CHAPTER II

LITERATURE REVIEW

This chapter discusses the theoretical framework and previous studies that support this research. It presents literature, narratology, narrative time, the Anniversary Effect, memory, and trauma recovery as the foundation for analyzing the relationship between temporal structures and Scrooge's psychological transformation in "A Christmas Carol".

2.1 Previous Studies

This section reviews previous studies to show how A Christmas Carol has been analyzed through different theoretical perspectives. The reviewed studies present various interpretations of the novel and reveal limited discussion of the connection between narrative time manipulation and the psychological process of trauma recovery. Therefore, this section establishes the foundation for the present study and positions its contribution within literary studies.

In religious and sociological studies, Annas (2021), through his research entitled "*The Enlightening Message of the Evangelical Movement: A Genetic Structuralism Study on A Christmas Carol*," concludes that A Christmas Carol reflects the values of Evangelicalism that developed during the Industrial Revolution, such as love, charity, and social responsibility. Annas shows that the presence of Christmas spirits serves as a structural agent, making Scrooge aware of his moral obligations to society, thereby reflecting the rise of Christian-Evangelical ethics in the context of industrial capitalism (p. 98).

From a genre and narrative perspective, Moody (2020), in his article "*'Implausible and Inappropriate'? A Defense of Dickens's A Christmas Carol*," argues that supernatural elements and seemingly unrealistic titles are actually deliberate aesthetic strategies. Moody concludes that Dickens uses narrative implausibility to create a space for moral reflection, inviting readers to experience an ethical transformation parallel to Scrooge's inner change (p. 405)

In disability studies, Nowrouzi Roshnavand and Dibavar (2023) conclude in their article "Disability as Narrative Prosthesis in A Christmas Carol" that Tiny Tim serves as a narrative prosthesis. Tim's disability is presented not as an authentic life experience but as a moral tool to evoke readers' sympathy and encourage Scrooge's character change. This study critiques Dickens' tendency to reproduce ableist discourse by linking disability with moral purity (p. 8).

From a psychological and trauma perspective, Dickson (2020) examines the function of dreams and visions in Dickens's work in "*Dickens's Nightmare: Dreams, Memory, and Trauma*." Dickson concludes that dreaming serves as a medium for the emergence of traumatic memories, blurring the boundaries between past, present, and future. This distorted temporal structure allows characters to confront repressed guilt, loss, and fear, making dreams an essential vehicle for moral and psychological transformation (p. 7).

From a psychoanalytic and literary perspective, Lorente Abad (2024–2025) analyzed "*The Ghostly Double: The Spectral Encounters in A Christmas Carol and the Psychodynamics of Identity*," concluding that the ghosts in A Christmas Carol function as manifestations of the protagonist's "ghostly double,"

representing fragmented aspects of identity shaped by guilt, memory, repression, and moral anxiety. Drawing on Freud's theory of the uncanny and the double, Bakhtin's chronotope, and Gothic theory (Punter), the study argues that Marley's Ghost and the three Christmas Spirits operate not merely as supernatural agents but as psychological projections of the self. These spectral encounters collapse linear time- past, present, and future- forcing the subject to confront repressed memories and unresolved trauma. Ultimately, reconciling the "double self" enables psychological integration and moral redemption, showing that Dickens uses spectrality as a narrative mechanism to dramatize identity crisis and ethical transformation within Victorian socio-cultural contexts (pp. 45–46).

In addition to previous studies, several journal articles provide further perspectives on narrative structure and trauma representation in literary works. In "*The Radical Ghost and Narrative Time*," Gough (2024) argues that ghosts challenge the conventional concept of linear time. The study explains that the ghosts exist across multiple temporal dimensions, allowing past, present, and future to interact within a narrative structure. Ghough demonstrates that the Ghosts of Christmas Past, Present, and Yet to Come disrupt linear temporality and highlight the manipulation of narrative time (p. 21)

Likewise, Davis (2021), in "*The Past Haunting the Present: The Effects of Childhood Trauma in A Christmas Carol and Bleak House*," argues that Scrooge's isolation and inability to form meaningful relationships stem from unresolved childhood emotional wounds (p. 2). He explains that Scrooge's

childhood memories, including his loneliness at boarding school and his relationship with Fan, contribute to his emotional condition in adulthood (pp. 3–5).

