

## NARRATIVE RECONSTRUCTION OF TRAUMATIC MEMORY IN THE NOVEL OF REDEMPTION AT HACKSAW RIDGE

**Neisya**

*English Literature Study Program, Faculty of Humanities,  
Universitas Bina Darma, Palembang, Indonesia*  
Email: [neisya@binadarma.ac.id](mailto:neisya@binadarma.ac.id)

**Fitria Aprilia**

*English Literature Study Program, Faculty of Humanities,  
Universitas Bina Darma, Palembang, Indonesia*  
Email: [fitria\\_aprilia@binadarma.ac.id](mailto:fitria_aprilia@binadarma.ac.id)

**Anisa Syafiah Rahmah**

*English Literature Study Program, Faculty of Humanities,  
Universitas Bina Darma, Palembang, Indonesia*  
Email: [191610014@student.binadarma.ac.id](mailto:191610014@student.binadarma.ac.id)

APA Citation: Neisya., Aprilia, F., & Rahmah, A. S. (2023). Narrative reconstruction of traumatic memory in the novel of Redemption at Hacksaw Ridge. *English Review: Journal of English Education*, 11(3), 657-666. <https://doi.org/10.25134/erjee.v11i3.8378>

Received: 28-06-2023

Accepted: 25-08-2023

Published: 30-10-2023

**Abstract:** This research delves into Desmond Doss's traumatic memories and analyzes the narrative reconstruction in Herdon's novel. Employing Hirsch's postmemory theory and Freytag's pyramid approach, this qualitative research draws upon literary memory concepts. Data were sourced from a documentary interview and novel excerpts, involving exploration, reduction, abstraction, and intensive reading. The findings reveal seven traumatic memories Desmond Doss endured, including gun-related fear, intimidation, humiliation, friend loss, insights into Japanese Army strategies, and post-traumatic aftermath. Herdon skillfully weaves these memories into his novel, occasionally enhancing or diminishing events for narrative purposes. The narrative reconstruction in the novel serves dual roles: firstly, it corrects Doss's past events that could not be altered in reality. Secondly, it accentuates Desmond Doss' heroic narrative, skillfully bridging historical gaps and engaging readers

**Keywords:** *Desmond Doss; narrative reconstruction; postmemory.*

### INTRODUCTION

The First World War lasted from 1914-1918. The World War I outbreak started by several factors. The first factor was started by the assassination of Archduke Franz Ferdinand, aggressive military alliance, armament race, economic nationalism of Britain and Germany, and colonial rivalries in Africa and Asia. It recorded massive destruction and heavy loss of lives (Amalu, 2018).

From 1939 to 1945, a conflict involved almost every side of the world, called World War II or the Second World War. Germany, Italy, Japan, France, Great Britain, The United States, Soviet Union, were the main parties to this global conflict. In many ways, the war was a resumption, after 20 years break of a quarrel left unsolved by World War I. World War II was the deadliest and largest war in history, with 40,000,000-50,000,000 people killed (Hughes & Royde-Smith, 2023).

During WWII, The Japanese Army invaded and occupied Guam started in December 1941. However, since the US Naval administration had control of Guam, the US Naval administration gave "liberation day" on July 21, 1944, to Guam (Ikegami, 2022). On October 20, 1944, the Allied started to isolate the Philippines, especially Leyte Gulf (Janić, 2018).

Desmond Doss was one of the combatants who fought in the Battle of Guam, Leyte, and Okinawa. He was an anomaly, this formed because he was a man with deep religious faith and rejected to hurt other individuals due to the commandment not to kill (Puddy et al., 2019). Being raised with a strong belief in 7th Day Adventist, he is against killing and taking life. This global conflict left a traumatic impression on Desmond Doss. He lost his friend on the battlefield. After he returned home from the battlefield, he had to undergo several years of

treatment for his wounds and tuberculosis (The National WWII Museum, 2020).

Through this traumatic yet heroic story, Booton Herndon caught Doss's memories and made it the inspiration to write his novel, *The Redemption at Hacksaw Ridge*. As part of literary work, a novel can become a way for humans to express their experiences, opinions, and knowledge to be communicated back to connoisseurs of literature with added aesthetic value (Yanti & Neisya, 2021). The novel of *Redemption at Hacksaw Ridge* itself a literary work in the form of a reconstructed narrative. In social novel, reality is re-established by the author in numerous figures of social phenomena that have occurred in society offered through the text to the reader as an overview (Puspitasari & Neisya, 2019). This novel was filmed in 2016, directed by Mel Gibson, entitled "Hacksaw Ridge." In the novel, Herndon reframed the events into the form of a narrative to make it thrilling to read. This occasion is defined as narrative reconstruction.

