Trauma Discourse in *Christopher Robin* Movie

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Abstract

This research sets out to describe how trauma discourse appeared in *Christopher Robin* movies based on Zaumseil and Indradjaja's theory. This research employed a descriptive qualitative method. The source of data in this research was taken from *Disney+* watch page. The data were collected through screen shooting every scene that shows trauma discourse including reasonable fear and worry, and culture specific in suffering. The data were analyzed by presenting the data, describing the context and situation, interpreting the data, concluding the results of data analysis. The results showed that there were 13 data of trauma discourse in this movie in which two elements of trauma discourse were seen in two characters are Christopher Robin and Winnie the Pooh namely reasonable fear and worry, and culture specific suffering in terms of inner and outer realm of trauma discourse. It means that the creation of past trauma has an impact to find out the characteristics of people who experience trauma in their speech both for them and for those around them. It can be concluded that someone who has experienced trauma is very influential when he speaks or conveys a message. It can be seen from the language used and the actions taken by the characters in the Christopher *Robin* movie.

Keywords: c*hristopher robin, cultural specific in suffering, reasonable fear and worry, trauma discourse*

INTRODUCTION

Language and psychology, or also called discursive psychology, is a diverse and complex field characterized by its own internal debates, divisions and disagreements. Some may be reluctant to describe it as a single 'field' at all. Others may prefer to imagine it in terms of a particular perspective or approach that can be brought into the wider field of psychology. Psychology is also related to trauma, where trauma can disrupt a person's psychology who initially did nothing to become sensitive to the voice, clothes, words and even behavior of a person just because of the trauma.

Trauma discourse is a language process that describes how a person who has experienced a terrible experience expresses themselves. On the one hand, this issue shows how linguistics can be used as one of several approaches to study trauma. Trauma is a commonly used term in the study of memory or situations leading to uncontrollability or depression and impairment of memory processes, especially in expressive language disorders. According to Drever (1952), trauma is an injury, pain, or shock to a person's physical or mental state that causes serious illness. Trauma is defined as a group event in which negative group experience recordings are realized and understood through communication and representative behavior. This critical difference is often ignored. Traumatized people have a great deal of influence in what they say and how they express themselves.

The Christopher Robin movie was released in 2018 and was inspired by four books written and published by A.A Milne and illustrated by E.H. Shepard. The story is based on the childhood experiences of Milne's son, Christopher Robin Milne and his animal friend toy. The movie's main character, Christopher Robin, is based in part on Christopher Robin Milne, and, like the novel, the images are rotated on several levels to appeal to both children and adults alike. Christopher Robin is a delightful family movie about an overworked and restless man who reconnects with his old animal friend, Winnie-the-Pooh, who helps him focus. However, the movie also addresses difficult issues such as trauma and how the past affects the present. The researcher found the characteristics of trauma discourse depicted by the characters in this movie. Traumatic events and feelings of disappointment of some characters are visualized in a quick montage. This commonly used movie method draws on the main character's troubled dinner environment, almost as a traumatic flashback sequence. Nevertheless, in real life situations, these traumatic events may go unnoticed by the audience while they are watching the movie.

From the elaboration of trauma in the movie, this research highlights the problem of trauma discourse appearing in the movie. The scrutinizing of the trauma discourse enables us to understand the inner and outer realms in human discourse. It could show erratic mind, concerned, disappointment, sadness, (re)appearances, ruminate (inner realm) and; anger, shocked, showing signs of nervousness and panic, wandering outer realm according to Indradjaja and Zaumseil (2014) interplay in the storyline of the movie.

Psychologically, a traumatic experience leads to the denial or severe inhibition of memory as a self-protective response to the trauma and then to forgetting rather than remembrance that is decisive for a subject that may at any moment explode in a flashback of memory. Trauma sufferers will be divided into two groups; First, people who have managed to get out of the trauma they had even though it is very tough to get through but somehow some people can go through this phase, while the others were people who experience ongoing trauma that causes trauma to occur PTSD (post-traumatic stress disorder).

Experiences or witnesses terrible events such as natural disasters, accidents, terrorism, war, or death a loved one will be traumatized, this can cause 'wounds' which show the suffering of the subject related to his past, who tend to view the condition as a pathology and require treatment to heal it. Besides, trauma is a term widely used in the study of memory, resulting in an unresolved paradox. In other words, ‘trauma’ as any excitations from the outside which are powerful enough to break through the protective shield there is no longer any possibility of preventing the mental apparatus from being flooded with large amounts of stimulus which have broken in and binding of them (Freud 1961: 7).

Moreover, this is a complementary of Patrucco's (2010) research entitled *"Processing Trauma: Dialogic Memory and Communal Discourses in the Virginia Woolf's Jacob's room, Mrs Dalloway, the wave and between the act"* which tells about relationship between memories of loss and the story of memory in the works of Virginia Woolfs which focuses on trauma discourse using the theory of Alexander J.C. while in this research more focuses on trauma discourse in *Christopher Robin* movie by using the theory of Zaumseil and Indradjadja because this movie contains a lot of things about trauma, sadness, disappointment and anger.

