Haunted Memory, Trauma, and Recovery in Louise Erdrich's *The Stone*

Alfian Maulana, Faruk
Universitas Gadjah Mada
Jl. Nusantara 1, Bulaksumur, Sleman, Yogyakarta 55281
Corresponding Author: alfian.maulana@mail.ugm.ac.id

ABSTRACT

While the ghost is almost always connected with the source of terror, psychological disorder, traumatic memory, unfinished task, or dormant desire, could it also be a guide to collective memory and recovery, especially for Native American society? This study aimed to read the haunting phenomenon in Louise Erdrich's *The Stone* as literary work that could give a deeper understanding of the relation among haunting, collective memory, trauma, and recovery. It answered two questions: 1) How the haunting narrated past collective memory and system of power to the living, and 2) How the relationship between the memory and the present living might establish recovery. To analyze the text, this study used the *haunting theory* by Avery Gordon. The main data was collected from Louise Erdrich's *The Stone.* The result revealed that 1) the haunting in this work was related to the demand of Ojibwe memory in the reservation era, that was the demand to be remembered; 2) the traumatic event was not over and continues to occur in the present, and 3) this text developed new mode of practicing testimony through the act of remembrance of the past collective memory.

Keywords: *Native American, hauntology, collective memory, insidious trauma, recovery*

INTRODUCTION

Could haunting be a guide to collective memory and recovery? Popular knowledge tends to position haunting and ghosts as sources of terror (Cawelti, 1977: 48). While psychoanalysis saw haunting as a pathological symptom such as the metaphor of precociousness information (Freud, 1995), infantile memory (Freud, 1941), sleep paralysis and hallucination (Jalal, 2018), schizophrenia (Linzen et al., 2022), or horror story containing psychological theme (Punter, 2013). Trauma study, even though it still considers haunting as a pathological symptom, was developed further by relating it to the victim's traumatic memory and the narrative construction (Caruth, 1995). At this point, haunting and ghost were not merely a signifier of mental disorder, rather it was the path to understanding the broken order caused by a traumatic event.

However, Gordon (2008: xvi) stated that "haunting is not the same as being exploited, traumatized, or oppressed, although it usually involves these experiences or is produced by them". While Rahimi (2021) stated that the ghost was produced by dormant desire. Both Gordon and Rahimi believed that haunting was not an individual psychological disorder, rather it was a narrative form of the past that cajoled the present society to question the past story and reality they had taken for granted (Gordon, 2008: 6). The narrative in the form of haunting dealt with the memory of unfinished task or desire which was blocked by a system of power (see Gordon, 2008; Rahimi, 2021). Indeed, studying memory might not change the faith of the subject in the past. However,

following Derrida, what needs to be done first was to let the ghost speak (Derrida, 1994).

Memory was not static nor it was always available to be accessed. It needed to be kept by engagement and investment (Kennedy, 2020) and also needed to be communicated to the public through an act of remembrance (Assmann, 2007). By "engagement and investment", it meant that the process of communicating memory to the public was not purely free will, rather it was also related to the system of power. This system could expedite the process of communicating memory. Communicated and re-communicated memory was important because society tends to understand memory at only a general level even if the report was written in extensive detail. It got attention on a more detailed level when the memory got any significant effect on society, which was almost always not a good scenario e.g. the repetition of past tragedy, unstable politics, marginalization, etc. By communicated and re-communicated memory, society could revise and/or add the detail of the shared memory, construct collective memory, and prevent recurrence problems (see Halbwach, 1992).

Conversely, the same power could obstruct this process. Lebow (2006), explored the concept of *politics of memory*, an attempt to construct collective memory through political power to gain support from society. This support was needed to gain interest, be it capital interest or political interest, for either the whole society or just partial party members. The construction of collective memory even could affect society's viewpoint and behavior (LaCapra, 2014). This construction could be done with metaphor i.e. using more publicly known memory to call other objects that might be not directly related (see Alexander, 2012), or *screen memory* i.e. an attempt to repress memory by filling society with other memory (see Rothberg, 2009).

