

**EFFECTS OF TRAUMA IN *YUNI* (2021) AND *HE NAMED ME MALALA***

**(2015): A COMPARATIVE STUDY**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirement for Gaining the Bachelor's

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Atas perhatiannya, kami mengucapkan terima kasih.

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**MOTTO**

Small steps every day to finish what you already started.

Keep going, and keep shining!

-My Father -



## DEDICATION

I dedicate this research to myself, who already makes a small step every day to finish this research. My parents who always support me, and my family.



## VALIDATION



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**A FINAL PROJECT STATEMENT**

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or findings included in this research is quoted or cited in accordance with ethical standards. Furthermore, this graduating paper was part of research, which published in Suar Betang Journal Vol. 18 No.1 (2023) <https://doi.org/10.26499/surbet.v18i1.6455>

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The signature,

A handwritten signature in black ink is written over a rectangular stamp. The stamp has a red border and contains the text 'METERAI KUMPEL' and a yellow serial number 'A0224ALX043033748'.

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(2015): A COMPARATIVE STUDY**

**By: Natasya Lawrenceia**

**ABSTRACT**

This research proposes a comparative analysis of *Yuni* (2021) and *He Named Me Malala* (2015), which explores how the sociocultural environment influences the main characters' psychological trauma. Challenging Franz Fanon's critique of universal psychoanalysis, this study applies Cathy Caruth's literary trauma theory within a qualitative framework to examine the different manifestations of Post Traumatic Stress Disorder (PTSD) in Yuni and Post Traumatic Growth (PTG) in Malala. The findings highlight the important role of sociocultural context in shaping individuals' psychological responses to trauma, thus contributing to the discourse on the applicability of psychoanalytic theory across different sociocultural settings.

**Keywords:** Sociocultural Environments; Psychological Trauma; Comparative Analysis; Literary Trauma Theory; PTSD; PTG; Psychoanalytic Theories



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**Oleh: Natasya Lawrencia**

**ABSTRAK**

Penelitian ini merupakan analisis komparatif terhadap film *Yuni* (2021) dan *He Named Me Malala* (2015), yang menyelidiki bagaimana lingkungan sosiokultural mempengaruhi trauma psikologis karakter utama. Menguji kritik Franz Fanon terhadap psikoanalisis universal, penelitian ini menerapkan teori trauma sastra Cathy Caruth dalam sebuah pendekatan kualitatif untuk meneliti perbedaan wujud Post Traumatic Stress Disorder (PTSD) pada tokoh Yuni dan Post Traumatic Growth (PTG) pada tokoh Malala. Temuan pada penelitian ini menunjukkan peran penting konteks sosiokultural dalam membentuk respons psikologis individu terhadap trauma, sehingga apa yang dikatakan Fanon bergantung pada situasi di sekitar subjek.

**Kata kunci:** Lingkungan Sosikultural; Trauma Psikologis; Analisis Perbandingan; Teori Trauma Sastra; PTSD; PTG; Teori Psikoanalisis



## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

A film by Kamila Andini, *Yuni* (Andini, 2021), narrates the story of a girl who is still in high school and is enthusiastic to continue her education but faces a dilemma due to multiple marriage proposals. This film raises social issues regarding the role of a woman in a society with a dominant patriarchal culture. Moreover, the culture or myth that is still very powerful in the neighborhood where she lives says that "it is *pamali* if a girl refuses a marriage proposal". This cultural belief puts Yuni under pressure between her ambition to complete education and get married at an early age, as evidenced by a conversation with her friends about the consequences of rejecting several marriage proposals.

In terms of language, *pamali* is taboo. However, Khomaeny stated that according to the terminology, *pamali* is a form of a taboo against cultural traditions that should not be done intentionally because it will bring misfortune to the person who violates it (Khomaeny, 2020, p. 32). From this confusion, traumatic feelings emerged that led to her decision to end her life. *Yuni* is worth comparing with the following movie in terms of trauma and something that comes along with it because, in terms of comparative literary trauma, this comparison has not been done before.

