic tension. Recent scholarship offers supportive insights: Windasari (2024) finds that anger often masks feelings of helplessness in trauma survivors, while Yunita Sari (2023) shows that aggression in literary texts frequently symbolizes the eruption of repressed trauma. Together, these perspectives reveal that anger and aggression serve not only as psychological responses but also as narrative devices that signify the depth of trauma within literary works.

CHAPTER III

RESEARCH METHOD

This section explains the methodology used in this study. This chapter includes the research design, data source, data collection, and data analysis as the subchapters of this chapter.

A. Research Design

This study employs a literary criticism approach through a case study methodology. Literary criticism involves analyzing and interpreting literary works to explore their meaning, significance, and artistic merit (Habib, 2011). It often draws on theoretical frameworks to provide a deeper understanding of the text and its cultural, social, and psychological contexts.

In this study, the *case* is the main character's experience of trauma as represented in Antoine Leiris's memoir *You Will Not Have My Hate*. This research treats the memoir as a literary text, analyzing the main character as a narrative representation rather than as a source of biographical or clinical evidence about the author. The focus is on how trauma is constructed and represented in the text. However, rather than focusing solely on the main character's lived experience, the study will analyze how that experience is represented in the literary text. This distinction is crucial because it positions the study within the realm of literary criticism, where the focus is on the text as an artifact with artistic and rhetorical qualities, not simply as a source of biographical information.

This approach allows for an in-depth examination of the main character's psychological and emotional processes as they are crafted and presented in the memoir, as well as the literary strategies he employs to convey his experiences. The goal is to understand the complex, nuanced, and subjective experiences of the main character as represented in the text.

In sum, this research is a work of literary criticism because it uses theoretical frameworks particularly Freudian psychoanalytic trauma theory, to analyze and interpret a literary text (*You Will Not Have My Hate*) with the aim of understanding its meaning, significance, and artistic qualities. The case study approach provides a structured way to conduct this analysis and generate insights into the text's representation of trauma and human experience.

B. Data Source

The primary data source is the English translation from the French by Sam Taylor of Antoine Leiris's memoir *You Will Not Have My Hate* 2016 edition. For the purpose of this study, the memoir is treated as a literary narrative: excerpts are used as textual data to analyze how the main character's trauma is represented in the text. The memoir is not used here as documentary evidence to make claims about the author's real-life psychological condition. The memoir provides a first-person account of the main character's experiences after the death of his wife in the 2015 Paris terrorist attacks. It serves as a rich source of textual data that help analyze

the main character's emotional responses, internal conflicts, and coping methods.

C. Data Collection

The data collection process involved a thorough and detailed reading of the memoir. It focused on passages that describe the main character's emotional responses to the traumatic event, his internal conflicts, relationships with others, reflections on his sense of self, and strategies for managing grief and anger. Key textual passages were identified and extracted based on their relevance to the theoretical concepts that were outlined in Chapter 2, particularly Freudian psychoanalytic trauma theory.

This process was iterative, with initial readings shaping subsequent analyses and allowing for the discovery of new and relevant passages. By continuously refining the selection of textual evidence, the study ensured a comprehensive examination of the psychological and emotional dimensions of the main character's experiences.

D. Data Analysis

The data analysis is conducted using thematic analysis, which identifies, analyzes, and reports patterns (themes) within qualitative data (Braun & Clarke, 2006). This approach systematically organizes the data and provides insights into recurring themes across the dataset, allowing for a structured and meaningful interpretation of the findings.

The analysis follows several key steps. First, familiarization involves repeated readings of the memoir to develop a deep understanding of the text. Next, code generation identifies initial codes or labels for text segments that relate to key theoretical concepts, such as repression, displacement, and sublimation. These codes are then grouped into broader themes that capture recurring patterns in the data. For example, codes related to repression, sublimation, and displacement will be categorized under the theme of “Defense Mechanisms”.