Narrative reconstruction refers to Hirsch's theory of postmemory. The term postmemory is a memory owned by the generation who has not experienced the memory itself. Postmemory is possible to slide to rememory—recollecting things someone has already forgotten—, traumatic reenactment, and repetition (Hirsch, 2012b). Hereby, the researchers defined postmemory as a memory or a remembrance that one has but did not experience the event directly.

The movie of *Hacksaw Ridge* is also very popular, although many researchers are interested in analyzing the movie of *Hacksaw Ridge*, there is not yet research that has taken the novel version as the object. Instead, the novel is pictured in more detail the event. The movie of *Hacksaw Ridge* research has been done by Burhanuddin (2017), Maderek (2017), Putri & Saifurrohman (2018), Wangania et al., (2019), and Anugra (2023). The results of their research described the stages of Desmond Doss's adventure, how Desmond Doss is depicted as a soldier in the movie, how Desmond defended his values, competitive and conflictive acts are portrayed in the movie, and *Hacksaw Ridge*'s characters' personalities inside the movie. Moreover, postmemory research also interacts many researchers. For examples, Ernawati (2019), Assa (2019), Jati (2020), Mulyadi & Putra (2021), Furqan, (2022), and Nugroho (2022). The results of their research were familial and affiliative transmissions formed by the traumatic memories of their research, the attempt to reconstruct memories to answer the memories that are not

complete. Of all the research above that has been done, none of their research or study analyzed the novel *Redemption at Hacksaw Ridge* using the postmemory theory by Hirsch (2012), and Freytag's pyramid approach.

The role of postmemory and Freytag's plot theory in analyzing the novel of *Redemption at Hacksaw Ridge* was made to unmask the traumatic memory of Desmond Doss and narrative reconstruction of traumatic memory from Booton Herndon's point of view, through 5 stages of Freytag's pyramid. The proposed research questions are "How is the traumatic memory of Desmond Doss described, and how does Herndon reconstruct Desmond's traumatic memory in the novel of *Redemption at Hacksaw Ridge*?" The findings of this research directly benefit the reader who is doing the same research with related post-memory theory or the reader who is just wondering how postmemory theory works in the novel of *Redemption at Hacksaw Ridge*.

Postmemory is usually identical to the result of cultural trauma that is caused by war, holocaust, genocide, or catastrophe. The term postmemory first invented by Hirsch, and she used the Holocaust as her first reference (Hirsch, 2008). Postmemory relationship to the past is not only mediated by recalling but also by imaginative investment, projection, and creation (Hirsch, 2012a). The experiences of people who grow up with the narratives that precede their birth are characterized by postmemory. The late stories of these people are replaced by the narratives of earlier generations, shaped by traumatic experiences that can neither be understood nor recreated (Hirsch, 2012a). Thus, post-memory elucidates that memories are inherited in the form of fear or traumatic events, culture, and historical stories.

Hirsch explains that every human is part of societies that interact with one another and shares the same belief including memories, and construct them into narratives and scenarios (Hirsch, 2012b). Hirsch also clarifies narratives or scenarios are shaped directly or indirectly by experienced traumatic memories that are against narrative reconstruction and beyond comprehension. These traumatic memories happened in the past, but the effects of it extend here and now (Hirsch, 2012b). This indicates that narrative reconstruction is the placement or framing and or redrawing of memories that have been inherited to understand those memories that had happened in the past but the effects continue in the present. As an alternative, the object of this research, the novel of

Redemption at Hacksaw Ridge is a form of narrative reconstruction.

Memory is a precise link to the past, an expression of “life connection”, and is powerfully mediated by technology as well as literature, photography, and testimony. Undeniably, the growth of the memory culture may be a sign of the need for individual and group inclusion in the collective membrane made by the shared inheritance of multiple traumatic experiences and the individual and social responsibility the postgeneration feels towards the persistent and traumatic past (Hirsch, 2012b). By way of explanation, traumatic memory is a memory consisting of events and or experiences towards the feeling of fear, anxiety, and pain. Traumatic memory could happen because one individual experienced an unwanted occurrence such as oppression, witnessing death, accident, or war.

