

**COLLECTIVE TRAUMA EXPERIENCES OF THE MAIN
CHARACTERS IN EKA KURNIAWAN'S *BEAUTY IS A
WOUND***

THESIS

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HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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WOUND***

Presented to
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In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2026**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Collective Trauma Experiences of the Main Characters in Eka Kurniawan's *Beauty Is a Wound*" 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.

Malang, 10 May 2026

The researcher



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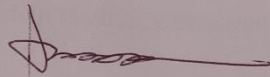
APPROVAL SHEET

This is to certify that Fairuz Ainur Syafa Mustofa's thesis entitled "Collective Trauma Experiences of the Main Characters in Eka Kurniawan's *Beauty Is a Wound*" has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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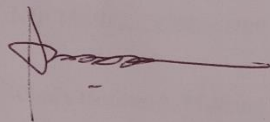
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MOTTO

“I think, therefore I am.”

(Descartes)

“Take a risk or you lose the chance.”

(Fairuz Ainur Syafa Mustofa)

DEDICATION

This thesis is proudly dedicated to:

1. Myself, Fairuz Ainur Syafa Mustofa, who has tried her best to complete this thesis.
You did a great job.
2. My beloved parents (my father, Alim Mustofa, and my mother, Yuliati), who have always supported and prayed for me.
3. All of my family members, who wish to see me graduate from this university and who have always supported and prayed for me.
4. Those who are going through a difficult phase, keep your head up and keep moving forward. Remember that everything will be fine. God knows what is best for you.

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The completion of this thesis was a long and challenging process. The researcher had to go through each stage with patience, effort, and perseverance. Without the support, prayers, and assistance of many people, this thesis would not have been completed. Therefore, the researcher would like to express her sincere gratitude to:

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3. Prof. Dr. M. Faisol, M.Ag., as the Dean of the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
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Congratulations on this achievement. Congratulations on completing one phase of life. Keep growing, keep believing, and keep moving forward, because there is nothing more beautiful than watching yourself develop into the best version of yourself.

ABSTRACT

Mustofa, Fairuz Ainur Syafa. (2026). *Collective Trauma Experiences of the Main Characters in Eka Kurniawan's 'Beauty Is a Wound'*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Miftahul Huda, M.Pd., Ph.D.

Keywords: Trauma, collective trauma, psychoanalysis, main characters

Trauma in a community often emerges from prolonged violence, oppression, and the collapse of social security. This issue is reflected in Eka Kurniawan's *Beauty Is a Wound*, which portrays the suffering of Dewi Ayu, Cantik, and the people of Halimunda across different historical periods. This study aims to examine the causes of collective trauma and how collective trauma is formed in the novel. This research is literary criticism using a psychological perspective, particularly Kai Erikson's concept of collective trauma. The data are taken from words, dialogues, and narrative events in *Beauty Is a Wound* that represent traumatic experiences, social violence, and communal damage. The findings show that the main cause of collective trauma in the novel is socio-political violence, including colonial domination, Japanese military occupation, sexual exploitation, forced discipline, imprisonment, and physical punishment. The findings also show that collective trauma is formed through three connected dimensions: alienation and loneliness, the destruction of social relations, and the loss of social order. These dimensions are represented through Dewi Ayu's return from the grave, her damaged relationship with her daughters, and the presence of ghosts and curses as symbols of unresolved collective memory. This study concludes that *Beauty Is a Wound* represents trauma not only as personal suffering, but also as a collective wound that shapes the memory and social life of the Halimunda community.

مستخلص البحث

مصطفى، فيروز عيّنور شافا (2026) «التجارب الصادمة في رواية إيكّا كورنيلوان الجمال جرح» من منظور التحليل النفسي. «أطروحة البكالوريوس. برنامج الأدب»
،الإنجليزي، كلية العلوم الثقافية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية
مالانج. المشرف: مفتاح الهدى، ماجستير في التربية، دكتوراه

الكلمات المفتاحية: الصدمة، الصدمة الجماعية، التحليل النفسي، العنف الاجتماعي-السياسي

غالبًا ما تنشأ مسألة الصدمة النفسية داخل المجتمع عن اضطهاد منهجي مطول. وتنعكس هذه الظاهرة في رواية إيكّا كورنيلوان «الجمال جرح»، التي تصور معاناة أجيال متعاقبة في هاليموندا. وتهدف هذه الدراسة إلى وصف الصدمة الجماعية التي عانى منها أبطال الرواية، وأسبابها، وعملية تكوّنها. هذه الدراسة هي نقد أدبي يركز على الصدمة من منظور تحليلي نفسي. وهي تستخدم مفاهيم سيغموند فرويد التحليلية النفسية ونظرية كاي إريكسون للصدمة الجماعية (1991) فيما يتعلق بكيفية إلحاق الكوارث التاريخية الضرر بالنسيج الاجتماعي وأمن المجتمع. تكشف هذه الدراسة أن الصدمة التي عانى منها الشخصيات هي انعكاس للمعاناة الجماعية للمجتمع الإندونيسي بسبب الاستعمار والحرب والنظام الأبوي. والسبب الرئيسي لهذه الصدمة الجماعية هو الصدمة التي يسبب فيها الإنسان من خلال العنف الاجتماعي-السياسي، مثل الاحتلال في زمن الحرب والمذابح التي أعقبت الاستقلال. علاوة على ذلك، تتشكل هذه الصدمة الجماعية من خلال الاغتراب العميق، وانهيار الشبكات الاجتماعية، وفقدان القيم الأخلاقية المجتمعية، مما يؤدي في النهاية إلى تغيير هوية المجتمع من خلال تطبيع القلق والعنف

ABSTRAK

Mustofa, Fairuz Ainur Syafa. (2026). Pengalaman-Pengalaman Traumatis Para Tokoh Utama dalam Novel *Beauty Is a Wound* Karya Eka Kurniawan. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Pembimbing: Miftahul Huda, M.Pd., Ph.D.

