

HISTORICAL TRAUMA IN LEILA S. CHUDORI'S *THE SEA SPEAKS HIS NAME*: A TRAUMA STUDIES APPROACH

THESIS

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THESIS

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MALANG

2026

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I state the entitled “**Historical Trauma in Leila S.Chudori’s *The Sea Speaks His Name: a Trauma Studies Approach***” is my original work. I do not include any material 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 one person who is responsible for that.

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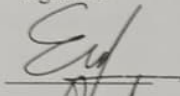
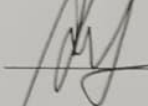
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MOTTO

“Allah tidak membebani seseorang melainkan sesuai dengan kesanggupannya.”

(QS. Al-Baqarah: 286)

Melamban bukanlah hal yang tabu

Kadang itu yang kau butuh

Bersandar hibahkan bebanmu

(Perunggu-33x)

“Semua jatuh bangunmu, hal yang biasa. Angan dan pertanyaan, waktu yang menjawabnya. Berikan tenggat waktu, bersedihlah secukupnya. Rayakan perasaanmu sebagai manusia”

(Daniel Baskara Putra-Mata Air)

DEDICATION

I dedicate this thesis to the best women in our small family, my Mother and Grandmother, who always support every small struggle of their daughter. This thesis is also dedicated to my great-grandparents, *Almarhum* Karsi and *Almarhumah* Suratun, who allowed the first female great-grandchild to settle in a foreign city, thus becoming the first female graduate in this large family. Although in the end, they did not accompany me until the final process of the author, Al Fatihah. Thank you for all the prayers, support, and companionship throughout the entire journey of pursuing education up to the preparation of this thesis. May Allah SWT reward all those kindnesses with abundant blessings.

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The research and writing of this thesis could be completed with assistance from various parties. Therefore, on this occasion, the author would like to express the greatest gratitude to all parties who have helped, especially to:

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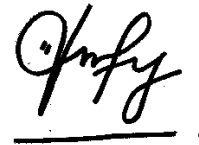
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5. My gratitude goes to my only parent, my beloved mother, who tirelessly provided material support and encouragement; this degree that will bear my name for a lifetime was born from your flowing blood and sweat.
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9. The final words of thanks are addressed to myself, thank you for enduring and committing to completing the path you chose four years ago. Congratulations on becoming the first female graduate in the extended family. Wounds, tears, suffering, happiness, and exhaustion have given rise to a degree that will be carried for a lifetime, continue to soar, and become a remarkable woman wherever you set your feet.

The researcher is aware that this thesis still needs improvement and has weaknesses in several aspects. Therefore, criticism and suggestions for improving this work are welcome. Hopefully, this thesis will benefit both the researcher and the reader in general.

Malang, 22nd June 2026

The Researcher

A handwritten signature in black ink, appearing to read 'Sevi Indriana', written over a horizontal line.

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ABSTRACT

Indriana, Sevi. (2026). *Historical Trauma in Leila S.Chudori's The Sea Speaks His Name : a Trauma Studies Approach*. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, M.A.

Keywords : *Historical Trauma, Acting Out, Working Through, Trauma Studies, LaCapra.*

Literature not only represents individual experiences but also serves as a medium for representing collective memory and historical trauma in society. In the context of contemporary Indonesian literature, Leila S. Chudori's *The Sea Speaks His Name* portrays the traumatic experiences surrounding the enforced disappearances of activists in Indonesia during 1997–1998. This study analyzes how collective historical trauma is represented in the novel, particularly through the experiences of victims' families and communities. This study applies Trauma Studies using Dominick LaCapra's theory, especially the concepts of acting out and working through. The objectives of this study are to explain the representation of collective historical trauma in the novel and to analyze how families and communities respond to historical trauma through the processes of acting out and working through. This study employs literary criticism and textual analysis by examining narratives, dialogues, and descriptions in the novel. The findings show that collective historical trauma is represented through emotional tension, recurrence of loss, unresolved waiting, prolonged uncertainty, and systematic political violence experienced by the families and communities of the disappeared activists. In the process of acting out, trauma is reflected through memory repetition, domestic rituals, silence, emotional tension, and the inability to detach from the traumatic past. Meanwhile, working through is represented through reflection, solidarity, collective practices of preserving memory, and meaning-making as efforts to negotiate trauma and historical loss. This study demonstrates that trauma in the novel is not merely an individual psychological experience, but also an ongoing collective social experience that continues to shape the social lives of the victims' families and communities.

مستخلص

إندريانا، سيفي. (2026). الصدمة التاريخية في كتاب ليلي إس. شوتوري "البحر يتحدث اسمه: نهج دراسات الصدمات". أطروحة البكالوريوس. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة الإسلام نجري مولانا مالك إبراهيم مالانغ. المستشار: أغونغ ويراناتا كوسوما، ماجستير.

الكلمات المفتاحية: الصدمات التاريخية، التصرف، العمل على المعالجة، دراسات الصدمات، لاكابرا.

الأدب لا يمثل فقط التجارب الفردية، بل يمكن أن يكون أيضا وسيلة لعرض الذكريات الجماعية والصدمات التاريخية في المجتمع. في سياق الأدب الإندونيسي المعاصر، تمثل رواية ليلي إس. شوتوري "البحر يتحدث اسمه" التجربة الصادمة للاختفاء القسري للنشطاء في 1997-1998 في إندونيسيا. تحلل هذه الأبحاث كيف يتم تمثيل الصدمات التاريخية الجماعية في الروايات، خاصة من خلال تجارب عائلات ومجتمعات الضحايا. تستخدم هذه الدراسة نهج دراسات الصدمات مع نظرية دومينيك لاكابرا، خاصة مفهوم التصرف والعمل من خلالها. الغرض من هذا البحث هو شرح تمثيل الصدمات التاريخية الجماعية في الروايات وتحليل كيفية استجابة العائلات والمجتمعات لهذه الصدمات من خلال عملية التصرف والعمل على خلالها. منهجيا، تستخدم هذه الدراسة النقد الأدبي النوعي مع تقنيات التحليل النصي على السرديات والحوارات والوصف في الروايات. تظهر النتائج أن الصدمة التاريخية الجماعية تمثل من خلال فقدان، وعدم اليقين، وثقافة الصمت، والتوتر العاطفي، والانتظار غير المؤكد الذي تعيشه عائلات ومجتمعات حالات الاختفاء القسري. في عملية التصرف، تنشأ الصدمة من تكرار الذكريات، والطوقس العائلية، وعدم القدرة على التخلي عن الماضي. وفي الوقت نفسه، يظهر العمل من خلال تضامن المجتمع، وتوثيق شهادات الضحايا، والنضالات للمطالبة بالعدالة، وجهود إعطاء معنى للفقدان. تظهر هذه الأبحاث أن الصدمة في الرواية ليست فردية فقط، بل هي أيضا تجربة اجتماعية جماعية تستمر في التأثير على حياة الضحية الأسرية ومجتمعها.

ABSTRAK

Indriana, Sevi. (2026). *Historical Trauma in Leila S.Chudori's The Sea Speaks His Name : a Trauma Studies Approach*. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, M.A.

Keywords : *Historical Trauma, Acting Out, Working Through, Trauma Studies, LaCapra.*

Sastra tidak hanya mewakili pengalaman individu tetapi juga berfungsi sebagai media untuk mewakili memori kolektif dan trauma sejarah dalam masyarakat. Dalam konteks sastra Indonesia kontemporer, *The Sea Speaks His Name* karya Leila S. Chudori menggambarkan pengalaman traumatis seputar penghilangan paksa aktivis di Indonesia selama tahun 1997–1998. Studi ini menganalisis bagaimana trauma sejarah kolektif direpresentasikan dalam novel, terutama melalui pengalaman keluarga dan komunitas korban. Penelitian ini menerapkan Studi Trauma menggunakan teori Dominick LaCapra, terutama konsep akting dan pengerjaan. Tujuan dari penelitian ini adalah untuk menjelaskan representasi trauma sejarah kolektif dalam novel dan untuk menganalisis bagaimana keluarga dan komunitas menanggapi trauma historis melalui proses akting dan pengerjaan. Penelitian ini menggunakan kritik sastra dan analisis tekstual dengan meneliti narasi, dialog, dan deskripsi dalam novel. Temuan menunjukkan bahwa trauma historis kolektif diwakili melalui ketegangan emosional, kekalahan berulang, penantian yang belum terselesaikan, ketidakpastian berkepanjangan, dan kekerasan politik sistematis yang dialami oleh keluarga dan komunitas aktivis yang hilang. Dalam proses bertindak, trauma tercermin melalui pengulangan ingatan, ritual domestik, keheningan, ketegangan emosional, dan ketidakmampuan untuk melepaskan diri dari masa lalu yang traumatis. Sementara itu, bekerja melalui refleksi, solidaritas, praktik kolektif melestarikan memori, dan pembuatan makna sebagai upaya untuk menegosiasikan trauma dan kehilangan sejarah. Studi ini menunjukkan bahwa trauma dalam novel ini bukan hanya pengalaman psikologis individu, tetapi juga pengalaman sosial kolektif berkelanjutan yang terus membentuk kehidupan sosial keluarga dan komunitas korban.

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CHAPTER I INTRODUCTION

In this section, the researcher discusses the introduction of this study. This section includes the background of the study, research problems, significance of the study, scope and limitations of the study, and definitions of key terms. In this chapter, the researcher also mentions several previous studies.

A. Background of the Study

The enforced disappearances of activists in 1997–1998 were among the most serious human rights violations in the political history of the New Order in Indonesia. To this day, they have not received adequate legal or moral resolution. Reports from Amnesty International, KontraS, IKOHI, AJAR, and the Asian Federation Against Involuntary Disappearances indicate that these disappearances were carried out systematically as part of the state's repressive policy against groups considered threats to political stability (Afad et al., 2017). Although the Indonesian government declared its commitment to ratifying the International Convention for the Protection of All Persons from Enforced Disappearance since 2010, this commitment has not been followed by concrete, transparent, and sustainable law enforcement measures. As a result, the perpetrators of these enforced disappearances have not yet been held legally accountable, and these cases remain unresolved.

