

## **The Trauma and Collective Memory Analyses of a Novel Titled “Semua Untuk Hindia” by Iksaka Banu**


*Analisis Trauma dan Memori Kolektif dari Novel “Semua Untuk Hindia”  
oleh Iksaka Banu*

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Recived 7<sup>th</sup> of November 2024— Revised 20<sup>th</sup> November 2024— Accepted 03<sup>rd</sup> December 2024

 : <https://doi.org/10.31002/transformatika.v9i1.2169>

### **Abstract**

Memory receives various influences from the social background, starting from the surrounding community where the individual lives. Interactions between individuals, including with the community, foster memory. This shows that remembering requires a social context to materialize. One manifestation of memory is from individual trauma or collective trauma in a society. The source of memory is rooted in the collective material of human social products. Then, the memory develops and creates a correlation between people in society. One of the collective memories that prevails in Indonesia is the memory related to the struggle for independence. Society has a memory of the memories that occurred since the Dutch colonial era in Indonesia. This collective memory then becomes very interesting if explored with a theory that can see how unbroken the chain of memory in society is. The researcher then conducted research related to memory trauma in a collection of short stories by Iksaka Banu entitled “Semua Untuk Hindia” to see how the story responded to the traumas that occurred. This research uses informal data from a short story written by Iksaka Banu that tells a fictional story with a historical background, especially nostalgia for the colonial period. The method used in this research is descriptive qualitative which uses research and produces descriptive data in the form of written words such as dialog and sentences contained in novel. The qualitative method used is a descriptive method by presenting data as evidence that the author expresses collective memory in a novel. The results found that the author indirectly describes collective memory in the form of interrelated events during the Dutch colonization period.

**Keywords:** Collective memory, Individual memory, Colonialization

### **Abstrak**

*Memori menerima berbagai pengaruh dari latar belakang sosial, mulai dari masyarakat sekitar tempat individu tinggal. Interaksi antar individu, termasuk dengan masyarakat, menumbuhkan memori. Hal ini menunjukkan bahwa ingatan membutuhkan konteks sosial untuk terwujud. Salah satu perwujudan ingatan adalah dari trauma individu atau trauma kolektif dalam suatu masyarakat. Sumber ingatan berakar dari materi kolektif produk sosial manusia. Kemudian, ingatan tersebut berkembang dan menciptakan korelasi antar*

manusia dalam masyarakat. Salah satu ingatan kolektif yang ada di Indonesia adalah ingatan yang berkaitan dengan perjuangan kemerdekaan. Masyarakat memiliki ingatan akan kenangan yang terjadi sejak zaman penjajahan Belanda di Indonesia. Memori kolektif ini kemudian menjadi sangat menarik jika dieksplorasi dengan sebuah teori yang dapat melihat bagaimana rantai ingatan yang tidak terputus dalam masyarakat. Peneliti kemudian melakukan penelitian terkait trauma ingatan dalam kumpulan cerpen karya Iksaka Banu yang berjudul "Semua Untuk Hindia" untuk melihat bagaimana cerita tersebut merespons trauma yang terjadi. Penelitian ini menggunakan data informal dari cerpen karya Iksaka Banu yang menceritakan kisah fiksi berlatar belakang sejarah, khususnya nostalgia masa penjajahan. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif yang menggunakan penelitian dan menghasilkan data deskriptif berupa kata-kata tertulis seperti dialog dan kalimat yang terdapat dalam novel. Metode kualitatif yang digunakan adalah metode deskriptif dengan menyajikan data sebagai bukti bahwa pengarang mengekspresikan memori kolektif dalam sebuah novel. Hasil penelitian menemukan bahwa pengarang secara tidak langsung menggambarkan memori kolektif dalam bentuk peristiwa-peristiwa yang saling berkaitan pada masa penjajahan Belanda.

**Kata Kunci:** Memori kolektif, Memori individu, Kolonialisasi

**How to cite:** Una, M. A. (2025). The Trauma and Collective Memory Analyses Of A Novel Titled "Semua Untuk Hindia" by Iksaka Banu. *Transformatika: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 9(1). <https://doi.org/10.31002/transformatika.v9i1.2169>

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## INTRODUCTION

Remembering is an individual action to acquire and store various information about basic knowledge. The realization of memory is observable when an individual uses languages and various symbols. These matters are the products of social creativity. An individual with remembering or memorizing skills could use the language and symbols as the basic knowledge to interact. Remembering receives external influence, such as from the social background. An example is the community living with an individual. The inter-individual interaction comes from a society to construct memory. Misztal (2003) groups memory into three types. The first memory, flashbulb, refers to a memory from the surrounding individual interaction and is difficult to forget. The second memory is cultural memory, inherited from generation to generation, from old to new generation. The third memory is tradition, a static matter from past events but it remains and lives along with the era's development. This matter shows that remembering requires social context to realize.

