

CHAPTER II

REPRESENTATION OF GENDERED TRAUMA IN DINI'S *LA BARKA*

2.1 Previous Study

Several studies have explored NH Dini's novel *La Barka* as well as the application of Gérard Genette's narratological framework to various literary works. However, most of these studies focus either on thematic discussion or technical narrative analysis without specifically examining how narrative time reflects trauma. By reviewing these studies, the researcher aims to identify a research gap, particularly the lack of analysis regarding narrative time layers as formal representations of traumatic memory and inner/emotional instability within the context of Indonesian female characters.

First, Saputra and Qadriani's study (2024) entitled "*Teknik Penceritaan dalam Novel Laut Bercerita Karya Leila S. Chudori (Analisis Naratologi Gerard Genette)*" examines narrative mechanics using Gérard Genette's core framework. Saputra and Qadriani argue that the text heavily manipulates structural time and non-linear devices through the dominance of anachronic analepsis (flashbacks), narrative pauses, and repetitive or anaphoric representations to articulate the historical realities of state-sponsored interrogation and violence against student activists during the New Order era. The strength of this study lies in its precise, structural mapping of thirteen formal narrative techniques within a major Indonesian novel. However, because their critical lens remains strictly structuralist and macro-political, a significant research gap emerges; their analysis completely

omits the internal emotional implications of these temporal shifts, failing to address how temporal fragmentation reflects personal, individualized trauma. Therefore, this research contributes by examining how fragmented temporality directly mirrors individualized traumatic consciousness.

Second, Asmida's study (2020) entitled "*Tumpang Tindih Konflik pada Struktur Naratif Novel Lelaki Harimau Karya Eka Kurniawan*" explores the stratification of conflicts within a complex narrative architecture. Asmida argues that the novel utilizes an episodic narrative structure that breeds anachronic patterns specifically prolepsis (flash-forwards) and repetitive frequencies, revealing that the central murder conflict is driven by overlapping domestic issues, including domestic violence, internal emotional conflicts, and deep-seated hatred. The strength of this study lies in its success in arranging 115 non-linear sequences into a cohesive chronological chart to deconstruct the characters' behavioural motives. However, although it applies Genette's categories of order, frequency, focalization, and voice, it is limited because its evaluation of emotional conflict is viewed through a socio-familial and general literary-critical lens. It fails to synthesize these narrative temporal distortions with a gendered trauma framework. This present study addresses this gap by using structural temporal fragmentation to chart the internal, fractured memory landscape of a female subject enduring domestic wound.

Third, Oki, Didipu, and Lantowa's study (2023) entitled "*Struktur Penceritaan dalam Novel Mualaf Karya John Michaelson: Tinjauan Naratologi Gerard Genette*" applies structural narratology to investigate narrative dynamics. Oki, Didipu, and Lantowa argue that textual mechanics, anachronic analepsis,

scene-summary duration, repetitive frequency (the habit of smoking), and internal focalization can be rigidly categorized and understood using objective, structuralist formulas. The strength of this study lies in its rigid, systematic application of all five categories of Genette's narratology to unpack the spiritual journey of the protagonist. However, the study treats narrative time merely as an objective, detached stylistic and technical choice. It completely lacks a synthesis with memory distortion or the cognitive shock of a traumatized psyche. Therefore, this research contributes by reading these structural temporal disruptions directly as formal echoes of gendered/emotional trauma.

Fourth, Verah, Yuwana, and Setijawan's study (2022) entitled "*Subordinasi dan Inferioritas Gender dalam Novel La Barka Karya NH. Dini*" provides a critical thematic reading of the primary source text of this study. Verah, Yuwana, and Setijawan argue that the female characters systematically experience patriarchal discrimination in the forms of physical subordination (infertility struggles), emotional subordination (heightened emotional sensitivity), and social subordination (confinement to domestic labor), which places them in an inferior position. The strength of this study lies in its deep sociological and feminist exposure of women's marginalization within marital institutions using a feminist-Marxist critique. However, the study focuses entirely on content-driven thematic analysis (what happens); it fails to execute a structural investigation into how the text's formal temporal layers manifest that internal suffering. Therefore, this research contributes by executing a formal narratological analysis to uncover the structural dimensions of gendered oppression.