In situations where truth and state accountability are never fulfilled,

political violence does not end with the event itself. The ambiguity surrounding the victims' fate places families in a condition of suspended mourning. The grieving process does not reach closure (LaCapra, 2001). This unresolved grief extends the impact of trauma beyond direct victims to family members and communities who continue to live with uncertainty and loss. Therefore, trauma in this study is not approached merely as an individual psychological condition experienced only by direct victims, but as a collective historical experience affecting broader social relations. Because the consequences of unresolved violence persist within social relationships and collective memory, trauma continues to be experienced and negotiated beyond the initial event. Instead, it is understood as collective historical trauma that continues to be experienced, inherited, and negotiated by the families and communities of the victims. Kirmayer et al. (2014) describe historical trauma as a collective wound produced by structural violence and transmitted through social memory and enduring injustice, while Mohatt et al. (2014) emphasize its intergenerational character. Therefore, the enforced disappearances of 1997–1998 are conceptualized in this study as an ongoing collective historical trauma that continues to shape the social life of families and communities.

In *Writing History, Writing Trauma* (2001), LaCapra (2001) distinguishes between acting out and working through as two responses to historical trauma. Acting out refers to a compulsive repetition of the traumatic past in which the past continues to intrude into the present without reflective

distance. Working through, by contrast, refers to a reflective engagement with trauma that acknowledges loss while establishing critical distance. In this study, these concepts function not only as theoretical foundations but also as analytical categories. They guide the analysis in Chapter IV to examine how collective historical trauma is represented and negotiated in the novel.

The concepts of acting out and working through are relevant to this study because the trauma of enforced disappearance does not end with the immediate victims, but continues to operate as a social experience that shapes how families and communities understand loss, uncertainty, and their relationship to an unresolved past (LaCapra, 2001). In this context, acting out allows researchers to read how trauma resurfaces through the repetition of memories, endless waiting, and entrapment in the past that continue to interrupt the daily lives of the victims' families. Meanwhile, working through opens up analytical space to see the possibility of negotiating trauma, for example through efforts to maintain memory, build community solidarity, or find meaning in the loss in the absence of state recognition. Thus, LaCapra (2001) framework is not only appropriate for reading the characters' personal inner wounds but also effective for interpreting the dynamics of collective historical trauma experienced and continuously processed by the families and communities of victims in the novel *The Sea Speaks His Name*.

Novel *The Sea Speaks His Name* was chosen as the object of this research because it represents the enforced disappearance of 1997–1998 in -

Indonesia, not only as a historical and political event experienced by the victims directly, but also as a traumatic experience that impacts families and communities that continue to live with unresolved loss and uncertainty. This novel tells the story of Biru Laut Wibisana, a student activist who became a victim of enforced disappearance during a period of political upheaval before the collapse of the New Order regime, while also showcasing the experiences of family, friends, and fellow activists in dealing with the impact of the country's violence. Through interconnected narratives, this novel raises themes such as grief, memory, waiting, solidarity, and the impact of trauma that continues to be caused by loss that does not get resolved.

This novel consists of two chapters that show different points of view. The first chapter is delivered through the perspective of Biru Laut Wibisana as a victim of enforced disappearances who describes the experience of political violence during the New Order regime. Meanwhile, the Second Chapter is delivered from the perspective of Asmara Jati, the younger sister of Biru Laut Wibisana, who primarily describes the experiences of families and communities in dealing with loss, uncertainty, and the long-term impact of unresolved enforced disappearances. In this study, the focus of the analysis is limited to Chapter Two because this section more explicitly represents collective historical trauma through the experiences of the victim's family and community, as well as showing a variety of responses to trauma that can be analyzed through the concepts of acting out and working through. Therefore,

The Sea Speaks His Name provides a significant literary context to examine collective historical trauma through the concepts of acting out and working through put forward by LaCapra. Given the novel's relevance to the issue of collective historical trauma, it is important to review how previous researchers have examined *The Sea Speaks His Name* and to identify aspects that have not been explored extensively.

Several previous studies on *The Sea Speaks His Name* tend to place the novel within the frameworks of politics, history, and discourse of power. Rahmawati (2020) highlights the representation of trauma through state domination over subjects, thus emphasizing the political dimension of suffering in the narrative. Putri and Taum (2023) use a New Historicism approach to read the events of enforced disappearances in 1998, while Daud and Bagtayan (2024) examine the novel in the sociopolitical context of the New Order through a literary sociology approach. Sahertian et al. (2024) and Balkis (2025) also emphasize aspects of resistance and power relations within the text. Overall, these studies succeed in affirming the novel's position as a political text that reflects state violence. However, the strong focus on power structures and historical representation often positions trauma as a consequence of political events, rather than as a collective experience that continues to operate within the lives of families and communities.

Meanwhile, the studies highlighting the psychological and trauma dimensions in the novel still show theoretical limitations. Renita, Amrizal, and

Chanafiah (2020) discuss character traits descriptively without linking them to long-term trauma dynamics. Prameswari and Pamungkas (2024) use Freud's psychoanalysis to analyze the main character's personality structure, but still focus on individual conflict and have not connected it to collective trauma resulting from state violence. Furqan et al. (2023) as well as Rosida and Hikam (2025) have initiated discussions on trauma and collective memory, but have not applied a trauma theory framework systematically to map patterns of repetition and negotiation of trauma. Thus, there is not yet any research that specifically analyzes the historical trauma of the 1997–1998 enforced disappearances as an ongoing collective experience from the perspective of the victims' families and communities.

Based on mapping previous research, *The Sea Speaks His Name* has been extensively studied through various approaches, such as state power relations, literary sociology, feminism, discourse analysis, and general discussions on trauma. These studies have significantly succeeded in positioning the novel as a text rich in historical, political, and ideological content, particularly in representing state violence and the social context of the 1997–1998 enforced disappearance events. However, most studies still emphasize readings of power structures, historical context, or individual character experiences, so that trauma tends to be understood as the impact of events or personal suffering. As a result, trauma has not yet been deeply

analyzed as a collective historical condition that continues to influence the social relations of families and victim communities after the violence occurs.

Although some studies have discussed trauma and collective memory, these studies have not systematically used a trauma theory framework. To date, no study has systematically applied the concepts of acting out and working through (LaCapra, 2001) to analyze collective historical trauma caused by the 1997–1998 enforced disappearances from the perspective of the victims' families and communities in *The Sea Speaks His Name*. Therefore, this study employs LaCapra's (2001) theoretical framework to analyze how collective historical trauma, shaped by the “unfinished past,” is represented and negotiated by the families and communities in the novel.

B. Research Question

Based on this research's focus on the representation of collective historical trauma resulting from the 1997–1998 enforced disappearances, particularly as experienced and negotiated by the families and communities of the victims, this study uses (LaCapra, 2001) framework through the concepts of acting out and working through as the primary analytical basis. Thus, this study is formulated into the following research questions:

1. How is collective historical trauma represented in *The Sea Speaks His Name* based on LaCapra's theory?

2. How do families and communities address historical trauma through the processes of acting out and working through in *The Sea Speaks His Name* based on LaCapra's theory?

C. Significance of the Study

This study contributes theoretically to literary studies and trauma studies by expanding the application of LaCapra (2001) framework in analyzing contemporary Indonesian literature, particularly in relation to the political violence of 1997–1998. By employing the concepts of acting out and working through, this research positions trauma not merely as an individual psychological experience, but as a collective historical trauma that continues to shape the social relations of families and communities left behind. In addition, this study offers a methodological contribution by providing a systematic analytical classification based on LaCapra's concepts. Acting out and working through function not only as theoretical perspectives but also as operational categories for organizing and interpreting textual data, allowing trauma representation to be examined in a more structured and consistent manner.

Practically, this research is expected to contribute to a deeper understanding of the long-term social impact of historical trauma, particularly in the context of enforced disappearances. By analyzing *The Sea Speaks His Name*, this study highlights how literary narratives represent prolonged loss and uncertainty, while also revealing how collective trauma is continuously

negotiated within families and communities. Furthermore, this research is expected to serve as a reference for students and scholars interested in trauma studies, collective memory, and the role of literature in mediating historical violence.

D. Scope and Limitation of the Study

This study focuses on the analysis of the representation of collective historical trauma in Leila Salikha Chudori's novel *The Sea Speaks His Name* (2017), with an emphasis on the experiences and responses of the families and communities of victims of enforced disappearances who are indirectly but continuously affected by the political violence of 1997–1998. The analysis is conducted using the framework of Trauma Studies, particularly LaCapra (2001) concepts of acting out and working through, to examine how historical trauma is represented in literary texts. This study does not focus on the analysis of clinical trauma or the individual psychological disorders of direct victims, but rather on collective historical trauma as a social experience that continues to operate within family and community relations.

This study has three limitations. First, the object of study is limited to a single literary work, so the findings cannot be generalized to other works. Second, the analysis only uses the Trauma Studies approach without combining it with other theories such as psychoanalysis, feminism, or postcolonialism. Third, this research focuses on the representation of trauma and responses to

historical trauma, so the structural aspects of narrative and storytelling style are not discussed in depth.

E. Definition of Key Terms

The definition of key terms is provided to avoid misunderstanding and ambiguity. There are some terms used in this study which needed to be defined.

1. Historical Trauma: Historical trauma refers to collective trauma arising from unresolved or unacknowledged historical violence that continues to shape social life and memory, particularly in the case of the 1997–1998 enforced disappearances (LaCapra, 2001).
2. Acting Out: Acting out refers to a repetitive re-experiencing of the traumatic past in which it persistently intrudes into the present without reflective distance (LaCapra, 2001).
3. Working Through: Working through refers to a reflective engagement with trauma that acknowledges past suffering while creating critical distance from it (LaCapra, 2001).