The essence of remembering is the construction of events within individuals or societies. The presence of a remembering skill or memory will recall images or retained memories for daily production. A memory is static instead of dynamic. The influential factors of an individual to remember encourage the performance of the remembering skill to produce. The memory may come from society such as recalling, acknowledged, and socially acknowledged activities but also experience and collective continuity. Maurice Habwach, cited from "On Collective Form," (2015) explains

"...precisely because these memories are repetitions because they are successively engaged in

very different systems of notions, at different periods of our lives, they have lost the form and the appearance they once had." (p.47)

The citation explains that a story has an experiential element because a story is involved in a different notion system and a different living period. However, the repetition and memory remain the same in terms of the delivery and embodiment of an event. The same matter goes for memory loss or tragic memory that makes the memory repeated.

One of the memories that will stay with you is a memory that often occurs in a group of people or a group of individuals. The memory is in the form of bad and good memories. one of the memories that is still remembered in the community group is the memory and memory of the struggle (Crespo & Fernández-Lansac, 2016). The memory of the struggle is still always there as a story but not with the perpetrators or survivors (Violi, 2017). Survivors can keep a sense of trauma very fully. Trauma that appears in memory is very strong and will still be stored (McNally, 2005).

One of the traumas that are still stored today is the memory of the struggle of the Indonesian state with various kinds of memories. such as memories of war, murder, kidnapping to the treatment of colonial countries that colonize the natives. Memory as trauma is written in Iksana Banu's story collection entitled "*Semua untuk Hindia*". the story tells various stories in the colonial era.

"Semua Untuk Hindia" revolves around individuals who happen to be in the place and time recorded in modern Indonesian history. The majority of these individuals are Dutch and witness to history. Sometimes, it takes the form of an encounter between an ill-fated character (such as a train accident or prisoner) and an Indonesian national hero. The institution of concubinage, typical of the colonies, is a major theme of Iksaka Banu's short stories. Some important events in Indonesian history that serve as the setting for the story include the Chinese massacre in Jakarta in 1740, the Banten peasant uprising in 1888 and the British invasion of Jakarta in 1811.

The stories in Iksaka Banu's short story collection will be very engrossing. All are set in the colonial period. Iksaka Banu presents various realities of the colonial population that might never have been imagined (Banu, 2024). One story depicts the intimacy between the native and the Dutch, and in another, the intimacy turns into betrayal. A totok lieutenant born in Bandung returns to the Indies after a long tour in the Dutch army. His valuable experience with the Nazis brings him, as a soldier of decent rank, back to Batavia with the NICA. When he met a group of natives on his patrol, he was lenient. He saw that one of them was a woman breastfeeding her child. His childhood memory of being breastfed by native women after his mother died prevented him from finishing them off.

All of these stories present the Dutch East Indies without negating the Indies' diverse human backgrounds. Whatever their identity, a bumiputera, an Indo descendant, a Dutch totok, an officer, or a mistress, each eventually chooses his or her alignment. The totok can choose to become a freedom fighter, the bumiputera can betray. Iksaka Banu's captivating language and solid storytelling make it clear that colonialism with all its dramas, especially when viewed from an individual's point of view, was a difficult choice, as the political policy made no sense even for a loyal soldier. The uniqueness of the iksaka banu story provides an opening for research that the iksaka banu story provides memory and trauma to its characters. as has been studied by previous researchers that the memory trauma that occurs can provide perspectives on things and about different or the same.

The first research was conducted by Russida (2024) who examined "Memory and Trauma in two Contemporary Chinese Indonesua literary novels". Corvi's research examines Trauma and memory in Indonesian literature which shows that the memory

and trauma of Chinese-Indonesian authors are at least manifested in three ways, namely the memory and trauma of the May 1998 incident, the author's tendency to bring up mono-ethnic characters in the novel, and the phenomenon of arranged marriages between Singkawang women and Taiwanese men (Russida, 2024). The events of May 1998 are considered as an event that psychologically attacked ethnic Chinese-Indonesians on a massive scale. Corvi's research has differences with this researcher's research, namely in its informal objects with two different novels, while the similarity with the researcher is that Corvi uses Halbwach's theory of trauma and memory.