Meanwhile, in "*Fragmented Narrative Technique as a Depiction of Trauma in Alice Munro's Dimensions*," Hayati (2024) reveals that techniques such as analepsis, focalization, and ellipsis function not only as storytelling but also as representations of fragmented traumatic memories. The research shows that shifts between past and present can reflect how traumatic experiences continue to affect characters (pp. 35–36).

Moreover, Maslida and Wajiran (2025), in "*Trauma Representation in Kazuo Ishiguro's Never Let Me Go*," argue that trauma in literary works is often represented through non-linear narratives, repetition, and delayed understanding rather than direct expression. This highlights that fragmented narrative structures can reflect psychological wounds that remain unresolved within characters' memories (p. 2).

Previous studies on "A Christmas Carol" have examined the work from various perspectives, including moral transformation, supernatural elements, psychoanalytic interpretations, social criticism, and character identity. However, these studies have largely focused on the story's thematic, psychological, or symbolic aspects. At the same time, attention to the role of narrative time, anachronisms, and the reactivation of traumatic memories through the "Anniversary Effect" remains underexplored. Therefore, this study aims to fill this gap by examining how narrative time functions as a literary

mechanism to represent Scrooge's unresolved trauma and facilitate his psychological transformation.

2.2 Literature

According to Wellek and Warren (1956), literature is best understood as imaginative literature, or literature that belongs to the realm of artistic creation (p. 271). They distinguish literary works from ordinary and scientific uses of language, emphasizing that literary language is more connotative, expressive, and concerned with creating an aesthetic effect. Literature also presents a fictional world rather than directly reproducing factual reality (p. 222).

2.2.1 Definition of Literature

Literature is a form of artistic expression that uses language as its primary medium to represent human experience, thought, emotion, and imagination. Unlike ordinary language, literary language is structured creatively to produce aesthetic value and convey deeper meanings.

According to Wellek and Warren (1956), literature is a social institution that uses language as its medium; they explain that literature is not merely a collection of written texts, but a social and cultural product created through language. Literature reflects human experiences and social realities while allowing authors to express ideas, values, conflicts, and perspectives about life. Furthermore, literature is often characterized by its imaginative and aesthetic aspects. Through literary works, authors transform real experiences into artistic forms by using narrative techniques, symbolism, and creative language (p. 89).

Literature is, in essence, a work of linguistic art that expresses human

thoughts, feelings, and mental activities. Literature expresses artistic and imaginative elements as a manifestation of human and social life through language, and it positively affects human life and humanity HS. and Suprapto, (2018, p. 2).

2.2.2 Types of Literature

Literature can be broadly divided into several forms, including fiction, drama, and poetry. According to Wellek and Warren (1956), fiction is a major category of imaginative literature, with the novel as one of its principal forms. In narrative fiction, the story is presented through narration and may incorporate dialogue and other narrative techniques (p. 223).

According to HS. Dan Suprapto (2018), literary works are classified by form and content. Generally, literature is divided into imaginative and non-imaginative literature. The imaginative category is typically divided into three main genres: poetry, prose, and drama (p. 16).

In literary studies, imaginative literature is generally classified into three main genres: poetry, prose, and drama. Poetry is the oldest form of literary work, combining language, rhythm, and rhyme to express the poet's emotions and imaginative thoughts. Prose is a free-form composition presented in a syntactic narrative without being bound by metrical structure or rhyme like poetry, serving to recount a series of events and the characters' life experiences. Meanwhile, drama is a literary form specifically designed to portray or imitate human behavior (action) on stage through dialogue, movement, and conflict situations. These three genres each have their own conventions and distinct

physical and internal structures that set them apart from one another.

1. Poetry

   Poetry is a literary genre that emphasizes the artistic use of language through rhythm, imagery, symbolism, and emotional expression. Unlike prose, poetry usually uses condensed language, in which every word carries significant meaning. Characteristics of poetry include the use of figurative language, the presence of rhythm and sound patterns, expression of personal feelings or ideas, and the use of imagery to create certain impressions.

2. Prose

   Prose is a literary form that uses ordinary sentence structures to present stories, ideas, and experiences. It allows authors to develop narratives in greater detail compared to poetry.

   Prose is divided into:

   1) Fiction Prose

      Fiction refers to imaginative literary works created by authors. Although fiction may be inspired by reality, the events and characters are products of imagination. Examples: Novel, Short story, and Novella.

   2) Non-fiction Prose

      Non-fiction presents factual information based on real events, experiences, or knowledge. Examples: Biography, Essay, and Memoir.