CHAPTER II

THEORETICAL FRAMEWORK

This chapter explains the theoretical framework used as the basis for analysis in this research. This framework stems from Trauma Studies in literary criticism, with LaCapra (2001) as its main theorist. In this research, Trauma Studies is not understood as a clinical-psychological approach focused on individual diagnosis, but rather as a critical framework for reading trauma as a historical and collective experience mediated through literary narrative (Caruth, 1996; Luckhurst, 2008). Thus, literary criticism is positioned as a representational space that allows trauma to appear not only as a personal experience, but also as a social experience that is inherited, negotiated, and interpreted within family and community relationships. Therefore, trauma theory is used as a way of reading literary texts to examine the representation of collective historical trauma in novels, rather than as a purely descriptive theory.

A. Trauma Studies as a Literary Framework

In literary trauma studies, trauma is understood as an experience that does not fully and linearly appear in the narrative because traumatic events are often not fully comprehended when they occur. Caruth (1996) states that trauma is delayed, meaning it reemerges in the present in the form of intrusive

memories, repetitions, and fragmentation. Therefore, the representation of trauma in texts does not always appear as a coherent story, but rather through gaps, incompleteness, temporal distortions, and fractured testimonies that ultimately serve as indicators of how trauma operates within the narrative.

Meanwhile, Luckhurst (2008) views trauma not only as a matter of individual psychological experience, but also as a cultural construct that is always mediated by language, ideology, and certain forms of representation. In a literary context, trauma can be understood as something that is shaped through the way stories are structured, how violence is given meaning, and how historical memory is passed down through narrative media. Thus, Trauma Studies is used in this research as a reading tool to understand how trauma is represented and transmitted through storytelling strategies, especially when these traumatic experiences are related to collective memories that continue to live in social relations.

B. Historical Trauma in Dominick LaCapra's Perspective

Dominick LaCapra positions trauma as both a historical and representational issue, so that the reading of trauma cannot be separated from the context of the event, the subject's position, and ethical-political responsibility. In *Writing History, Writing Trauma* (2001), LaCapra emphasizes that historical trauma is specific and not everyone automatically falls into the position of "victim" or has the right to claim that position. He also

emphasizes that in discussions of historical trauma, the distinction between victims, perpetrators, and bystanders remains crucial to prevent generalizations that obscure historical and political responsibility (LaCapra, 2001).

Furthermore, LaCapra (2001) distinguishes between historical trauma and structural trauma. He explains that historical trauma relates to specific events involving concrete loss, while structural trauma does not refer to an event, but rather to the conditions that produce anxiety and become the "possibility" for historical trauma to occur (LaCapra, 2001). This distinction is important because it helps research remain grounded in the concrete context of political violence, so that trauma is not read as a universal experience detached from history. Thus, in this study, the enforced disappearances of 1997–1998 are understood as historical trauma that can be traced to specific events and contexts, not simply a general trauma naturalized as an abstract wound without historical responsibility

C. Historical Trauma

In this study, historical trauma is not understood solely as an individual psychological experience, but rather as a widespread social wound that persists in family and community relationships. LaCapra (2001) emphasizes that historical trauma is rooted in specific, concrete violent events and, therefore, cannot be separated from a specific historical context. Therefore, trauma relates to real, historically traceable losses, not universal experiences. LaCapra (2001)

also distinguishes between historical trauma and structural trauma, where historical trauma refers to specific historical events that result in concrete losses, while structural trauma relates to existential conditions unrelated to specific events. Thus, historical trauma is characterized as an experience rooted in real violence, contextual, and related to unresolved losses.

Furthermore, historical trauma does not end with the event itself; it has aftereffects, the continuing impacts that persist after the traumatic event has occurred. These aftereffects explain how trauma remains present in the form of ongoing emotions, retained memories, and disrupted social relationships. In this context, historical trauma can be recognized by characteristics such as its long-term impact, its collective nature, and its ability to shape patterns of emotion, memory, and social relations within families and communities. Consequently, trauma is not only experienced by the immediate victims but also influences how families navigate daily life, respond to unresolved losses, and maintain memories of past events that have not yet been clarified or justified. Thus, historical trauma operates as a collective experience that continues to live and shape social life in the present as part of the "unfinished past."

D. Indicators of Historical Trauma Representation

Historical trauma representation can be recognized through several indicators that show how traumatic experiences resulting from historical events are represented in a work. One of the indicators is emotional tension, which is the emotional tension that arises due to traumatic experiences that continue to

haunt the victims. Trauma causes individuals to experience prolonged emotional distress, making it difficult to detach from past experiences. LaCapra states Being responsive to the traumatic experience of others, notably of victims, implies not the appropriation of their experience but what I would call empathic unsettlement. (LaCapra, 2001). In addition, trauma also creates “*a dissociation of affect and representation*”, namely the separation between emotions and an individual's ability to fully represent their traumatic experiences (LaCapra, 2001).

The next indicator is recurrence of loss, which is the experience of loss that continuously reappears in the memory of trauma victims. The loss can be in the form of family, identity, culture, home, or a sense of security due to certain historical events. LaCapra explains that historical trauma is always related to specific losses arising from particular events in history (LaCapra, 2001). Trauma also causes victims to experience acting out, which is a condition when past traumatic experiences are continuously relived so that the victim seems to go through the event repeatedly (LaCapra, 2001). Therefore, the recurrence of loss indicates that historical trauma never truly disappears from the victim's memory.

In addition, the representation of historical trauma can also be seen through the existence of concrete historical events, which are real historical events that become sources of collective trauma in a narrative. Historical trauma does not arise abstractly, but rather originates from concrete events such

as war, genocide, colonialism, racial discrimination, or political violence. LaCapra emphasizes that “historical trauma is specific” because historical trauma is always related to particular events that actually occurred and were experienced by certain groups (LaCapra, 2001). Thus, the existence of concrete historical events becomes an important indicator in the representation of historical trauma because it shows the direct relationship between trauma and historical reality.

Another indicator is systemic political violence, which is political violence carried out systematically against certain groups, causing prolonged collective trauma. This form of violence can take the form of apartheid, genocide, racial oppression, or repressive state actions. LaCapra explains that victims of historical trauma are shaped through social, political, and ethical categories related to certain power systems (LaCapra, 2001). In his discussion of the Holocaust and apartheid, LaCapra also shows that historical trauma arises from structured political violence practices against victim groups (LaCapra, 2001). Therefore, systemic political violence becomes an important indicator because it shows how political power can create collective suffering that leaves long-term traumatic impacts.

E. Acting Out

In Dominick LaCapra's (2001) framework, acting out is understood as a condition where the subject remains trapped in a traumatic experience, so that

the past continues to be present as if the event has not ended. LaCapra (2001) explains that acting out is related to compulsive repetition that causes the trauma to resurface without reflective distance, making it difficult for the subject to distinguish between the past and the present. In this situation, the trauma is not processed critically, but rather "replayed" in the form of recurring experiences that interrupt daily life (LaCapra, 2001).

In literary studies, acting out can be interpreted through narrative indicators that show that trauma operates as an unfinished experience. These indicators can be seen through memory repetition, recurrence of scenes or narratives of loss, and the reappearance of traumatic events in unstable and fragmented forms. Acting out can also appear in the form of silence (muteness, inability to testify, or delayed disclosure) and unresolved waiting (unending waiting) that keeps the subject living in uncertainty and emotional tension. With these indicators, trauma does not appear as a "finished" past, but rather as an experience that continues to dominate social relations and how the subject interprets reality (LaCapra, 2001).

Therefore, in this study, the concept of acting out is used as an operational analysis category in Chapter IV to classify narrative data that shows the entrapment of the victims' families and communities in the historical trauma of enforced disappearance. Through this category, the study will identify how repetition, silence, and waiting without certainty are represented in the novel as forms of trauma that continue to be present in the social lives of the victims'

families and communities, and how these conditions demonstrate the "unfinished past" at work in the narrative (LaCapra, 2001).

F. Working Through

Different from acting out, working through is understood by LaCapra (2001) as a reflective process in dealing with trauma that allows the subject to acknowledge historical wounds without erasing or negating the suffering that has occurred. LaCapra (2001) emphasizes that working through does not mean "forgetting" the trauma, but rather building a critical distance so that the subject can distinguish between the past and the present, while simultaneously opening up the possibility of negotiating the meaning of historical loss and injustice. Thus, working through becomes a more conscious and understanding-oriented form of trauma processing, even though the trauma itself is never fully resolved (LaCapra, 2001).

In literary texts, working through can be recognized through narrative indicators that indicate efforts to understand and process trauma more reflectively. These indicators can emerge through moments of reflection (awareness of the wound and its historical connection), the emergence of solidarity (social support, community connectedness, or collective practices of preserving memory), and the process of meaning-making (efforts to give meaning to loss without erasing the pain). Rather than being trapped in repetition without distance, working through is characterized by efforts to

reorganize traumatic experiences within narratives, including through conscious acts of remembering, articulating testimony, and maintaining memory as a form of resistance to historical erasure (LaCapra, 2001).

Therefore, in this study, working through is used as an operational analysis category in Chapter IV to classify data representing the efforts of the victims' families and communities in dealing with the historical trauma of enforced disappearances reflectively. Through this category, the study will examine how the novel's narrative illustrates the possibility of negotiating trauma through reflection, solidarity, and meaning-making, and how these efforts function as a response to the "unfinished past" that continues to haunt the social lives of the victims' families and communities (LaCapra, 2001).