The plot is viewed as a composition of incidents or the link between each incident and the whole story. Furthermore, the plot is used for aiming the framework that needs to be understood more in terms of the mind behind it, than the elements it organizes. Regarding this theory, plots are mainly a mental phenomenon and merely an aspect of the narrative (Khandhar and Mani, 2015). Gustav Freytag, a German novelist and playwright invented Freytag’s Pyramid, highlighting the 5 structures plot, exposition, rising action, climax, falling action, and resolution (Bressmer, 2022). The plot is made to understand the whole narrative. The plot structure in this research is meant to analyze the postmemory in each state of the story.

## METHOD

The qualitative method is used for scope out and meaning comprehension that is assumed by an individual or group as a social or human issue (Creswell, 2014). The qualitative method is also known as a method that does not involve numbers or numerical data (Neisya et al., 2023). Considering this research focus is using the postmemory theory, it requires a literary memory research methodology or literary neurobiology. Literary neurobiology itself is a methodology that contains memory and how the memory itself affects literature. Novels about war, trauma, and tragic historical events still contain the moral of life. Therefore, the task of literary memory researchers is to reveal the moral and mental meaning of humans dealing with memories (Endraswara, 2022). The object of this research is the traumatic memory of Desmond Doss and the reconstructed traumatic memory of Booton

Herndon, in the novel of Redemption at Hacksaw Ridge. The source of the data is the documentary interview video and the paragraphs that exist on every page of the novel. Endraswara (2022) states that collecting the data for literary memory can be done by exploration, reduction, and abstraction. However, regarding the adaptation of the literary memory and qualitative method, there will be an additional step beside the three steps stated. First is exploration. The researchers explored the texts or narrations, to find out the traumatic memories and the reconstructed traumatic memory inside the novel. The second is reduction. Data that do not describe literary memory has to be reduced, which is aimed only at focusing on the objectives of the research. The next step is abstraction. The researchers visualize, to find out accurate data over the literary memory. Last but not least is read intensively. To understand the plot of the novel of Redemption at Hacksaw Ridge. Several steps for analyzing the data according to Endraswara (2022) were used, however, some adaptations were done to answer the problems of the research. First, identified the novel plot for recognizing Desmond Doss’s traumatic memory as well as Booton Herndon’s reconstructed traumatic memory. Second, retrieved information from the interview video to describe the traumatic memory of Desmond Doss and the reconstructed traumatic memory. Third, draw a conclusion, to disclose the result of traumatic memory and the reconstructed traumatic memory in this research.

## RESULTS AND DISCUSSION

The traumatic memory and the narrative reconstructed of traumatic memory were discussed in this section. Several differences can be found between the interview and Herndon’s exploration in the novel. Analysis was undertaken through traumatic memory gained from the documentary interview, and the narrative reconstruction of traumatic memory from Booton Herndon’s perspective in the novel of Redemption at Hacksaw Ridge. Hereby, to distinguish it better, the researchers used Freytag’s pyramid of plot theory.

### *Traumatic memory of Desmond Doss*

#### *Desmond was frightened of the gun*

Desmond’s father suffered from great depression, he was often drunk and despondent. But fortunately, his mother’s compassionate love had a great impact on his life. There was a very crucial moment Desmond would never forget, in the following interview Desmond stated:

“It was an experience I’ll never forget. What happened, my uncle and my dad were both drinking, in fact, I’m afraid more than that, they were drunk. And they got into a fight. They were fighting, and daddy had the gun, and mother got in between. Neither one of them wanted to hit mother and so mother told dad, you give me that gun! She said the police are on the way, and you’re going to be in real trouble, they catch you with that gun. He took the bullets out and gave her the gun. Mother gave me that gun, she said, go hide that gun! I ran home, it was about a block or two away. I watched them shove my daddy into the back of that old black wagon with the drunks, and then they drove off. And I’ll never forget that experience because if it hadn’t been for mother, my daddy would most likely have killed him. And that was the time Desmond vowed he would never touch a gun” (Benedict, 2004, minute 07:02).

Desmond’s father almost killed his uncle. Desmond was frightened at that time. His father was affected by alcohol, as was his uncle. His mother tried to keep him out of further trouble. Desmond had to help his mother to hide the gun his father held.