Fifth, Namang, Natalia, Poa, Nesti, Hendra, and Irmin's study (2025) entitled "*Dominasi Patriarki dalam Novel La Barka Karya N.H Dini dan Nayla*" explores the presence of patriarchal oppression across modern Indonesian texts cross-textually. Namang et al. argue that patriarchal dominance is heavily manifested through economic marginalization, the subordination of women's mobility within domestic spaces, and physical or verbal acts of repression. The strength of this study lies in its cross-textual comparative mapping of the female body and domestic spaces as primary sites of gendered domination. Nevertheless, their methodology remains confined to a thematic sociological critique; it does not account for how patriarchal wounds induce emotional/traumatic shock that fractures linear time into a series of traumatic flashbacks. Therefore, the current research offers a vital contribution by conducting a structural trauma analysis, showing how these relational wounds manifest formally as narrative time layers.

Overall, these previous studies have contributed significantly to the understanding of narratology, memory, and trauma narratives. However, there remains a critical research gap in marrying Genette's formal narrative time categories and Caruth's trauma theory to dissect Indonesian literature, particularly in seeing how temporal layers in *La Barka* function as a structural/emotional representation of women's domestic wounds.

2.2 Theoretical Framework

The theoretical framework of this study integrates Gérard Genette's structural narratology and Cathy Caruth's trauma theory to examine how gendered oppression

is represented in Nh. Dini's novel, *La Barka*. This interdisciplinary approach operates on the premise that trauma manifests not only at the thematic level of the story content but also radically disrupts and deforms the formal architecture of the text. By focusing the analysis on Genette's axis of Tense, which encompasses the structural aspects of Order, Duration, and Frequency, this study positions structural fractures and chronological deviations within the narrative as valid formal indicators to detect and measure the traces of internal psychic trauma.

These temporal distortions are driven by the psychic condition that Caruth conceptualizes as an unclaimed experience, wherein the internal shock of domestic oppression fails to be consciously processed at the exact moment of its occurrence, thereby triggering symptoms of belatedness and intrusive memory. As the unassimilated traumatic memories of the female characters demand to be heard, the narrative of *La Barka* is systematically forced to leap backward, halt its physical progression, or obsessively repeat the same moments through textual replication. Through this synthesis, the manipulation of linear time in the novel is no longer viewed merely as an aesthetic stylistic experiment, but is understood as a complete textual representation of a fractured female psyche resulting from unresolved gendered trauma. Narrative mood and voice are used as supporting categories to show whose perception and which narrating position filter this disrupted time.

2.2.1 Gérard Genette's Model of Narratology

Narratology is a prominent branch of structuralism that focuses its analytical lens on the form, manifestation, and structural architecture of narrative text. Gérard Genette, in his monumental work *Narrative Discourse: An Essay in Method* (1980),

revolutionized this field by sharply distinguishing three distinct layers of the text: *histoire* (the signified or story-content, which represents the chronological sequence of events), *récit* (the signifier, discourse, or narrative text itself), and narration (the producing action of the narrative) (Genette, 1980, p. 27).

Genette (1980, p. 33) argues that the relationship between story time (*histoire*) and narrative time (*récit*) can only be systematically examined by studying the discourse itself. Expanding on this, Chatman (1978, p. 63) characterizes this dual-time structure as a fundamental tension between the "what" of the story (the chronological events) and the "how" of the discourse (the structural presentation), emphasizing that any deformation of this relationship signals an underlying narrative intentionality. Narratology functions to deconstruct the "pseudo-time" of literary texts, wherein the narrative often does not progress linearly, but rather leaps, slows down, or repeats to build specific emotional and aesthetic effects within the reader's consciousness (Genette, 1980, p. 34). Yousef notes that although Genette's theory comprises time, mood, and voice, a study may concentrate on narrative time, namely order, duration, and frequency, and that such a temporal focus helps reveal not only the structural framework of a text but also its thematic and communicative aspects (Yousef, 2023, p. 227). Through this structuralist approach, a literary text is no longer viewed as a passive reflection of reality, but as an active discursive space that manipulates the reader's temporal awareness through deliberate narrative arrangement.