3. Drama

   Drama is a literary genre written primarily for performance. It presents

stories through dialogue, actions, and interactions between characters. Drama emphasizes dialogue, is written to be performed on stage, and includes conflicts between characters.

Literature can generally be divided into three main genres: poetry, prose, and drama. Each genre has its own conventions and structure. Poetry relies on concise, rhythmic language and figurative expressions to convey the poet's emotions and imagination. Prose presents stories and experiences through a free narrative sentence structure not bound by rhythm, allowing a more detailed unfolding of the story than poetry. Drama is written specifically to be performed, conveying its narrative through dialogue, action, and conflict among the characters.

Specifically within prose, there is a further distinction between fiction and nonfiction. Fiction consists of imaginative works, such as novels, short stories, and novellas, inspired by real life. Nonfiction prose presents factual information based on real events, experiences, or knowledge, as seen in forms such as biographies, essays, and memoirs. The novel falls into this category of fictional prose as a primary narrative form in imaginative literature, presented through narration and often supported by dialogue and other narrative techniques.

2.3 Novel

In imaginative literature, the novel is a major form of narrative fiction. Wellek and Warren explain that the novel develops as a prose narrative form and is distinguished by its representation of life through narrative, characterization, setting, and plot. They further note that the novel is

constructed as an artistic work and should not be treated simply as a factual document or a direct record of real life (pp. 223–226).

2.3.1 Definition of Novel

A novel is a long fictional narrative written in prose that presents complex events, characters, and human experiences. Compared with short stories, novels provide more space to develop characters, conflicts, and themes. According to Wellek and Warren (1956), the novel is a literary genre distinguished by its length and complexity. A novel generally explores human relationships, Social conditions, Psychological development, Moral conflicts, and Personal transformation. Because of its length, a novel allows authors to describe characters and events in detail (p. 223).

A novel is a work of fictional literature in the form of narrative prose that presents a complex series of stories about the lives of its characters. Unlike a short story, which focuses on a single impression or event, a novel features a broad plot, more in-depth character development, and diverse settings. In a novel, the author depicts social dynamics, internal conflicts, and characters' life journeys that shape their destinies. By integrating intrinsic elements (such as theme, plot, characterization, setting, point of view, and style) with extrinsic elements, a novel can reflect society’s social and cultural realities broadly and in detail (Hawa, 2017, pp. 82–87).

Specifically, a novel is a type of narrative prose with a broader scope and greater detail than a short story. The word “novel” derives from the English word “novelette” or the Italian word “novella,” meaning “something new and

small." According to The American College Dictionary, a novel is defined as a fictional prose narrative of a certain length that depicts characters, actions, and scenes representative of real life within a plot or situation that is somewhat chaotic or complex. Meanwhile, Lucien Goldmann defines the novel from the perspective of genetic structuralism as "a story about the search for authentic values that have fallen into decline, undertaken by a troubled hero in a world that has also fallen into decline." (HS. & Suprapto, 2018, pp. 114–115).

2.3.2 Types of Novel

In discussing forms of narrative fiction, Wellek and Warren distinguish between two major forms: the novel and the romance. The novel tends to present a more realistic representation of life, emphasizing recognizable details and manners. In contrast, the romance is more closely associated with poetic or mythic elements and may place less emphasis on realism (pp. 223-226).

1. Realistic novel. A realistic novel represents everyday life and social reality. It focuses on believable characters, events, and situations. Characteristics: real-life problems, ordinary characters, and social issues.
2. Historical novel. A historical novel uses historical events, periods, or figures as the background of its narrative. Characteristics: It is based on historical settings and combines historical facts with fictional elements.
3. Psychological novel. A psychological novel focuses on characters' inner thoughts, emotions, and mental states. Characteristics: explores consciousness and emotions, focusing on character development.
4. Bildungsroman (Coming-of-Age Novel). A Bildungsroman portrays a

character's growth and development from youth to maturity. Characteristics: personal transformation, learning experiences, and emotional development.

5. Gothic novel. A Gothic novel emphasizes mystery, fear, supernatural elements, and dark atmospheres. Characteristics: suspense, psychological tension, and dark settings.