The political elite, as strong as their control over society, is always in a dynamic position with the counter-elite. When the control is unstable, the repressed memory might haunt society. A ghost was the visual representation of this haunting; a signifier of a past story (Gordon, 2008). Following the explanation about *screening memory* of America over Native Americans from Rothberg (see Rothberg, 2009), we argued that communicating (and re-communicating) with Native Americans' memory was not enough.

Orange, in the interview with Petersen (2018), stated that Native America was "remembered" in literal meaning i.e. they were an object of the past, not as the past and also the present. "We're just trying to get to the baseline of humanity, and not be a textbook image that's remembered and spoken of in the past tense … Usually we're just one-dimensional and historical … We need people to know we are present-tense people (ibid)."

Two studies about haunting concerning Native America we could obtain so far supported Orange's statement. The first study, a dissertation entitled *Possession and Dispossession: Native American Ghost and the Haunted National Imagination* written by Renee Louise Bergland (1997), explored the discourse formation produced by Authors who wrote about Native American ghosts such as Charles Brockden Brown, Washington Irving, Samuel Woodworth, Lydia Maria Child, William Apess, Stephen King, and Leslie Marmon Silko. As a result, the ghosts haunted the American nation and created national guilt. However, the ghost is also the figure of national pleasure and pride (ibid). While the second study was an article entitled *In-between History and Memory: Leslie Marmon Silko's Fictional World* written by Leila Babaiena et al (2022). This article analyzed the haunting memory in Leslie Marmon Silko's works. From their analysis, it was found that Leslie Marmon Silko build her cultural heritage and identity through a fictional world as well as giving a voice to her silent society (ibid). While these two studies made a significant relationship between Native America, ghost stories, memory, and history, they still tend to position Native America as the product of the past. In the first studies, present-living Native America was absent. While in the second study, the focus on psycho-historical aspects of memory was unconnected with the present condition.

A dissertation entitled *Ghost Land: Spirit, Space, and the Construction of Cosmology in Native American Ghost Stories* written by Scruton (2022) tried to locate the absence of Native Americans from current time and space through their ghost narrative tradition, specifically about their construction about present spirit, space, and cosmology. As a result, Native Americans' ghost stories had implications for building the sovereignty of Native nations, ecology, and other pressing sociological aspects (ibid).

Conducted in different trajectories, this study

aimed to explore the Native American's ghost story as a reunification between the past collective memory and the present living. This study chose Louise Erdrich's *The Stone* (2019) as the object material. This work was chosen for four reasons: 1) Louise Erdrich's accomplishment as the winner of the 2021 Pulitzer Prize; 2) that accomplishment also indicated that her works were not purely intended as a commercial product, but it was produced to enhance reader understanding about life which would be analyzed in further discussion; 3) the ghost characteristics which was not trapped in horror or gothic formula, rather it created ghost following the cultural context, and 4) the unique ability of relationship between the ghost and the living which created the sense of peace for the living character.

Thus, this study needed to answer the following questions: 1) How the haunting narrated past collective memory and system of power to the living and 2) How the relationship between the past memory and the present living might establish recovery.

To answer the problems, this study used the *haunting theory* by Avery Gordon (2008) in her book, *Ghostly Matters: Haunting and the Sociological Imagination.* Haunting, for Gordon, was the language to send the experience which the past story and force blend within it. By this characteristic, haunting is also a way to make an abusive system visible and make an impact in everyday life, the same system that the majority did not know (or forget) its existence before its visibility was revealed. However, the haunting was not the same as the specters or ghosts, though it was related to it. Haunting was, following Freud, an uncanny experience (see Freud, 1941). It was the strange feeling that altered something familiar to unfamiliar (Freud, 1941). While specter or ghost was the visual appearance representing the past trouble or tragedy which was released from the repression or was not being blocked in the public sphere (Gordon, 2008: xvi).