#### *Desmond was intimidated*

The Japanese Army attacked America on December 7, 1941. It caused the death of thousands of Americans, hundreds were injured. There were also 188 planes and three American ships destroyed. This attack led the United States involved in World War II. On December 11, 1941, President Franklin D. Roosevelt declared war on Japan (Fleury, 2023). At that time, Desmond worked at the Newport News naval shipyard. He believed in serving God and his country for freedom and religious liberty was an honor. Desmond started his training as a medic, he took part in the 77th Division. But it was not easy for Desmond, he became ridiculed because he refused to carry a gun and he was always seen to be with his Bible. In the documentary interview, Desmond stated that:

“I was just something that, a joke. They made fun of me. Who he think he is? Holy Jesus? Uh, Holy job?” (Benedict, 2004, minute 15:34).

“One fellow he told me, I swear to God, Doss, you go to combat, I’m going to shoot you” (Benedict, 2004, minute 16:36).

Desmond Doss tended to experience oppressive actions from his peers during his training period.

They mocked him and called him Holy Jesus, not to mention they threatened to shoot Desmond on the battlefield during his training period.

*Desmond was humiliated by Captain Cunningham*  
Captain Cunningham took controversy with Desmond’s refusal to use a gun. He decided to humiliate Desmond by depicting his mother in a room with an armed man in their argument to make Desmond hold the gun. Desmond stated that:

“I said, I wouldn’t have no gun. You wouldn’t have a gun? You mean you wouldn’t use it? I said I wouldn’t have a gun. You mean you wouldn’t do nothing? I said, now, that’s a horse of a different color. I didn’t mean I wouldn’t do anything. Only thing about it, when I got through with him he’d probably wish he was dead. But as far as killing anybody, I won’t kill nobody. Man, he was strictly business. He had that carbine rifle, and he gave me a direct order. You take this gun, or you’ll be court-martialled. I didn’t take it. He grabbed it. He says, Doss, I don’t want to have to court-martial you. I’m going to give you one more chance. He held it up again, he dropped it, and I, I didn’t grab it. He grabbed it. He says, Doss, I am now court-martialling you for refusing a direct order” (Benedict, 2004, minute 31:28).

Captain Cunningham tried so hard that Desmond would want to hold the gun. In the end, Cunningham went into a tantrum and he lost the argument. But it did not stop there, this time he went too far. Desmond poured it as follows:

“My brother that I hadn’t seen for a year or two was going into the navy, and if I wanted to see him I better come home. He looked at me, he says, Doss, you haven’t qualified with your weapon. And he just tore that paper right in the half. But there was nothing I could do. That’s why I called home. I couldn’t hardly talk into the telephone, I was so shook up and crying” (Benedict, 2004, minute 33:27).

Captain Cunningham was not satisfied by their recent argument which he lost. This time, Cunningham succeeded in hurting Desmond’s dignity by teared up Desmond’s furlough paper. Desmond could not do anything but cry.

#### *Desmond had lost his friend*

The 77th Division, after years of rigorous training from 1941 to 1944, was finally off to the battlefield. Their inaugural combat experience took place on the Island of Guam. There was a

particular moment that Desmond would never forget, he claimed that:

“Blood had run down into the fellow's face and eyes. He was lying there just groaning and calling for a medic. I took water from my canteen, got some bandages, and I washed his face. And when that blood was washed from his eyes, his eyes came open, and man, he just lit up. He says "I thought I was blind." And if I hadn't gotten anything more out of the war than that smile he gave me, I'd have been well repaid". The next morning, arriving at the bivouac area, Desmond discovered that the friend he had just saved had died. "So from then on, I took care of the men, but I didn't want to know which one of my men I was taking care of." (Benedict, 2004, minute 41:46).

Desmond's act of saving his friend on the battlefield was commendable. However, the unfortunate turn of events occurred when his friend passed away the following morning. This deeply affected Desmond, to the point where he no longer wanted to know the identities of those he had treated.

#### *The Japanese army's strategies*

Desmond's distress did not stop there. The Japanese Army had its strategy for attacking the Americans. Desmond mentioned in the interview that:

“They preferred to get us above anyone else. They would let the infantry get by just to pick off the medic because if they killed the medics, it broke down the morale of the men” (Benedict, 2004, minute 44:19).

However, killing the medics was not the only strategy they had. Desmond was told by an old man from the village what the Japanese army had done to the Okinawan people. Desmond mentioned in the interview that:

“They would call the village out, for all the women to come, and then they would take the most beautiful woman and rape them in front of everybody. And said, that's what the American dogs will do for you” (Benedict, 2004, minute 44:48).