G. Collective Trauma in the Family

Within the framework of historical trauma, the family is the primary social space where the impact of political violence is experienced, internalized, and transmitted. LaCapra (2001) emphasizes that historical trauma does not stop with the individual victims themselves, but rather operates within broader social relations, including within the family, through patterns of emotion, tension, and memory that persist in daily life. In the context of families of victims of enforced disappearances, trauma can manifest as prolonged uncertainty, unresolved grief, and altered relationships between family members shaped by loss and the absence of justice. Thus, the family is not only

the “setting” for suffering, but also the primary medium through which historical trauma is sustained and shapes social experience across time (LaCapra, 2001).

In line with this, Joo-Castro and Emerson explain that historical trauma refers to consequences that are collectively transferred and impact across generations, so that past experiences continue to influence group life in the present (Joo-Castro & Emerson, 2021). In the family context, the transmission of trauma can occur through emotional relationships, communication patterns, and the way families construct memories of violent events that are never truly resolved. Therefore, in this study, the family is understood as a space for trauma transmission, demonstrating how memories, tensions, and experiences of loss are inherited and negotiated from one generation to the next. This reading is important for positioning the victim's family as a collective subject actively experiencing and responding to historical trauma, not simply as a companion figure to the lost victim.

H. Collective Trauma in Community

In addition to the family, the community is an important social space in expanding and shaping the collective experience of historical trauma. LaCapra (2001) emphasizes that historical trauma operates within social relations and can persist due to the ethically and politically unresolved past. In the context of victim communities, trauma emerges not only as memories of violence but also

as a social condition that influences how communities build relationships, maintain safety, and respond to uncertainty. Therefore, communities can be spaces that allow trauma to be shared and articulated collectively, but at the same time, they can also be spaces for the reproduction of trauma through inherited fear, silence, and social pressure not to discuss violent events openly (LaCapra, 2001).

Rothberg (2009) helps clarify that traumatic memory is social and moves through cultural media and collective practices, so that memories are not only stored within individuals, but circulate within community spaces and intergroup relations. In this context, communities can build solidarity through practices of remembering, sharing stories, and preserving the memory of victims, but communities can also experience fragmentation when memory is limited by denial, historical erasure, or the dominance of official narratives. Thus, trauma within communities can be read as an arena for collective memory negotiations: between efforts to maintain memory and the tendency to suppress traumatic experiences for the sake of survival. This framework is important for understanding how the novel represents communities as social subjects moving between solidarity and the entrapment of trauma, while also showing how historical trauma continues to live in everyday social practices (LaCapra, 2001; Rothberg, 2009).

These perspectives collectively show that historical trauma is experienced and negotiated through different layers of social relations, ranging

from the private sphere of the family to the broader sphere of the community. Therefore, in this study, the division between family and community is not intended as an arbitrary categorization, but is derived from both the theoretical framework of historical trauma and the narrative structure of the novel itself. LaCapra explains that trauma is not limited to individual suffering, but operates through broader social relations and affects how experiences are represented, remembered, and negotiated within everyday life (LaCapra, 2001). This perspective allows historical trauma to be examined across different social spheres, particularly within intimate relations such as the family and wider social formations such as the community. Furthermore, the novel structurally represents trauma through these two interconnected spheres: the family as a private space where emotional transmission and unresolved loss are experienced, and the community as a public space where collective memory, silence, solidarity, and social tension are negotiated. Therefore, the analytical division between family and community is employed to examine how historical trauma operates across interconnected layers of social experience.

Based on the discussion in Chapter II, this study positions Trauma Studies as a literary reading framework with LaCapra (2001) as the main theory to understand trauma as a historical and collective experience. Key concepts such as historical trauma, acting out, and working through are used to read how collective historical trauma is represented and negotiated in the relationships of the families and

communities of victims in the novel *The Sea Speaks His Name*. Thus, all concepts in Chapter II not only function as theoretical explanations, but will be used operationally as data classification categories and the main analytical tools in Chapter IV, so that the text reading can be carried out systematically and in line with the formulation of the research problem.

CHAPTER III RESEARCH METHOD

The following chapter explains the research method in this study, including the research design, data source, data collection, and data analysis procedure.

A. Research Design

This study employs literary criticism as its analytical method to examine the representation of trauma in the novel *The Sea Speaks His Name*. Literary criticism is a discipline concerned with analyzing literary works to understand the meanings constructed through narrative and representation (Gillespie, 2010). This method is appropriate because the object of the study is a literary text. The analysis is guided by trauma studies, particularly LaCapra's (2001) concepts of acting out and working through, to explore the representation of collective historical trauma resulting from the 1997–1998 enforced disappearances. The data are categorized into family and community contexts, reflecting the novel's portrayal of trauma through both intimate familial experiences and broader communal dynamics. In this study, trauma is understood not merely as an individual psychological condition but as an ongoing social experience shaped by an “unfinished past.”

B. Data Source

The object of this study is the novel *The Sea Speaks His Name* by Leila S. Chudori as a literary text. This study uses the officially published English version

of the novel, which was released in 2020. The novel serves as the main data source because it represents the events of the 1997–1998 enforced disappearances and their impact on the victims' families and communities. The units of analysis in this study include narrative elements such as narration, dialogue, character depiction, as well as the relationships between characters that represent experiences of trauma, loss, and collective memory. The unit of analysis in this study includes not only the actions and dialogues of characters, but also the narrator's exposition. In an omniscient narrative, the narrator's voice reflects broader social and collective conditions experienced by the community. Therefore, narrative descriptions are treated as valid data as they represent collective trauma that may not always be directly expressed through characters' actions or speech. In addition, this study also uses secondary data in the form of books, journal articles, and previous research related to the study of trauma, collective memory, and LaCapra's (2001) trauma theory.

C. Data Collection

Data collection was conducted through three systematic stages. First, a close reading of the novel was carried out to gain a comprehensive understanding of the narrative structure, character development, and the representation of enforced disappearance events. The reading was conducted repeatedly to identify significant narrative patterns related to trauma and memory. Second, relevant textual excerpts were identified and documented by highlighting passages that

depict experiences of loss, recurring memories, entrapment in the past, silence, prolonged uncertainty, and reflective engagement with trauma. These excerpts were recorded and organized for further analysis. Third, the selected excerpts were categorized based on their relevance to collective historical trauma and preliminarily grouped according to LaCapra (2001) analytical categories of acting out and working through. This categorization ensured that the data collection process was directly aligned with the theoretical framework and research questions.

D. Data Analysis

Data analysis was conducted using a literary criticism approach based on trauma studies. The first stage of analysis was data identification, which involved classifying parts of the text that represent the traumatic experiences of the victims' families and communities. The second stage was theoretical analysis, which involved examining the identified data using Dominick LaCapra's (2001) concepts of acting out and working through. The concept of acting out was used to analyze forms of trauma repetition, entrapment in the past, and the social subject's inability to detach from experiences of loss. Meanwhile, the concept of working through is used to examine efforts to negotiate trauma, reinterpret experiences of loss, and the possibility of recovery without erasing traumatic memories. The final stage is interpretation, which involves interpreting the results of the analysis in a literary and historical context to explain how *The Sea Speaks His Name* represents

collective historical trauma as an ongoing social experience, and how literature plays a role in mediating collective memory and historical loss caused by the enforced disappearances of 1997–1998.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results of the data analysis obtained from the novel *The Sea Speaks His Name*. This study uses LaCapra's trauma theory (2001), particularly the analytical framework of acting out and working through. The discussion in this chapter addresses two research questions. First, this study aims to show how collective historical trauma is represented within family and community contexts in *The Sea Speaks His Name* based on LaCapra's theoretical framework. Second, this study aims to analyze how families and communities respond to historical trauma through the mechanisms of acting out and working through. Section A discusses the representation of collective historical trauma in family and community contexts. Section B discusses family and community responses to collective historical trauma through the concepts of acting out and working through.

A. The Representation of Collective Historical Trauma in Family and Community contexts.

1. Historical Trauma in Family

This section discusses how collective historical trauma is represented in the novel *The Sea Speaks His Name*. This discussion is narrowed down to the trauma experienced by families to show that trauma is not only individual, but

but develops as a collective experience in the closest space.

Data 1

“About two months ago, a group of intelligence officers came to see me, dressed in civilian clothing.” (p. 195)

The quote above was chosen as data because it directly shows the emotional tension experienced within the family due to the intervention of state authorities into their domestic space. The presence of intelligence officers at the victim's house is not merely a routine visit, but reflects state intervention into the family's domestic space. In this context, the home, which should be a safe space, is instead entered by repressive political forces, causing the family to experience a direct threat from the structures of state power. This event shows that historical trauma is rooted in real events that are politically specific and cannot be separated from the context of state violence.

This data shows indicators of emotional tension. First, the phrase “a group of intelligence officers came to see me” indicates direct involvement of state apparatus with the victim's family. The presence of officials in the domestic space signifies that political violence does not only occur in the public sphere, but also reaches the private life of the family. This shows that the victim's family was not merely a passive witness, but was directly affected by the operations of state power.

Second, the phrase “dressed in civilian clothing” indicates the element of disguise that reinforces the threat as well as the non-transparent nature of the action. This practice of disguise shows that intimidation is carried out through covert mechanisms, thereby creating a deeper sense of fear because the threat is present without being fully visible. Thus, families are not only facing state power but also the uncertainty regarding the form of the threat itself.

Third, for the victims’ families, this event intensified the emotional tension they experienced because their safe space had been breached by the repressive power of the state. The presence of the authorities did not remain as a momentary event but rather shaped the awareness that the family was in a vulnerable position to wider political violence. Thus, trauma arose not only from what happened to Laut, but also from the family's experience of facing that concrete threat.

From LaCapra’s (2001) perspective, historical trauma emerges through concrete experiences that produce ongoing emotional tension within the family. As he argues, “loss is situated on a historical level and is the consequence of particular events” (LaCapra, 2001). Therefore, this data shows that family trauma arises from real experiences in the form of repressive state interventions into the domestic lives of the victims. Trauma does not present itself as an abstract condition, but rather as a response to political violence that truly occurs.