The second research was conducted by Sofia & Arsiningsari (2024) entitled Social Reflection in the Collection of Short Stories All for Hindia by Iksaka Banu. The results of Mila's research explain about social reflection in the collection of short stories All for Hindia by Iksaka Banu (Sofia & Arsiningsari, 2024). Then Mila found a gap between social classes which resulted in the absence of harmony of life. There is a lot of discrimination, intimidation, power struggle, and abuse of power. This pattern of life is not favorable for a person or group of people who do not have a certain social status. In addition, there is a description of social conflict that can be used as a reflection to respect each other more and appreciate existing differences. Mila's research is different from the research conducted by researchers related to the theory used. Mila et al's theory uses social theory and focuses on the social situation at that time, but researchers use the theory of memory and trauma in novels. The application of different gaps in theory provides different research results than before.

The third is a study conducted by Ratnasari et al (2024) entitled "Postcolonialism In The Antology Of Semua Untuk Hindia By Iksaka Banu: Kajian Theory Of Homi K. Bhabha". This study explains the form of postcolonialism in the anthology of short stories All for Hindi by Iksaka Banu using Homi K. Bhabha's thoughts, namely: (1) mimicry and humans, (2) signs taken for miracles, and (3) ancient articulations (Ratnasari et al., 2024). The source of data in this study comes from the anthology of short stories by Iksaka Banu All for the Indies. The results of the research on postcolonialism in the anthology are based on the dominant order related to the conditions of postcoloniality, namely the strong problem of ambivalence, followed by mimicry, and finally hybridity. Postcolonialism as a condition and impact of colonialism is strongly attached to the anthology of short stories Semua untuk Hindia teras dominant because it contains ambivalent narratives starting from the story of the pre-arrival of the Dutch East Indies to Indonesia's independence. Andaru Ratnasari's research is different from the research conducted by the author by focusing on the theory of trauma and memory in the short story collection.

The previous research, it proves that in the material object of Iksaka Banu's work in his collection of short stories, there has been no analysis related to trauma and collective memory in his work, especially in the work "Semua untuk Hindia", this will prove that there is novelty in the research of Indonesian literary works with the existence of trauma and collective memory in the collection of short stories. The explanation above illustrates that there is an update in the analysis of Iksaka Banu's work by analyzing the work through the theory of Trauma and memory that interprets the work at the time of colonialism so that it illustrates how traumatized the community was at that time. It is also explained by Abrar (1999) explains that collective memory does not tend to be historical matters but also personal identity and daily life meaning. Many collective memories in society exist due to the presence of some social groups, such as business, family, and social class groups made up socially to portray their past events (Kenny, 1999). The question of the formulation of this research problem is how the form of trauma and collective memory is depicted in Iksaka Banu's story collection "Semua untuk Hindia".



## THEORETICAL BASIS

Halbwachs (1950) explains collective memories, such as families, religious groups, and nobles. Memory could also be observable in every individual or group instead of cultural tradition. Memories are observable within portrays and the currently taken ideas and concrete experience reality. The thing is that memory and recollection can grow in individuals or groups that are in reality and concretely never forgotten. Abrar (1999) explains that collective memory does not tend to be historical matters but also personal identity and daily life meaning. Many collective memories in society exist due to the presence of some social groups, such as business, family, and social class groups made up socially to portray their past events. Thus, what is historical in nature is that many collective memories exist in society. These memories can be many things such as descriptions of situations, experiences of reality and events that took place at that time or events that hit them or even those that happened before them.

Halbwachs (1950) explains one of them is the remembering activity within the scope of social background with freedom as the collective memory. Halbwachs (1950) also explains that memory sources are rooted in the collective matter of human social products. Then, the memory develops and creates an inter-human correlation within a society. Halbwachs (1950) also denies the notion that thoughts and imaginations are personal matters. The logical reasoning behind the denial is - that all ideas or inspirations come from the social environment. Halbwachs (1950) also explains that as social creatures and products, humans will remember something or information personally or collectively (p. 139).

The national identity of Indonesia also comes from various collective events, such as the freedom struggle until the incident of kidnapping 7 generals by the G30S PKI. This incident brings collective memories and trauma to society. The events also provide inherited pain (Antropologi, 2016; Budiawan, 2004; Cribb, 1990; Farisi & Purwantiningsih, 2020). Those researches explain the concept of collective memory based on Maurice Halbwachs' perception to understand the meaning of various events.

The researchers collected a set of short stories by Banu (1964) that told historical fiction, especially about the nostalgia of colonialization. Banu (1964) writes with the first point of view narration, "Aku." This point of view represents the writer to share the histories and stories of colonialization. The narrator shares and narrates the trauma and memory during the Dutch colonialization.