In contrast, *He Named Me Malala* (Guggenheim, 2015), a film by American director Davis Guggenheim, portrays the life story of a Pakistani girl, Malala, who voiced the struggle of all women worldwide for their right to receive a proper education. However, in the middle of her journey, she was marked by a traumatic

incident with the Taliban, who opposed her activism and shot her. Despite this, Malala miraculously recovered and continued her fight.

In the two films analyzed, there are similarities in the events that cause traumatic feelings that affect the main character's behavior and decisions. Yuni faced trauma due to societal pressure to marry, while Malala faced trauma in her fight for education rights against the Taliban. These experiences reflect how they navigate and develop in a patriarchal culture. Trauma is an emotional experience that stimulates feelings of distress, such as anxiety, fear, or humiliation. Trauma is not an event but rather a reaction to an event, and it represents a continual negative response toward an event (Ringel & Brandell, 2012, p. 42).

In the psychoanalytic concept of Moore and Fine, they assume that,

Trauma is representative of the disruption or destruction that arises when the psychic apparatus is suddenly confronted with stimuli that are too strong to cope with or be integrated by normal methods, either from the inside or outside. When the presumptive stimulus barrier or protective shield is violated, the ego is overwhelmed and loses its mediatory abilities. A state of helplessness continues, varying from total apathy and withdrawal to an emotional storm accompanied by disorganized behaviors bordering on distress. Autonomic disorder symptoms are commonly present (Ringel & Brandell, 2012, p. 42).

Trauma is classified into two types: impersonal and interpersonal. Impersonal trauma is related to oneself. As researcher have find out, both of the main characters experience impersonal and interpersonal trauma. Another group of psychoanalytic writers makes an argument that interpersonal trauma, in general, is much more troublesome and causes significant mental disorders than impersonal trauma (Ringel & Brandell, 2012, p. 42).

Traumatic experiences cause responses and values, such as the disruption and reorientation of consciousness. However, the values that emerge



from these experiences are influenced by various individual and cultural factors that continue to develop over time (Balaev, 2014, p. 4).

From the two research objects above, the researcher proposes a problem the two main characters of the movie both have, the same gender and experienced traumatic events that are influenced by society. Over the years, trauma has been assumed to be a standalone condition with no social influences. So, this research aims to identify that social factors are very influential for trauma itself and its healing. For example, in *He Named Me Malala* (2015), she was traumatized by being shot by the Taliban because she was fighting for her rights, which made her feel uncomfortable returning to Pakistan and always getting threats from the Taliban. In the second film that showed a similar traumatic event, *Yuni* (2021), Yuni was traumatized because she was forced into marriage not only by her family but also by her socio-cultural environment.

In addition, their traumatic experiences have similarities. This can be implicitly reinforced by Fanon's opinion, which states that a person's psychology is formed and affected by social context factors and the actual conditions of psychic phenomena. What needs to be underlined here is that although Fanon denies that psychoanalysis is a universal theory, he indirectly acknowledges it (Greedharry, 2008, p. 31).

## 1.2 Research Question

To explore the complex dynamics of trauma as depicted in the films *Yuni* and *He Named Me Malala*, this study formulates specific research questions. These questions aim to reveal the multi-dimensional nature of trauma, by considering the triggering event and the psychological impact that is subsequently shaped by



cultural and individual factors. By examining these aspects, the research seeks to provide a comprehensive understanding of how trauma manifests and develops in the context of these narratives. The questions are as follows:

(1) What are the things that trigger trauma from the main characters of the films *Yuni* and *He Named Me Malala*?

(2) How do experiences form trauma and produce other traumas based on cultural and psychological factors causing dissociative effects and reorientation of consciousness?