Data 2

“They had been tasked to find Laut and other members of Winatra, which had been banned by the government following the events of July 1996.” (p. 195)

The quote above was chosen as data because it shows that the trauma experienced by the family is connected to a repeated pattern of political targeting carried out against members of Winatra. The search for Laut and other members indicates that the repression carried out by the state was not directed at a single individual, but at a broader political group. Thus, the family’s experience of trauma develops as part of a continuous pattern of disappearance and persecution.

This data shows indicators of recurrence of loss. First, the phrase “tasked to find Laut and other members” indicates that the actions of the authorities were systematic and organized rather than random. The mention of “other members” shows that Laut was not the only target, which reinforces the idea that loss and disappearance repeatedly occurred within the same political group.

Second, the statement that “Winatra... had been banned by the government” connects the family’s experience to broader state repression following the events of July 1996. The banning of the organization demonstrates that the disappearances were rooted in political policies targeting

opposition groups. Therefore, the trauma experienced by the family cannot be separated from the repeated violence directed toward members of the organization.

Third, for the victims' families, this condition shows that the threat toward Laut was part of a larger pattern of systemic oppression. The family does not only experience the fear of losing one family member, but also witnesses how similar losses repeatedly happen to other individuals within the same political network.

In LaCapra's (2001) framework, historical trauma emerges from concrete historical events that repeatedly produce experiences of loss and violence. He argues that "historical trauma is specific, and not everyone is subject to it or entitled to the subject position associated with it" (LaCapra, 2001). Therefore, this data shows that family trauma is represented through the repeated pattern of political targeting and disappearance experienced by members of Winatra.

If trauma develops through repeated patterns of disappearance, then the impact does not stop at political repression alone, but continues into prolonged uncertainty and waiting experienced by the family.

Data 3

“In Jakarta, I had to deal with my parents, who were exceedingly anxious for not having seen Laut in months.” (p. 195)

The quote above was selected as data because it shows that historical trauma develops through prolonged uncertainty experienced by the family after Laut’s disappearance. The absence of Laut for months does not merely indicate physical separation, but also creates a condition of continuous waiting without clarity regarding his fate. In this context, the family is forced to live with uncertainty that gradually shapes their emotional and psychological condition.

This data shows indicators of unresolved waiting. First, the phrase “not having seen Laut in months” indicates that the family experiences a prolonged period of waiting without certainty. Laut’s absence is not temporary, because the family receives no clear information regarding his whereabouts or condition.

Second, the phrase “exceedingly anxious” shows the emotional impact caused by the unresolved condition. The anxiety experienced by the family emerges because the disappearance never reaches closure, making the waiting process psychologically exhausting.

Third, for the victim's family, this uncertainty destroys emotional stability because they are forced to continue living between hope and fear. The family cannot fully grieve, yet they also cannot return to normal life because Laut's disappearance remains unresolved.

From LaCapra's (2001) perspective, historical trauma develops when loss and violence remain unresolved and continue to shape the present. As he explains, "historical losses can conceivably be avoided or, when they occur, at least in part compensated for, worked through, and even to some extent overcome" (LaCapra, 2001). Therefore, this data indicates that forced disappearance creates prolonged waiting that continuously reproduces trauma within the family.

If unresolved waiting becomes part of the family's daily life, then the trauma further develops into repetitive actions and emotional attachment that continuously revive the presence of the missing victim.

Data 4

"It's impossible to describe my parents' reaction when they learned of Laut's disappearance..." (p. 197)

This quote was chosen as data because it shows the moment when the repeated pattern of disappearance becomes a traumatic reality for the family. Laut's disappearance is not presented as an isolated incident, but as part of a

broad pattern of loss experienced by victims and their families during the political repression. The parents' overwhelming reaction indicates that the loss has deeply affected the emotional structure of the family.

This data shows indicators of recurrence of loss. First, the phrase "learned of Laut's disappearance" indicates that the family is confronted with the reality of losing a family member through forced disappearance. This loss becomes part of the repeated pattern of disappearances experienced within the broader political context.

Second, the statement that the reaction was "impossible to describe" shows the overwhelming emotional impact caused by the repeated experiences of loss. The trauma exceeds ordinary emotional responses because the disappearance reflects a continuing cycle of violence and uncertainty.

Third, for the victim's family, the disappearance of Laut does not only signify the loss of one individual, but also reinforces the awareness that similar losses continue to happen to others within the same social and political environment. Therefore, the trauma develops collectively through the repetition of disappearance and loss.

In LaCapra's (2001) framework, historical trauma develops through repeated experiences of violence and unresolved loss that continue to shape the

lives of individuals and communities. LaCapra emphasizes that “historical trauma is specific” (LaCapra, 2001), indicating that trauma emerges from concrete historical experiences rather than abstract suffering. Therefore, this data indicates that family trauma is represented through the repeated pattern of disappearance that destroys the emotional stability of the family.

If repeated loss becomes part of the family’s traumatic experience, then the trauma continues through prolonged emotional suffering and unresolved uncertainty within the family’s daily life.

Data 5

“For all the parents and families of the disappeared activists, this was a time of insomnia and uncertainty.” (p. 198)

The quote above was chosen as data because it shows that historical trauma does not stop at the event of loss, but continues to live on through the long-term psychological impact on the victims' families. The phrase “insomnia and uncertainty” indicates that the loss does not end when the victim disappears, but rather continues in the form of ongoing mental stress. In this context, trauma develops from a historical event into a daily experience that disrupts the family's life continuously.

This data shows indicators of unresolved waiting. First, the phrase "for all the parents and families" indicates that the impact of trauma is not only

experienced by certain individuals but spreads collectively within the victim's family network. This shows that historical trauma functions as a shared social experience that affects many families simultaneously.

Second, insomnia indicates the presence of a deep psychological disorder that continues to persist after a violent event occurs. Difficulty sleeping is not merely a temporary response, but a manifestation of trauma that continues to operate in the body and mind of the victim. Thus, trauma is not only remembered mentally, but also physically present in daily life.

Third, the phrase 'uncertainty' indicates that uncertainty becomes a key element in maintaining trauma. Families live without clarity about the fate of the victims, so the past continues to haunt the present. This uncertainty prolongs the waiting process, causing the trauma to remain unresolved within the family.

From LaCapra's (2001) perspective, unresolved trauma continues to shape the emotional and psychological condition of individuals when loss remains uncertain and unresolved. As he explains, "the past is performatively regenerated or relived as if it were fully present" and "hauntingly returns as the repressed" (LaCapra, 2001). Therefore, this data shows that family trauma is represented through insomnia and a collective uncertainty that continues to shape their lives.

Data 6

“During that period, insomnia was my constant companion at night.” (p. 200)

The quote above was chosen as data because it reinforces that historical trauma is not only collective in nature, but also internalized personally in the lives of the victims' families. Insomnia, which becomes a “constant companion,” shows that trauma does not stop as a temporary response, but rather becomes a permanent part of the victims' daily life.

This data shows indicators of unresolved waiting. First, the phrase 'constant companion' indicates that insomnia continues to appear because the waiting process never reaches certainty or closure. This shows that trauma has transformed into a persistent psychological condition.

Second, the night, as a time space usually associated with rest, instead turns into a space for reproducing trauma. The presence of insomnia at night shows that trauma continues to operate even in the most personal and private conditions.

Third, this condition shows that historical trauma not only impacts the family structure socially, but also penetrates the individual's psychological condition deeply. Thus, trauma operates both collectively and personally.

Within LaCapra's (2001) framework, unresolved trauma continues to shape the psychological condition of individuals when loss remains uncertain and unresolved. As LaCapra explains, "trauma is a disruptive experience that disarticulates the self and creates holes in existence" and "has belated effects that are controlled only with difficulty" (LaCapra, 2001). Therefore, this data indicates that historical trauma continues to be represented through insomnia, anxiety, and persistent uncertainty in the lives of the victims' families.

2. Historical Trauma in Community

This section discusses how collective historical trauma is represented in the novel *The Sea Speaks His Name*. This discussion is extended to the community to show that trauma is not individual, but rather develops as a collective experience within broader social relations.

Data 1

Alex, who was at the time living underground, along with Laut other members of Winatra and Wirasena which the government had banned in 1996, somehow figured a way to send me a short but unsigned message. (p.194)

The quote above was selected as data because it shows that historical trauma within the community develops through repeated experiences of loss caused by political repression carried out by the state against certain groups. The mention of the Winatra and Wirasena organizations, which were banned by the government, shows that violence was not only directed at individuals but

also at social networks and political communities more broadly. In this context, the community experiences trauma because their collective existence is positioned as a political threat by the state.

This data shows indicators of recurrence of loss. First, the phrase 'the government had banned' indicates the presence of repressive state actions that are institutional in nature. Banning organizations is not merely an administrative decision, but a form of political control that restricts the existence of certain social groups. This indicates that community trauma is rooted in state policies that target collective identity.

Second, the mention of two organizations simultaneously indicates that repression does not occur individually or incidentally, but rather targets a broader community. The state does not only pursue certain individuals, but establishes patterns of oppression against groups considered politically opposed. Thus, the trauma that emerges is collective in nature because it affects the community structure as a whole.

Third, for the community of victims, this ban creates social instability because community members live under threat, surveillance, and the risk of violence. The community no longer becomes a safe space, but rather a space continually shadowed by political repression. This indicates that historical trauma within the community develops through repeated experiences of disappearance and loss caused by political repression.

From LaCapra's (2001) perspective, historical trauma is always related

to concrete events rooted in specific histories of violence. As LaCapra argues, “loss is situated on a historical level and is the consequence of particular events” (LaCapra, 2001). Therefore, this data shows that community trauma is represented through the political repression of the state targeting social groups systematically. Trauma arises not only from personal suffering, but also from repeated experiences of disappearance and loss within the community.