Based on the previous theory, Caruth (1995) also explains that trauma refers to impacts on individuals due to unexpected and sudden events. Trauma, unconsciously, appears in bad dreams, flashes, and intrusive phenomena. In the novel, all people very attached to aftermath of the events before independency until they are free but still free to remember and associate events in the colonial era. In addition, Schick (2011) also defines trauma as acting out of the unlimited sadness of an individual due to past events. The Sadness trauma and memory will never dissapean and will continue ro be attached to the survivors or people who get the event or era.

In this research, the researchers present the historical background of Eastern Indies such as the voyage of Cornelius de Houtman, the Nusantara archipelago in 1596, the rebellion of Untung Surapati at the beginning of 1680, the Chinese genocide in Batavia 1740, the fallen Batavia from Netherland to Great Britain in 1811, the departure of Diponegoro to Manago, the tobacco farm in Deli and Western Java, and the vacuum of power in 1945 (Ricklefs, 2001).

Craps (2013) explains that history works as trauma because this matter does not belong to an individual. History refers to the perspectives within an inter-individual trauma (p.24). Therefore, the traumatic colonialization history must be fully acknowledged but with specific methods and terms. This matter indicates that

perspectives and individual memories toward culture are collective memories. Therefore, the meaning will be different for every individual based on individual strategies. [Crap \(2013\)](#) also explains the trans-nationalization or globalization memory, such as the holocaust incident. This matter indicates that all collective memories become a holocaust with many deaths and innocent victims. The same matter goes for trauma across affiliated countries. The term holocaust for each country has specific, painful, and tragic collective memory trauma. In Indonesia, the holocaust version may include kidnapping, assassination, and shooting against innocent Indonesian natives committed by the Dutch.

The current research novelty deals with the collective memory background. This research is different from Mohamad Akbar Pangestu titled "*Memori Kolektif dalam Novel Secangkir Teh Melaty*" by Bunjamin Wibisono. This research explains the collective memories of Indonesia's history from the old order to the new order transitions, such as the power transition process, the G30S/PKI incident, and the stereotype of communists. This research is different from the previous studies because of traumas and memories in a short story by Iksana Banu because it refers to the events during Dutch colonialization. In the Dutch-East Indies land, the Indies resisted the Dutch military power. The proposed problem formulations are - how the analysis and the collective memory work in the novel by Iksaka Banu with various events.

## **METHOD**

This descriptive analysis research investigated the author's perceptions about the fiction story based on the historical story structurally starting from the characters, background, and points of view. [Gabor \(2010\)](#) explains that the descriptive method may apply interviews to show something for further explanation. This method could put a work objectively to find the material objects in the literature work ([Nassaji, 2015](#)).

This descriptive-qualitative method applies the socio-literature approach ([Alfehaid et al., 2018](#); [Miles et al., 2014](#)). The research data deals with words. The researchers collected, analyzed, and arranged the data into texts for further analysis. The data sources are from the short stories of Iksaka Banu titled "Semua untuk Hindia." The book was first printed in 2014 and had 153 pages and some stories. The researchers collected the data with literature study, reading, and noting. Here are the data collection steps. Here are the data collection steps. (1) reading carefully, (2) labeling the relevant data, (3) screening the data based on the focus, (4) grouping the data and categorizing the data based on the research focus, and (5) checking the data adequacy. The researchers analyzed the data by (1) grouping the data based on group, and (2) analyzing the short stories based on the literature sociology. The researchers quoted the sentences and citations as the data to facilitate the data explanation and elaborate the research analyses. The researchers comprehended and grouped the data based on Halbwach's trauma and memory theory. Then, the researchers grouped the data descriptively. The researchers chose three short stories from the short story set.

The data collection techniques used were reading and note-taking. The reading technique is done by reading repeatedly to get the desired data ([Hasanah et al., 2022](#)). While the note technique is to record important things related to research needs ([Malau et al., 2024](#); [Syadiah et al., 2023](#)). Both data collection techniques can help to find the form of social reflection in the collection of short story collection titled *Semua Untuk Hindia* by Iksaka Banu. The data found in the form of quotations containing social reflections were sorted using a data card instrument. The data analysis technique starts from analyzing parts of the trauma and memory theory to help find social reflections contained in the short stories ([Setiawan & Puspita, 2022](#)). Critical analysis in this study includes sentences that represent the theory of memory and collective trauma in short

stories. (Husna & Kuswoyo, 2022) Then, inference is drawn, namely giving conclusions to the data that has been collected (LaCapra, 2014; Whitehead, 2004). So that the data can be simplified and facilitate interpretation. The technique of presenting the results of the analysis is carried out informally (Gibson, 2005; Newton, 2006; Nünning, 2020; Wilson, 2018). This technique presents the data in the form of descriptions or narratives, which contain theories and traumas in the short story collection. in the short story collection Semua untuk Hindia. The description is used because this research is a qualitative research. Therefore, it requires an explanation in the form of descriptive or description.