### **1.3 Objective and Significance of Study**

The purpose of this study is to find out the form of traumatic feelings experienced by the two main characters and to identify how dissociative effects and reorientation of consciousness are presented due to traumatic events. The dissociative effect is a condition where someone who experiences a traumatic event feels separated from the traumatic experience, and they think that the event is experienced by someone else. This is a form of coping mechanism in their mind to protect themselves from traumatic experiences that are not easy to process. In contrast to dissociative effects, reorientation of consciousness is where the traumatized person is able to become reconciled with their trauma. This is usually done in trauma therapy where they are helped to identify their traumatized feelings and their mind can perform healthy coping mechanisms. They go through a process of changing the way they value themselves, others, and the world around them. This involves re-establishing a basic understanding of life and its surroundings.

#### 1.4 Literature Review

There are several researches which discuss the same object material and become previous research. First, research was conducted by Dedi Efendi, Dodi Oktariza, Azmita Yakub with the title *"Depiction of Malala's Struggle in Fighting for Gender Equality in the Film He Named Me Malala"*. Based on their research, they concluded that Malala's efforts in gender equality in education and politics have a positive impact, such as giving other women the opportunity to get the right to education and human rights as seen in the movie *He Named Me Malala*. Then, research was conducted by Ahmad Zahid Elyasa with the title *"Comparing Masculinities in He Named Me Malala (2015)"*. He concluded that the figure of Malala's father, Ziauddin, was very powerful on Malala's psychology, which made her stronger and more confident to speak up for women's rights. Although Ziauddin's masculinity is categorized as non-hegemonic masculinity in his analysis, he remains a role model for Malala. The next research was conducted by Kiki Rifqi Nasrullah with the title *"Analisis Semiotik Makna Emansipasi Wanita dalam Islam"*. He concluded that in the movie *He Named Me Malala* there are icons, indexes, and symbols of women's emancipation in Islam. Icon signs can be seen in the story of Malala who persevered in defending women's rights and education for children. The index sign is seen when Malala received the Nobel Peace Prize as a result of her struggle to defend women's rights and children's education. Then, the symbol appears in herself who dares to fight the Taliban's oppression of women in the Swat Valley. Then, research was conducted by Abiyoga Anantya with the title *"Analisis Wacana Kesetaraan Gender dan Akses Pendidikan dalam Film"*

*Dokumenter He Named Me Malala*". He concluded that the discourse of gender equality and access to education is depicted through Taliban policies that are harmful to women and how Malala stands up against them. At the stage of social cognition and social context, it is found that there is domestication of women for years, the Taliban is anti-education, and Malala is shown as a representation of women's struggle.

Then, research was conducted by Mariesa Giswandhani with the title "*Yuni: Representation of Female Stereotypes*". Based on her research, she concluded that the movie Yuni was unable to change the patriarchal system, even at the beginning the movie tried to break the local cultural stereotype with the strong conviction of the main character, Yuni. The end of the movie is very realistic by portraying that women will tend to accept the stereotype. Then, research was conducted by Surya Nurul Ainun, Haslinda, and Aco Karumpa with the title "*Feminisme dalam Film Yuni Karya Kamila Andini*". They concluded that there is radical feminism and discrimination of women in Yuni (2021) that reflects the problems that we still faced in society, the struggle of Yuni for getting a scholarship, and breaking the social stigma by rejecting proposals from three men who have different backgrounds. Yuni fights for her future regardless of the beliefs or social influences that exist in her environment. Then, research was conducted by Skha Titan Tuffahati and Dyva Claretta with the title "*Analisis Resepsi Penonton terhadap Mitos Menolak Lamaran Pernikahan dalam Film Yuni*". They concluded that Banten society's interpretation of Yuni's movie was quite diverse. The representation of Banten's life and culture in Yuni's film is dominated by the dominant-hegemonic position, the