These frightening details of Desmond's traumatic memory showed how ruthless The Japanese army at that time was to raping the natives to instill abject fear in the Americans.

#### *Desmond last battle*

The Battle of Okinawa was the bloodiest combat. Since it led to a large number of non-combatant deaths, the Battle of Okinawa should have been the final of the nonsensical assassination of people in world history (Eldridge, 2020). There were more than 12,000 Americans and 100,000 Japanese soldiers who sacrificed their lives (Tzeng, 2000). The Battle of Okinawa marked Desmond's last combat. At night, Company B was on a mission to pass the escarpment, Desmond was near to be killed. They walked inadvertently to a company of Japanese soldiers. In the chaotic combat, Desmond treated every wounded including the Japanese. Desmond stated that:

“And they began to throw these hand grenades. I saw it coming. There was three other men in the hole with me. They were on the lower side, but I was on the upper side looking when they threw the thing. I knew there was no way I could get out, so I just quickly took my left foot and threw it back, to where I thought the grenade might be, and threw my head and helmet to the ground. And more than it happened it blew up. I felt like I was sailing through the air. I was seeing stars I wasn't supposed to be seeing. And I knew my legs and buttocks were blown up” (Benedict, 2004, hour 1:22:54).

Desmond encountered the Japanese threw hand grenades at him and his team. Therefore, he had to avoid it by hiding his head and his helmet on the ground. However, the hand grenades blew his legs and his buttocks. Desmond was eventually taken to the Mercy Hospital ship, and he returned home.

#### *The aftermath*

Desmond returned home after being discharged due to severe war injuries. Upon arriving in his homeland, he was awarded the Medal of Honor. Despite this recognition, his post-war life was far from smooth sailing, this can be seen in the quotation below:

“Desmond's life has been far from easy since the war. His wounds left him a hundred percent disabled, including losing one lung due to tuberculosis contracted in Okinawa. The army's effort to treat his TB ended when they gave him an overdose of antibiotics that left him deaf. “The equipment's like myself, old and worn out. Seems it's trying to break down faster than I can fix it.” In November of 1991, Desmond's wife, Dorothy, died from brain cancer” (Benedict, 2004, hour 1:29:28).

*Herndon's narrative reconstruction*

*Exposition*

Through Herndon's narrative reconstruction, Desmond Doss is described to be a devout 7th Day Adventist. He always carried his Bible and read it anytime he could. This kind of personality is what makes him alienated and distressed by his fellow men, even on his first day of training. This can be seen in the quotation below:

"The big-city men, irritable and keyed up after a day of strain and tension in a new, demanding environment, were ready to relieve their emotions on any scapegoat, and now they had found one. A heavy Army shoe sailed over a bunk and clunked on the floor beside the pious young rookie. It was a near miss. Another shoe came flying and another, accompanied by more profane remarks" (p.20).

"The men learned that calling him "holy Jesus" caused him great distress. One tough-voiced, hard-drinking man in his thirties named Karger, who seemed to hate everybody and everything including religion, went out of his way to taunt Doss in his harsh voice. Desmond would cringe. He had never in his life heard anyone take the name of the Lord in vain so brazenly Karger apparently enjoyed taking his perpetual foul humor out on Desmond. "When we go into combat, Doss," he would say, "you're not comin' back alive. I'm gonna shoot you myself" (p.21).

As previously stated, Herndon caught the second traumatic memory of Desmond Doss—in which he was intimidated by his fellow men—and reconstructed them as an exposition of the novel. By reconstructing this memory, Herndon portrays Desmond as a scapegoat and as something to relieve their emotions. Desmond's second traumatic memory is reconstructed by Herndon into a form of exposition in his novel, which aims to spark excitement in the reader.

*Rising action*

Knowing Desmond Doss's refusal to bear arms, Sergeant Howell made a bet with Desmond's new company commander, Lieutenant Walter G. Cosner. Lieutenant Cosner bet that Desmond would have carried a gun in thirty days. Cosner did everything he had in mind would work, including the quotation below:

"You're married. Now suppose somebody was raping your wife. Wouldn't you use a gun?" "I wouldn't have one" "What would you do, then?" "I wouldn't just stand there," Doss said sharply.

"I wouldn't use a gun, and I wouldn't kill, but he'd sure wish he was dead when I got through with him" (p.51).