## DISCUSSION

Identiry us a person's starting point and indivisualism. One of them is a female gender who has her own judgment. Women are synonymous with the existence of a gender that is often since as oppressed but has strenght in action, they have different view from the male gender. The Japanese colonial period can shape the view if women have stronger position with their judgment and insight. But in this Iksaka Banu writers women as character in the story. The first short story is "Selamat Tinggal Indies." This short story is about the encounter of a journalist with a native woman who wants to go home after the colonialization of Japan. However, the woman is suspected of being a traitor because she is part of the rebellion and commits anti-nica propaganda. In the excerpt between the characters "I" and "Aku," the memory and trauma of Geertje as a rebelling woman, written by Iksaka Banu, describes the era of full of hatred against colonialization.

*"Membahas dampak sosial di Indies seiring kekalahan Jepang. Proklamasi kemerdekaan serta lumpuhnya otoritas setempat membuat para pemuda bumiputera kehilangan batas logika antara berjuang dan bertindak jahat." (p.3)*

'They discuss the social impacts in the Indies due to Japan's loss. The proclamation of freedom and the weakened local authority made the native youngsters lose their logic between struggling and committing crimes'

The excerpt shows the author attempts to establish a euphoria upon the memories while having the freedom proclamation because the native youngsters must struggle and defend the country to live freely. Logical limitation in question is how the bumiputera youth lost the boundaries and rules that had been set between fighting and committing crime the fierce era of that time. However, this matter changes as seen in this excerpt.

*"Rasa benci turun temurun terhadap orang kulit putih serta mereka yang dianggap kolaborator, tiba tiba seperti menemukan pelampiasan di jalan-jalan lenang, dipemukiman orang eropa yang berbatasan langsung dengan kampung bumipuetra." (p.3)*

'The inherited hatred against white men and their collaborators seemed like finding the release on many streets and European residences near the native border'

The excerpt shows the native youngsters hate and they inherit the repeated memories of the colonialization in the Dutch-East Indies.

The story shows the inherited hatred against white men. This memory becomes the familia post-memory in a family. One of the painful memory remnants becomes a crucial part of transmitting the memory because the family has a practical embodiment.

The memories become cultural archives of collective memories to transmit into a symbolic system (Assmann, 2008; Berger & Olick, 2020; Foote, 1990; Saffold, 2018)

. In this case, various factors mediate the system, such as cross-era and social perception factors. From the novel, the researchers found that the Indonesian natives perceived white men negatively and made this matter a symbol of colonialization and

oppression. Based on the novel, the researchers also found the cross-cultural affiliation that overlapped with the colonialization in Indonesia.

*“Tapi zaman ‘tuan’ dan ‘babu’ itu akan segera berakhir. Amerika semakin memperlihatkan ketidaksukaan mereka akan kolonialisme. Siti dunia luar juga Mulai mengawasi setiap denyut perubahan yang terjadi di sini.” (p.9)*

‘The era of “tuan” and “babu” will soon end. The United States of America expressed its disagreement against colonialism. The world also monitors every change here’.

The excerpt shows the United States of America has a specific collective memory for the natives as the Japanese colony. This matter is due to the efforts of Japan to colonize Eastern Asia and defeat the US military forces. Alaida Assman, in the book titled *Steff Craps*, explains that memory is distributed and supported by institutions from transnational networks, such as the Uni-European Nations, the United Nations, UNESCO, and non-government organizations (Assman, 2010). The transnational distribution may apply to radio, television, film, and Internet media. Alison Landsberg mentions the memory of all across countries, such as the US, is not the original memory of the country nor experience (Landsberg, 2004, 2009). This memory even does not have any ethnicity and nationality bounds. Therefore, this memory is fake (Guan & Wang, 2022).

From the first sentence, the honorific of ‘tuan’ and ‘babu’ is addressed toward individual identity and show inequality between race and ethnicity. The author attempts to debunk the significant memories of the colonialization era.