Kata Kunci: Trauma, trauma kolektif, psikoanalisis, tokoh utama

Trauma pada suatu komunitas sering kali muncul akibat kekerasan yang berkepanjangan, penindasan, dan hilangnya rasa aman secara kolektif. Masalah ini tercermin pada novel *Beauty Is a Wound* karya Eka Kurniawan, yang menggambarkan penderitaan Dewi Ayu, Cantik, dan masyarakat Halimunda di beberapa lintasan sejarah. Penelitian ini bertujuan untuk mengkaji penyebab trauma kolektif dan bagaimana trauma kolektif tersebut terbentuk. Penelitian ini merupakan kritik sastra dengan menggunakan perspektif psikologis, khususnya konsep trauma kolektif Kai Erikson. Data penelitian diambil dari kata, dialog, dan peristiwa naratif dalam novel *Beauty Is a Wound* yang merepresentasikan pengalaman traumatis, kekerasan sosial, dan kehancuran komunal. Hasil penelitian menunjukkan bahwa penyebab utama trauma kolektif dalam novel ini adalah kekerasan sosial-politik, yang meliputi dominasi kolonial, pendudukan militer Jepang, eksploitasi seksual, pemaksaan disiplin, pemenjaraan, dan hukuman fisik. Hasil penelitian juga menunjukkan bahwa trauma kolektif terbentuk melalui tiga dimensi yang saling terkait, yaitu keterasingan dan kesepian, rusaknya relasi sosial, serta hilangnya tatanan sosial. Ketiga dimensi tersebut direpresentasikan melalui kebangkitan Dewi Ayu dari kubur, relasinya yang rusak dengan anak-anak perempuannya, serta kehadiran hantu dan kutukan sebagai simbol memori kolektif yang belum terselesaikan. Penelitian ini menyimpulkan bahwa *Beauty Is a Wound* merepresentasikan trauma tidak hanya sebagai penderitaan personal, tetapi juga sebagai luka kolektif yang membentuk memori dan kehidupan sosial masyarakat Halimunda.

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CHAPTER I INTRODUCTION

This chapter presents the background of the study, problems of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Human life is inseparable from various problems. Every individual may experience painful events, such as being abandoned by a loved one or facing a life-threatening situation. Some painful experiences may leave deep emotional wounds and influence the way a person thinks, behaves, and responds to life. One of the psychological conditions that may result from such experiences is trauma, which can be generally understood as a disturbing experience that leaves a painful memory and continues to affect a person's psychological condition.

In literary works, trauma is often represented through characters who suffer from violence, loss, or oppression. Literature not only tells stories about individual suffering, but also shows how personal wounds are connected to social, historical, and cultural conditions. Through fictional characters, readers can see how traumatic experiences shape human behavior, identity, and relationships with others. Thus, trauma becomes one of important issue in literary studies, especially when the story presents characters who live under violence, injustice, and social pressure.

One literary work that portrays trauma is Eka Kurniawan's *Beauty Is a Wound*. The novel was originally written in Bahasa Indonesia under the title *Cantik Itu Luka*. It is one of Indonesia's contemporary literary works that has received public attention. The novel was translated into English in 2015. Besides presenting

a compelling story, the novel explores several issues, such as trauma, violence, sexuality, identity, and power.

Beauty Is a Wound is set in the fictional city of Halimunda and takes place across different historical periods, including the colonial era and the Japanese occupation. The novel tells the complex life of Dewi Ayu, a beautiful but tragic woman who later becomes a famous prostitute in Halimunda. Since childhood, Dewi Ayu has faced suffering. She is raised by her grandparents after her parents are forced to leave home because their marriage is considered an incest relationship. Although her life is full of pain and family shame, Dewi Ayu grows into a strong and brave woman who faces many trials with dignity.

Dewi Ayu's suffering becomes more intense when she is caught by the Japanese army. In the prison camp, she is forced to sacrifice her virginity to save her fellow prisoners. After two years in prison, she and fifteen other women are forced to become sex workers for Japanese soldiers. This experience marks the beginning of Dewi Ayu's life as a prostitute. Her continuous experiences of sexual violence and oppression show how her body experiences suffering and trauma.

A strange event begins when Dewi Ayu, who had died twenty-one years earlier, suddenly rises from the grave. Her resurrection causes great panic among the residents. It is said that Dewi Ayu died at the age of fifty-one, twelve days after giving birth to her fourth child. Because of the trauma and suffering she had experienced, Dewi Ayu hopes that her last child will be born without beauty, so that the child will not suffer the same tragic fate as herself and her three other daughters.

Her prayer is answered: the baby is born ugly, with dark skin and a strange nose described as resembling an “electrical plug.”

The repeated painful experiences that happen to Dewi Ayu, especially sexual violence and social oppression, make her become a cold person. She suppresses her pain and replaces it with arrogance and cynicism toward love, morality, and beauty. The birth of her youngest daughter Cantik (although she is physically described as ugly) can be interpreted as a symbol of Dewi Ayu’s hatred toward beauty. For Dewi Ayu, beauty is not a blessing, but a source of suffering because it has made her body an object of desire, violence, and sexual exploitation.

Dewi Ayu’s experiences may be connected to a psychological condition called trauma. In psychoanalytic studies, trauma is referred to the influence of painful past experiences on present behavior. Freud (1920) explains that past experiences can shape a person’s current psychological condition and behavior. Unresolved trauma still exists in the unconscious and appear in various forms of behavior or psychological disturbance. In this context, the trauma experienced by the characters in *Beauty Is a Wound* can be analyzed to understand how painful past experiences influence their actions, choices, and relationships with others. Hadik et al. (2022) argue that trauma can cause affect a person’s current mental condition.

In addition to personal trauma, *Beauty Is a Wound* also presents collective trauma. The suffering experienced by Dewi Ayu and her daughters reflects broader social wounds caused by colonialism, war, sexual violence, and patriarchal power. The characters’ traumatic experiences not only affect their individual mental states, but also influence how they view themselves, their bodies, other people, and the

society around them. The pain experienced by the characters in *Beauty Is a Wound* can be understood as part of the collective trauma of Indonesian society, which continues to shape the way people understand history and cultural identity.

Several previous studies have examined trauma in literary works by using psychoanalytic perspectives. For example, Sartika (2020) and Rosida and Hikam (2025) discuss traumatic experiences of fictional characters in some literary texts and argue that psychoanalysis may be used to understand how painful past experiences influence their current behavior and relationships with others. In relation to Eka Kurniawan's *Beauty Is a Wound*, previous studies have also discussed issues such as resistance (Elvira et al., 2025), collective wounds (Sudjaya, 2024), social inequality (Gani & Marizal, 2023; Febrianti et al., 2023), and women's struggles in Indonesian society (Namang et al., 2024; Padmasari et al., 2025). These studies indicate that *Beauty Is a Wound* has been widely discussed as a literary work that represents violence, oppression, and social suffering.