On the traumatic memory of Desmond, Captain Cunningham humiliated him by bringing up his mother in their arguments. In the novel, Herndon reconstructed it as if somebody was raping his wife. Herndon did not use the Cunningham's name in his novel, instead, he used a pseudonym, Lieutenant Walter G. Cosner. This decision was made to prevent any potential embarrassment for Cunningham.

On Desmond's first battle, in Guam, he handled it perfectly. He treated his first casualties without panicking. Unfortunately, it did not always go well, the day when the Army had to move to another combat in Leyte, was the day Desmond failed to save his friend, Clarence Glenn. Herndon put the grief in the narrative as follows:

"Grief-stricken, exhausted, dehydrated, Desmond remained on his knees motionless, almost in shock. He had lost his best friend. He had no desire to live. He did not even have the will to move. The other soldiers saw him, noticed his condition, and called Captain Tann. They removed his helmet and his medical kits and got a handful of pills down his throat. Desmond didn't remember much after that. One of the pills, no doubt a sedative, enabled him to sleep the whole night through. Someone else obviously took his guard duty for him. This combination of drugs and exhaustion helped ease the shock of his friend's death. In the morning he awakened physically refreshed, better able to put the loss of his friend out of his mind and carry on his duties" (p.79).

From Desmond's traumatic memory which he had lost his friend through the documentary interview, it is visible that Desmond discovered his friend he saved had died the next morning. Booton Herndon skillfully reconstructed it by investing his imagination into the paragraph above to clarify Desmond's situation along with his emotions at that time. Furthermore, he made Desmond aware that his friend was no longer with him right after he tried to save his friend, Desmond was physically rejuvenated in the morning and able to fulfill his duties.

Despite the brutality and the loss of his friends that the Japanese army had caused, Desmond found his first wounded Japanese and he had the desire to help them. However, his noble intention was abruptly stopped by his peers who were armed. It is seen in the quotation below:

“Two walking wounded men, still carrying their rifles, saw what he was about to do and raised their guns. “If you touch one of those devils, Doss,” one of the soldiers warned, “I swear to God I’ll kill you.” And so Desmond Doss never treated any Japanese” (p.85).

The quotation above represents the traumatic memory that was reconstructed by Booton Herndon. In Desmond's last battle, it is evident that he did treat the Japanese Army, which contrasts with the portrayal in his novel. Narrative reconstruction can occur when someone experiences an unspeakable loss by receiving a story from the owner of the exact event. It is shaped by confusion, responsibility, the desire to modify, and by consciousness. The example provided above demonstrates how Desmond never treated any Japanese, which was the way Herndon healed his unspeakable loss.

#### *Climax*

Succeeding the battle in Leyte, which resulted in victory in the liberation of the Philippines, The 77th Division moved into a rest area. After two weeks of rest time, they were ready to go again to their next combat in Okinawa. They have undertaken dangerous missions previously, but nothing like Okinawa. As seen in the quotation below:

“The Japanese had convinced the natives that the Americans would torture and slaughter them. Horrified young Americans saw native mothers cut their children’s throats, then their own, as the soldiers approached. In a hysterical madness that caught all the civilians on the island, they slaughtered themselves and each other” (p.95).

In Desmond’s traumatic memory, The Japanese Army's strategy, they called the village and took out the most beautiful women to rape them therefore Okinawan people fear the Americans. Herndon as the author of the novel, sought to convey this harrowing experience while making it more palatable for readers by replacing the term “rape” with “torture.” Herndon included the Okinawan people who murdered each other even their innocent children.

#### *Falling action*

Following a two-week period of recuperation from the escarpment, Captain Vernon led Company B including Desmond Doss, finally off to the top of the hill. Company B moved at night with absolute silence, emptied rifles, and attached bayonets. It

was such an unfortunate event that they encountered Japanese soldiers, as seen below:

“A split second later it exploded. He felt a jolt. It didn't hurt. Rather, it numbed him. He felt as though he was flying through the air head over heels. It knocked all the wind out of him. He shook his head and opened his eyes. He was still alive. The two men in the hole with him had gone, but the Japanese soldier was still there” (p.124).

From Desmond’s last battle traumatic memory, Desmond’s legs and buttocks were injured. Herndon, as the author, reconstructed the scene, not only Desmond’s body which was blown up but his friends as well. Regrettably, his two friends did not make it, they were dead on the spot, but not with Desmond. It is Herndon’s way of showing the strong heroic side of Desmond Doss.