RESEARCH METHOD

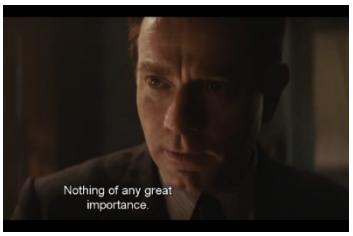
This research employed a descriptive qualitative method. According to Hancock et al. (2009), descriptive qualitative research is defined as research that develops explanations for social phenomenon. A qualitative approach is used because the data are qualitative in describing the use of cultural specifics in trauma discourse and reasonable fear and worry aspects in the movie *Christopher Robin*.

FINDINGS AND DISCUSSION

The Use of Trauma Discourse by the Two Main Characters

Trauma discourse in this research is seen from the conversation between the two main characters in the film when they experience an incident that contains sadness and trauma for these two characters leads to reasonable fear and worry and cultural specific suffering.

Data 1



Pict 1.Madeline's bedroom
Duration 00:18:22

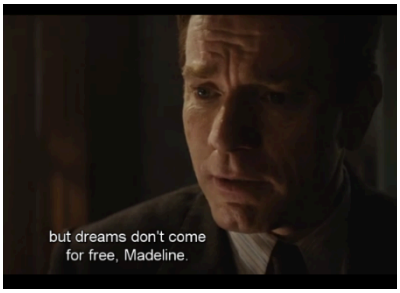
Madeline	:Oh, uh... It's yours. I found it in the attic.
Christopher Robin	:It has loads of things from when you were my age. Haycorns.
Christopher Robin	:I mean, acorns. Nothing of any great importance.
Christopher Robin	:Don't you think you should be doing something
Christopher Robin	:more useful with your time? Reading perhaps?
Madeline	: I've already finished the book list

Christopher Robin, who came home late after working overtime at his office, entered his daughter Madeline's room. He made time for his daughter when Madeline was going to bed, having a father and son conversation. Madeline brought up the topic of finding her father's childhood items but Christopher Robin did not pay much attention to it, he was more concerned if Madeline wanted to use her time with more useful things like reading or doing her schoolwork.

The data above contains elements of trauma discourse, namely cultural specificity in suffering (CSF) that Christopher Robin feels in his inner realm. The dialogue that Christopher Robin says "nothing of any great importance" to his daughter shows his inner trauma which results in *reappearances* and *worry* feelings resulting from his past experiences when he entered a boarding school which was strict on education which did not allow the children there to have the time to play. Christopher Robin, who used to play with Pooh and other friends, became less adapted to his environment because the trauma of the boarding school environment made him a

strict father about his own daughter's education because he is worried his daughter would be like him.

Data 2



Pict. 2 Madeline's bedroom
Duration 00:19:06

Christopher Robin	: I wanted to talk to you about that. I can't come this weekend.
Madeline	: But summer will be over soon.
Christopher Robin	: I have to stay for work. You and your mother will go.
Madeline	: I never see you.
Christopher Robin	:Well, I wished I didn't have to stay for work...but dreams don't come for free, Madeline. You have to work for them. Nothing comes from nothing.
Christopher Robin	:Do you understand?

During a conversation between Madeline and her father, Christopher Robin in her room, Madeline mentioned plans for a summer vacation to her father that they would do while they were vacationing in Christopher Robin's hometown in Sussex. However, Christopher Robin said that he could not come with his family because he had to stay at his office for the summer. Madeline, who could not persuade her father to be together, was forced to only agree with her father and was disappointed again with him.

The data above shows elements of trauma discourse, culturally specific in suffering (CSF) that Christopher Robin feels in his inner realm. Where he feels *disappointment* about the real world that he has entered, which is very different from the world he saw as a child where he played using his imagination with Pooh and other friends, he used to be able to dream anything becomes disillusioned after knowing how the real world works and the sad experiences he has in his life environment make him be logical about everything. He knows that to survive in this harsh world he must work hard to have the life he wants, he is not ready for the real world yet.

Data 3



Pict. 3 Dining room
Duration 00:21:17

Christopher Robin	: But there are perfectly good schools here in London...
Evelyn	: that doesn't require us to send her away. And come on, Christopher. You know she doesn't want to go.
Christopher Robin	: I went away when I was her age. It'll prepare her for the real world. Set her up for a career.
Evelyn	: Well, isn't that our responsibility to her?

Christopher Robin, who had come out of his daughter's room after disappointing her by not being able to join them on a family vacation, also broke the news to his wife Evelyn. They argued about Christopher Robin who was more concerned with his work than his family and Christopher Robin defended himself by saying that it was a good thing for Madeline not to have to go on vacation so she could focus more on her education. Evelyn was angry because she knew that Madeline also needed time to play for herself where she knew Madeline would soon be sent to the boarding school that separated them.