In short, Genette's model lets this study look at how is told separately from what happens in it. By separating story, discourse, and narrating, the arrangement

of events in the text can be examined as a meaningful choice. This is the basis for reading the time structure of *La Barka*.

2.2.1.1 Narrative Tense: Order

Order refers to the chronological relationship between the actual succession of events in the story world (*histoire*) and the arrangement of those same events by the narrator in the narrative discourse (*récit*) (Genette, 1980, p. 35). When a text deviates from an objective linear chronology, this phenomenon is identified as an anachrony (Genette, 1980, p. 35). Mieke Bal (1997, p. 83) elaborates that such chronological deviations are never arbitrary; rather, anachronies serve as crucial indicators of subjective crisis, demonstrating how a character's internal subjective reality overrides the external chronology of the fabula.

Genette classifies anachrony into two primary manifestations of temporal movement:

- Analepsis (Flashback): A retrospective movement wherein the narrative jumps backward to recount events that occurred prior to the present moment in the main story (Genette, 1980, p. 40). Genette (1980, p. 49) further categorizes analepsis based on its reach (distance from the present) and extent (duration of the past event), distinguishing between internal analepsis (flashbacks that fall within the temporal span of the main story) and external analepsis (flashbacks that look back to a time completely preceding the start of the main story).
- Prolepsis (Flashforward): A prospective movement that anticipates the future, recounting or imagining events that will occur after the present point of the narrative time (Genette, 1980, p. 40).

In short, order is about whether events are told in the same sequence in which they happened. When the narrative jumps backward or forward, the jump is called an anachrony. In this study, these jumps are treated as the first sign of how the past intrudes on the present.

2.2.1.2 Narrative Tense: Duration

Duration concerns the relationship between the actual length of time an event is supposed to take in the story world (story duration) and the spatial length of the text or pages allocated by the narrator to recount it (narrative duration) (Genette, 1980, p. 86). This structural discrepancy dictates what is known as the narrative pace or speed of the story (Genette, 1980, p. 86). Genette (1980, p. 94) formulates four basic structural movements of duration:

- Scene: Story time and narrative time correspond and progress in relative synchronization; this is most commonly realized through real-time dialogue between characters (Genette, 1980, p. 95).
- Summary: A substantial span of story time (days, months, or years) is compressed tightly into a few short sentences or paragraphs, creating a rapid narrative pace (Genette, 1980, p. 95).
- Ellipsis: Story time continues to progress forward, but the narrative entirely omits or skips over it on the page, meaning narrative duration is effectively zero (Genette, 1980, p. 106).
- Pause: Story time stops completely while the narrative text continues to expand on the page, usually occurring when the narrator halts the physical action to offer descriptions or internal reflections (Genette, 1980, p. 99).

Abbott (2008, p. 72) emphasizes that variations in narrative speed are crucial indicators of text emphasis. A prolonged narrative pause or a sudden ellipsis often signals areas of profound narrative evasion and deep emotional/thematic significance.

In short, duration is about how much space text gives to a span of story time. A scene, a summary, an ellipsis, and a pause each speed up or slow down the story in a different way. In this study, these changes in speed show which moments the narrative rushes past and which it stays with.

2.2.1.3 Narrative Tense: Frequency

Frequency examines the quantitative relation or repetition links between the number of times an event happens in the story world and the number of times it is explicitly mentioned or stated in the narrative discourse (Genette, 1980, p. 113). Genette divides frequency into three basic relational schemes (Genette, 1980, p. 114):

- **Singulative Narrative:** Narrating once what happened once in the story world (1N/1S).
- **Repetitive Narrative:** Narrating multiple times what happened only once in the story world (nN/1S).
- **Iterative Narrative:** Narrating a single time what happened repeatedly or habitually in the past (1N/nS). The use of temporal markers such as "night after night..." or "every time..." serves as the primary characteristic of this form (Genette, 1980, p. 114-117).

In line with this, Rimmon-Kenan (2002, p. 58) observes that the obsessive restatement of a single event in repetitive narratives typically indicates an obsessive fixation or emotional pressure that forces the narrator to re-examine the same haunting moment continuously.

By integrating these three concepts (order, duration, frequency), text analysis goes beyond uncovering mere storytelling styles to unmasking the fractured internal reality of a deeply troubled consciousness (Fludernik, 2009, p. 36). Breaking linear structures allows the text to serve as a representational space for an unstable memory.

