

## INTI SARI

Penelitian ini mengkaji tentang bagaimana proses kreatif sebuah karya *postmemory* dalam proses transmisi memori dari generasi pertama ke generasi selanjutnya dan melihat gender memainkan peran penting dalam proses transmisi, serta bagaimana melihat gender dalam karya tersebut. Tujuan dalam penelitian ini untuk membongkar struktur transmisi memori traumatis Dmetri Kakmi dalam novel *Mother Land* serta melihat konstruksi gender terhadap kesan-kesan traumatis yang muncul di dalam karya tersebut. Peneliti menggunakan teori *postmemory* yang dicetuskan oleh Marianne Hirsch untuk melihat 1) Bagaimana transmisi memori dan peran gender dalam penulisan novel *Mother Land* karya Dmetri Kakmi; dan 2) Bagaimana proses rekonstruksi memori dan peran gender di dalam novel tersebut. Hasil penelitian ini yakni: 1) novel ini dibentuk oleh dua transmisi, yaitu transmisi familial dari keluarga penulis baik ibu, ayah, kakek dan nenek, sehingga hal itu memunculkan imajinasi penulis terhadap sosok kakek yang sudah mati, serta transmisi afilatif seperti, guru, teman bermain, masyarakat di sekitar, dan sejarah tentang masa lalu Turki dan Yunani yang didapat dari museum maupun dari buku. Dalam proses transmisi, gender memainkan peran kepada siapa dan narasi apa yang diceritakan kepada *post-generation*; 2) Dalam proses rekonstruksi, keinginan Kakmi untuk berdamai dengan masa lalu mendorongnya melakukan proses seleksi dengan mencocokkan waktu dan tempat kejadian untuk mendapatkan autentikasi, terlebih dengan memori keluarga yang memiliki hubungan dengan arsip publik, terdapat tiga hal yang mempengaruhi proses rekonstruksi yaitu repetisi, mediasi dan keinginan penulis untuk berdamai dengan masa lalu. Peran gender di dalam novel terlihat dari *infantilized* yang dilakukan terhadap kaum Yunani dan *Hyper-masculinized* yang dilakukan terhadap kaum Turki sebagai *supra-human evil* dan *icon of destruction*.

**Kata Kunci:** *postmemory*, gender, memori, trauma, transmisi, rekonstruksi, identifikasi, repetisi, hasrat, efek.

## ABSTRACT

This research is a study about the creative process of a postmemory work in the memory transmitting process from the first generation to the next generation and the important role of gender in the transmission process, and the perspective of gender in postmemory's work. The purpose of this research is to expose Dmetri Kakmi's traumatic memory transmission structure in his novel "Motherland" and to take a look at genderization in traumatic impressions that emerged in his work. The researcher used Postmemory theory initiated by Marianne Hirsch to perceive 1) the transmission memory and the role of gender in Dmetri Kakmi's "Motherland" novel; and 2) the reconstruction and genderization process in that novel, and the results of this research: 1) *Mother Land* the novel is formed by two transmissions, familial transmission from the writer's family such as *mother*, father, grandfather and *grandmother*, that led the writer to having an imagination of his late grandfather, and affiliative transmission such as teachers, playmates, local communities, and history of Turkey and Greece that was obtained from museums and books. In the transmission process, gender plays a key role in choosing who and what narration to be told to *post-generation*; 2) in the reconstruction process, Kakmi's desire to make peace with his past pushed him to use a selection process by matching the time and place of events for achieving authentication, especially with the memory of his family that related to public archives, there are three points that influenced the reconstruction process: repetition, mediation and the writer's desire to make peace with his past. The gender roles in the "Motherland" novel can be found from such varied sources such as infantilized to the Greeks, and hyper-masculinized to the Turks as supra-human evil and an icon of destruction.

**Keyword:** postmemory, gender, trauma, transmission, reconstruction, identification, repetition, desire, effect.