presentation of the myth of rejecting marriage proposals is dominated by the negotiation position, and the third marriage proposal scene that Yuni gets is dominated by the negotiation position, which makes Yuni's film succeed in delivering the message of Banten's life and culture to the audience. Then, research was conducted by Luthfiyah Dasmarlitha, Mayasari, and Yanti Tayo with the title *“Representasi Budaya Patriarki dalam Film Yuni”*. They concluded that Yuni's film can change people's perception that women do not mean weak, whereas they are strong or equal to men. Women also have rights over themselves and abilities that are equal to men, even more. Because in this era there are still many who position women below men, so that many of women are victims of violence. Then, research was conducted by Ade Julia Putri with the title *“Representasi Pesan Moral pada Tokoh Protagonis dalam Film Yuni”*. She concluded that there is a moral lesson in this movie related to the relationship between humans and God, human relationships with themselves, and human relationships with fellow humans, which is portrayed by Yuni's character who has a calm character when faced with a problem, independent, and has the courage to make decisions for herself. However, behind all the decisions she makes, she is still a teenager who needs guidance from her parents. This movie also teaches moral values about how every human being is faced with various problems and can take lessons from each problem to be used as lessons in their daily lives. These previous researches are significantly different in terms of the approach as well as the theory from mine.

Additionally, several studies have focused on trauma with different material object. First, research was conducted by Zahra Ghasemi, Nasser Dashtpeyma, and

Seyyed Majid A`lavi with the title "Trauma and Recovery in Shaila Abdullah's *Saffron Dreams*". They concluded that although the traumatic event experienced by the main character, Arissa had a bad impact. As an artist she was able to utilize her psychological side by strengthening her relationship with her family as a form of coping with her traumatic experience, she was also able to develop an optimistic point of view about the possibility of new things happening in her future. Thus, Arissa demonstrates that women can give meaning to their trauma and create a framework for trauma healing that is in accordance with the purposes of contemporary feminist traumatology. Second, research was conducted by Endang Sartika with the title "*Traumatic Experiences in Eka Kurniawan's Novel Seperti Dendam, Rindu Harus Dibayar Tuntas*". She concluded that the characters in the novel respond to trauma in a variety of ways, such as having intrusive thoughts, re-experiencing trauma through flashbacks and dreams, avoidance, and having negative feelings. The novel also shows that the sociocultural environment can be both a cause and a cure for trauma through love and understanding. Third, research was conducted by Julia E. Pare with the title "*Falling on Deaf Ears: Trauma in Euripides' Hecuba*". She concluded that a person who has experienced trauma has shown that the effects of their traumatic experience can isolate them from their social environment and make it difficult for them to share their narrative. Considering survivor testimony and traumatic frameworks can help us to gain an understanding of how we interact with survivors of trauma. Fourth, research was conducted by Marina Vicario with the title "*Dancing with Trauma : A Psychosomatic Exploration of Dance Movement Therapy and Trauma Release*".

She concluded that unconscious memories or post-traumatic unconscious memories are rarely able to be released by survivors verbally. By using the body and movement we can access the preconscious. This is possible because emotional and physical well-being are connected. Emotions and trauma are embodied experiences. Therefore, it makes sense to involve the body as a tool for gaining information and healing. Fifth, research was conducted by Yvonne Dolores with the title *“Trauma, Trigger, Transformation: An Archetypal Approach to Adolescent Suicide Attempts”*. She concluded that unconscious motivation may have impacted the traumatized adolescents in this study at the time of their suicide attempt. A deep psychological comprehension of suicide may partially explain the desire to die as a symbol of transformation, with the act of suicide as a subconscious literalization of this experiential awareness. Sixth, research was conducted by Drew Yurkov with the title *“Post-Traumatic Stress among Military Personnel as Portrayed in Film : A Content Analysis”*. He concluded that dampak dari veterans who do not received treatment for PTSD are reported in the news with high rates of suicide, comorbidities, homelessness, addiction, and lower quality of life. Increasing awareness about post-traumatic stress treatment is important to help overcome the stigma of mental health in military culture by showing that veterans should be protected in the mental health care that every citizen is rightfully entitled to. Seventh, research was conducted by Nurul Alfi Hidayati with the title *“Representasi Trauma Penyintas Kekerasan Seksual dalam Film Indonesia”*. She concluded that the representation of trauma in victims of sexual violence is lots of daydreaming, irregular breathing, easily startled, blank stare, and difficulty to concentrate.