If haunting was the act of communicating a message, being haunted was not merely the act of receiving the social message. Rather, following Freud in *The Uncanny,* it was the blending experience of two aspects. First, it dealt with the relationship between the haunted event and the subject who was being haunted, especially, the release of the subject's repressed infantile memory. Second, it dealt with the return of surpassed collective memory (Freud, 1941:

248). Freud himself did not believe in ghosts or dead souls per se, but he believes that haunting was real; an action that created uncanny feeling i.e. the feeling that alters what was familiar to someone into something unfamiliar. It was the experience of oneself haunted by the other. Thus, it made the subject's viewpoint about the world (which was familiar) meet another possible viewpoint (which was not familiar) (Gordon, 2008: 54-55).

The encounter between oneself with the other marked the movement of haunting from the field of psychoanalysis to the field of socio-history. Haunting in a socio-historical sense appeared because of a seething presence that demanded to question the reality which was taken for granted. In this exploration, in which the world was seemingly the coherent reality, the uncoherent action in the past would be revealed (Gordon, 2008: 8). It appeared that the method of this exploration was related to Derrida's deconstruction, especially the concept of trace (see Derrida, 1974). What we need to explore, as Gordon stated, was "...the domain of turmoil and trouble, that moment (of however long its duration) *when things are not in their assign place*... when something else, something different from before, *seems like to be done* (Gordon, 2008: xvi, italic added)."

Then, haunting is the sign of unfinished action; the past action that a party demands to be finished but was blocked by the other party through what Gordon calls an "abusive system of power (ibid)." Power, for Gordon, is a tool in dynamic characteristics to influence others. It can either be invisible or obvious, fantastic or dull, causes dreams to live and dreams to die, reach people in close range or control them from a wide range. Most importantly, it can cause bodily injury without seeming to touch the subject (ibid). By following the ghost through a haunting experience, we hope the unfinished task which is blocked by the system could be revealed to the public.

Concerning Louise Erdrich's *The Stone*, this study analyzed two variables from this works, there are the collective memory and the recovery that haunting tried to narrate. The main data from the first variable was collected from Louise Erdrich's *The Stone.* While the secondary data was collected from the historical, cultural, and sociological text about collective memory surrounding the haunted object. The data were analyzed with Freud's uncanny theory to see the relation between a haunted object and the

character who possessed it. The second variable would use the previous discussion as the basic argument and *The Stone* as the data. In this variable, we would try to analyze the relationship between the system of power, past collective memory, and the possibility of present recovery.

FINDING AND DISCUSSION
Uncanny Familiarity

Louise Erdrich's *The Stone* followed the relationship between an unnamed girl and an owlish-looking stone from the girl's young age until she died in old age. Their interaction began firstly in the forest on an island near Lake Superior when she spent a summer family holiday. The girl was wandering behind the cabin when she felt someone staring at her. Looking around, she found a stone that had an "owlish look, or a blind look, or, anyway, some quality that was oddly attractive (Erdrich, 2019: 2)." At first, the girl was a little spooked by the stone, but, after touching it, the fear disappeared for it was felt like normal stone (ibid).

Their first encounter was marked by contradictory characteristics between the visual and texture which created an uncanny feeling; a blended feeling of familiarity and unfamiliarity that disrupted the girl's mode of understanding about stone. Its visual created unfamiliarity. The owlish look, blind look, or oddly attractive was not what the girl expected about stone, yet at the same time the narrator tried to explain the natural causality producing the visual which was explained as "water had scoured two symmetrical hollows into the stone (ibid)." On the other side, there was the familiarity of texture; "It felt like a *normal* stone (ibid, italic added)."

The uncanny experience was qualities of feeling. It created the sense of something strange, misplaced, or frightening, yet the reason for this feeling was barely visible or highly symbolized (Gordon, 2008: 50). Freud (1941) stated that uncanny experience also produced doubt about the mode of understanding about the world and its logic system. However, following Gordon's reading about Freud's uncanny theory (2008: 50), this feeling was not a new foreign reality that had not been experienced yet, rather it was old-established familiar memory that alienated from other memory through the process of repression. The memory tried to be awakened and recognized at the consciousness level but failed to fully understand by the girl.