Data 2

‘Alex looked at me and then at Father as if asking what to do. Finally, he reduced what had happened to a single run-on sentence: “We were beaten; burned with cigarettes; shocked with electric prods; had metal plates attached to our thighs through which they ran electricity; strung up by our feet and left to hang like my grandfather’s sundried fish; forced to lie on blocks of ice; had our heads dunked repeatedly in a tub...”’
(p. 206)

The above quotes were chosen as data because they show the extreme forms of physical violence that create emotional tension within the community. Detailed descriptions of torture show that state repression does not stop at political bans, but develops into systematic bodily violence against community members. In this context, the victim’s body becomes the direct location of the repressive power operation.

This data shows indicators of emotional tension. First, phrases such as “beaten,” “burned,” and “shocked” indicate that the violence was carried out brutally, repeatedly, and in a structured manner. This torture is not a spontaneous act, but part of a systematic mechanism to destroy individuals and

communities physically and psychologically.

Second, the use of extreme violence shows that the state uses the victim's body as a means of political intimidation. Such torture is not only intended to harm individuals but also to create collective terror within a wider community. Thus, the trauma does not stop with the direct victim, but spreads to their social network.

Third, for the community, this experience of torture strengthens the collective sense of fear because physical violence against a few individuals serves as a political message to a larger group. Historical trauma develops through the collective fear and emotional tension caused by the awareness that anyone in the community could experience a similar fate.

Within LaCapra's (2001) framework, historical trauma arises from experiences of concrete violence that leave deep and lasting wounds. As LaCapra explains, "trauma is a disruptive experience that disarticulates the self and creates holes in existence" (LaCapra, 2001). Therefore, this data shows that community trauma is represented through emotional tension created by systematic torture and political repression. Trauma not only lives in the memories of the victims but also in the collective memory of the community.

Data 3

"Immediately, the nightmare for my parents became real. Laut, Alex, and Daniel were thought to have been forcibly abducted, just as had happened, one by one, to Sunu, Narendra, Dana, Julius, and Gala. Soon later, Abi, Hamdan, and Coki, who weren't even members of Winatra, got the hook. Kinan,

Naratama and a number of other people from activist groups in Jakarta were in the last wave to be picked up.” (p. 198)

The quote above was chosen as data because it shows that historical trauma in communities develops through repeated patterns of disappearance and loss involving many individuals involving many individuals from various social networks. The mention of many victims' names from different waves indicates that state violence occurs repeatedly, structurally, and extensively. In this context, community trauma arises not from a single event, but from a pattern of continuous repression targeting activist communities collectively.

This data shows indicators of recurrence of loss. First, the phrase “one by one” indicates a pattern of abductions that occurs gradually but consistently. This pattern shows that disappearances repeatedly occur within the community, causing loss to become a recurring collective experience.

Secondly, the mention of victims who “weren’t even members of Winatra” indicates that the repression extended beyond the boundaries of a specific organization. This signifies that state violence did not only target specific groups but expanded into a broader threat against the larger socio-political community.

Third, the phrase 'last wave to be picked up' indicates that the abductions occurred in structured waves. Thus, the community lived under continuous terror because arrests could happen at any time and to anyone. Trauma develops through repeated patterns of disappearance that continuously reinforce

collective experiences of loss within the community.

From LaCapra's (2001) perspective, historical trauma is collective when concrete experiences of violence shape widespread social wounds within a community. As LaCapra argues, "historical trauma is specific, and not everyone is subject to it or entitled to the subject position associated with it" (LaCapra, 2001). Therefore, this data indicates that community trauma is represented through repeated patterns of disappearance and loss caused by systematic state repression. Historical trauma in communities is not only born from individual suffering, but from patterns of political terror that structure social life as a whole.

B. Responses to Collective Historical Trauma in Family and Community: Acting Out and Working Through

After observing the representation of historical trauma experienced by families and communities, this section analyzes responses to that trauma through the concepts of acting out and working through. The discussion begins within the family scope to see responses in the most intimate space, then continues to the community as a broader social space. Thus, this analysis shows how trauma is not only reproduced but also negotiated in the lives of families and communities.

In this study, responses to trauma are classified into two categories, namely acting out and working through. Indicators of acting out include

memory of repetition, recurrence of loss, collective muteness, silent muteness, unresolved waiting, and emotional tension. Meanwhile, indicators of working through include reflection (awareness of trauma), emergence of solidarity, collective practices of preserving memory, and meaning-making. Through these indicators, this study identifies how trauma continues to be reproduced as well as how the families and communities of victims strive to process and negotiate their traumatic experiences.

Compared to other categories, representations of working through within the family context appear in a smaller amount of data. This condition indicates that families experience greater difficulty in processing trauma reflectively because they are still emotionally attached to the loss, prolonged waiting, and memories of the missing victim. From LaCapra's perspective, this condition shows that trauma within families tends to remain in an unresolved situation for a longer time, causing the victim's family to be more dominantly stuck in acting out rather than moving towards working through. Meanwhile, the community is described as relatively more capable of transforming trauma into forms of solidarity, practices of maintaining collective memory, and social advocacy. Therefore, the imbalance in the amount of data in this study does not indicate a weakness in the analysis, but rather becomes an important finding that shows that trauma operates differently in the context of family and community.

1. Acting Out

a. Acting Out Portrayed in Family

This section explains the representation of acting out in families as depicted in the novel *The Sea Speaks His Name*. This part discusses how Acting Out from LaCapra's theory (2001) is represented in the novel *The Sea Speaks His Name*.

Data 1

“Father would go to the record rack to choose an album, one that would always remind us of Laut.” (p. 188)

The quote above was chosen as data because it shows how trauma in the family is represented through daily habits that continuously remind the family of Laut. The father's action of choosing albums associated with Laut indicates that ordinary domestic routines gain a different meaning after the loss. In this context, music no longer functions merely as entertainment, but becomes a medium through which memories of Laut are repeatedly brought back into the family's present life.

Even if listening to music had been part of the family's routine before Laut's disappearance, its continuation after his absence gains a different meaning. The repeated act of choosing albums associated with Laut reflects an inability to fully acknowledge the loss, as the past is continuously reproduced in the present. In this sense, the continuity of routine becomes a form of *acting*

out, where the family symbolically maintains Laut's presence and resists the finality of loss.

This data shows the indicator of memory of repetition. First, the action of choosing an album that "would always remind us of Laut" shows that the family continuously reproduces memories of the victim through symbolic objects. This indicates that the trauma is not processed to create reflective distance, but rather is maintained through repetitive memory.

Secondly, music functions as a bridge between the past and the present, so the Sea remains present symbolically in the family space. This symbolic presence indicates that the family has not fully accepted the loss as a final reality.

Third, in the context of family, this repetition shows entrapment within traumatic memory in the experience of loss. Trauma does not only live in individual memory, but is integrated into daily family routines, so the past continues to dominate present experiences.

Within LaCapra's framework, this condition reflects acting out because the family remains trapped in the repetition of trauma without being able to distance themselves from the loss. As LaCapra explains, "in acting out, the past is performatively regenerated or relived as if it were fully present rather than represented in memory and inscription" (LaCapra, 2001). Therefore, this data

indicates that historical trauma is represented through the repetition of symbolic memory that continues to maintain the presence of the victim in the family's life. If the repetition of memory appears through symbols such as music, then the trauma also develops into more concrete forms of domestic ritual, as seen in the following data.

Data 2

“That is the point where I always wanted to stop my father from continuing to pursue his futile hope: taking four plates from the cupboard and setting them, one by one, on the dining table.”
(p. 188)

The quote above was selected as data because it shows that trauma within the family is not only reproduced through symbolic memory, but also through ritual actions that maintain the structure of the past. The father's action of continuously setting four plates on the dining table demonstrates that the family is still trying to maintain Laut's presence as if he has not truly disappeared. Thus, the domestic space no longer functions merely as a family gathering space, but also becomes a space where trauma is continuously reanimated through repetitive actions.

This data shows the indicator of memory of repetition. First, the act of preparing four plates shows an effort preserve the family structure before the traumatic event occurred. This indicates that the family has not been able to accept the changes caused by Laut's loss, so the past continues to be maintained in daily life.

Secondly, the action shows a inability to fully accept the reality of loss. The father's hope, described as a “futile hope,” indicates that although he consciously knows the uncertainty of Laut's fate, he still repeats the ritual as a form of emotional attachment to the victim. Trauma in this context is not only present as a memory, but also manifests through concrete actions carried out continuously.

Third, this domestic ritual shows that trauma has taken root in the structure of family life. The dining table, which should be a symbol of togetherness in the present, instead becomes a space for the repetition of past loss. Thus, the daily activities of the family no longer proceed normally, as they are always overshadowed by the absence of the victim who is continuously symbolically present.

From LaCapra's (2001) perspective, this condition reflects acting out because the family keeps reviving the past without being able to fully process the loss reflectively. As LaCapra explains, trauma “hauntingly returns as the repressed” (LaCapra, 2001). Therefore, this data shows that historical trauma is represented through domestic rituals that maintain the illusion of the victim's presence in family life.

If the repetition of trauma does not only appear through symbolic rituals, then the next form of acting out develops through repeated patterns of loss and prolonged uncertainty experienced by both families and communities.

b. Acting Out Portrayed in Community

This section will explain about acting out in the community as depicted in the novel *The Sea Speaks His Name*. As explained in Chapter III, narrator exposition is also treated as a valid unit of analysis because the narrator's voice reflects broader social and collective conditions experienced by the community. Therefore, narrative descriptions are considered important in representing collective trauma that may not always be directly expressed through characters' actions or speech. This section discusses how Acting Out from LaCapra's theory (2001) is represented in the novel *The Sea Speaks His Name*.

Data 1

No one responded immediately. Not surprisingly. Soeharto was still in power, and in the decades that he had ruled the country, people had learned to lock their lips in times of trouble-and these people, these victims, had undergone severe trauma. (p. 202)

The quote above was chosen as data because it shows that historical trauma in the community is represented through collective silencing formed as a result of prolonged political pressure. The statement that the community has "learned to keep their mouths shut" affirms that silence is not merely a personal response, but a social mechanism formed from living under a repressive regime. In this context, trauma not only harms individuals but also shapes the communication patterns of the community as a whole.