However, the present study focuses more specifically on the collective trauma experienced by Dewi Ayu and Cantik. While previous studies have discussed trauma, resistance, inequality, and women's suffering in the novel, this study examines the causes of collective trauma and how such trauma is formed through the characters' experiences and their social environment. By using a psychoanalytic approach supported by Kai Erikson's concept of collective trauma, this study aims to explain how the painful experiences of Dewi Ayu and Cantik are connected to broader social wounds in the fictional setting of Halimunda.

B. Problems of the Study

Based on the background of the study above, the research questions of this study are formulated as follows:

1. What causes the collective trauma experienced by the main characters in Eka Kurniawan's *Beauty Is a Wound*?
2. How is the collective trauma of the main characters formed in the novel?

C. Significance of the Study

This study is expected to contribute both theoretically and practically. Theoretically, this study provides additional insight into literary criticism by showing how a psychoanalytic approach can be used to explore trauma in literature, particularly in Eka Kurniawan's *Beauty Is a Wound*. This study also enriches the discussion of how trauma traumatic experiences are represented through characters and narrative events. By connecting psychoanalysis with the concept of collective trauma, this study discusses how personal suffering in the novel is related to broader social and historical wounds.

Practically, this study is expected to help readers and future researchers understand the complexity of trauma represented in literary works. Through the analysis of Dewi Ayu and Cantik, this study shows how traumatic experiences can influence a character's behavior and relationship with others. This research may also be useful for students of literature who are interested in applying psychoanalysis and collective trauma theory to analyze novels that present violence, suffering, and social oppression.

D. Scope and Limitation

This study focuses on Eka Kurniawan's novel *Beauty Is a Wound*, which was first published in Bahasa Indonesia in 2002 under the title *Cantik Itu Luka*. This study analyzes two main characters who strongly represent traumatic experiences, namely Dewi Ayu and her daughter, Cantik. The analysis examines the causes and formation of collective trauma experienced by these characters.

The study applies a psychoanalytic approach, particularly Freud's ideas on repression and the unconscious, supported by Kai Erikson's concept of collective trauma. Freud's theory is used to understand the psychological responses of the characters, while Erikson's concept is used to explain how personal wounds are connected to the wider social condition in Halimunda. Thus, the social and historical contexts in the novel is used as a background to understand collective trauma, not as the main focus of socio-historical literary studies.

E. Definition of Key Terms

To avoid misunderstanding, several key terms used in this study are defined as follows:

1. **Trauma** refers to a psychological wound caused by painful or disturbing experiences. In this study, trauma is understood as a psychological condition that affects the characters' thoughts, behavior, and relationships with others.
2. **Collective trauma** refers to a painful experience that affects not only an individual, but also a community or social group. Based on Kai Erikson's concept, collective trauma can damage social relationships, identity, and the sense of societal security. In this study, collective trauma is used to understand

how the suffering of Dewi Ayu and Cantik reflects the wider social wounds in Halimunda.

3. **Psychoanalysis** is a theory developed by Sigmund Freud to understand the human mind, especially the unconscious part that influences emotions, behavior, and ways of thinking. In this study, psychoanalysis is used to examine the psychological condition of the characters.
4. **Main characters** are the central figures who play important roles in the development of a story. In this study, the main characters analyzed are Dewi Ayu and Cantik because their experiences strongly represent the issue of trauma in *Beauty Is a Wound*.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the literature review used to support the analysis in this study. The review covers several important topics that form the theoretical basis of the study, namely: psychology of literature, trauma in psychoanalysis, and collective trauma.

A. Psychology and Literature

Literature is not only a form of writing, but also a medium for expressing human experiences, feelings, thoughts, and psychological conditions. Literary psychology is a field of study that connects psychology and literature. It helps readers understand the psychological aspects of characters, authors, and readers in relation to literary works (Tyson, 2006).

According to Rahayu (2019), literary psychology is a field of study that examines the content of literary works, especially because literary works often present stories about human life through fictional or imaginary characters. Through these characters, readers are encouraged to understand various human traits, emotions, and behaviors more deeply. Thus, literary psychology allows researchers to study how psychological conditions are represented in literary texts.

Literary psychology can be understood through three approaches. The first is the textual approach, which studies the psychological aspects of characters in literary works. The second is the receptive-pragmatic approach, which examines the psychological aspects of readers as they respond to and interpret literary works.

The third is the expressive approach, which focuses on the psychological aspects of the author during the process of creating a literary work, either as an individual or as a member of society (Selden et al., 2005).

Literature and psychology are closely related because both deal with human life and behavior. Literature depicts human experiences in imaginative forms, while psychology helps explain the mental processes behind those experiences. Through literary works, readers can observe how characters respond to conflict, suffering, and trauma. Therefore, psychology can be used as an approach to understand the inner world of characters and the psychological meaning of events in literature.

B. Trauma

Trauma is a psychological condition that may occur after a person experiences a painful or disturbing event. The event can leave a negative impression on the mind and may continue to influence a person's emotions, behavior, and memory. Trauma is not only related to the event itself, but also to how the person experiences, remembers, and responds to such an event.

According to Erikson (1991), trauma is an external attack that enters a person's private space and causes internal damage. Thus, trauma does not simply refer to the psychological wound, but also to the powerful event that produces the wound. Trauma can become difficult to process because the experience is probably too intense or disturbing for the person to understand when it occurs. As a result, the traumatic experience may return later through memory, fear, anxiety, or repeated emotional responses.

In psychoanalytic theory, trauma is related to the unconscious. Freud (1920) explains that traumatic experiences in the past can affect a person's psychological condition at present. When painful memories are repressed, they do not completely disappear. Instead, they may return in other forms, such as dreams, anxiety, flashbacks, nightmares, or repeated behavior. Freud (1920) also emphasizes that trauma can disturb a person's psychological balance and may lead to unconscious repetition of painful experiences.

Trauma may also create inner conflict. Roazen (2002) explains that psychoneurosis can arise from internal conflict between different parts of the psyche, especially when painful experiences are repressed. Although these experiences are not consciously remembered, they may still appear through dreams, emotions, or certain behaviors. In this condition, a person may experience excessive anger, anxiety, sadness, or fear without understanding the source of the feelings.

C. Collective Trauma

This section discusses collective trauma as the main theoretical concept used in this study. The discussion is divided into three parts. The first part explains the nature of collective trauma, including its meaning and how it differs from individual trauma. The second part discusses the causes of collective trauma, especially conditions that can damage social bonds and a community's sense of security. The third part explains the formation process of collective trauma by focusing on how painful experiences become shared memories and shape the identity, behavior, and social life of a community.