Once themes are identified, they undergo review and refinement to ensure they accurately reflect the data and align with the theoretical framework. This is followed by defining and naming each theme, providing a clear description of its content and significance. Finally, the writing stage integrates the identified themes into a coherent analysis of the main character’s experiences, drawing connections between textual data and the theoretical framework.

Throughout the analysis, particular attention is given to identifying instances where Freudian concepts, for example, repression or defense mechanisms, is evident in the main character’s narrative. Additionally, the study examines how the main character’s self-image, ideal self, and self-esteem are affected by the traumatic event, as well as how he will reconcile discrepancies between his pre-trauma and post-trauma self-concept. The effectiveness of coping and conflict management strategies employed by the

main character in navigating grief, anger, and the temptation for vengeance is also analyzed.

The analysis is interpretive and draws upon the researcher's understanding of the theoretical framework to provide deeper insights into the psychological and emotional processes underlying the main character's experiences. This approach enables a comprehensive and nuanced exploration of how trauma is expressed and symbolically represented in the memoir.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion based on Freud's psychoanalytic theory of trauma. It explores how the memoir *You Will Not Have My Hate* portrays the internal psychological trauma he experiences after the sudden loss of his wife in the 2015 Paris terrorist attacks, and how he psychologically copes with this trauma. The analysis is divided into two major parts: first, the depiction of the main character's internal trauma through anxiety, grief, and anger; and the coping methods he employs are repression, displacement, and sublimation, which reflect Freud's key concepts of defense mechanisms. This structure allows a systematic examination of both the manifestation of trauma and the psychological strategies of survival, highlighting the relevance of Freudian theory in understanding the memoir.

A. The Portrayal of Internal Psychological Trauma in *You Will Not Have My Hate*

This section analyzes how the text portrays the main character's internal psychological responses following the traumatic loss. The analysis focuses on anxiety, grief, and anger as textual manifestations of trauma.

1. Anxiety

The first form of the main character's trauma is anxiety and fear about the future violence that reflects on in his memoir. Freud (1926) describes anxiety as a

signal of the ego when confronted with external danger it cannot control. The main character “locked” in constant vigilance, as if awaiting the return of terrible events.

As I read him one last story, it brings all of them at the same time. It is distress, hope, sadness, relief, surprise, dread. I wait too. To be sentenced. A few angry men have delivered their verdict with automatic gunfire. For us, it will be a life sentence. But I still don't know that. We sing a song before bedtime. I tell myself she will come through the bedroom door and join us for the last couplet. (p. 9)

The first data shows how the main character’s trauma did not end with past events, but continued to live on in the form of anticipatory fear. When reading fairy tales to his child, he feels “distress” and “dread” that are not only related to the loss of Hélène, but also to the possibility of violence returning. The statement that “a few angry man have delivered their verdict.. for us, it will be a life sentence” shows how the experience of violence shapes perceptions of the future that life is no longer a safe space, but a constant threat.

The main character’s ego is stuck in constant vigilance against uncontrollable danger. The main character even fantasizes that Hélène might still come in “through the bedroom door” which indicates that the reality of loss has not been fully accepted, and his imagination remains filled with possibilities, both the return of violence and the return of the missing person. Then it is reveals a form of anxiety that is characteristic of trauma that life seems to become a “life sentence” where the future cannot be separated from the shadow of threat.

Melvil will not be able to skip these pages of his life the way he skipped the pages of the story. I have no magic wand. Our little ladybug landed on the witch's nose. The witch had a Kalashnikov and death at its fingertip. (p. 13)

This quote shows the main character projects his anxiety onto his son’s future. He knows that Melvil cannot “skip these pages” of a life filled with violence

Watching from a distance, you always have the impression that the person who survives a disaster is a hero. I know I am not. I was struck by the hand of fate, that's all. It did not ask me what I thought first. It didn't try to find out if I was ready. It came to take Hélène, and it forced me to wake up without her. Since then, I have been lost: I don't know where I'm going, I don't know how to get there. (p.65)

This quotation reveals the dimension of identity in the main character's grief. He rejects the label "hero" and acknowledges himself as "lost", having lost his direction and identity after Hélène's death. Freud wrote that melancholia concerns not only the loss of a loved one but also the loss of oneself, a part of the ego that has been invested in the lost object.