*“Saat jepang berkuasa, kusadari bahwa Indies belanda bersama segala keningatannya telat usai. Dan apapun yang ada di ujung nasib. Aku akan tetap tinggal disini. Aku sendiri seorang guru sekolah bumiputera. Lahir, besar di tengah para bumiputera.”*

‘During the Japanese colonialization, I realized that the Dutch-East Indies and all nobility had ended. Then, everything at the end of fate, I will stay here. I am a teacher of a native school and have been growing up here’.

The excerpt shows that the author recalls the memory of the Dutch-East Indies and wants the country to be free from the Netherlands or Japan. Geertje, the character in the novel, explains that the character's memory is based on the memory of Japan's colonialization.

*“Saat jepang berkuasa, kusadari bahwa Indies belanda bersama segala keningatannya telat usai. Aku harus berani mengucapkan selamat tinggal kepadanya. Dan apapun di ujung nasib, aku akan tetap tinggal disini. Bukan sebagai penguasa, seperi istilahmu. Entah sebagai apa. Jepang telah memberi pelajaran, pahit menjadi jongs atau babu.”*

‘During the Japanese colonialization, I realized that the Dutch-East Indies and all nobility had ended. I must dare to say goodbye. Then, everything at the end of fate, I will stay here. I won't be a ruler as you say. I don't know what I will be. Japan's colonialization brings pain to be slaves’.

The excerpt describes how Japan takes all-natural sources and power from the Dutch-East Indies. Since Japan's colonialization, Indonesia and its citizens suffered a lot because they became slaves (Bremen, 2020; Furnivall, 1947; Poddar et al., 2008). The Dutch people are exclusive during the colonialization. They lived based on class and were different from the natives (Doolan, 2021; Yoesoef, 2010). Back then, the natives were lower-class citizens and worked as servants or slaves.

The book of *Steff Craps* explains that the reference to the holocaust is frequently applied to draw attention and demand acknowledgment of the trauma, cruelty, and injustices (Craps, 2013). Thus, some claims explain holocaust memory is a universal memory. The applied reference to the holocaust provides examples of the cruelty and injustices committed by the colonists. This matter causes trauma for the survivors. Japanese colonialization during the settlement of Europeans in Indonesia led to many



dead victims. This collective memory becomes something feared by natives.

*"Kita tahu, pemicunya adalah kekosongan kekuasaan setelah Jepang takluk, " katanya "ditambah kedatangan Kapal Perang sekutu yang tertunda. dan puncaknya, berita tentang berdirinya Republik Indonesia titik sejak itu, kita menyaksikan sederet kejahatan yang belum pernah terjadi di Indies titik perampasan harta orang Eropa atau tuan tanah Tionghoa, pembunuhan keji sepanjang jalur mulai Molenvliet-Risjwijk. engkau tahu? mereka mencincang orang Eropa dan memasukkannya dalam karung titik pria maupun wanita" (p.28)*

'We know the trigger of this vacuum of power is Japan's surrender and the delayed arrival of the allied battleship. Moreover, the news of the freedom of the Republic of Indonesia. We witness much cruelty in Indies even the oppression and robbery against Europeans and Chinese. The cruel assassination along the road of Molenvliet-Risjwijk. Don't you see that? They cut the Europeans and put them in sacks for both men and women.'

The second story is titled "*Keringat dan Susu.*" This story is about a summoned Dutch while he is on a battlefield. Then, he tells his story since he was a kid with various stories from the main character, "*Aku.*" On the other hand, Iksaka Banu attempts to elaborate on the events during the Dutch East Indies and writes many stories about the main character.

*"Walau mungkin juga hanya tukang cuci atau perempuan biasa, yang tidur dengan Nazi karena suami mereka mati setelah mewariskan anak-anak yang sedang kelaparan di rumah. jadi sekali lagi, jangan sentuh mereka. Bila kita sopan, mereka akan senang lalu menyampaikan hal-hal baik tentang kita dan bila berita kebaikan itu tersebar ke seluruh desa, kita sudah menang jadi satu langkah."*

'Although I am a dishwasher and common woman who sleeps with a Nazi because her husbands died and only lives with hungry children at home, keep in mind to not touch them. If we are polite, they will be happy and say something nice about us. Then, if our goodness is spread over the village, we have won one step ahead.'

The excerpt shows a fake memory by the author via his work. The woman, the servant, becomes a painful example of many elements. In the short story, the women sleeping with the Nazis refer to a memory of severe punishment because they are originally natives that support the freedom forces. However, the women are taken from their husbands and paraded without any clothes, no hair, and no bruises on their faces. This matter happens in every family and is inherited from generation to generation that witness and experience the impacts of the torment. The memory of the first generation greatly influences it. The holocaust describes clearly the dominating party from the victims. The mothers, in the story, describe powerlessness. Then, a sergeant tells a lieutenant about the family.