2.2.1.4 Narrative Mood

In structural narratology, Gérard Genette (1980) defines Mood as the regulation of narrative information within a text, which essentially addresses the question of perspective or who sees the events of the story world. Genette argues that narrative information is modulated through two distinct structural lenses: Distance and Perspective (Focalization). Distance dictates the relationship between showing (mimesis) and telling (diegesis), regulating how closely or objectively the narrative text mirrors the raw events or dialogues of the story. Perspective, which Genette redefines through the precise technical term focalization, shifts the critical focus away from traditional, ambiguous notions of "point of view" to systematically examine the cognitive and visual limitations imposed upon the narrative discourse.

Genette formulates three primary modalities of focalization that govern the transmission of narrative data:

- Zero Focalization: This modality represents the classical omniscient narration, where the narrator operates from an external, unrestricted vantage point, effectively knowing and seeing more than any individual character within the story world (Narrator > Character).
- Internal Focalization: In this scheme, the narrative information is strictly filtered through the consciousness, senses, and internal emotional landscape of a specific character (Narrator = Character). Internal focalization can be further subcategorized into fixed (anchored to a single character), variable (shifting across different characters), or multiple (re-evaluating the same event through various characters' perspectives).
- External Focalization: This modality utilizes a detached, objective, or "camera-eye" perspective, where the narrator records only external actions and physical movements, deliberately knowing less than the characters themselves and maintaining total ignorance regarding their internal thoughts or motives (Narrator < Character).

In short, mood is about through whose eyes the story is seen and how close the narrator stays to events. It answers who sees, not who speaks. In this study, mood supports the analysis of tense by showing whose perception shapes the disrupted time.

2.2.1.5 Narrative Voice

Gérard Genette (1980) identifies Voice as the narrating instance itself, which systematically addresses the structural question of who speaks within the text and

explores the complex relationship between the act of narrating, the narrative text (récit), and the underlying story (histoire). Unlike Mood, which regulates visual and cognitive perception, Voice deconstructs the linguistic and existential status of the narrator. Genette argues that the narrating instance must be evaluated across three vital dimensions: the Time of Narration (the temporal relation between the act of telling and the occurrence of events), Narrative Levels (the spatial embedding of stories within stories), and the Status of the Narrator (the degree of the narrator's participation in the story world).

To precisely map the spatial position of the narrating voice, Genette introduces a rigorous taxonomy of narrative levels:

- Extradiegetic Level: The primary, external level of the narrative act, existing completely outside the story world itself, where the primary narrator initiates the discourse.
- Diegetic or Intradiegetic Level: The secondary level containing the primary events, actions, and characters that inhabit the main story world.
- Metadiegetic Level: A tertiary, embedded narrative level that occurs when a character within the main story world takes over the discourse to tell a story within a story, effectively creating an internal narrative frame.

Furthermore, Genette defines the existential status of the narrator based on their relationship to the characters and events:

- Heterodiegetic Narrator: A narrator who is completely absent from the story world they recount, operating as an external storytelling entity.

- Homodiegetic Narrator: A narrator who is actively present as a character within the story world, acting either as a peripheral observer or a witness to the central actions.
- Autodiegetic Narrator: A specialized subcategory of the homodiegetic narrator, where the storytelling entity is not merely a character, but the absolute protagonist of their own autobiographical narrative.

In short, voice is about who tells the story, from which position, and when. It answers who speaks, which is different from who sees. In this study, voice supports the analysis of tense by showing the position from which the disrupted is narrated.

2.2.2 Gendered Trauma

Gendered trauma theory in this study is understood through two complementary layers. The first is Cathy Caruth's trauma theory, which explains how trauma works. A traumatic experience cannot be fully processed or understood at the moment it occurs, and therefore returns belatedly through intrusive memories and repetition (Caruth, 1996, p. 4, 7). Caruth's theory is a general theory of trauma and does not in itself address gender, in this study it serves as the lens for the mechanism of trauma (belatedness, intrusive memory, and repetition compulsion) as it appears in the temporal structure of the narrative.