This data shows the indicator of silence muteness. First, the phrase 'learned to lock their lips' shows that silence is a behavior internalized as a survival strategy. Society understands that speaking can pose danger, so remaining silent becomes a form of self-protection from the threat of power.

Secondly, this condition shows that historical trauma shapes community social relations through internalized fear and repression. Trauma not only exists as a memory of violence, but also as a social structure that limits freedom of expression.

Third, in the context of communities, collective silencing causes traumatic experiences to be unable to be articulated openly. As a result, trauma remains present but unarticulated, creating a social trap where the past continues to haunt without ever being fully processed.

Within LaCapra's (2001) framework, this condition reflects acting out because the community remains trapped in trauma through silent repetition and fear, without being able to create a reflective distance from the traumatic experience. As LaCapra explains, "in acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene" (LaCapra, 2001). Therefore, this data indicates that historical trauma is represented through collective silencing that maintains social wounds within the community. If community trauma initially emerges through silence, then its impact develops

into other forms of collective responses in the form of prolonged collective waiting and uncertainty.

Datum 2

Every day, every week, every month, the parents of the thirteen gathered: at my parents' home in Ciputat, at the home of Julius's uncle in Tanah Kusir; or at the office of the Commission for Missing Persons. In Yogyakarta, Sunu's mother regularly met with the parents of Kinan and Julius. At least once a week they called Aswin or me and other parents to find out the latest news, to compare what new bits of information there were if any; and, often, just to vent their sadness, anger, and frustration. (p. 212)

The quote above was chosen as data because it shows that community trauma is represented through the practice of prolonged collective waiting. The activity of gathering regularly demonstrates that loss is not experienced individually, but shared as a collective social experience. The communities of the victims' families live in a rhythm of repeated waiting, making trauma a part of the structure of their social life.

This data shows the indicator of unresolved waiting. First, the repetition of time in the phrase "every day, every week, every month" emphasizes that the trauma continues without resolution. The waiting becomes a social cycle that is continually extended by uncertainty.

Secondly, the act of gathering shows that the community builds a shared space to maintain hope, seek information, and share grief. However, instead of

resolving trauma, this practice also prolongs the waiting and uncertainty experienced by the community.

Third, in the context of community, collective waiting indicates that trauma does not stop at the family level, but develops into a social experience that unites individuals through the same wounds. Trauma becomes a shared social experience that continues to shape the community's collective life.

From LaCapra's (2001) perspective, this condition reflects acting out because the community remains in a cycle of waiting without a clear resolution. As LaCapra explains, individuals and communities may become "haunted or possessed by the past" and "caught up in the compulsive repetition of traumatic scenes" (LaCapra, 2001). Therefore, this data shows that historical trauma is represented through a collective waiting that continuously recurs within the community. If waiting becomes a shared social practice, then trauma also develops into a collective emotional tension that spreads throughout a larger social space.

Data 3

I was right to have followed my feeling. When I returned to Jakarta, the city was tense, heated, and anxious. Though I knew of President Soeharto's change of cabinet members resulting from the Asian economic crisis and the demonstrations by students and political activists who were pressuring the government for reform (which the government itself deemed to be 'undermining'), witnessing at first hand the country's brewing

political anger had a very different impact on my heart and soul.
(p. 194)

The quote above was chosen as data because it shows that historical trauma in the community emerges not only through actions or silence, but also through the collective emotional condition that envelops society. The description of a city full of tension, heat, and anxiety indicates that trauma has spread from individual experiences to a social condition felt collectively.

This data shows indicators of emotional tension. First, the phrase “tense, heated, and anxious” indicates that trauma has shaped the broader social atmosphere. The city as a public space becomes a representation of the collective psychological condition of the community.

Secondly, this tension shows that historical trauma does not only operate through past events, but continues to shape the present social experiences of the community. Repressive political situations create ongoing social anxiety.

Third, in the context of the community, this emotional atmosphere shows that trauma has deeply shaped social life within the community. The society lives in a state of alert, fear, and instability, so trauma becomes a part of everyday social reality.\

Within LaCapra’s (2001) framework, this condition reflects acting out because the community remains trapped in traumatic experiences that are

continuously reproduced through collective emotional tension. As LaCapra explains, “the past is performatively regenerated or relived as if it were fully present rather than represented in memory and inscription” (LaCapra, 2001). Therefore, this data indicates that historical trauma is represented through a social atmosphere full of anxiety and instability. Thus, acting out in the community is seen through collective silencing, repeated social waiting, and collective emotional tension, all of which indicate that the community is still trapped in an “unfinished past” without being able to fully escape the grip of historical trauma.

2. Working Through

a. Working Through Portrayed in Family

This section will explain about working through in the family as depicted in the novel *The Sea Speaks His Name*. This part discusses how Working Through from LaCapra's theory (2001) is represented in the novel *The Sea Speaks His Name*.

Data 1

Mother stroked the flower arrangement and Laut's photo as she recited a prayer. With tears welling in her eyes, she kissed the small placard on which was written 'Biru Laut (1971-)' and then set it down on the water to follow the wreaths of Laut's friends.
(p. 303)

The quote above was selected as data because it shows a shift in the family's response from being trapped in trauma to reflective efforts to make

sense of loss. The mother's action of touching the bouquet and then placing it on the water is not merely an emotional gesture, but a symbolic ritual that marks the process of acknowledging loss. In this context, trauma is no longer reproduced merely through repetition or waiting, but begins to be processed through symbolic actions that provide space for meaning-making.

This data shows the indicator of meaning-making. First, the action of 'stroked the flower arrangement' indicates that there is an emotional attachment to the victim, but it is expressed through reflection, not denial. The mother no longer merely maintains Laut's presence illusively, but begins to face the loss consciously.

Second, the action of "set it down on the water" signifies a symbol of release. Water in this context can be interpreted as a medium of transition, where the family begins to move from being trapped in the past toward the acknowledgment that loss is a reality that must gradually be accepted. This ritual indicates that trauma begins to be negotiated through symbolization.

Third, in the context of family, this action shows that the process of facing trauma is beginning to move toward reflective emotional processing. Loss is not erased, but is given meaning through actions that allow the family to build a new relationship with the memory of the victim.

Within LaCapra's (2001) framework, this condition reflects working through because the family begins to establish a reflective distance from the trauma without erasing the historical wound. As LaCapra explains, "working through is an articulatory practice" in which individuals "are able to distinguish between past and present" (LaCapra, 2001). Therefore, this data indicates that historical trauma is represented through symbolic rituals as a form of meaning-making toward loss. If previously the family was trapped in repetition and waiting, then this data shows a step toward more reflective acceptance.

Data 2

"This was a new step for Mother. Mother and Anjani, too, had opened the door of the universe that had been closed for so long and had come to gather with us and demand answers. I felt that from that place where Laut was 'safe and calm,' he and maybe Father, too, were smiling as they looked at all of us there."
(p. 296)

The quote above was chosen as data because it shows that the family is no longer merely in a passive position as the party bearing the loss, but is beginning to move towards reflective collective action. The presence of the mother and Anjani to gather and demand answers indicates a transformation from silence and waiting towards active involvement in confronting historical trauma.

This data shows the indicator of emergence of solidarity. First, the action "come to gather with us" indicates that the family is beginning to move

from domestic isolation toward collective solidarity. Trauma is no longer kept private, but faced through social connection with others who have similar goals.

Second, the phrase 'demand answers' indicates an important shift from merely surviving trauma to building collective solidarity to seek clarity and justice. Families begin to reject a passive position and strive to negotiate their relationship with the history of violence they have experienced.

Third, in the family context, this action shows that working through does not mean forgetting the loss, but transforming the wound into a drive to understand, demand recognition, and seek historical accountability. Trauma begins to be processed through collective awareness and social engagement.

From LaCapra's (2001) perspective, this condition reflects working through because the family begins to distance themselves from traumatic entanglement and process the experience into reflective action oriented toward understanding and justice. As LaCapra explains, processes of working through "involve the possibility of making distinctions or developing articulations that are recognized as problematic but still function as limits" (LaCapra, 2001). Therefore, the family no longer remains fully trapped in traumatic repetition, but begins to reconstruct meaning through reflective action and reflective acceptance of loss.

Therefore, this data indicates that historical trauma is represented through the transformation from passive waiting to active engagement. Thus, working through in the family is seen through the process of symbolic meaning-making and the emergence of solidarity and collective engagement, indicating that the family is beginning to negotiate trauma as part of confronting the 'unfinished past' in a more conscious and reflective manner.

a. Working Through Portrayed in Community

This section will explain about working through in the community depicted in the novel *The Sea Speaks His Name*. This section discusses how Working Through from LaCapra's theory (2001) is represented in the novel *The Sea Speaks His Name*.

Data 1

“Aswin asked me to join him in helping establish the Commission for Missing People.” (p. 198)

The quote above was chosen as data because it demonstrates the emergence of solidarity within the community as a reflective response to shared historical trauma. The formation of the Commission for Missing People is not merely an ordinary administrative action, but rather a form of social transformation from experiences of loss that were previously individual towards a more organized collective struggle. In this context, the community

begins to move from a passive position as victims towards active efforts to build a shared space in facing forced disappearances.

This data shows indicators of the emergence of solidarity. First, the phrase “establish the Commission” indicates the formation of a new social structure specifically aimed at responding to historical trauma. This is important because communities are no longer merely trapped in individual grief, but are beginning to collective mechanisms to respond to social wounds they have experienced together. The establishment of this organization shows an awareness that historical trauma requires a collective response, not just personal struggle.