Because the uncanny was experienced by the girl in her childhood, Freud's first type of uncanny was not essential here. Rather, his second type about repressed collective memory would be the base of the exploration. For Freud (1941: 249), what was repressed was some content of thought, ideational content, and other belief about reality. One might question, what was so different about the concept of stone in the present and the past? In *Books and Islands in Ojibwe Country Travelling* (2003)*, Erdrich stated that different from English-speaking countries which positioned stone as an inanimate object, stone in Ojibwe's viewpoint was animate.

After all, the pre-existence of the world according to the Ojibwe religion consisted of a conversation between stones. People speak to and thank the stones in the sweat lodge, where the *asiniig* are superheated and used for healing. They are addressed as grandmothers and grandfathers. Once I began to think of stones as animate, I started to wonder whether I was picking up a stone or it was putting itself into my hand. Stones are no longer the same as they were to me in English (Erdrich, 2003: 61).

It was inanimate vs animate concept that suddenly entered the girl's consciousness. The concept of stone as animate, a living subject same as the girl, awakened in her memory. However, it disrupted the knowledge about stone as inanimate; the knowledge established by the formation of discourse which the power exercised within it (see Foucault, 1995). In relation to time, it was also about the past when the Ojibwe still produce and reproduce that knowledge vs the present when the system of the English language occupied the space. Space, for Upstone (2009), was different from a place. The place was concrete and geographical in the sense of natural science. While space was fluid and abstract. The place was the representation of the space, while space was the container for discourse including the formation of discourse that establishes knowledge. Without space, any concept and knowledge about something would be attached to the place and never could be changed. In the stone, its concept had changed from the Ojibwe concept to the English concept, indicating the change of discourse formation and power inhabiting the space. The relation between Ojibwemowin, the

Ojibwe language, and English could be traced back to American colonialization. No wonder Erdrich chose Lake Superior as the setting of the girl and the stone encounter, for the history that tied Ojibwe society with its place.

Ojibwe was part of the Anishinaabe, who migrated from the St. Lawrence River to the Strait of Mackinac. In the journey to their homeland, the Ojibwe people parted with their relatives, Potawatomi and Ottawa, to settle around Lake Superior. Their civilization widened to as far as Red Lake. By the middle of the 18th century, Ojibwe society spread over North America and was known for its fur trading, healing, and wild rice. In 1776, the once-colony of England declared its independence and thus made the nation of America. It was then the reservation years began, forcing Native Americans, and also Ojibwe society, into reservation areas (Child, 2012). Thus, the reservation of Ojibwe society marked the lack of freedom e.g. freedom to build civilization across America which is now limited to some areas, freedom to practice culture and belief, freedom to have their very own system and meaning of education, working, health care, and society, etc. For Ojibwe people in that era, it caused the loss of home, family, and economic activity (ibid).

The haunting registered the loss sustained by social violence in the past and the present. The past event, for Gordon (2008), was not an event that was done or passed, but the past event demanded something to be done, yet the condition to do that was restricted until the present time. In this sense, the haunting was produced by the traumatic event of colonialism in the past. What was tried to be communicated by the stone was its memory about colonialism and the reservation era. The demand to remember this memory could be related to the fact that America had too few official sites of memory about the accident related to Native America compared with other accidents. The holocaust and 9/11, for example, had a site of memory in the form of the museum building. The holocaust museum was called United States Holocaust Memorial Museum. While the 9/11 museum was called the 9/11 Memorial & Museum. Each of them also had its website with photos, articles, and upcoming events (see 9/11 Memorial & Museum, 2022; USHMM, 2022). While on the other hand, the site of memory for colonialism to Native America was more difficult to access (American Government, 2022)

or only narrated the Native America who fought in US Military service (see NNAVM Staff, 2020).