Everything is in its right place. From the laundry basket, I take the last things of hers that still bear her scent. I press them against my face every night, so that I can fall asleep with that smell of eternity. (p. 68)

This behavior is a clear example of holding on during the grieving process. The main character uses the scent of Hélène's belongings to maintain her presence. In Freud's framework, this is resistance to the mourning task of letting go of emotional attachments, keeping him stuck in the melancholia stage.

I wish she could stay naked. I wish I could slip into the coffin with her, both of us naked. And let them close the lid so we can finally warm each other up. (p. 68)

The next quotes shows the main character's desire to be physically united with his wife even after her death. Freud emphasizes that in melancholia, there is a regressive drive to reunite with the lost object. The main character shows this literally the desire to "get into the coffin" with Hélène is a symbol of the inability to let go.

I had to write quickly. I am the one who loves Hélène, not the one who loved her. Before death drops the curtain down on the person I was, without a final encore, I am still this naive fool prevented from falling by hope. Who knows what I'll become tomorrow, when my grief has let me fall? (p. 77)

This quote shows that the main character wrote under time pressure as if he wanted to capture his identity before loss completely froze him. He refers to himself as “the one who loves” rather than “the one who loved”, which indicates that his emotional attachment to Hélène is still ongoing. This is consistent with Freud’s concept of melancholia, in which the subject has not been able to separate himself from the lost person, so that his identity remains tied to the object that has gone.

Like a brief, fleeting love, an all-consuming passion, it is just passing by. A vivid reflection of the love that shone so brightly. It is beautiful, intense, I hold it tight against me. But I know that it has almost left me already. In search of another lover to torment, it goes on its way, abandoning me to its sad traveling companion. Mourning.

I spot its mark, a gray stain that appears on my side. I have already seen it grow, in the same place, a few years ago, when I lost my mother. This one is darker. It spreads faster too. It is only a question of days, weeks now; I am besieged. It covers almost the whole of my stomach. I no longer feel like doing anything. Eating is torture.

Soon it will insinuate itself into my chest, press against my thorax to prevent me from breathing. Penetrating what remains of my heart, it will discharge its death-colored venom through all of my veins and arteries. My legs will no longer be able to hold me up, my knees will lock in place, and my feet will turn to clay. It will drag down on my shoulders to make them slump, and I won't be able to lift my arms. My body will abandon me, but there will still be my mind. Given a suspended sentence, so I can watch myself sink. (p. 78)

Next data, the main character explicitly distinguishes “mourning” as a traveling companion that leaves him in passive state. The image of his paralyzed body and the gray stain on his body signify the internalization of loss: sadness is not only emotional but also somatic. Freud wrote that in melancholia, loss becomes a poison that corrodes the ego. The main character shows this mechanism clearly, his body is weak, his mind is ‘punished with delay’ to watch himself sink.

Left after the central square, that's where her tomb is. We approach it. We are there. My whole life lies below my feet. Held in a few square feet of stone, cold, and mud. (p. 86)

The last data of grief shows the main character’s awareness that his own life seems to be “buried” along with his wife. Freud explained this as identification with

the lost object, where loss becomes part of the ego, making him feel that his own life ended at the grave with his wife.

The enduring identification with the lost object marks the persistence of melancholia, setting the stage for the next manifestation of trauma, the struggle between suppressed anger and the instinct for preservation.

3. Aggression

Another form of trauma experienced by the main character is suppressed aggression. Freud explained that aggressive impulses are part of Thanatos or death drive, which is a destructive instinct that can be directed outward (as hatred, aggression) or inward (as self-destruction). In his memoir *You Will Not Have My Hate*, the main character shows that he has aggressive impulses, but he chooses to suppress them, so that his anger is implicit rather than explicit.