Connotatively, the individual forms of sexual violence victims in behaving and expressing their emotions. Mythically, many people underestimate victims of sexual violence which makes victims become silent and further dissolve their trauma. Then, research was conducted by Rosa Royana with the title *“Analysis of Family Functions in Helping Post Trauma Recovery Process of Victims of Sexual Violence in the Movie of Hope”*. She concluded that that a healthy family function or role is very influential in helping the post-traumatic recovery process of victims of sexual violence in the movie Hope. Further, research was conducted by Desy Ayu Renata with the title *“Gambaran Trauma Psikologi pada Tokoh Kaori dalam Film Isshuukan Furenzu Karya Sutradara Shosuke Murakami”*. She concluded that psychological trauma experienced by Kaori's character is reflected in her responses. The physical response indicated a headache. Behavioral responses show that Kaori avoids socializing. As well as in emotional responses, Kaori experiences panic and excessive responses. The mind response experienced by Kaori is that she often feels alone. From the trauma experienced by Kaori, it causes medical disorders such as selective amnesia, where Kaori experiences memory loss about traumatic events and new events. Then, research was conducted by Meira Adriani, Kurnia Ningsih, and Delvi Wahyuni with the title *“The Effect of Chronic Childhood Trauma in the Novel The Gathering Anne Enright”*. They concluded that there are two effects that arise from chronic childhood trauma, such as being paranoid and solitary. Paranoid is seen from a sense of suspicion and a negative view of the people around her. Then from this paranoid behavior will form a condition where it is difficult for her to trust the people around her and often blame others with her own judgment. Then, the

second is the solitary effect. The character who experienced childhood trauma prefers solitude and refuses to interact socially. Then, due to her lack of coping skills, she often keeps her problems to herself and never shares it with anyone else. Then, research was conducted by Ika Nurdayana and Ekarini Saraswati with the title *“Analisis Trauma Masa Lalu Tokoh Sari dalam Novel “Wanita Bersampur Merah” Karya Intan Andaru: Kajian Psikologi Sastra”*. They concluded that the factors behind Sari's trauma are murder and discrimination. Then, the forms of trauma experienced by Sari's character are fear of the outside world, anxiety about the dangers faced in her past. Then, two forms of reinforcement for Sari's character to recover from her childhood trauma are positive reinforcement and permanent positive reinforcement. Then, research was conducted by Ega Mardiana with the title *“Traumatic Experiences of Carrie White in Pearce’s Film “Carrie”: A Psychoanalysis Approach”*. She concluded that many traumatic events were experienced by Carrie White. Factors that contributed to her trauma were impairment of memory and concentration, speech disturbance, feelings of guilt, fear and anxiety, silence, and social withdrawal. Further, research was conducted by Septy Riyani, Yumna Rasyid, and Asti Purbarini with the title *“Forms of Dissociative Disorder Main Character in Tell Me Your Dreams Novel by Sidney Sheldon”*. They concluded that Ashley's character has several dissociative disorders including dissociative amnesia, dissociative fugue, dissociative identity, and depersonalization seen from the characteristics, forms, and reasons, which is a multiple personality. The form of dissociative amnesia that occurs in Ashley's character is losing memory of certain incidents after experiencing a traumatic event.