With the difference in the "quality" of the site of memory, Native Americans' trauma could be less recognizable. Following Rothberg (2009) history as well as other sites of memory need to be treated equally. These differences in site memory could support the screen memory of Native America, resulted what Orange (2018) said was invincibility, or what Silverman (2020) worried about the silenced victim of violence and racism.

Haunting of Everyday Life

What was haunting the girl after their encounter was not the stone, but the feeling of future loss; a feeling when the girl separated from the stone by an external force. This feeling haunted the girl for half of the story which at least was narrated in two distinct conflicts. The first conflict started after the summer holiday ended. The girl and her family back to their home. At the start of a new semester, her mother noticed the stone and mentioned it at dinner. The mother remarked gave uneasy feeling which made the girl hide it from her family for she was afraid the stone would be thrown away. The second conflict appeared after the girl enter college. She moved to the college dormitory and had a private bedroom. In there, the girl felt no need to hide her stone until one night, an envious girl named Mariah stole the stone and put it on her highest bookshelf. The stone fell and struck Mariah's bone. During the chaos, the girl could obtain her stone and hide it. These two events haunted the girl as she never made the stone appear in the public. If she wanted or need to be with the stone, she would cover it in a leather bag (Erdrich, 2019).

Outside the relation with the stone, it appeared that the girl was not haunted by any specific desire. She just got negative emotions from a bad accident. However, it appeared that the girl was unprotected by the system of power, and even she was used to this condition. In relation to this condition, the girl got at least three conflicts with other characters. The first conflict emerged at the school age. One day during art class, a boy named Vic cut the girls' hair. The girl froze at his act, but then she found her voice and told Vic to put on her hair. At that time, the teacher came only to punish the girl without asking how it happened. The punishment was doubled as the girl's father lectured her about this accident. The second conflict emerged

several years after the previous one. Vic now who had been a teenager and a popular boy asked the girl to go on date. They went to the cinema where, during watching the movie, Vic held the girl's hand. "His palm sweat unpleasantly, but she did not move her hand, although she wanted to (Erdrich, 2019)." After the date, Vic drove the girl and told her that he chose her because she was "different from all the other girls, more loyal because she'd never told on him for cutting her hair with his art scissors (ibid)." At the end of the road, without asking permission, Vic kissed the girl. The third conflict appeared near the end of the story, when the girl, now married and turned to be a woman, was left by her husband (ibid).

These two groups of conflict each belong to the repression from various characters and different power relations with the girl. The first group of conflicts surrounded the theme of deprivation. In response to this conflict, the girl hid the stone so people would not know its existence. While the second group of conflict surrounded the theme of oppression, which the girl did not do or said anything to explain her position. At the center of these conflicts was silence. Even though the girl had the opportunity to speak, she did not tell the truth to the other characters.

Maria Root (1992), in her article, *Reconstructing the Impact of Trauma on Personality,* developed a concept of insidious trauma. Insidious trauma was traumatic that did not originate from a past traumatic event but built upon daily oppression. The oppression was laid in the system of power in which the subject lived. Thus, the system, for some reason, did not protect the subject from a bad accident. It made the potential victim loses social protection and lived in fear of becoming the next victim. Indeed, the subject might not be the victim if he/she did not get a bad accident, yet living under no protection every day made the subject become the victim of the system. In other words, insidious trauma was part of everyday life.

The girl is also a victim of insidious trauma. The social system failed to protect the girl from the accidents. Even, it appeared that the girl was used to this condition. For example, when the stone was stolen by Maria, the girl did not protest to her nor did the girl report it to the police. When her hair was cut, her hand was touched, or her lips were kissed, the girl also did not protest even though she disagreed with it. Because of the insidious trauma brought

by the system, it was also possible that the system would not work to protect the girl. In the conflicts surrounding the stone, the girl might not report Maria to the police for stealing her stone, for, as unique or eerie as the stone was, it was still a stone. That was also the same stone that hurt Maria, and thus the police might confiscate the stone instead. More than legal aspects, it also psychological, social aspects, as well as political aspects which conditioned the girl's silence. The system of power where the girl lived did not protect her and even did not protect her ancestor.