The second layer explains why the trauma in *La Barka* can be called gendered. Vicroy (2002, p. 29) observes that female protagonists in trauma narratives often use fragmented temporalities to navigate memories of domestic or relational oppression that cannot be articulated directly. Accordingly, gendered trauma in this study refers to the emotional injury arising from patriarchal

oppression, domestic conflict, and marital confinement as experienced by Rina. Caruth's theory is not treated as a theory of gender, it is used to read how this injury takes form in narrative time, while Vicroy's work and the gendered context of the novel establish why the trauma is gendered.

In the context of this study, trauma is tied to the acute emotional suffering experienced within unequal power relations and domestic conflicts. Although this research does not primarily focus on ideological feminist literary criticism, the protagonist's traumatic experiences are still heavily intertwined with emotional oppression and relational imbalances within gendered structures. Therefore, trauma in *La Barka* is understood as emotional suffering reflected through narrative time layers, wherein structural disruptions and temporal manipulations serve as formal representations of unresolved trauma.

In short, trauma in this study is understood as an injury that cannot be absorbed when it happens. The injury in *La Barka* is gendered because it comes from unequal power in the protagonist's domestic and marital relations. Caruth's theory explains how the injury returns, and the novel's context explains why it arises.

2.2.2.1 Belatedness (*Nachträglichkeit*) (Latency)

In *Unclaimed Experience: Trauma, Narrative, and History* (1996), Caruth explains that trauma is characterized by its inherent belatedness (*Nachträglichkeit*). This means that a traumatic experience is not fully owned or comprehended by the person who experiences it at the time of its occurrence. According to Caruth, trauma disrupts normal temporality because traumatic memory does not emerge

chronologically or via conscious volition; instead, its psychic impact is delayed, only to return repeatedly long after the event itself has concluded. However, to properly conceptualize this delayed structure, one must distinguish belatedness from the phenomenon of latency.

While latency refers to the temporal gap or the period of incubation during which the victim's ego temporarily represses or remains oblivious to the emotional injury, belatedness represents the late-stage manifestation wherein the meaning and distress of the trauma finally break into the present consciousness. Thus, latency constitutes the temporal duration of the uncomprehended state, whereas belatedness defines the dynamic nature of its delayed return. This phenomenon, as Leys (2000, p. 268) notes, stems from a failure of immediate cognitive registration, forcing the psyche to literally relive the unregistered shock rather than recalling it as a stabilized memory within a linear sequence.

Within *La Barka*, this disruption of normal temporality is analysed through the concept of "narrative time layers." This concept is adopted to describe the simultaneous coexistence of multiple, overlapping temporal dimensions, wherein present physical experiences, past autobiographical memories, and intrusive flashbacks exist simultaneously within the narrative flow. This structural arrangement aligns with Ricoeur's (1984, p. 62) and McHale's (1987, p. 44) assertions on the plurality of subjective human time. In modern literature, this temporal manipulation uniquely depicts how Indonesian women navigate oppressive domestic spaces (Wardani, 2019, p. 147).

In short belatedness means that the meaning of painful events arrives late, after a period when it was not understood. This delay is why traumatic memory does not appear in chronological order. In this study, it connects to the analysis of order.

2.2.2.2 Intrusive Memory (Unassimilated Past)

Because the mind fails to process the event in real-time, the unassimilated past repeatedly and violently intrudes into the present plane. Traumatic experiences return persistently through fragmented memories, flashbacks, and intrusive recollections (Caruth, 1996, p. 7). It is eloquently stated in the book that trauma is: "...the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available." (Caruth, 1996, p. 11).

Consequently, trauma manifests not only through thematic content (what is told) but also directly through the narrative structure itself (how it is told). Trauma narratives frequently employ fragmented chronology, silence, and structural discontinuity to represent an unstable consciousness (Caruth, 1995, p. 5). Whitehead (2004, p. 3) supports this by stating that trauma fiction mimics the symptoms of trauma itself, utilizing structural devices such as anachrony to compel the reader to experience the text's traumatic fractures. In agreement, Luckhurst (2008, p. 79) observes that the narrative architecture itself must collapse or fracture if it is to faithfully mirror the non-linear, self-contradictory temporality of a shattered mind.

In short, intrusive memory means that the unprocessed past breaks into the present without being called. In narrative, this appears as sudden fragments that

interrupt the flow of the text. In this study, these interruptions are read as traces of trauma in the form of the narrative.