Ashley does not remember that she brutally murdered four men. Then, research was conducted by Tika Rahayu and Yenni Hayati with the title “*Claire’s Multiple Personality in the Novel Misteri Alter Ego by Arin Daniswara*”. They concluded that Claire's multiple personality forms are divided into two, which are, host and bad personality. The emergence of Claire's multiple personality is motivated by trauma from physical violence and trauma from sexual abuse. The impact of multiple personality on Claire's character is the presence of partially overwhelmed amnesia, depressive guilt, and suicidal tendencies.

### **1.5 Theoretical Framework**

Based on the background that has been explained, the theory of literary trauma by Cathy Caruth is employed as the theory to be used in this research. In *Unclaimed Experience: Trauma, Narrative, and History*, she cites Freud that trauma is a wound that exists in the human mind, this wound is difficult to heal, experienced quickly, and unexpectedly (Caruth, 1996, p. 3). Trauma occurs when an individual experiences something that is beyond an individual's ability to process and manage. As a result, a person may feel incapable of forgetting or coping with the traumatic experience. In turn, the traumatic experience continues to haunt, affecting the individual's life, and remaining in the memory for a long period of time.

Caruth also assumes that "trauma is never simply one's own", from which assumption it might be argued that trauma is essentially dissociative (Caruth, 1996, p. 8). However, this dissociative trauma model claims that "one's own trauma is tied up with the trauma of another", which implies that an individual's experience of trauma is tied up with another individual's similar experience of trauma. This

happens because people who have experienced trauma often feel connected to people who had similar experiences. So it can be concluded that support from others who have similar experiences can help a person process the trauma in an effort to heal. The effects of trauma for an individual are also different from other individuals which are divided into 2, namely, *post-traumatic stress disorder (PTSD)* where the effects of this trauma lead to negative things, and *post-traumatic growth (PTG)* where these effects lead to positive things. From the literary trauma theory used, researcher find 3 factors that influence the effects of trauma, namely (1) Extreme experience, (2) Individual and cultural factors, and (3) Historical past.

Then, the next theory that researchers use is Amy Villarejo's film theory which researcher applies to analyze the setting and characterization of the characters in the film *Yuni* and *He Named Me Malala*. Film theory includes various elements such as moving images, dialogue, language, characterization, and more. There are six components of *mise-en-scene*, including setting, lighting, costume and hair, makeup, character behavior, and cinematography (Villarejo, 2007, pp. 28–36).

The theory used in this research focuses on cinematography, which consists of two components: framing techniques and camera angles.

There are seven types of cinematographic factors:

- a. Extreme Long Shot (ELS), where the human figure is almost undistinguished;
- b. Long Shot (LS), where the human is distinguishable but still reduced by the background;
- c. Medium Long Shot (MLS), or plan americain, frames the human from the knees up;
- d. Medium Shot (MS), moving slightly closer inward to frame the human from the waist up;
- e. Medium Close-Up (MCU), provides a slightly close-up view from the chest up;
- f. Close-Up (CU), isolates a portion of the human, usually the face;

g. Extreme Close-Up (ECU), showing a small part of the face, such as the eyes or lips (Villarejo, 2007, p. 38).

## **1.6 Research Method**

### **1.6.1 Type of Research**

This research uses a qualitative descriptive method by collecting data through close reading, documents, journals, and other sources related to the object of research.

Qualitative descriptive method is one of the research methods used to describe and comprehend phenomena by collecting information from various sources such as observations, interviews, documents, and so on and combining them with qualitative analysis to understand the meaning of the phenomenon (Merriam & J. Tisdell, 2015, p. 37).

This method describes a detailed picture and provides a deeper understanding of how individuals or groups understand and respond to these problems.

### **1.6.2 Data Sources**

The researcher used two data sources in this research. First, primary data sources are taken from the two films that are the object of research, *Yuni* and *He Named Me Malala*. The data is collected in the event or practice, discourse, and sign. Second, secondary data sources are taken from articles, books, and other data sources that have related topics.