*"Kau beruntung lahir di tengah keluarga kaya, Letnan. Aku anak kolong. Lima bersaudara titik lahir dari seorang gundik Jawa. Ayahku mati dalam perang Aceh dan tak ada Tuan Belanda yang mau meneruskan menjadi suami Ibuku. akhirnya ibu keluar dari Tangsi, kembali kepada orang tua setelah menitipkan anaknya, anak-anaknya, di sebuah rumah panti asuhan. Belakangan kami mendengar, Ibu mati dirajam penduduk desa, karena penuh hidup bersama kafir Belanda. Masa kecil yang sulit. Di kalangan Belanda, kami tidak pernah diterima utuh sementara di lingkungan Bumiputera menjadi bahan cemooh"*

'You are lucky to be born in a rich family, Lieutenant. I am just a low-class family with five siblings from a Javanese native. My father died while fighting in Aceh and no Dutch wants to be the husband of my mother. Then, I left Tangsi and returned to my parents after bringing their children to an orphanage. Recently we noticed that my mother was killed by the villages because she lived with a Dutch. It was my horrible childhood. In the Dutch environment, we were not accepted. We also experienced the same thing in our native environment.'

Collective memory refers to a social atmosphere. Halbwachs (1950) illustrates

this matter by comparing visitors to an area. These individuals will find new feelings and situations due to the culture and history. In some cases, the individuals have more than one feeling against the new situation. Halbwachs (1950) explains:

*“Seorang anak yang merasakan perasaan orang dewasa dan kekhawatiran akan hal-hal yang tidak diharapkan, seorang yang mengalami perubahan lokasi, pekerjaan atau keluarga yang belum melepaskan semua ikatan dengan kelompok sosialnya sebelumnya-semua adalah contoh-contoh dari fenomena ini. Sering kali, pengaruh sosial lebih rumit, beragam dan saling terkait.” (p.18)*

‘A child that may show his sympathy for adults and is worried about unexpected things. This child may encounter location, job, and family changes that may not be free from the previous social groups. Something social influence is complicated and associated’.

This excerpt explains how individuals could see the collective memories of a society and the identity of a social member. Halbwachs (1950) explains the correlation is inseparable from various life events and will remain in their memories. This matter means the remembered events will be a transmission. Hirsch explains that the realization of an inter-generational transmission may include the identification from children to the previous generation. This excerpt asserts that Iksaka Banu attempts to describe the previous events and memories when the child of a native woman receives injustices.

*“Rombongan indah ini tampaknya mengehendaki kematian. Setiap kali satu deret manusia tumbang tersapu peluru segera terbentuk lapisan lain di belakang mereka meneruskan maju menyambut maut seorang lelaki tua mungkin seorang pendata, merapal doa sampai melompat kekiri kanan menusukan kerisnya ketubuh rekan-rekannya yang sekarat memastikan agar nyawa mereka benar-benar lepas dari raga setelah itu ia membenamkan keris ke tubuhnya sendiri. Kurasa ini malapetaka terburu dalam hidup semua orang yang ada di sini” (p.70)*

‘The beautiful crowd wishes for death. Each line of human falls due to bullet rain. An old man, a priest I guess, chants and jumps out right and left and stabs the Keris into his peers’ bodies. He ensures they lose their life and finally stabs himself with the Keris. I guess this is the annihilation of all people here.’

The excerpt of the third short story by Iksaka Banu is titled “*Semua untuk Hindia*.” The researchers took a citation of a memory encountered by a character. This story tells various events during the Dutch-East Indies, such as the ship “Sri Koemala” in Sanur, Bali. The character “I” is the main character who receives a letter from his little brother to cancel his battling participation. The writer, Iksaka Ban, writes the memory of the *puputan* event on September 20, 1906. In the event, most women threw coins or jewelry as signs of payment for Dutch soldiers who would rip their lives. Craps (2013) explains that memory plays an important role in the life of individuals and society. At the same time, the social-developing individuals receive social influence from modern-Western people and eventually establish a collective memory of society with severe problems. History and memories are not something common in a socialization process by the family and society but they rely on the culture and social life that experience past-event shift as subjects. This matter is observable in the event of the dying society along with the hero during the *Puputan* battle. Therefore, Iksaka Banu attempts to elaborate on the memory of the Dutch-East Indies by providing opportunities for the society to storm the headquarters due to their disappointment and the Dutch violation of Linggarjati’s treaty. Therefore, the memory is a tragic past event.