Ritual: The Practice of Testimony and Recovery

In the previous discussion, we explored the two forms of haunting that could be found in *The Stone* i.e. the haunting formed as the presence of the stone, and the haunting formed as the fear of the future loss of the relation with the stone. We also explored insidious trauma as the condition of the girl. In this section, we explored the 'ritual', which is a kind of practice involving the stone and the girl, the haunting, and the living. Gordon (2008) tended to position haunting as a horror and misery emotion. In her analysis of ghosts and haunting in Toni Morrison's *Beloved,* Gordon explored the memory of slavery and the abusive system of power as well as the loss of the children. Beloved, the ghost in the story, haunts a home and had a relationship with Sethe. However, their relationship led to more misery as Beloved became more and more brutal toward Sethe. At the end of the analysis, Gordon concluded that the living needed to keep and control their distance from the haunting or the ghost, for it would drive the living to more misery (ibid).

What we found in *The Stone,* was the opposite. The relationship between the haunting and the living, that is between the stone and the girl made a positive effect. At the beginning of the story, it appeared that the stone just had an eerie looking and presence. After the girl's hair was cut by Vic, and the double punishment following the accident, the girl became upset. The girl then put her hair in the empty hollow of the stone and soon she was flooded with a sense of peace and relief (Erdrich, 2019). After that, in the plight, the girl always came to the stone. She would put it on her lap and stroked it. She also developed a kind of ritual to gain peace and relief feeling. The ritual consisted of the girl, the stone, the bath up, and

water. When the girl was upset by any accident, the girl would invite the stone to the bathroom with her. The girl would lie in the bath up, then place the stone on her chest, and slide it down her body until it rested between her legs (ibid).

What this study attempted to explore in this section was not how this ritual worked in relation to parapsychology or magic, but in relation to negative emotional releases through testimony. While historically it was related to legal procedure, and testimony followed Jensen (2020) also related to the mode of literary and discursive. Laub (1995), divided testimony into three levels. The first level was "being witness to oneself" i.e. the subject being aware of his/her memory (ibid: 61). However, one may need to be careful as the memory was fluid and dynamic. The subject could fail to remember; creating a distance between him/herself and him/her memory. At the second level was subject involvement with the process of witnessing. At this level, the subject testified his/her experience. At the third and final level, there was witnessing the witnessed, or put it another word, watching his/herself own testimony. At this level, the danger that appeared was the distortion of subversion of reality, as the testimony could never communicate the horror of reality (ibid).

In *The Stone,* the process of the ritual followed the first and second levels of testimony. In the first level, the girl tried to structure her memory about experiencing insidious trauma. In the girl's case, the memory was not fading or failing to be remembered, it also did not create distance, for it was a memory about daily life. At the second level, the girl did testimony, not in the court nor she must speak about it, but in the most relaxed place she could find and in the most relaxed way she wanted. First, the most relaxed place was her bedroom, but it then changed to the bathroom while lying in the hot water. The way she wanted to 'speak' the testimony also changed over time e.g. by stroking the stone or placing the stone in her chest. With this flexibility, the victim could narrate the memory as far as he/she could.

The memory was important to be narrated for two reasons. First, to prevent the past tragedy repeated in the future. While second, to fully understand the structure of traumatic memory and free themselves from the shackle of memory (Laub, 1995: 63). Thus, the ritual in *The Stone* as new testimony could not support the first reason. However, it could help the

victim for the second reason i.e. structuring the memory slowly. The ritual might not suitable for testimony, but it could become a practice of testimony until the victim was ready to tell the story.