1. The Nature of Collective Trauma

Collective trauma refers to trauma that affects not only individuals, but also a group or community. In *Everything in Its Path*, Erikson (1991) explains collective trauma as a sociological condition in which a disturbing event damages the social bonds that connect members of a community. Through his study of the Buffalo Creek flood disaster, Erikson shows that trauma not only harms individual consciousness but also destroys the social structure that gives people a sense of security, identity, and belonging.

Unlike personal trauma, which affects an individual's inner life, collective trauma affects the life of a community. It occurs when the relationships, routines, values, and social support systems are broken. When this happens, people may feel alienated and unable to trust their surroundings. The community may physically exist, but the social bonds among its members are damaged.

Erikson (1991) emphasizes that one of the most serious effects of collective trauma is the loss of belonging. When a community is destroyed, people lose material possessions, social relationships, daily routines, and the sense of being part of a stable community. They are surrounded by other people, but they feel lonely because the communal support system has disappeared. This condition can create long-term anxiety and change the way a community understands itself.

Collective trauma can also shape collective identity (Erikson, 1991). A community that experiences repeated violence, disaster, or oppression may begin to define itself through the suffering it has experienced. In this situation, trauma becomes part of the community's shared memory. Recovery, therefore, cannot be

understood only as physical or material recovery. The recovery, according to Erikson (1991), also requires the restoration of social bonds, trust, and stability within the community.

In relation to literary analysis, Erikson's concept of collective trauma is useful for examining how a literary work represents the connection between personal suffering and wider social damage. This concept helps explain how the trauma experienced by several characters may reflect the damaged social environment around them. In *Beauty Is a Wound*, this theory can be used to understand how the suffering of Dewi Ayu and Cantik is connected to the history of violence, colonialism, war, and social oppression in Halimunda.

2. The Causes of Collective Trauma

From Erikson's (1991) perspective, collective trauma can be caused by events that damage individuals as well as the social bonds within a community. The causes may come from natural disasters, human-caused or technological disasters, and socio-political violence. Although these causes are different, they can produce collective trauma when they destroy the structure of communal life and disturb the relationship among members of a community.

The *first* cause is **natural disaster**, such as floods, earthquakes, eruptions, or other events caused by nature. In this case, collective trauma not only comes from the natural event itself, but from the destruction of the social environment that follows it. When a village or neighborhood is destroyed, people may lose their homes, routines, familiar surroundings, and relationships. As a result, they may feel

confused, powerless, and disconnected from the world they have known before. Although the disaster is not caused by human intention, its impact can damage the social life of the community.

The *second* cause is **human-triggered** or **technological disaster**. This type of disaster happens because of human error, system failure, or damage to technological infrastructure, such as chemical explosions, nuclear leaks, or industrial accidents. Collective trauma caused by this type of disaster is often more complicated because it involves a sense of betrayal. The community may feel betrayed by institutions, authorities, or systems that were supposed to protect them. This condition can create anger, distrust, and conflict. As a result, the recovery process becomes more difficult because the community has to rebuild its physical environment and restore trust in institutional structures.

The *third* cause is **socio-political violence**, such as war, colonialism, oppression, or other systemic violence. This type of trauma has deep and long-lasting effects because it directly attacks human dignity, safety, and social trust. Socio-political violence is caused by human actions that intentionally harm, control, or oppress other groups. Such violence can destroy the relationship among people and create fear, suspicion, and hatred within a community. It may also be passed down from one generation to another as intergenerational trauma. In this condition, collective trauma continues to live in memory, social behavior, and the way the community understands its past and future.

3. The Formation of Collective Trauma

According to Erikson (1991), collective trauma is formed through a process in which a disturbing event gradually damages both individual lives and communal structures. The process may begin with **alienation and loneliness** after a disaster or tragedy. At this stage, people not only lose their homes, possessions, or physical surroundings, but also the social references that help them understand who they are and where they belong. The environment that has previously been familiar becomes strange and unsafe. Although survivors may be surrounded by others who experience similar suffering, they still feel lonely because the community is no longer able to fully share and support their grief.

The next stage is the **destruction of social relations**. Erikson (1991) emphasizes that collective trauma occurs when the social networks that connect individuals to one another are broken. Trust among neighbors, daily interaction, shared routines, and communal support systems are lost. In this situation, society does not function as a cohesive community. People become isolated from one another and may begin to feel suspicious, afraid, or emotionally distant. This breakdown of social relations makes the trauma more serious because individuals lose the very support system that is needed for recovery.

The final stage is the **loss of social order**. When social bonds collapse, the values and norms that regulate communal life also become weaker. Erikson (1991) argues that moral behavior is strongly influenced by the stability of the community. Therefore, when the community is damaged, people may experience apathy, distrust, moral decline, or even the normalization of violence. The future is no

longer seen as a space of hope, but as an extension of fear and uncertainty. In this way, collective trauma is formed through the continuing damage of social bonds, shared values, and the community's sense of belonging.

CHAPTER III RESEARCH METHODOLOGY

This chapter explains the research methodology used in this study. It covers the research design, data source, data collection, and data analysis.

A. Research Design

This study is categorized as literary criticism using a psychological approach (Tyson, 2006), particularly the concept of collective trauma. The study focuses on analyzing how collective trauma is caused and formed in Eka Kurniawan's *Beauty Is a Wound*. The researcher describes, explains, analyzes, and interprets the data taken from the novel in order to answer the research questions.

The main theoretical framework used in this study is Kai Erikson's concept of collective trauma. The theory of Erikson (1991) is used to examine how traumatic experiences not only affects individuals, but also damages social bonds, communal safety, and the community's sense of belonging. Therefore, this study focuses on the collective trauma experienced by the main characters, especially Dewi Ayu and Cantik, and how their suffering reflects the broader social wounds in Halimunda.

This study remains within the field of literary studies. The analysis does not diagnose the characters medically. Instead, it interprets the characters' experiences, behavior, relationships, and social environment as literary representations of trauma. Through this approach, the study aims to understand how *Beauty Is a Wound* represents trauma as both personal suffering and communal damage.