#### *Resolution*

Regarding Desmond’s wound, he had to be sent to the battalion aid. They gave him a massive dose of morphine, but in the end, they sent him to the hospital ship. Two months after he was sent home by the ship, he finally reached the United States, as identified below:

“Finally that day came. His arm stuck out clumsily in the crowded bus, and the granulated tissue in his leg wounds was painful, especially where he sat down. But he was going home” (p.132).

Despite his legs and arms being injured, Desmond Doss finally arrived home. Doss received his Medal of Honor on October 12, 1945. From Desmond’s traumatic memory, he had tuberculosis which he contracted in Okinawa. Desmond was also given a massive dose of medicine that caused him to lose his hearing, and lost one of his lungs, leaving him almost 100% disabled. Herndon, the author of the novel, did not put these details into his narrative, the purpose was to spotlight the heroic story to the reader.

Based on the previous research conducted, the movie of Hacksaw Ridge is more often used by researchers than the novel Redemption at Hacksaw Ridge which was the inspiration of the movie. None of the researchers analyzed Hacksaw Ridge as their research object with the postmemory theory by Hirsch and through Freytag’s pyramid approach. From this research, it was revealed that Desmond Doss experienced seven traumatic memories. Those traumatic memories are all

caught inside the novel by Herndon and distinguished by Freytag's pyramid.

## CONCLUSION

The analysis of Desmond Doss's traumatic memory revealed that Desmond Doss experienced a fear of gun, he was intimidated and humiliated, he had lost his friend, was terrified by the Japanese army's strategies, he was wounded, and the aftermath of the wound that made his life far from easy.

Booton Herndon, the author of the novel *Redemption at Hacksaw Ridge*, caught Desmond's traumatic memories and reconstructed them into the form of narratives. It has the purpose of reaching the excitement and suspense of the readers. Herndon exaggerates some of the events, and some are lessened, this has the purpose that readers able to picture the events clearly and fulfill the reader's satisfaction.

## ACKNOWLEDGEMENT

The researchers would like to express their profound gratitude towards the participants who helped to finish the research. A remarkable thank you to Universitas Bina Darma for the researchers' affiliation to finish this research. The goal of this research will directly benefit the reader who is doing the same research with postmemory theory.

## REFERENCES

- Altenberg, B. (2019). *In the shadow of Shuri Castle: The battle of Okinawa in memory* [MA thesis, Chapman University]. Chapman University Digital Commons.
- Anugra, A. (2023). Character's personality in the Hacksaw Ridge film (2016): An analysis of Carl Jung's MBTI theory [BA thesis, UIN Sunan Gunung Djati]. Digital Library UIN Sunan Gunung Djati. <https://etheses.uinsgd.ac.id/66475/>.
- Assa, A. (2019). Postmemory dalam novel Tapol karya Ngarto Februana. *Poetika: Jurnal Ilmu Sastra*, 7(1), 17-31. <https://doi.org/10.22146/poetika.v7i1.43130>.
- Benedict, T. (2004). *The Conscientious Objector* [Film]. Chaparral West & D'Artagnan Entertainment, LLC.
- Bressmer, A. (2022, May 23). Freytag's pyramid: Definition, examples, and usage. *ProWritingAid*. <https://prowritingaid.com/freytags-pyramid>.
- Burhanudin, M. (2017). *The journey of Desmond Doss in Hacksaw Ridge* [BA thesis, UIN Sunan Kali Jaga]. Institutional Repository UIN Sunan Kali Jaga. <https://digilib.uin-suka.ac.id/id/eprint/27573>.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage Publication.
- Eldridge, R. D. (2020). *The battle of Okinawa: Could more civilian have been saved?*. The Japan Times. <https://www.japantimes.co.jp/opinion/2020/04/01/commentary-japan-commentary/battle-okinawa-civilians-saved/>.
- Endraswara, S. (2022). *Metodologi penelitian memori sastra: Konsep, perspektif, dan aplikasi*. Eureka Media Aksara.
- Ernawati, Y. (2020). Memori traumatis dalam novel Jawa Kadang Suriname Sanak Merapi karya Fuji Riang Prastowo: Kajian postmemory. *Lokabasa*, 11(1), 82-91.
- Fleury, J. S. (2022). *Pearl Harbor on attack*. Lambert Academic Publishing.
- Furqan, R. A. (2022). Returning journey dalam novel Pulang: Postmemory and trauma. *Jurnal Bébasan*, 9(2), 178-192. <https://doi.org/10.5281/zenodo.7498502>.
- Herndon, B. (2016). *The redemption at Hacksaw Ridge*. Remnant Publications.
- Hirsch, M. (2008). The generation of postmemory. *Poetics Today*, 29(1), 103-128. <https://doi.org/10.1215/03335372-2007-019>.
- Hirsch, M. (2012a). *Family frames: Photography, narrative, and postmemory*. Harvard University Press.
- Hirsch, M. (2012b). *The generation of postmemory*. Columbia University Press.
- Ikegami, D. (2022). Resilience in the report environmental assessment, general management plan: War in the Pacific National Park, Guam. *Okinawa Journal of Island Studies*, 3(2), 177-190.
- Jati, G. P. (2020). Transmisi memori dan wacana rekonsiliasi dalam cerpen Perempuan Sinting Di Dapur karya Ugoran Prasad: Kajian postmemory. *JENTERA: Jurnal Kajian Sastra*, 9(1), 28-42. <https://doi.org/10.26499/jentera.v9i1.2265>.
- Khandhar, D. A., & Mani, M. (2015). The role of culture and society in the development of plot in Tanushree Podder's *Escape From Harem* and Gita Mehta's *A River Sutra: A feminist reading*. *International Letters of Social and Humanistic Sciences*, 56, 44-49. <https://doi.org/10.18052/www.scipress.com/ILSHS.56.44>.
- Mađerek, P. (2017). *War: Glory or doom of humankind* [MA thesis, University of Osijek]. FFOS-repository.
- Mulyadi, M. S. & Putra, C. (2021). Transmisi memori peristiwa 1965 dalam novel Pulang dan Amba. *Aksara*, 33(1), 71-82. <http://dx.doi.org/10.29255/aksara.v33i1.565.71-82>.
- Neisya, N., Aprilia, F., & Anita, A. (2023). The subaltern's voices in the Rupi Kaur's selected