The haunting here functioned as the remembrance for the living. It was the source of power that the victim not to invoke negativity but to remember and prevent the same tragedy ever repeated. The ritual also needed to be supported by the condition. In the condition when the abusive system of power to the past and the present existed i.e. the reservation for the pas Ojibwe and the daily living of the girl, the ritual could not be held for this system oppressed the victim. Thus, to support recovery through the practice of testimony and testimony, society needed to change the abusive system of power to a friendly system of power in which the act of remembrance of the past tragedy is practiced within it. Otherwise, the ghost would haunt everything and every day, not only as guidance to collective memory and recovery but also as the demolisher of the invincible abusive system of power.

CONCLUSION

Haunting was a way in which an abusive system of power was visible to ordinary people and make an impact on everyday life, especially when the system was supposedly over or its oppressive nature was denied. In *The Stone,* there were two hauntings. In the first haunting, the presence of the stone revealed the system which repressed the ontological aspect of stone in the Ojibwe's viewpoint i.e. the repression of the English language about stone as the inanimate concept over the Ojibwemowin language about stone as an animate concept. It also echoed the memory of colonialization and reservation. Haunting is also a signal that something in the past needs to be done. Concerning the first haunting, it was the emergence of remembrance. While the site of memory for Native Americans had been built by the official, it was incomparable with other better sites of memory, especially the site of memory for the holocaust and 9/11 tragedy.

Then, in the second haunting, the haunting revealed the everyday danger of deprivation and oppression. However, the girl was just haunted as far as it related to the stone. Both deprivation and oppression, we argued, were linked with insidious

trauma. Insidious trauma was a trauma that the system, intentional or not, could not protect the member of its society from a bad accident. The potential victim might not count as a victim before he/she got into the accident. However, the repetition of the accident, the clear structure of the potential victim, and the lack of social protection made the subject traumatized both from other victims' trauma and from the accumulation of fear every day. The subject became the victim of the system. About *The Stone,* the girl was a victim of a system that could not protect her from deprivation and oppression e.g. the fear of losing the stone, protection from unwanted sexual harm, and silence as a response to the conflicts. From these conflicts, Erdrich showed that the living could also be frightening and even more scary than haunting experiences or ghosts.

Different from the general understanding of haunting and ghosts, the haunting in *The Stone* created a positive effect. The haunting helped the living in the 'ritual'. We argued that the ritual created and developed by the girl was a great practice of testimony, which was the practice of structuring the memory and helping the victim to get over the trauma as well as prevent the past tragedy reoccur in the future.

STATEMENTS OF COMPETING INTEREST

The author herewith declares that this article is free from any conflict of interest regarding the data collection, analysis, editorial process, and publication process in general.

REFERENCES

9/11 Memorial & Museum. (2022). 9/11 Memorial & Museum. Retrieved June 30, 2022, from https://www.911memorial.org/visit/memorial

Alexander, J. (2012). *Trauma: A Social Theory*. Massachusetts: Polity Press.

American Government. (2022). Disaster of Wounded Knee. Retrieved June 30, 2022, from Library of Congress website: https://www.loc.gov/classroom-materials/immigration/native-american/disaster-at-wounded-knee/

Assmann, J. (2007). *Cultural Memory and Early Civilization*. Cambridge: Cambridge University Press.

Babaienia, L., Zarrinjooee, B., & Bordbari, Z. (2022). In-between History and Memory: Leslie Marmon Silko's Fictional World. *Critical Literary Studies*, *4*(2), 37–52. https://doi.org/10.34785/J014.2022.786

Bergland, R. L. (1997). *Possession and Dispossession: Native American Ghost and the Haunted National Imagination* (Dissertation). Columbia University, Columbia.

Caruth, C. (1995). *Trauma: Exploration in Memory*. Baltimore: The John Hopkins University Press.

Cawelti, John. G. (1977). *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: The University of Chicago Press.

Child, B. J. (2012). *Holding Our World Together: Ojibwe Women and the Survival of Community*. New York: Penguin.

Derrida, J. (1974). *Of Grammatology* (Corrected; G. C. Spivak, Trans.). London: The John Hopkins University Press.

Derrida, J. (1994). *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (English Translation; P. Kamuf, Trans.). United Kingdom: Routledge.