2.2.2.3 Repetition Compulsion (Obsessive Re-enactment)

The unassimilated nature of psychic injury inevitably drives a repetition compulsion, which Caruth (1996, p. 4) frames as a repetitive intrusion that demands to be heard. This corresponds to what LaCapra (2001, p. 21) defines as "acting out," a debilitating state wherein the traumatized subject is caught in a temporal loop, repeating the past as if it were fully present. From a narrative perspective, Brooks (1984, p. 100) conceptualizes this textual repetition as a structural attempt to bind raw psychic energy, working to gain mastery over an unmastered, painful event. Whitehead (2004, p. 3) notes that these repetitive structural devices are deployed to mirror the inner fractures of the wounded psyche.

When mapped onto the lives of female characters, this obsessive re-enactment reflects the inescapable cycle of domestic suffering. As Vickroy (2002, p. 29) observes, female protagonists in trauma narratives often utilize fragmented temporalities to navigate memories of domestic or relational oppression that cannot be safely articulated in a direct, linear manner. The domestic and non-Western context of this suffering demands a more nuanced reading of narrative pauses, where these structural gaps represent a distinct historical and cultural voice of distress (Craps, 2013, p. 41).

In short, repetition compulsion means that an unsolved injury keeps returning in the same form. Together with belatedness and intrusive memory, it describes on process: an injury that cannot be absorbed returns later, interrupts the present, and

it repeated. This process is the basis for reading disturbances in the order, duration, and frequency of the narrative as signs of trauma.

2.3 Conceptual of the Framework

Based on the explanations of trauma theory and narratology above, this study combines both approaches to analyse Nh. Dini's novel *La Barka*. Cathy Caruth's trauma theory is utilized to understand the mechanism of the protagonist's trauma, and Vicroy's (2022) work on women's trauma narratives to understand its gendered dimension experienced by the protagonist, Rina, resulting from a patriarchal domestic space. Meanwhile, Gérard Genette's narratological framework is applied to examine how the protagonist's fractured emotional state is formally constructed and represented through the novel's narrative structure, specifically focusing on temporal disruption (Tense), supported by Mood, and Voice.

By intersecting these two frameworks, this study views *La Barka* from two deeply complementary perspectives. The psychoanalytical trauma approach explores the substantive emotional experiences of the female character, such as belatedness, intrusive memory, and repetition compulsion. Simultaneously, the narratological approach investigates how these traumatic symptoms structurally manifest as temporal disruptions (anachronies, narrative pauses, and repetitive frequencies) presented to the readers.

Through this integrated analysis, the study is expected to provide a comprehensive understanding of how gendered trauma in *La Barka* is not merely described thematically, but is structurally woven into the very timeline of the

narrative, demonstrating that narrative time itself functions as the structural language of the character's unassimilated trauma.

2.4 Biography of Nh. Dini

Nurhayati Sri Hardini Siti Nugroho known as Nh. Dini was born in Sekayu, Semarang, on February 29, 1936, and passed away in a traffic accident in Yogyakarta on December 4, 2018. She is widely recognized as one of the literary maestros of Indonesia and a pioneer in voicing feminist consciousness and women's emancipation through modern fiction. Born into an artistic family, her father was a lover of traditional storytelling and her mother was an avid reader of Javanese poetry, Dini was introduced to a rich local cultural heritage from an early age.

The personal background of Nh. Dini heavily influenced the style, character, and intensity of her writing, which carries a highly autobiographical tone blended with a cosmopolitan outlook. In 1960, she married a French diplomat named Yves Coffin. This transnational marriage led her to live a nomadic life across various continents and countries, including Kobe (Japan), Phnom Penh (Cambodia), Paris and the regions of Southern France, and Detroit (United States). This empirical experience of living abroad gave Dini a sharp perspective regarding the marginal position of women, cultural clashes, and the self-alienation faced by women within global domestic institutions.

Nh. Dini's internal struggle as an independent woman who refused to be constrained by patriarchal domestic dominance eventually brought her marriage to an end. She divorced her husband in 1984 and chose to return to Indonesia,

relinquishing all the comforts of diplomatic privileges to rededicate her life to literature and personal independence.