Based on the characteristics discussed above, this study classifies Charles Dickens's "A Christmas Carol" as a psychological fiction. This classification is based on the narrative's emphasis on Scrooge's inner thoughts, emotions, memories, and psychological development throughout the story. Although the novella includes supernatural elements through the appearances of the three Christmas Spirits, these elements primarily reveal Scrooge's inner experiences and support his psychological transformation. Therefore, A Christmas Carol is relevant to this study because its narrative structure presents Scrooge's psychological journey through different dimensions of time, particularly the past, present, and future.

Within the novel genre, several distinct types can be identified, each defined by its own thematic focus and distinctive characteristics. Realist novels center on everyday life and social realities rooted in real-world problems and social issues. Historical novels take real events, periods, or figures as their backdrop. Psychological novels focus inward, prioritizing the characters' thoughts, emotions, and mental states to explore character development. Bildungsromans trace a character's growth from youth to adulthood. Gothic novels emphasize mystery, fear, and supernatural elements

2.3.3 Intrinsic Elements of Novel

Intrinsic elements are components that build a literary work from within. These elements create a literary text's structure and meaning. According to literary analysis, intrinsic elements include:

1. Theme refers to the central idea or main concept explored in a literary work. It represents the fundamental message or issue that the author wants to communicate. Examples: Love, revenge, identity, redemption, and social inequality.
2. Plot refers to the arrangement of events that form the structure of a story. It describes how events are organized and connected through cause-and-effect relationships. The basic structure of plot includes:
    1. Exposition: introduces characters, setting, and initial situation.
    2. Rising Action: develops conflicts and complications.
    3. Climax: the highest point of tension or the major turning point.
    4. Falling Action: events after the climax that lead toward resolution.
    5. Resolution: the conclusion of the story.
3. Character and Characterization. Characters are individuals who participate in a story's events, while characterization refers to the techniques authors use to reveal their personalities. Types of characters:
    1. Protagonist: the central character who drives the story.
    2. Antagonist: a character who creates conflict against the protagonist.
    3. Supporting Character: a secondary character who supports the

development of the story.

Characterization can be presented through direct characterization (explicit description by the narrator) and indirect characterization (shown through actions, dialogue, thoughts, and behavior).

4. Setting refers to the environment in which the story takes place. It consists of place, the geographical or physical location of events. Time is the period or moment when events occur. Social setting, the social conditions, culture, traditions, and relationships within the story. Setting is important because it influences characters' actions and shapes the development of the narrative.
5. Point of view refers to the perspective from which a story is narrated. Types include:
    1. First-person point of view: Uses "I" or "we" and the narrator is involved in the story.
    2. Third-person point of view: Uses "he," "she," or character names, and the narrator may know everything about the characters (omniscient narrator).
6. Style: Style refers to the author's unique way of using language to create meaning and artistic effects. It includes word choice (diction), sentence structure, figurative language, and narrative techniques.

Intrinsic elements are the internal components that build a literary work and shape its overall structure and meaning, encompassing theme, plot, character and characterization, setting, point of view, and style. These six intrinsic

elements function interdependently, each contributing a distinct structural and thematic dimension that, combined, gives a literary work its coherence and depth.

2.4 "A Christmas Carol" as a Literary Work

"A Christmas Carol" is one of Charles Dickens's literary works classified as a novella. According to Abrams and Harpham (2015), a novella is "a work of prose fiction that is shorter than a novel but longer than a short story" (p. 249). Compared to a full-length novel, a novella generally focuses on a limited number of characters, a single main conflict, and a concise narrative structure. These characteristics are reflected in "A Christmas Carol", which centers on Ebenezer Scrooge's transformation over the course of one Christmas Eve.

In literary terms, "A Christmas Carol" is categorized as psychological fiction because its narrative primarily explores the protagonist's thoughts, emotions, and moral development. Abrams and Harpham (2015) explain that psychological fiction emphasizes "the motives, thoughts, feelings, and psychological development of the characters rather than external events" (p. 321). Throughout the novella, Dickens depicts Scrooge's encounters with the Ghosts of Christmas Past, Present, and Yet to Come as a way to reveal his memories, self-awareness, and emotional transformation.

Although the novella contains supernatural elements, these serve primarily as narrative devices rather than the central focus of the story. The apparitions of these ghosts guide Scrooge through different dimensions of time, allowing him to revisit his past, examine his present life, and anticipate his future.

Consequently, this supernatural framework supports the protagonist's psychological and moral development.