B. Data Sources

The main data source of this study is Eka Kurniawan's novel *Beauty Is a Wound*, translated into English by Annie Tucker and published in 2015. The novel was originally published in Bahasa Indonesia under the title *Cantik Itu Luka* in 2002. This novel was chosen because it represents the collective wounds of the Indonesian society through the issues of colonialism, Japanese occupation, violence, sexual exploitation, social injustice, and inherited suffering. The data consist of words, phrases, sentences, and dialogues in the novel that are related to the causes and formation of collective trauma, particularly that are experienced by Dewi Ayu and Cantik.

C. Data Collection

The data were collected from Eka Kurniawan's *Beauty Is a Wound*. The data collection process was conducted systematically through the following steps:

1. Reading the novel carefully to understand the storyline, characters, conflicts, and social background.
2. Rereading the novel and marking words, phrases, sentences, dialogues, and narrative events that are related to collective trauma.
3. Selecting data that show the causes of collective trauma, especially socio-political violence, colonial domination, military occupation, sexual exploitation, forced discipline, and physical punishment.
4. Selecting data that show the formation of collective trauma, i.e., alienation and loneliness, the destruction of social relations, and the loss of social order.
5. Classifying the selected data based on the two research questions.

D. Data Analysis

After collecting the data, the researcher analyzed them through Erikson's concept of collective trauma. The analysis was conducted by the following steps:

1. Identifying quotations, dialogues, and narrative events that show the causes and formation of collective trauma in *Beauty Is a Wound*.
2. Interpreting the data by explaining the narrative context, literal meaning, and symbolic meaning of the selected quotations.
3. Relating the interpretation to Erikson's concept of collective trauma, especially the damage to social bonds, communal safety, social relations, and social order.
4. Explaining how the selected data show the collective trauma experienced by Dewi Ayu, Cantik, and the Halimunda community.
5. Drawing conclusions based on the findings to answer the research questions

CHAPTER IV FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the data. The analysis is arranged based on the research questions, which focus on the causes of collective trauma and the formation of the trauma experienced by the main characters in Eka Kurniawan's *Beauty Is a Wound*. In analyzing the data, this study uses Erikson's concept of collective trauma. Although trauma is often understood as an individual's psychological effect, this study focuses on trauma as a social wound that affects the life of a community. Based on this framework, this chapter examines how the violence represented in *Beauty Is a Wound* not only produces individual suffering, but also creates collective wounds that shape the social reality of Halimunda.

A. The Cause of Collective Trauma Experienced by the Main Characters

In *Beauty Is a Wound*, collective trauma is caused mainly by socio-political violence that occurs during colonialism, Japanese occupation, and the political conflicts after Indonesian independence. The violence represented in the novel not only affects individuals personally, but also damages the social order of Halimunda as a community. In particular, the novel shows how war, occupation, sexual exploitation, and political persecution turn human bodies, especially women's bodies, into objects of violence. Through Dewi Ayu and Cantik, the novel presents trauma as both personal suffering and a reflection of wider social damage.

One of the first causes of collective trauma in the novel is the Japanese occupation of Halimunda. The occupation begins with military attacks that destroy the city's economic and social structures. The following quotation shows the arrival of the Japanese army and the collapse of Dutch colonial authority in Halimunda:

A Japanese battalion from the 48th Division arrived in Kragan after fighting in Bataan, Philippines. Half of them continued on to Malang via Surabaya, while the other half arrived in Halimunda under the name Sakaguci Brigade. Japanese fighter planes were already operating in the air, dropping bombs on various locations, including the oil refinery owned by Mataafsche Petroleum Maatschappij, the Mexolie Olvado coconut oil factory, as well as workers' housing areas and the offices of the cocoa and coconut plantations. It took the Sakaguci Brigade only two days to engage the remaining KNIL troops around the city before General P. Meijer received word that the Dutch had surrendered at Kalijati. The entire Dutch East Indies had been devastated and was under occupation. General P. Meijer finally handed over control of Halimunda to the Japanese at city hall. (p.65)

The quotation describes the beginning of Japanese military control over Halimunda. The attack is not only directed at military power, but also at important economic and social spaces, such as oil refineries, factories, plantations, offices, and workers' housing areas. The occupation affects the structure of community life. The destruction of these places means the destruction of livelihood and social stability. In this case, Halimunda is defeated politically and wounded socially.

The Japanese occupation can be understood as one of the causes of collective trauma because it damages the social environment that supports people's lives. According to Erikson (1991), collective trauma occurs when a disaster or violent event attacks the social bonds and security within a community. The bombing of Halimunda and the transfer of power to the Japanese create a condition in which people lose control over their own space and future. The city becomes a place of fear and domination. Therefore, the trauma represented here belongs to the wider community that experiences the collapse of social order.

The novel positions violence as the beginning of communal damage. Halimunda becomes a space where political power and military violence affect people's lives. This condition later influences the experiences of Dewi Ayu, especially when the occupation leads to imprisonment and sexual exploitation.

"I'll replace the girl from earlier, Commander. You sleep with me but give her mother medicine and a doctor, and a doctor!" (p.71)

The quotation above shows how military domination turns the female body into an object of exchange. Dewi Ayu offers herself to the commander so that another girl's mother can receive medical treatment. In this situation, access to basic needs, such as medicine and healthcare, is controlled by armed men. As a result, survival depends not on justice or humanity, but on a violent negotiation in which a woman's body becomes the price that must be paid.

This moment reveals the pressure experienced by Dewi Ayu and other women under military occupation. Her statement, *"I'll replace the girl from earlier,"* shows that she is aware of the violence that will happen, but she still chooses to take the other girl's place. This act can be understood as both sacrifice and desperation. Dewi Ayu does not offer herself because she has freedom, but because the situation leaves her with almost no choice. The repeated phrase *"and a doctor!"* also emphasizes urgency and pressure. She is struggling to save a life in a condition where ordinary human rights and values have collapsed.

Through Erikson's concept of collective trauma, this event can be viewed as part of the destruction of social protection in the community. Erikson (1991) explains that collective trauma occurs when violence damages the social bonds and sense of security that allow people to live as a community. In the above passage,

the community does not have a proper system to protect the weak, the sick, or women from violence. Instead, the body becomes a commodity used for survival. This shows that the trauma experienced by Dewi Ayu is not only personal, but also connected to the collapse of social order in Halimunda.

The experience of Dewi Ayu implies that one of the causes of collective trauma is socio-political violence which destroys communal protection. Dewi Ayu's case reflects how military power enters private life and forces individuals to sacrifice their bodies in order to survive. The violence against her body becomes a symbol of the wider suffering of women and civilians under occupation.