### **1.6.3 Data Collection Technique**

The data collection of this research is done by taking the discourses, practices, and signs, reflecting both main character's psychological conditions, especially the trauma. The scenes and the lingual units are the data element of this research.

#### **1.6.4 Data Analyzing Technique**

The data analysis technique begins with collecting data through close reading of the films *Yuni* and *He Named Me Malala*. Then, the researcher analyzed the form of trauma in both films using the theory of literary trauma. Furthermore, the researcher comparing the two films to find differences and similarities in the effects of trauma on the two characters using comparative literature theory.

#### **1.7 Paper Organization**

This research is divided into 4 chapters. Chapter I is an introduction chapter that explains the background of the research, research question, objective and significance of the study, literature review, theoretical framework which explains the definition of the theory used, then the research method which explains the methods and techniques used to collect data. Chapter II explains about intrinsic elements such as theme, setting, plot, character and characterization followed by chapter III which contains an analysis of the effects and forms of trauma in both films *Yuni* and *He Named Me Malala* using literary trauma theory. Then, Chapter IV is the closing chapter of this research which contains conclusions and suggestions for further research.

## CHAPTER IV

### CONCLUSIONS AND SUGGESTION

#### 4.1 Conclusions

The impact of traumatic experiences to Malala's and Yuni's are significantly different. Yuni is a high school girl who lives in an environment that is still thick with patriarchy. She is traumatized about marriage because she wants to continue her education at college, but her social environment supports Yuni to get married, which is the reality about marriage that she sees, contrary to the stigma of society, which says that getting married is better than having an unclear future. In this case, when her traumatic experience triggered her, she became more sensitive and irritable. In the end, she tends to have the effects of Post Traumatic Stress Disorder (PTSD), that is indicated by her inability to process the trauma, which leads to suicide or dissociative effects as a form of self-defense. Meanwhile, Malala was a young girl who speaks out for her right to receive a proper education. However, because she lived in Pakistan, which was then being colonized by the Taliban, she was considered to have disobeyed the Taliban's rules and was shot for her bravery. It was a traumatic experience for Malala, because the doctors who treated her after the shooting said that she would no longer be able to heal. Due to the physical and psychological trauma she experienced, when she was triggered by the traumatic memory, Malala chose to avoid it. However, with the support of her family and social environment Malala tends to have a Post Traumatic Growth (PTG) effect which is indicated by changes in Malala's attitude and behavior that can process her traumatic feelings so that she can recover to produce a new soul or reorientation of

consciousness. Those who have gone through or observed a terrible event may develop post-traumatic stress disorder (PTSD). Flashbacks, avoidance, and hyperarousal are some of the symptoms, and they can seriously affect a person's capacity to function in daily life. PTSD is regarded as a severe condition that needs expert care to manage and recover from. PTG, on the other hand, describes the positive psychological improvements that certain people may experience after a traumatic occurrence. Increased resiliency, a deeper love of life, and a stronger feeling of personal development are a few examples of these improvements. PTG is a typical and adaptive reaction to trauma rather than a disorder or pathology. It is crucial to remember that not everyone who endures trauma will experience TG or PTSD. Depending on the person and the specifics of the traumatic experience, the intensity of PTSD symptoms might change. The extent of PTG a person experiences might also differ greatly from person to person.

#### **4.2 Suggestions**

After completing the research on the films *Yuni* and *He Named Me Malala*, the researcher recognized that there are many research potential that can be developed from these two objects. This research only focuses on the effects of trauma experienced by the two main characters Yuni and Malala. There have been many studies on these two objects focusing on feminism or patriarchy, but no one has discussed romanticizing victimhood performed by the two main characters Yuni and Malala. The researcher suggests conducting research using these two objects that discuss romanticizing victimhood using other literary theories. Researcher are open

to criticism and suggestions. If in the future there is research that will complement the results of this study, the researcher is more than welcome to accept it.





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