As a psychological novella, the narrative shifts among the past, present, and future, allowing analysis of narrative order through Genette's concepts of analepsis and prolepsis. Furthermore, Scrooge's emotional journey provides a suitable context for examining trauma recovery and the anniversary effect.

2.5 Theory of Narratology

Narratology focuses on the systematic relationships among time, mood, and voice in a narrative. There are three main dimensions: order, duration, and frequency, which describe the arrangement of events (story time) according to their presentation (narrative time). Order concerns the chronology of events and their narration, including analepsis (flashback) and prolepsis (flashforward). Duration examines the time spent on an event and the amount of text dedicated to it, resulting in scenes, summaries, ellipses, and pauses. Frequency refers to how often an event occurs relative to how often it is narrated, distinguishing among single, repeated, and iterative narratives. In addition, mood (focalization) and voice refer to the perspective through which narrative information is filtered. Voice refers to the narrator's position and level, distinguishing between extradiegetic and intradiegetic narration. It emphasizes that narrative meaning arises not only from what is told but also from how it is told, by whom, and in what context (Genette, 1980, p. 11).

1) Order

Order Sequence refers to the relationship between the order of events in the

story (story time) and the order in which those events are presented in the narrative (narrative time). Although events in the story world follow a logical chronological order, the narrative does not always present them in the same order. Therefore, sequence concerns whether the narrative follows or deviates from the story's chronological order. When such deviations occur, inconsistencies arise between the story and the text. This discrepancy is called anachronism: the difference between the sequence of events in the story and their presentation in the narrative discourse. Through this manipulation of sequence, the narrative discourse gains the flexibility to reorganize time to achieve specific aesthetic, psychological, or thematic effects.

1) Anachronism

Anachronism is the arrangement of narrative events that is not sequential with the story's chronological order. Anachronism occurs when the narrative deviates from the story's linear timeline, creating a temporal distortion between the sequence of events and the narrative's sequence. This concept emphasizes that anachronism is not a narrative weakness but a deliberate structural strategy that enables the narrator to control the flow of information and meaning.

Through anachronism, the narrative can move backward into the past or forward into the future, shaping the reader's perception of causality, memory, and narrative tension. In modern narratives, especially in writers such as Proust, the distortion of time reflects not only stylistic choices, but also the workings of human consciousness and memory, stating that "narrative anachronism has now become an anachronism of existence itself, now an anachronism of memory,

which follows laws other than the laws of time" (Genette, 1980, p. 158). Thus, anachronism becomes central to narratology because it reveals the dynamic interaction between narrative discourse and experienced temporality.

1. Analepsis

Analepsis is a form of anachronism characterized by a backward movement in narrative time. Analepsis returns the narrative to events that occurred before the current point in the story's chronology. Analepsis provides background information, explains causal relationships, or deepens characterization by connecting current events with past experiences. Genette distinguishes analepsis based on its scope, referring to the time gap between the current narrative moment and the remembered event, as well as its breadth, referring to the duration of the analepsis section; between external analepsis, which refers to events that occurred before the beginning of the main narrative, and internal analepsis, which refers to events within the time frame of the main story.

Furthermore, analepsis can be complementary, providing previously omitted information, or repetitive, retelling events already recounted. Through this distinction, analepsis is not merely a stylistic device but a mechanism that reorganizes narrative temporality and shapes the reader's understanding of memory and causality.

2. Prolepsis

Prolepsis is a form of anachronism that involves moving forward in narrative time. Prolepsis is defined as narrating events that occur after the present point in the story's chronology. Through prolepsis, the narrative

anticipates future events while disrupting the linear flow of time. Prolepsis plays an essential role in building narrative tension by offering clues about future developments and revealing characters' ultimate fates.

By introducing future events early, prolepsis allows the narrative to present the past, present, and future as coexisting dimensions of time, shaping the reader's expectations and interpretive process. Together, analepsis and prolepsis demonstrate how narrative discourse transcends chronological boundaries to produce psychological, thematic, and aesthetic effects.

2) Duration

Duration is the relationship between the time an event takes in the story and the narrative space devoted to representing it in the text (Genette, 1980, p. 87). Duration focuses on the narrative's speed or rhythm, showing how a narrator can expand, compress, or omit events. Genette explains that narrative duration consists of four main forms:

1. Scene occurs when the time of the story and the time of the narrative are relatively equal. Events are presented in detail, often through dialogue and actions.
2. Summary occurs when a long period of story time is condensed into a shorter narrative presentation. It lets the narrator move quickly through events considered less significant.
3. Pause happens when the progression of story time stops while the narrative provides descriptions, explanations, or reflections. During a pause, narrative time continues while story time remains unchanged.