The collective suffering of the Halimunda community is also shown through scenes of fear, panic, and social disorder. The Japanese occupation creates a condition in which people lose control over their own safety. This can be seen in the following quotation:

"The Japanese soldiers began shouting again in an unfamiliar language as soon as the ship docked, and the women scrambled to their feet as quickly as possible, as if they knew the men were demanding they move fast. The children began to cry, and chaos ensued; one mother lost her child and found him injured and trampled." (p.65)

The quotation describes a critical moment when a group of civilians, who are mostly women and children, arrive in an area controlled by the Japanese military. They suffer from fear and confusion. The Japanese soldiers shout in a strange language, and the women cannot understand what is being commanded. However, they still move quickly because they recognize the soldiers' authority and the danger behind it. That the children are crying, injured, and trampled illustrates how the Japanese occupation has created a situation where ordinary social order breaks down.

The chaos that the occupation creates causes physical problem, and it becomes a sign that the civilians have lost social control. The soldiers' unfamiliar language functions as a form of alienation because it separates the women from their ability to understand and respond to the situation. They are forced to act under fear. The mother who loses her child becomes a symbol of the destruction of the most basic social bond, namely the bond between mother and child. Under normal circumstances, a community protects its most vulnerable members, especially children. However, under military pressure, this protective function collapses.

The above condition is related to Erikson's concept of collective trauma. Erikson (1991) explains that collective trauma is an attack on the social fabric because it disrupts the bonds that connect people to one another. It is a condition in which a group experiences a traumatic event as a damaged community. In the quotation, the traumatic moment belongs not only to the mother who loses her child but also to the whole group of women and children who face the same fear and panic. They become a scattered group of individuals separated by insecurity.

The collective trauma that begins in Halimunda illustrates that the occupation has changed political power and damaged communal order. The injured child becomes a sign of the loss of collective safety. In Erikson's terms, it shows how a violent event weakens the community's ability to provide togetherness, protection, and emotional security for its members.

The loss of safety and communal protection becomes more visible when the Japanese soldiers begin to take the girls by force. The following quotation shows how military power turns the girls into helpless victims:

“Then the soldiers began to pick off the girls one by one, in a fight they easily won. They carried the girls in their arms, like sick cats, and they struggled in vain.” (p.90)

The quotation depicts a dark moment when the soldiers forcefully take the girls one by one. The phrase *“in a fight they easily won”* shows that the resistance of the girls is unequal from the beginning. They try to struggle, but their efforts are useless against the military power of the soldiers. The comparison *“like sick cats”* also dehumanizes the girls. They are not treated as human beings with dignity, but as weak objects that can be carried, controlled, and violated.

The violence is committed by military authority against vulnerable civilians. The girls’ bodies are placed under the control of the soldiers. Their inability to defend themselves shows the collapse of personal agency, while the absence of protection around them shows the collapse of social order. In a normal community, young girls should be protected from violence. However, in this situation, the community has lost the power to protect them. This makes the violence collective because it reveals the failure of the social environment to defend its members.

The forced operation represents human-caused trauma that breaks down the social bond of the community. Erikson (1991) argues that collective trauma occurs when people no longer feel that their social world is safe or reliable. The quotation shows that Halimunda has become a place where power belongs to armed men, while the victims have no space for protection. The girls’ helpless struggle reflects a broader condition in which the community is unable to resist violence.

Furthermore, the phrase *“they struggled in vain”* shows collective powerlessness. When people repeatedly witness members of their own group being harmed without any ability to stop it, trauma becomes a shared experience. Fear is

not limited to the victims who are taken. It spreads to those who witness the event and realize that the same violence can happen to anyone. This condition creates what Erikson (1991) describes as damage to communal security. The community begins to understand itself through fear and the loss of protection. Thus, the above quotation implies another cause of collective trauma in the novel, i.e., socio-political violence that destroys human dignity and weakens social bonds.

The violence of Japanese occupation is also shown through the daily discipline imposed on the prisoners. The women are forced to live under strict military control, where even their routine activities are determined by the Japanese soldiers. This can be seen in the following quotation:

“They worked in shifts, as the Japanese demanded the cells be kept clean.” (p.69)

The quotation describes the daily life of women who are imprisoned under Japanese military control. They are required to clean the cells in shifts, not because of personal will or communal responsibility, but because the Japanese soldiers demand it. The sentence shows how the prisoners’ daily routines are controlled by the occupying power. Their time, movement, and energy are not of their own.

The forced routine shows how oppression can damage the social life of a group. Erikson (1991) explains that collective trauma occurs when a disturbing event or condition breaks the shared sense of security within a community. In this case, the prison cell becomes a space where the women are forced to follow the rules of the oppressors. Their cooperation in cleaning the cells does not fully represent freedom or mutual support. Instead, it becomes a form of survival under the oppressors’ pressure.

The routine also shows the loss of normal life. Cleaning is actually a part of daily order. However, in the prison camp, cleaning becomes a symbol of domination. The women are forced to maintain the space that humiliates them. This condition creates a strange order: the cells are kept clean, but the social order and security around them is damaged. The demand for cleanliness hides the violence of imprisonment itself. This situation implies that collective trauma is caused not only by acts of violence, but also by oppressive routines. The women's daily life is shaped by fear, obedience, and loss of freedom. Their shared experience of forced discipline becomes part of the collective wound due to military occupation.

The oppressive system becomes more brutal when the prisoners are punished for disobeying the rules. The following quotation shows how military authority uses punishment to create fear and maintain control:

"Those who disobeyed were punished accordingly: being sun-dried if not whipped and given extra work. Some might even be killed in this manner." (p.68)

The quotation shows the severe consequences faced by prisoners who disobey the Japanese soldiers' rules. The punishments include being exposed to the sun, whipped, given extra work, and even killed. The word "*accordingly*" suggests that such violence has become part of the system of discipline. In other words, cruelty is treated as something normal within the prison camp.

The punishment described in the quotation reveals how socio-political violence destroys human dignity. The prisoners' lives are completely controlled by military authority, and their bodies become objects of punishment. They are not treated as human beings with rights, but as powerless subjects who can be

disciplined, tortured, or killed. This situation creates a sense of fear because every mistake may lead to death.

In Erikson's theory, collective trauma becomes severe when a community loses its sense of safety and moral order. The punishment system in the prison camp shows this loss. The prisoners live in a world where justice is replaced by military violence. The community cannot protect its members, and the prisoners are forced to survive in an environment where fear becomes part of everyday life.