Erdrich, L. (2003). *Books and Islands in Ojibwe Country Travelling: Traveling through the Land of My Ancestor*. New York: Harper Perennial.

Erdrich, L. (2019). *The Stone*. New York: The New Yorker. Retrieved from https://www.newyorker.com/magazine/2019/09/09/the-stone

Foucault, M. (1995). *Discipline and Punish* (English Translation; A. Sheridan, Trans.). New York: Vintage.

Freud, S. (1941). *The Uncanny* (English translation; D. McLintock, Trans.). London: Penguin Books.

Freud, S. (1995). *The Interpretation of Dream* (English Translation; J. Strachey, Trans.). New York: Basic Book.

Gordon, A. (2008). *Ghostly Matters: Haunting and Sociological Imagination*. Minnesota: University of Minnesota Press.

Halbwach, M. (1992). *On Collective Memory* (English Translation; L. Coser, Trans.). Chicago: University of Chicago Press.

Jalal, B. (2018). The Neuropharmacology of Sleep Paralysis Hallucinations: Serotonin 2A Activation and a Novel Therapeutic Drug. *Psychopharmacology*, *235*(11), 3083–3091. https://doi.org/10.1007/s00213-018-5042-1

Jensen, M. (2020). Testimony. In *The Routledge Companion to Literature and Trauma* (4th ed.). New York: Routledge.

Kennedy, R. (2020). Trauma and Cultural Memory Studies. In C. Davis & H. Meretoja (Eds.), *The Routledge Companion to Literature and Trauma*.

New York: Routledge.

LaCapra, D. (2014). *Writing History, Writing Trauma*. England: John Hopkins University Press.

Laub, D. (1995). Truth and Testimony: The Process and the Struggle. In C. Caruth (Ed.), *Trauma: Exploration in Memory*. London: The John Hopkins University Press.

Lebow, R. N. (2006). The Memory of Politics in Postwar Europe. In R. N. Lebow, W. Kansteiner, & C. Fogu (Eds.), *The Politics of Memory in Postwar Europe*. London: Duke University Press.

Linzen, M., Boer, J., Schutte, M., Begemann, M., Vries, J. de, Koops, S., … Sommer, I. (2022). Occurrence and Phenomenology of Hallucinations in The General Population: A Large Online Survey. *Schizophrenia*, *8*(41), 2–11. https://doi.org/10.1038/s41537-022-00229-9

NNAVM Staff. (2020). National Native American Veterans Memorial. Retrieved June 30, 2022, from National Museum of the American Indian website: https://americanindian.si.edu/visit/washington/nnavm

Petersen, A. H. (2018). These Writers Are Launching A New Wave Of Native American Literature. Retrieved May 27, 2022, from BuzzFeed News website: https://www.buzzfeednews.com/article/annehelenpetersen/dont-f-with-tommy-and-terese

Punter, D. (2013). *The Literature of Terror: Volume 2: The Modern Gothic* (Vol. 2). London: Routledge.

Rahimi, S. (2021). *Hauntology of Everyday Life*. London: Palgrave Macmillan.

Root, M. (1992). Reconstructing the Impact of Trauma on Personality. In L. Brown & M. Ballou (Eds.), *Personality and Psychopathology: Feminist Reappraisals*. New York: Guilford.

Rothberg, M. (2009). *Multidirectional Memory: Remembering Holocaust in the Age of Decolonization*. California: Standford University Press.

Scruton, C. (2022). *Ghost Land: Spirit, Space, and the Construction of Cosmology in Native American Ghost Stories* (Dissertation). The University of Wisconsin-Milwaukee, Milwaukee.

Silverman, M. (2020). Screen Memory. In *The Routledge Companion to Literature and Trauma*. New York: Routledge.

Upstone, S. (2009). *Spatial Politics in the Postcolonial Novel*. United Kingdom: Ashgate.

USHMM. (2022). United States Holocaust Memorial Museum. Retrieved June 30, 2022, from https://www.ushmm.org/