4. Ellipsis occurs when a certain period of story time is completely omitted from the narrative. The narrator skips events that are considered unnecessary or less relevant.

3) Frequency

Frequency is the relationship between the number of times an event occurs in the story and the number of times that event is presented in the narrative (Genette, 1980, p. 113). Frequency examines how repetition functions in storytelling and how repeated narration can create meaning. Genette divides frequency into three categories:

1. Singulative Frequency

   Singulative frequency occurs when an event happens once and is narrated once.

   One event = one narration

2. Repetitive Frequency

   Repetitive frequency occurs when a single event is recounted several times in the text.

   One event = several narrations

3. Iterative Frequency

   Iterative frequency occurs when multiple similar events happen repeatedly but are narrated only once as a general description.

   Several events = One narration

4) Mood

Mood refers to how events are presented to the reader, particularly in

relation to point of view and the degree of information restriction in the narrative. Mode does not answer who is speaking, but rather who perceives the events and how much the narrative gives access to the characters' thoughts, feelings, or knowledge. Through focalization, mode regulates narrative distance and subjectivity, directing readers to understand events within the limits of the text's expertise. Genette's concept of mood includes distance and focalization.

1. Distance

   Distance refers to how closely the narrative presents events, thoughts, and emotions of characters.

2. Focalization

   Focalization refers to the perspective that controls the information available to the reader. Genette divides focalization into three types:

   1. Zero Focalization

      The narrator knows more than the characters. The narrator has access to information beyond the characters' knowledge.

   2. Internal Focalization

      The narrative is presented through a character's perspective or consciousness. The reader receives information based on the character's thoughts and experiences.

   3. External Focalization

      The narrator only presents observable actions and does not reveal the character's internal thoughts.

5) Voice

Narrative voice refers to the act of storytelling itself: who tells the story, from what position the narrative is delivered, and at what narrative level the narrator is. The narrative voice answers questions about the narrator's identity and position within the story, including whether the narrator is inside or outside the story world and whether they are directly involved in the events being told. By distinguishing narrative voice from mode, Genette emphasizes that the narrator, as "the one who speaks," is not always the story's central figure, underscoring the importance of analyzing narrative voice to understand the structure and strategy of storytelling in a narrative text. Genette categorizes voice through:

1. Narrative Instance refers to the position of the narrator in relation to the story. Extradiegetic Narrator (the narrator exists outside the main story) and Intradiegetic Narrator (the narrator exists within the story and may tell another narrative).
2. Relationship between Narrator and Story: Heterodiegetic Narrator (the narrator is not a character in the story) and Homodiegetic Narrator (the narrator is also a character within the story).

Narratology examines the systematic relationship among time, mood, and voice within a narrative, focusing on how story time relates to narrative time. Order concerns whether the narrative follows or deviates from chronological sequence. Duration identifies the relationship between the time an event occupies in the story and the narrative space devoted to representing it.

Frequency concerns how often an event occurs relative to how often it is narrated. Mood and voice govern the perspective through which the story is filtered and delivered. Mood through focalization determines how much access the reader has to a character's inner thoughts. Voice concerns the narrator's identity and position relative to the story. These five dimensions of narratology demonstrate that narrative meaning is shaped not only by what is told, but by how, by whom, and from what vantage point it is told.

2.6 Anniversary Effect

The anniversary effect is a psychological phenomenon in which certain events, times, or situations serve as triggers that reawaken memories, emotions, and psychological responses related to past traumatic experiences. These triggers often have a similar meaning to the original event, such as a specific date, annual event, or symbolic situation that reminds the individual of their previous trauma. The reactions that arise can include anxiety, sadness, emotional tension, or intrusive thoughts, even though individuals are not always aware of the connection between the trigger and the traumatic experience. The anniversary effect shows that trauma is not completely resolved and is still stored in the individual's cognitive and emotional structure. Therefore, recurring emotional responses at certain moments are part of the psychological adaptation process to traumatic experiences that have not been fully integrated into consciousness (Horowitz, 2011, pp. 140–141).