This condition also damages social relationships among the prisoners. When punishment is unpredictable, individuals may become afraid to help one another because helping others can endanger themselves. Fear can weaken solidarity and replace trust with defensive obedience. Thus, this kind of violence damages the possibility of collective support among the prisoners. The prisoners witness how disobedience can lead to death. This shared experience creates a collective memory of powerlessness. The trauma, therefore, belongs not only to those who are punished, but also to those who see the punishment and live under the same threat.

To summarize the above analysis, the main cause of collective trauma in *Beauty Is a Wound* is **socio-political violence**, especially violence produced by colonial and military domination. This violence is depicted in several ways: the destruction of Halimunda's social order, the sexual exploitation of girls, the forced discipline of prisoners, and the use of physical punishment to create fear. These events show that trauma in the novel is experienced by the community as a whole. Through Japanese occupation and its violent system, Halimunda becomes a wounded social space where safety, dignity, trust, and communal protection are damaged.

B. The Formation of Collective Trauma

This section discusses how collective trauma is formed in *Beauty Is a Wound*. The analysis focuses on how repeated experiences of violence gradually shape the social and psychological condition of the people of Halimunda. In Erikson's view, collective trauma refers to the damage of the "social fabric" that connects members of a community.

It should be noted that the formation of collective trauma in the novel does not happen suddenly. It is built through a long accumulation of suffering, beginning from the colonial period, continuing through the Japanese occupation, and extending into the violence after independence. These events create a social condition in which people no longer feel secure and no longer fully trust one another. Therefore, this section examines the formation of collective trauma through three main aspects: the feeling of alienation and loneliness because of the tragedy, the destruction of social relations in the family and community, and the loss of social order as symbolized by the presence of "ghost" and "curse."

1. The Feeling of Alienation and Loneliness

The first stage in the formation of collective trauma is identified through alienation. It occurs when individuals no longer feel connected to their social environment because the world around them has been changed by violence, fear, and suffering. In Halimunda, this feeling appears through Dewi Ayu's return from death, which symbolically shows that the past has not disappeared but continues to disturb the present.

“One afternoon on a weekend in March, Dewi Ayu rose from the grave twenty- one years after her death.” (p.1)

The quotation describes Dewi Ayu’s strange return from the grave after being dead for twenty-one years. Literally, her return presents a supernatural event. However, symbolically, her return can be read as the return of unresolved trauma. Her body, which has experienced exploitation, violence, and suffering, reappears as a reminder that the wounds of the past are still present in Halimunda. The fact that she rises after twenty-one years shows that the passing of time does not erase traumatic memory completely.

Dewi Ayu’s return is not only a personal matter. Her presence disturbs the whole community and forces Halimunda to face a painful history that has not been fully resolved. In Erikson’s concept, collective trauma remains alive when a community cannot restore its sense of safety after a disturbing event. Dewi Ayu’s return from the grave suggests that Halimunda still carries social wounds caused by repeated violence in the past.

The feeling of alienation is also strengthened by the description of Dewi Ayu’s physical appearance after she returns from death.

“Her face was radiant white, though her skin was wrinkled, with eyes that seemed to glow from within their sockets. (p.2)

Dewi Ayu is described as a figure who is both familiar and strange. She is still Dewi Ayu, but her appearance does not belong to ordinary human life. Her “*wrinkled*” skin shows the mark of time and death, while her glowing eyes create a frightening image. This physical description suggests that Dewi Ayu returns as someone separated from the normal life of the community. She becomes a sign of a past that continues to haunt the present.

Dewi Ayu's ghostly appearance can be interpreted as the representation of alienation caused by tragedy. She returns to Halimunda, her home city; yet, it is also the place where her body and life were shaped by violence, rape, betrayal, and suffering. This condition shows that collective trauma can make a person feel like a stranger in her own social environment. The community exists physically, but it does not provide emotional safety or belonging.

The condition that Dewi Ayu faces is related to Erikson's idea that collective trauma damages the social fabric of a community. When social bonds and communal protection collapse, individuals may lose their sense of connection with others. The ghostly appearance shows that trauma has created distance between Dewi Ayu as an individual and the community. It shows that alienation in the novel is not only personal loneliness, but also the result of a damaged social world that cannot protect or heal its members.

2. The Destruction of Social Relations

The second stage in the formation of collective trauma is the destruction of social relations. According to Erikson (1991), the deepest damage caused by collective trauma is in the broken bonds among community members. In *Beauty Is a Wound*, the damage can be seen in family relationships, especially in Dewi Ayu's relationship with her daughters. The family, which should become a source of love, is marked by fear and inherited pain.

"She had already given birth to three other daughters, all as beautiful as twins born just a little too late from one another; she had grown tired of such babies, whom she thought looked like mannequins in a store window, so she didn't want to see the youngest, because she was certain she wouldn't be any different from her three older sisters. He was wrong, of course, and he had no idea how ugly the youngest was." (p.17)

The quotation shows Dewi Ayu's emotional distance from her children, especially from her youngest daughter. She does not respond to childbirth with affection, but with exhaustion and rejection. Her three beautiful daughters remind her of the suffering connected to beauty, while her youngest child, Cantik, becomes part of her painful relationship with the past. This shows that Dewi Ayu's motherhood is shaped by trauma rather than by a stable emotional bond.

The phrase "*she had grown tired of such babies*" reveals how beauty has become a burden for Dewi Ayu. In her experience, beauty is closely connected to sexual exploitation, violence, and suffering. As a result, she cannot see her daughters' beauty as something innocent. Instead, it becomes a reminder of the violence that has been done to women's bodies. Her rejection of her children does not simply show personal cruelty, but it reflects how trauma disturbs the most intimate social relationship, namely the bond between mother and child.

According to Erikson (1991), collective trauma weakens the social fabric of a community. When a community experiences repeated violence, its members may lose the ability to build relationships based on trust, affection, and protection. In Halimunda, the history of colonialism, occupation, and violence affects both public life and private life within the family. Dewi Ayu's relationship with her daughters shows that trauma has entered the domestic space and damaged the family's emotional foundation. It also implies that pain is transmitted from one generation to another. Dewi Ayu's trauma influences the way she sees her daughters, especially in relation to beauty and suffering. The family no longer functions as a safe emotional space, but it becomes a space where past wounds are inherited.