Of course, having a culprit, someone to take the brunt of your anger, is an open door, a chance to temporarily escape your suffering. And the more odious the crime, the more ideal the culprit, the more legitimate your hatred. You think about him in order not to think about yourself. You hate him in order not to hate what's left of your life. You rejoice at his death in order not to have to smile at those who remain. (p. 20)

In this data, the main character describes the psychological function of hatred with a highly reflective consciousness. He understands that venting anger at the perpetrator is merely a way to avoid deeper inner suffering. “You hate him in order not to hate what’s left of your life” signifies the threat of Thanatos turning inward: the urge to destroy the meaning of one’s own life after loss. By refusing to channel that anger, the main character delays the destructive explosion and transforms it into ethical consciousness. In Freudian terms, this action is a process

of productive repression, not escape, but an ego strategy to reorganize aggressive energy so that it does not destroy oneself or the remaining symbolic world.

On Friday night, you stole the life of an exceptional being, the love of my life, the mother of my son, but you will not have my hate. I don't know who you are and I don't want to know. You are dead souls. If that God for whom you blindly kill made us in his image, each bullet in my wife's body will have been a wound in his heart.

So, no, I will not give you the satisfaction of hating you. That is what you want, but to respond to your hate with anger would be to yield to the same ignorance that made you what you are. You want me to be scared, to see my fellow citizens through suspicious eyes, to sacrifice my freedom for security. You have failed. I will not change. (p. 36)

This quote contains hidden anger channeled through moral metaphor, rather than emotional outbursts. When the main character refers to the perpetrators as “dead souls” he is engaging in subtle dehumanization a symbolic distancing that signifies both pent-up anger and an attempt to maintain self-control. Within the Freudian framework, this action describes the repression of Thanatos: the ego is reluctant to fulfill aggressive impulses that could reinforce the cycle of hatred. By writing “I will not give you satisfaction of hating you” affirms his moral position to resist the desire to destroy. But the main character is not only fighting the perpetrator, he is resisting the death drive that could threaten the integrity of his own soul.

B. The Main Character’s Defense Mechanisms With Trauma

Freud defined repression as the ego’s process of “turning something away and keeping it at a distance from consciousness”. Freud also linked the emergence of anxiety to the destabilization of repression (Freud, 1926, Inhibition, Symptoms and Anxiety). Anna Freud emphasized its protective function: the ego “holds back” dangerous representations (A. Freud, 1936, The Ego and the Mechanisms of

Defense). Recent research concurs: trauma “leaves its mark on the mind, brain, and body” (Van der Kolk, 2014), and “shakes the system of connection and meaning” (Herman, 2015). Through the lens of psychoanalysis, these coping strategies reveal how the text represents the transformation of trauma into language and resilience.

1. Repression

In *You Will Not Have My Hate*, the main character’s repression is not shown through forgetting, but through avoidance of narration: he deliberately refuses to describe the terrorist act or imagine its brutality. His writing silences the moment of violence, pushing the image of the attack into the background while focusing instead on its emotional aftermath. This omission functions as a psychic barrier an act of linguistic control that keeps the unbearable memory at a safe distance. Through repression, the main character transforms the unspeakable horror of the event into quiet spaces of reflection, revealing how trauma is often expressed through what remains unsaid.

"Massacre," "carnage," "bloodbath." I turn off the TV before the word "slaughter" can be uttered. The window on the world is closed. Reality returns. (p. 5)

The main character act of turning off the television before the word “slaughter” is spoken. Rather than confronting the raw visual and verbal representation of violence, the main character exercises linguistic censorship a refusal of symbolic entry into his psyche. Turning off the televisions becomes a metaphorical closing of the “psychic window” protecting him from intrusive repetition of the attack.

Since Friday evening, I had practically lost the ability to speak. Sentences of more than three words tired me out. I was exhausted by the idea of putting words together, of putting thoughts into words. In any case, I was incapable of thinking. In my head, there was her, whom I hadn't seen again, and him, whom I had to look after, and that buzzing noise that scrambled all the rest. I responded with silence, even to simple questions. At best, some people were answered with grunts of varying lengths and tones, sounds that they had to decipher to understand if I was hungry, if I wanted them to stay with me tonight, if I wanted a light for my cigarette. Since seeing her today, the buzzing has started to fade and my tongue to loosen. (p. 31)

The main character's tendency to resist psychological elaboration, such as his refusal to talk to therapy staff. This is another form of repression defense that keeps the ego at a distance from the process of uncovering repressed content (Freud, 1915; Herman, 2015).