Second, Aswin's involvement in inviting other parties to join shows that solidarity is built through social relations and collective awareness. Trauma begins to be understood not only as the suffering of direct victims, but as a humanitarian issue that requires a broader support network. Thus, solidarity becomes an important step in transforming trauma from an isolating experience into a social movement.

Third, in the context of the community, the formation of this commission indicates a significant change in the way trauma is responded to. If previously the community was in a position of being silenced and scattered by repression, now they are beginning to build institutions that allow traumatic

experiences to be articulated, acknowledged, and collectively advocated in a more systematic manner.

From LaCapra's (2001) perspective, this condition reflects working through because the community begins to build a reflective distance from trauma through organized social solidarity. As LaCapra explains, processes of working through "involve the possibility of making distinctions or developing articulations that are recognized as problematic but still function as limits" (LaCapra, 2001). Therefore, this data shows that historical trauma is represented through community solidarity, which becomes an important foundation for the community's reflective response to trauma. If solidarity becomes the first step, then the subsequent process develops into a more concrete form through the documentation of memory and victims' testimonies.

Data 2

"Aswin wasn't forcing anyone to come forward, but he sent an announcement... 'the Commission for Missing Persons was ready to listen to and to document what had happened to each of the victims.' (p. 202)

The quote above was selected as data because it shows that the community has begun to provide a reflective space for victims to consciously articulate their traumatic experiences. The commission's willingness to listen to and document the victims' experiences indicates that trauma is no longer silenced or suppressed, but is beginning to be processed as part of a history that must be acknowledged. In this context, testimony becomes an important

practice of preserving collective memory of transforming trauma from an isolated personal experience into documented collective memory.

This data shows the indicator of solidarity because the community collectively provides space for victims to express, preserve, and acknowledge traumatic experiences. First, the phrase “ready to listen” indicates a form of social solidarity in the working through process because the community willingly creates a safe space for victims to share their traumatic experiences. Victims are not forced, but are given space when they are mentally ready. This shows that the process of facing trauma is conducted reflectively and ethically, not through new pressure.

Secondly, the action of “to document” reflects collective solidarity because the community participates in preserving victims’ memories as part of collective historical memory. This documentation is very important because it allows the victim's experiences to gain social and historical legitimacy. Trauma no longer merely remains a personal story, but becomes part of a broader historical narrative.

Third, this collective effort also functions as solidarity against the erasure of history because the community actively protects victims’ experiences from being forgotten or denied. By recording the experiences of victims, the community ensures that past violence is not erased or denied by those in power.

In LaCapra's (2001) framework, this condition reflects working through because the community begins to process trauma through conscious articulation, memory preservation, and historical recording. As LaCapra explains, "working through is an articulatory practice" (LaCapra, 2001), indicating that trauma begins to be negotiated through language, testimony, and collective recognition rather than compulsive repetition. Therefore, this data shows that historical trauma is represented through solidarity, particularly through collective listening, documenting, and preserving victims' testimonies as shared historical memory. If documentation becomes the initial stage of articulation, then the next step develops into the courage to bring trauma into the public sphere.

Data 3

"A week or two later, when Alex and Daniel were finally ready... to speak to a gathering of journalists..." (p. 210)

The quote above was selected as data because it shows an important transformation from previously silenced trauma towards conscious public testimony. Alex and Daniel's willingness to speak to journalists signifies that the victims are beginning to move from fear towards the courage to articulate their experiences in front of the wider public. In this context, public testimony becomes a form of preserving collective memory that is not only personal but also political.

This data shows the indicator of solidarity because the victims collectively attempt to bring traumatic experiences into the public sphere in order to gain social recognition. First, the phrase “finally ready” indicates that solidarity emerges after a complex psychological process in which the victims gradually gain the courage to share traumatic experiences publicly. Trauma does not disappear, but the victims begin to be able to take a reflective distance that allows them to convey their experiences.

Secondly, speaking to journalists reflects solidarity because traumatic experiences are no longer kept in private silence, but are collectively communicated to the wider public. This is very important because the victims’ experiences are no longer silenced, but become part of collective public memory.

Third, the risks from the government and intelligence community strengthen the meaning of solidarity because public testimony becomes a collective resistance against state silencing and historical erasure. Precisely because of these risks, public testimony becomes a form of resistance against historical erasure and state silencing.

From LaCapra’s (2001) perspective, this condition reflects working through because trauma begins to be processed through reflective testimony aimed at building social recognition. As LaCapra explains, processes of working through “involve the possibility of making distinctions or developing

articulations” (LaCapra, 2001), indicating that trauma is no longer trapped in silence but begins to be expressed through reflective testimony and collective recognition. Therefore, this data indicates that historical trauma is represented through solidarity expressed in public testimony, collective recognition, and resistance against the silencing of traumatic history. If public testimony becomes a form of articulation, the working through process further develops into collective solidarity and the struggle for justice.

Data 4

“We brought our case to the United Nations in Geneva, hoping for international support.” (p. 212)

The quote above was chosen as data because it shows that the community is beginning to transform trauma into a global struggle for recognition and justice. Bringing the case to the United Nations shows that trauma is no longer understood merely as a domestic wound, but as a universal humanitarian issue that requires international attention.

This data shows indicators of meaning-making. First, this action indicates that the community begins to give meaning to trauma through broader political struggles. Trauma begins to be transformed into a basis for collective advocacy.

Secondly, the involvement of international institutions shows that the community is seeking legitimacy outside the state that was previously a source

of repression. This indicates a transformation of trauma into collective human rights advocacy.

Third, in the context of the community, this step shows that trauma is no longer only preserved as memory, but used as a basis for the global struggle for justice.

In LaCapra's (2001) framework, this condition reflects working through because trauma is processed through reflective action aimed at seeking recognition, justice, and historical accountability. As LaCapra explains, working through includes "modes of critical thought and practice" (LaCapra, 2001), indicating that trauma is no longer merely repeated as suffering but is transformed into reflective engagement with history and justice.

Data 5

"We submitted documentation to Parliament to demand an official investigation." (p. 270)

The quote above was chosen as data because it shows a concrete form of how communities transform trauma into official institutional demands. Documentation that was previously collected is now used as a political tool to hold the state accountable.

This data shows indicators of meaning-making. First, documentation is transformed from collective memory archives into political evidence that can be used to demand justice.

Secondly, the demands for an official investigation indicate that the community is no longer merely at the stage of remembering or testifying, but has moved toward demands for structural accountability.

Third, in the context of the community, this step shows that trauma is beginning to be integrated into the collective political struggle aimed at building a future different from the repressive past.

From LaCapra's (2001) perspective, this condition reflects working through because the community begins to process trauma into reflective, political, and transformative actions. As LaCapra explains, working through includes "modes of critical thought and practice" (LaCapra, 2001), indicating that trauma can be transformed into conscious and reflective engagement with history. Therefore, this data shows that historical trauma is represented through organized struggles for justice and historical accountability. Thus, working through in the community is seen through solidarity, documentation, public testimony, and institutional struggles that indicate the community is beginning.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses conclusions and suggestions based on the analysis described in Chapter IV. The researcher summarizes the research results by referring to the problem formulation, namely how collective historical trauma is represented in the novel *The Sea Speaks His Name*, and how families and communities respond to this trauma through the concepts of acting out and working through based on LaCapra's (2001) theory.

A. Conclusion

This study aims to reveal how collective historical trauma is represented and negotiated in the novel *The Sea Speaks His Name* by Leila S. Chudori using LaCapra's (2001) trauma theory framework, particularly through the concepts of acting out and working through. Based on the results of the analysis, it was found that the trauma in this novel is not only experienced by direct victims, but also continues as a collective experience that shapes the social life of the families and communities of the victims of forced disappearances in 1997–1998.

First, collective historical trauma is represented through the experiences of families and communities living in conditions of uncertainty, loss, and prolonged emotional tension. Within the family scope, trauma manifests through anxiety, waiting without certainty, and the inability to go through a full grieving process. Meanwhile, in the community scope, trauma is represented

through a culture of silence, fear of authority, and collective experiences of unresolved violence. This shows that trauma does not stop at past events, but continues to be present and shapes social relations in daily life.

Second, the response to collective historical trauma in this novel shows the dynamics between acting out and working through. Acting out is represented through various forms of repetition, such as family rituals, denial of the reality of loss, endless waiting, and repeated emotional expression. This condition indicates that individuals as well as groups are still trapped in unresolved traumatic experiences. In contrast, working through is seen through the reflective efforts made by the community, such as the formation of solidarity, the delivery of testimony, the search for truth, and the struggle to obtain justice through social and institutional channels.

Thus, this study concludes that the representation of trauma in the novel *The Sea Speaks His Name* is dynamic, moving from a state of entrapment in trauma towards an effort to understand and face trauma more reflectively. The concepts of acting out and working through complement each other in explaining how collective historical trauma is not only represented but also negotiated within family and community relationships as part of an ongoing social experience.

B. Suggestion

This study has limitations that focus on the analysis of the representation of collective historical trauma in a single literary work, namely the novel *The Sea Speaks His Name*, using LaCapra's (2001) theoretical framework. Based on these limitations, the researcher provides several suggestions for future studies.

First, future research can expand the object of study by analyzing more than one literary work, whether other works by Leila S. Chudori or other literary works that raise the theme of political violence and historical trauma, so that a more comprehensive understanding of the representation of trauma in different contexts can be obtained.

Second, future research can combine trauma theory with other approaches, such as feminism, postcolonialism, or collective memory studies, to see how trauma is not only related to experiences of loss, but also to issues of gender, identity, and power relations in society.

Third, this research can also be developed in the context of interdisciplinary studies by connecting literature with historical, sociological, or human rights studies, thereby providing a broader understanding of the long-term impacts of enforced disappearance events on social life.

Finally, this research is expected to serve as a reference for students and researchers in the field of literature, especially in trauma studies, and to

encourage further in-depth research on how literature plays a role in representing and mediating collective historical trauma experiences.

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