3. The Loss of Social Order

The final stage in the formation of collective trauma is the loss of social order. In a healthy community, social order is maintained through shared values, justice, trust, and moral boundaries between right and wrong. However, in a traumatic community, these values become unstable.

In *Beauty Is a Wound*, the loss of social order is symbolically represented through the presence of ghosts and curses in Halimunda. These supernatural elements do not function as frightening or magical details but as the representation of unresolved memories of past violence that continue to disturb the life of the present community.

“In 1976, Halimunda was filled with resentment. Filled with restless ghosts.” (p.366)

Halimunda in the above quotation is not described as a peaceful social space. Instead, it is filled with ghosts. The word “*resentment*” suggests that the people of Halimunda still carry bitterness and unresolved pain from the past. The “*restless ghosts*” symbolize memories of violence and death that cannot disappear because the community has not completely resolved them. In this context, the ghosts may be read as representing the return of past suffering to the community’s present life.

The presence of ghosts also shows that the boundary between the past and the present has become unstable. The past violence does not remain only as history; it continues to shape the atmosphere of Halimunda. This condition reflects the loss of social order as Halimunda becomes a place where the living and the dead, the present and the past, and reality and fear exist together. This symbolic disorder shows that the community has not recovered from its collective trauma. According

to Erikson (1991), when the trauma is not resolved, the community live under the collective anxiety, mistrust, and moral confusion. In Halimunda, the ghosts symbolize this unresolved collective memory.

The loss of social order is also shown when the people of Halimunda treat ghosts as part of everyday reality. This can be seen in the following quotation:

“The pedicab driver who took them to their lodging told them about the ghosts. They’re very powerful, he said, and pray they don’t tip this pedicab over in the middle of the road.” (p.366)

The ghosts are part of the community’s shared imagination. The pedicab driver speaks about them casually, as if their presence is already accepted as part of daily life. His warning that the ghosts may tip the pedicab over shows that fear has entered ordinary social interaction. The supernatural is, therefore, inseparable from everyday life; it becomes part of how people explain danger, uncertainty, and disorder in Halimunda.

The scene shows how collective trauma changes the community’s perception of reality. The people of Halimunda live in a space where violence, fear, and unforgettable memories have become normal. The ghosts function as symbols of a community that has lost confidence in social stability and moral protection. When the past is not resolved through justice, it returns in the form of stories and curses that continue to shape communal life.

Erikson (1991) argues that collective trauma potentially damages the community’s ability to provide meaning, security, and trust. In Halimunda, ghosts and curses show that the community’s shared world has been disturbed. People do not live with a clear sense of safety, but with the belief that past violence still has power over the present. Therefore, the ghosts and curses in *Beauty Is a Wound*

should be understood as symbolizing unresolved collective memory, moral confusion, and the presence of historical violence in the community. Halimunda becomes a traumatized social space where the past cannot be buried and fear becomes part of everyday life.

Based on the analysis above, the formation of collective trauma in *Beauty Is a Wound* occurs through three dimensions. *First*, alienation appears when Dewi Ayu and the people of Halimunda do not experience their community as a safe and familiar place anymore due to repeated violence and suffering. *Second*, the destruction of social relations is seen in the damaged bonds within the family and community, where affection and protection are replaced by rejection and inherited pain. *Third*, the loss of social order is symbolized through ghosts and curses, which show that the past remains unresolved and continues to disturb the present. Through these three dimensions, the novel shows that collective trauma is not formed by a single event, but by a long process in which violence gradually damages memory, relationships, and moral values of the Halimunda community.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion of the study. The conclusion summarizes the answers to the research questions, while the suggestion provides recommendations for future researchers and readers.

A. Conclusion

By referring to the findings and discussion in the previous chapter, this study concludes that the collective trauma experienced by the main characters in Eka Kurniawan's *Beauty Is a Wound* is mainly caused by socio-political violence. This violence appears through colonial domination, Japanese military occupation, sexual exploitation, forced discipline, imprisonment, and physical punishment. These forms of violence not only harm individuals, especially Dewi Ayu and Cantik, but also damages the social life of Halimunda as a community.

The formation of collective trauma in the novel occurs through three connected dimensions. *First*, it is formed through alienation and loneliness, as seen in Dewi Ayu's return from the grave, which symbolizes the return of unresolved wounds from the past. *Second*, it is formed through the destruction of social relations, especially in the damaged relationship between Dewi Ayu and her daughters, where affection and protection are disturbed by rejection and inherited pain. *Third*, it is formed through the loss of social order, symbolized by ghosts and curses that continue to haunt Halimunda.

B. Suggestion

Future researchers are suggested to examine *Beauty Is a Wound* from other perspectives, such as feminism, postcolonialism, or cultural memory studies. Since this study focuses mainly on collective trauma through Erikson's theory, future studies may explore other characters, themes, or narrative elements that have not been discussed deeply in this research. They may also compare this novel with other Indonesian literary works that present similar issues of violence and trauma.

For readers, this study is expected to help them understand *Beauty Is a Wound* not only as a story of personal suffering, but also as a literary representation of social and historical wounds. Readers are encouraged to see how violence in the novel affects both individuals and the wider community. By understanding the novel through the concept of collective trauma, readers can gain a deeper awareness of how literature reflects painful histories and the continuing effects of violence on social life.

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CURRICULUM VITAE



Fairuz Ainur Syafa Mustofa was born in Malang on February 18, 2004. She is the daughter of Alim Mustofa and Yuliati. She is the eldest of three siblings, with two younger siblings named Yasmin Najla Khairunisa Mustofa and Irsyad Arras Mustofa Al-Hafidz.

Before entering university, she studied at An-Nur Senior High School in Bululawang. During high school, she participated in several activities, such as the Journalism Club, Student Conversation Club (SCC), Student Council (OSIS), and School Ambassador. After graduating from high school, she continued her study in the Department of English Literature at Universitas Islam Negeri Maulana Malik Ibrahim Malang in 2019 and graduated in 2026.

During her university years, she was actively involved in several organizations and committees, including the English Letters Student Association (HMPS) in 2024–2025, the 2023 PBAK-F HUM Committee, the 2024 PBAK-F HUM Committee, the 2023 Maliki English Festival (MEF) Committee, the 2024 MAG Committee at the Faculty of Humanities, and the 2024 PBAK-U Committee at UIN Maulana Malik Ibrahim Malang. These experiences were highly beneficial for her in developing soft skills, building new networks, gaining new perspectives, improving teamwork, and strengthening her critical thinking and communication skills, particularly in public speaking.