The data above presents an element of culturally specific trauma in suffering (CSF) that was felt by Christopher Robin, where he still *reappears from* his father's strict upbringing as a child, where his father did not hesitate to send him to a boarding school far from his parents. So, Christopher Robin feels that the act of sending his child away to go to school is not something wrong, he also shows another specific culture, namely worry when he says "it'll prepare her for the real world" Christopher Robin who lost his father at a young age made her unprepared for the real world so she made Madeline have to be prepared for anything in the real world that would come.

Data 4



Pict. 4 Dining room
Duration 00:21:17

Evelyn : Actually, yes, it was...It was dancing with you. Being held by you.
Christopher Robin : Look, don't make this harder on me. I am sorry. I'll take my suitcase upstairs. Where is my suitcase?
Evelyn :I didn't bother packing it.

Christopher Robin told Evelyn that he could not participate in the holidays to his hometown, making Evelyn angry because Christopher Robin preferred his job to spending time with his wife and children, but Christopher Robin gave the reason that he did the job to improve the standard of living of his family, which made Evelyn to succumbing to Christopher Robin's unilateral decision.

The data above shows that there is a trauma aspect that is culturally specific in suffering (CSF) in the inner and outer realms of Evelyn, since she was left by Christopher Robin during the war period which occurred for years in fear that Christopher Robin could die at any time and even since Christopher Robin's return from the war that then preferring to keep himself busy with work even at home and leaving Evelyn and Madeline to enjoy time together has made Evelyn used to the situation without Christopher Robin. This is all because Evelyn has been disappointed a lot from Christopher Robin's absence. This feeling of disappointment sometimes makes Evelyn unable to hold it in until she shows it with her anger. The aspects that Evelyn showed were the trauma she felt from her inner *disappointment* and outer *angry* realm which she got from Christopher Robin's absence.

Data 5



Pict. 5 At front of Christopher Robin's door
Duration 00:27:40

Winnie the pooh :Christopher? Are you there? It's me.Winnie the Pooh. Are you finally home? Think, think, think. It would seem I must go forward...where I have never been...rather than backwards...where I have.

Winnie the Pooh, who woke up hungry, wanted honey to fill his stomach but it turned out that his supply of honey had run out, making him decide to visit his friends to ask for the honey they had. At every friend's house that he visited, Pooh did not find his friends or respond to them, so he kept walking looking for honey until he arrived at a tree that used to be Christopher Robin's house or the door he used to enter the thousand acre wood forest. Pooh, who couldn't hold back his hunger, decided to go in and check to find honey at Christopher Robin's place.

The data above shows reasonable fear and worry as trauma discourse (RFW). Pooh getting into the hole in the tree that was Christopher Robin's house used to scare him whether he had come back or not. He was afraid that he couldn't find Christopher Robin inside because all this time Pooh and his other friends were just waiting for Christopher Robin to come back. The worry that Pooh and his other friends feel every day is that Christopher Robin will never return to play with them.

Data 6



Pict. 6 At garden in London
Duration 00:31:05

Christopher Robin : There's no door on the other side.
Winnie the pooh : Oh. We must not need it anymore.
Christopher Robin : That's a silly explanation.
Winnie the pooh : Why, thank you. Are you glad to see me,Christopher Robin?

Pooh, who had passed through a tree hole, ended up finding himself in a park in London, where the park was right in front of Christopher Robin's family house. Christopher Robin, who was on his way home from work, saw his neighbor standing at his door waiting for him, Christopher Robin, who saw this, decided to hide in the garden where Pooh was already. He was shocked to see his childhood friend Pooh in London where Pooh should be in his hometown of Sussex. Christopher Robin at first couldn't believe what he was seeing until he argued with Pooh why he was here.

The dialogue above contains reasonable fear and worry in trauma discourse (RFW) shown by Pooh, where he asks Christopher Robin if he is happy to meet him again. This is a worry for Pooh because Christopher Robin has gone for so long that makes him think he doesn't like playing with them anymore making him fear that this would continue to happen in the future, wherein Christopher Robin left and never came back to play with them.

CONCLUSIONS

Based on the findings and discussion above, it is found that the use of trauma discourse consists of cultural specifics in suffering, reasonable fear and worry in trauma discourse where the cultural specifics in suffering has a general meaning or a general feature of deep suffering is a comprehensive, non-specific disturbance that includes the morals contained in the inner and outer realms. Meanwhile, reasonable fear and worry which has a reasonable meaning refers to worry or trauma is described as a feeling of worry that spreads based on the risk of future threats. The data found in this research include 13 data based on the variety of topics discussed by the characters.

It can be concluded that a person who is traumatized is very influential when he speaks or conveys a message. It can be seen from the language used and the action taken by the characters in the Christopher *Robin* movie. Some of the dialogues in this movie do not contain elements of

trauma, but the elements of trauma can be seen from the images that show the output of the characters' past traumas.

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