*“yang sekarat memastikan agar nyawa mereka benar-benar lepas dari raga setelah itu ia membenamkan keris ke tubuhnya sendiri. Kurasa ini malapetaka terburuk dalam hidup semua orang yang ada di sini”*

‘Those dying men ensure they lose their lives and stabbed the Keris into their bodies. It was the darkest nightmare for anyone living here’.

The historical memory provides the inter-correlated matter between individual and society with false memory and without any border. Many society sees this false or fake memory as a temporal matter. The disaster, as found in the excerpt, refers to the action of stabbing the Keris into the body. This illustration indicates the readiness to receive defeats. This memory will appear anytime an individual with the story background no matter from what generation he is. He will remember the incidents by reading this novel content.

The post-memory perception Hirsch explains that history is a strategy to share past events without considering scientific or objective matters (Hirsch, 2008). This matter appears due to the history, as a memory, is told from generation to generation. Therefore, every individual in a community knows the information from the ancestors. Alaida Asman explains the efforts of transmitting the memory in the form of familiar post-memory or affiliate post-memory. The efforts of transmitting historical memory mostly refer to affiliate post-memory<sup>84</sup>. From the novel, the researcher found that the Indonesian natives perceived white men negatively and made this matter a symbol of colonialization and oppression. The Dutch people are exclusive during the colonialization. They lived based on class and were different from the natives. Back then, the natives were lower-class citizens and worked as servants or slaves. This explains if memory and trauma are embedded in memory. Literary works become a medium in remembering a memory and trauma from generation to generation in advance about the objective and exclusive nature of that time.

The book of Stefe Craps explains that the reference to the holocaust is frequently applied to draw attention and demand acknowledgment of the trauma, cruelty, and injustices (Craps, 2013). Thus, some claims explain holocaust memory is a universal memory. The applied reference to the holocaust provides examples of the cruelty and injustices committed by the colonists. This matter causes trauma for the survivors. Japanese colonialization during the settlement of Europeans in Indonesia led to many dead victims. This collective memory becomes something feared by natives.

The writer attempts to review the persecution and plundering actions committed by the Dutch-East Indies while they have no control over their position. The legal vacuum occurs due to legal and regulation uncertainty within the society that leads to legal chaos. The recorded memories by the natives deal with the cruelty committed by Japan. This matter makes them think about the other individuals' fates. At that time, many individuals were aware of the cruelty and evil actions committed by Japan. This memory influences the social-collective memory. The correlation between individual and collective memories, according to Halbwachs, becomes the parts of collective memories.

Naturally, human memory is a combination of consciousness and unconsciousness that humans cannot formulate systematically. This matter occurs because human memory is buried unconsciously. This matter also applies to the memory of society. Collective memory refers to a social atmosphere. Halbwachs (1950) illustrates this matter by comparing visitors to an area. These individuals will find new feelings and situations due to the culture and history. In some cases, the individuals have more than one feeling against the new situation. One feeling contained in the feelings of the characters in the story collection *Ikaska Banu* shows the existence of a systematic in memory that unconsciously prevails in society.

## CONCLUSION

Memory refers to the cultural archive of collective memory that is transmitted into a symbolic system. In this case, various factors mediate the system, such as cross-era and social perception factors. From the excerpts, *Iksaka Banu* attempts to write

various collective memories that the society encounters and experiences. He also writes the individual memory of every individual in the society. The character descriptions as narrated by the geocentrism of the writer attempt to tell the literature work. This matter makes the periodic factor claimable with the same events during the Dutch colonialization and oppression to be memories and traumas. The researchers conclude, as suggested by Stefe Craps, that trans-nationalization or globalization of memory during the holocaust refers to the incidents of genocide against innocent humans. The same matter goes for affiliated trauma across countries. The term holocaust has collective memory and painful and tragic trauma. In Indonesia, the holocaust version may include kidnapping, assassination, and shooting against innocent Indonesian natives committed by the Dutch.

### **Acknowledgment**

Not applicable

### **Availability of Data and Materials**

All the data generated and analyzed during the current study are not publicly accessible due to confidentiality concerns but are available from the corresponding author upon reasonable request.

### **Competing Interests**

The authors declare that they have no competing interests

### **Authors' Contribution**

**Muna Alfadlilah Una** developed the main conceptual ideas, contributed to data collection, perform analysis, and wrote the manuscript.

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