Melvil has never known that the witch turns this sweet ladybug into a nasty ladybug. Concerned that he might be scared by them, Hélène always skipped those pages where the flying red-and-black beetle-with a spider and a toad for accomplices-terrorized the usually tranquil garden. The ladybug that Melvil heard about every night never landed on that witch's nose. Snug in his bed, he only saw the good fairy who, with a wave of her magic wand, made the little insect beautiful and kind again. Today, I skip those pages too. But when I see the fairy appear, in her dream-blue, star-covered dress, smiling the serene smile of one who already knows how the story ends, I suddenly stop. Melvil will not be able to skip these pages of his life the way he skipped the pages of the story. I have no magic wand. Our little ladybug landed on the witch's nose. The witch had a Kalashnikov and death at its fingertip. I have to tell him, now. But how? Mama, papa, milk. Melvil can only say three words, but he understands everything. Yet if I sit down with him and say, "Mama's had a serious accident. She won't ever be able to come home," that would be using adult words to tell him a grown-up story. He wouldn't be able to grasp what it means to him beyond those words. It would be like killing her a second time. Words are not enough. (p. 12-13)

This narrative describes a concrete symbol of narrative repression, in which the main character and his wife Hélène attempted to protect Melvil from trauma through the strict selection of what he was allowed to receive in the form of filtered and skipped stories (skipping pages). This was a form of separating traumatic memories that Melvil, as a child, was not yet ready to face.

However, when tragic reality can no longer be avoided, the repression falters the main character realizes that there is no "magic wand" that can protect Melvil from the painful truth she must face reality without killing her emotionally.

“killing her a second time”; it’s inner conflict shows the extraordinary inner pressure and the need for symbolization of traumatic experiences in order to be understood gradually.

2. Displacement

The defense mechanism the main character used to cope with his trauma was displacement, which is the transfer of emotional impulses from an unbearable source of suffering to a more psychologically safe object or activity. Freud explained that displacement occurs when emotional energy from dangerous impulses is transferred to another target that is acceptable to the ego. In *You Will Not Have My Hate*, the main character shifts his emotional focus from H  l  ne's death to his daily routine with his son, Melvil. This shift is not a form of passive escape, but an indirect way of maintaining his emotional stability, where each daily activity becomes a symbolic space for postponing confrontation with loss.

Since Friday, the only master of time has been Melvil. He is the conductor of the symphony of our days. Waking, eating, napping, snacking. No matter what time it is, he decides when the universe must rise, and I adapt in order to keep his world intact. each day I play the same melody, keeping time with his metronome, taking care not to miss a single note. Get up. Hug. Breakfast. Play. Go for a walk. Music. Lunch. Stories. Hug. Nap. Get up again. Snack. Go for another walk. Shopping. Music. Bath. Dinner. Stories. Hug. Sleep. It is the only way I have found to tell him that life continues, regardless. Clinging to our habits is a way of shutting out the terrible and the wonderful. (p. 40)

The sentence “Melvil is the conductor of the symphony” indicates that his son became a new source of psychological regulation, replacing the lost object of love. In Freud’s view, these habits are a form of transferring psychic energy to more neutral activities. Herman (2015) emphasizes that routines often become

“temporary containers” for traumatic emotions, as they provide the illusion of control in a chaotic world.

3. Sublimation

The main character also displays the mechanism of sublimation, namely the transformation of destructive impulses and sadness into creative expression through writing. Freud viewed sublimation as the most mature form of ego defense, in which energy derived from traumatic impulses is directed into productive social or artistic activities. In this memoir, the process of writing becomes a means of symbolic healing for the main character; he channels his grief and anxiety into language, turning trauma into material for reflection and meaning. By writing, the main character does not merely recount his suffering but transforms his experience of loss into an act of creation, so that his writing serves as a therapeutic vessel that preserves the integrity of his soul.