1. Working Through Trauma

Working through trauma refers to the psychological process in which

individuals gradually confront, process, and integrate traumatic experiences into their cognitive and emotional structures. After experiencing trauma, individuals often find themselves caught between two main responses: intrusion (the reemergence of traumatic memories or emotions) and avoidance (attempts to suppress or avoid these memories). The process of working through involves gradually moving from avoidance to a more adaptive processing of traumatic experiences. Through working through, individuals no longer completely suppress traumatic experiences, but begin to understand the meaning of the event and relate it to broader life experiences. This process reduces the intensity of emotional responses, enhances self-control, and fosters healthier psychological adjustments. Horowitz emphasizes that working through is gradual, not instant, and is often triggered by the reemergence of traumatic memories through the anniversary effect or other relevant triggers (pp. 148–154).

2.7 Psychological and Biographical Foundations of Narrative Trauma

In a narrative context, trauma is understood as an experience that is not fully integrated into consciousness at the time of the event, but is delayed or belated, reappearing through repetition, fragmented memories, or symptoms that are not fully understood by the subject. Trauma is referred to as an unclaimed experience, that is, an experience that has occurred but has not been entirely "owned" or interpreted by the individual. Its indirect nature means that trauma requires narrative and the presence of witnesses to be processed, because through storytelling, traumatic experiences can begin to be

acknowledged, witnessed, and gradually given meaning, even though they are never fully resolved (Caruth, 1996, p. 34).

According to Freud (1923), in traumatic conditions, the ego often activates defense mechanisms in the form of repression to transfer trauma into the unconscious. However, these memories remain active and manifest as the phenomenon of 'The Uncanny (Das Unheimliche)', in which something familiar that should remain hidden suddenly reappears in a form that causes fear and feels alien. In narrative, uncanny manifestations often appear through the figure of "The Double," which forces the subject to confront an alienated part of themselves (Freud, 1919, p. 10).

According to Holland in 'The Dynamics of Literary Response" (1968), literature, from a psychoanalytic perspective, is not merely a static object but a dynamic psychological process. Holland argues that "a book embodied a psychological process," which means that a literary work contains both conscious themes and underlying unconscious content that contribute to the creation of meaning. He explains that literature functions as a process of transformation in which literary form and structure render unconscious psychological elements conscious (p. 12).

This transformation involves three main elements: fantasy, defense, and meaning. Fantasy refers to unconscious wishes or desires that form the foundation of literary expression, while defense is the process by which literary forms transform these unconscious elements into acceptable meanings. Ultimately, Holland views literary meaning as the result of the interaction

between psychological experiences and textual structures, where literature transforms hidden psychological content into meaningful interpretations.

The experience of time is subjective and constructed through psychological processes rather than directly reflecting objective time. Matthews and Meck (2016) explain that temporal cognition is closely connected to other cognitive processes, particularly perception, attention, and memory. Because humans lack a dedicated sensory system for perceiving time, psychological time forms through the mind's interpretation and organization of events and experiences. Therefore, the perception of time may vary depending on how individuals process information, allocate attention, and connect present experiences with previously stored memories (p. 893).

Furthermore, subjective duration is influenced by the intensity of perceptual processing, attention allocation, and previously stored experiences. Through the processing principle, they suggest that events with stronger perceptual representations, greater vividness, and more intensive cognitive processing are generally perceived as lasting longer. In contrast, experiences with limited cognitive engagement may appear to pass more quickly. Thus, temporal experience depends not only on chronological duration but also on how perception, attention, and memory shape how individuals experience time.

Understanding temporal experience is closely related to how human memory organizes personal experiences. Tulving (1985) distinguishes three major memory systems: procedural, semantic, and episodic memory. Among these systems, episodic memory is particularly important for understanding

personal experience because it involves recalling firsthand events and their specific temporal and spatial contexts. Unlike semantic memory, which stores general knowledge and facts, episodic memory enables individuals to remember events as experiences that occurred at a particular time and place (p. 5).

Furthermore, Tulving introduces the concept of autonoetic consciousness, which refers to the ability to become aware of oneself across subjective time, including awareness of one's personal past, present, and future. Through this form of consciousness, individuals can mentally travel through time by recalling past experiences and imagining future events. Therefore, temporal markers in narratives are not merely chronological references; they can also function as significant elements that activate memories associated with particular experiences. In relation to the Anniversary Effect, a recurring time marker may become psychologically meaningful because it connects the present moment with memories of past events, allowing individuals to reconstruct and reinterpret those experiences within their personal life narrative.