- poems: A reflection of multicultural education. *Indonesian Research Journal in Education [IRJE]*, 7(1), 136-147.
- Nugroho, A. R. (2022). Postmemory: Transmisi memori dan rekonsiliasi dalam novel *Next Year In Havana* karya Chanel Cleeton. *Aksara*, 34(1), 61-72.  
<https://doi.org/10.29255/aksara.v34i1.828.61-72>.
- Puddy, W. C., Blankinship, L. A., Bernstein, J., & Aboul-Enein, B. H. (2019). Revisiting Desmond Doss (1919-2006): Merging combat medicine and benevolence on the battlefield. *The Journal of Emergency Medicine*, 56(1), 114-119.  
<https://doi.org/10.1016/j.jemermed.2018.10.004>.
- Puspitasari, L., & Neisya, N. (2019). Political history in 18th century of Gulliver's Travels by Jonathan Swift. *Jurnal Ilmiah Bina Bahasa*, 11(1), 42-56.  
<https://journal.binadarma.ac.id/index.php/binabahasa/article/view/436>.
- Putri, A., & Saifurrohman, M. (2018). Desmond Doss' struggle in defending his value in Hacksaw Ridge movie. *ANGLO-SAXON: Jurnal Ilmiah Studi Pendidikan Bahasa Inggris*, 9(1), 14-23.
- The National WWII Museum. (2020, October 12). *Private first class Desmond Doss Medal of Honor*. The National WWII Museum.  
<https://www.nationalww2museum.org/war/articles/private-first-class-desmond-thomas-doss-medal-of-honor>.
- Tzeng, M. (2000). The Battle of Okinawa, 1945: Final Turning Point in the Pacific. *The History Teacher*, 34(1), 95-117.  
<http://www.jstor.org/stable/3054378>.
- Wangania, S. (2019). Tindak ujar kompetitif dan konflikatif dalam film Hacksaw Ridge karya mel gibson. *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, 2(2), 1-15.
- Yanti, C., & Neisya, N. (2021). Kemampuan menganalisis unsur intrinsik karya sastra. *Jurnal Ilmiah Bina Edukasi*, 14(1), 69-80.  
<https://doi.org/10.33557/jedukasi.v14i1.1371>

**Neisya, Fitria Aprilia, & Anisa Syafiah Rahmah**

*Narrative reconstruction of traumatic memory in the novel of Redemption at Hacksaw Ridge*