I started writing this book the day after I posted the letter on Facebook, maybe even that same evening. Whenever Melvil is in day care, I sit at my computer to disgorge all these words that live inside my head. Like the neighbors upstairs who listen to music too loud. I type them on my keyboard to quiet them, so they will stop fighting and let me sleep.

As soon as they appear on the screen, I look at them like foreign bodies, I read them to understand them, I reread them to understand myself, and end up loving them. I watch them from afar, holding hands. Sometimes I try to call out to them, but my voice doesn't reach them. The words don't belong to me anymore. (p. 77)

Writing becomes a symbolic process that replaces aggressive action or pathological escape. The main character refers to the words he produces as “foreign bodies” showing how trauma that was originally unspoken is ultimately materialized into language. In Freud’s framework, this signifies complete sublimation: potentially destructive thanatos energy is diverted into a form of

representation that provides meaning and catharsis. By writing, the main character tames the destructive power of Hélène's death. He replaces the urge to destroy with the desire to "understand". This process is not an escape from trauma but rather a form of symbolic processing that allows for the integration of loss and life.

This book is almost finished. It will not heal me. No one can be healed of death. All they can do is tame it. Death is a wild animal, sharp-fanged. I am just trying to build a cage to keep it locked in. It is there, beside me, drooling as it waits to devour me. The bars of the cage that protect me are made of paper. When I turn off the computer, the beast is released.
(p. 80)

Here, writing functions as a form of sublimation: “paper and writing” become a “cage” that holds the wild energy of trauma. This is in line with Herman’s (2015) view that narrative can be an important means for trauma survivors to regain control over their experiences. This sublimation in this memoir takes two main forms: this declaration “*You Will Not Have My Hate*” as a refusal to dissolve into hatred, and the transformation of traumatic experiences into literary works. Both demonstrate Freud’s view that sublimation is the most mature defense mechanism, because personal suffering is successfully transformed into something that is socially and culturally meaningful.

Leiris's memoir reveals that trauma manifests through anxiety, grief, and anger, reflecting the deep psychological impact of loss and violence. These emotional states demonstrate the persistence of traumatic memory and the fragility of self after a shocking event. However, through Freud's defense mechanisms, particularly repression, displacement, and sublimation, the main character finds ways to survive, adapt, and reconstruct meaning from his suffering.

Repression allows him to avoid the terror by silencing the description of violence; displacement helps him redirect his emotional energy toward caring for his son; and sublimation transforms his grief into the act of writing. Together, these mechanisms illustrate the process of coping and healing, where pain is not erased but reshaped into strength and understanding.

Thus, *You Will Not Have My Hate* presents trauma not only as psychological devastation but also as a transformative journey that reveals the resilience of the human psyche. This connection between trauma and coping forms the basis for the final discussion in Chapter 5.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

This research analyzed the psychological trauma of the main character in Antoine Leiris's *You Will Not Have My Hate* through Freud's Psychoanalytic Trauma Theory. The study aimed to reveal how the main character's inner experience of anxiety, grief, and anger is represented in the text, as well as to identify the coping methods he employs to endure the aftermath of the loss. The analysis treated the memoir as a literary narrative, focusing on the character as a textual representation rather than as a reflection of the author's real psychological condition.

The findings show that the main character's trauma manifests in three major forms: anxiety, grief, and anger. Anxiety appears as a form of danger and struggles to perceive the world as safe again. His grief is expressed through deep emotional pain and a continuous attachment to his deceased wife, reflecting Freud's concept of melancholia, where mourning is incomplete and the self remains tied to the lost object. Meanwhile, anger and aggression emerge as repressed impulses that the main character redirects inward, consciously refusing to reproduce the cycle of hatred.

To cope with these traumatic experiences, the main character employs several defense mechanisms, as explained by Freud. Repression appears through the avoidance of violent imagery and the refusal to describe the terrorist act directly,

symbolizing the mind's effort to protect itself from unbearable memories. Displacement is shown when the main character channels his emotional energy into daily routines with his son, finding temporary stability through repetition and responsibility. Finally, sublimation becomes the most constructive form of coping, as he transforms his grief into the act of writing, turning pain into creative expression and meaning-making.

Overall, the memoir portrays trauma as both a psychological struggle and a process of symbolic reconstruction. The main character's refusal to hate, his devotion to his son, and his attempt to narrate his experience demonstrate the ego's resilience in transforming destructive impulses into moral and emotional strength. This supports Freud's idea that literature can serve as a medium of sublimation, in which unconscious conflicts are expressed through art rather than pathology. The study concludes that *You Will Not Have My Hate* presents trauma not as a clinical disorder but as a deeply human struggle for meaning, reconciliation, and survival after the loss.

B. Suggestions

This study highlights the significance of reading *You Will Not Have My Hate* not merely as a memoir, but as a literary representation of psychological trauma and healing. Based on the analysis, several suggestions can be made:

1. For Future Researchers

Future studies may explore trauma in other literary works using different psychoanalytic or trauma frameworks, such as those proposed by Cathy Caruth,

Judith Herman, and Jacques Lacan. Further research could also compare trauma representation across different genres-memoir, fiction, or poetry to understand how narrative form influences the depiction of psychological suffering. Additionally, exploring gender, parenthood, or language of grief in trauma narratives could provide richer interdisciplinary insights.

2. For Readers and Literary Scholars

This research encourages readers to view literary texts as meaningful spaces for emotional understanding and psychological reflection. The memoir illustrates that literature can provide symbolic healing for both writer and reader, allowing them to witness pain, resilience, and transformation through language.

3. For the Field of Literary Studies

The findings reaffirm the importance of psychoanalytic criticism in literary analysis. By examining trauma and defense mechanisms through Freudian theory, this research contributes to a deeper understanding of how literature mirrors the workings of the human psyche, especially in dealing with grief, love, and loss.

In conclusion, this study demonstrates that the portrayal of trauma in *You Will Not Have My Hate* serves as a powerful literary reflection of the human capacity to endure pain, reconstruct meaning, and transcend hatred through compassion and creativity.

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CURRICULUM VITAE



Afrilia Nur Chasanah, known as Afril, was born on April 11, 2003, in Blitar and currently resides in Blitar. She pursued her early education at SDN 7 Kesamben for elementary school, followed by SMPN 1 Kesamben for junior high school, and continued her senior high school studies at SMAN 1 Kesamben. She later continued her higher education at Islamic State University Maulana Malik Ibrahim Malang, majoring in English Literature. During her high school years, Afril was already familiar with small-scale entrepreneurship through her family business. Helping manage the business introduced her to responsibilities outside the academic sphere and shaped her interest in practical, hands-on activities. This early exposure helped her develop initiative, adaptability, and communication skills-qualities that continued to influence her academic and organizational journey in college. In her undergraduate years, Afril was active in the Student Association of her study program (HMPS), where she served in the Information and Communication Division in 2023. In this role in a departmental event, she was entrusted as the Head of the Event Division, responsible for coordinating event planning and execution. In the professional field, she gained experience working for one year at Warung Kini as a cook, where she developed practical skills in service, time management, and teamwork. In 2024, she completed a teaching internship at MAN Kota Batu as an English teacher, delivering two meetings per week and assisting students in building fundamental language and speaking skills. In 2025, she continued expanding her teaching and speaking experience by joining English Confident Pare Kediri as an online English tutor, teaching speaking classes five times a week. In the same year, she also taught private English lessons for senior high school students. Currently, Afril is an English voice transcriptionist at a private company operating with three teams across three different countries. Throughout her academic journey, Afril consistently enhanced her competencies in English, Microsoft Office, Canva design, teaching, and collaborative work. Her dedication to both academic and non-

academic activities reflects her commitment to continuous growth and her contribution to her environment during her years of study.