

IDEOLOGICAL MOTHERHOOD AND THE POETICS OF WAITING IN *LYORA* BY FENTY EFFENDY

Syarifah¹

Universitas Deztron Indonesia, Medan, Indonesia
e-mail: syarifahchaniago@gmail.com¹

Saiful Anwar Matondang²

Universitas Islam Sumatera Utara, Medan, Indonesia
e-mail: saiful.anwar@sastra.uisu.ac.id²

M. Manugeren³

Universitas Islam Sumatera Utara, Medan, Indonesia
e-mail: manugeren@sastra.uisu.ac.id³

Abstract

This study examines the representation of ideological motherhood and waiting in *Lyora* by Fenty Effendy. Its significance lies in revealing how maternal trauma is constructed and normalised through literary language within ideological expectations of motherhood. The object of the study is the novel's representation of motherhood, analysed through a literary stylistics framework informed by trauma theory (Vickroy), feminist motherhood (O'Reilly), and Baraitser's concept of waiting. This qualitative study employs close reading as the method of data collection, focusing on narrative passages that depict waiting, silence, and emotional restraint. Data are analysed stylistically through lexical choice, narrative tone, and patterns of emotional expression, and reported descriptively to demonstrate how meaning is constructed. The analysis shows that maternal experience is shaped through waiting, silence, restraint, and endurance rather than open emotional expression. Motherhood is framed as a moral responsibility rather than personal choice. Loss and disappointment are conveyed in controlled language, while anger and frustration are softened or omitted. Waiting functions as a narrative strategy regulating time, emotion, and the female body. These findings indicate that maternal trauma is normalised through patience and acceptance, while silence is reinforced as a socially acceptable response to suffering.

Keywords: *Ideological Motherhood, Waiting, Silence, Maternal Trauma, Literary Stylistics*

1. Introduction

Motherhood has long been a familiar presence in contemporary literature, especially in narratives that focus on women's everyday lives. In many of these texts, being a mother is not described simply as a personal experience shaped by feeling or desire. Instead, it is often framed as a moral position that carries expectations of patience, care, and emotional control. Mothers are portrayed as figures who are expected to endure, to remain calm, and to put others before themselves.

This pattern appears across different cultural contexts and genres, suggesting that literary motherhood functions as more than a private story. It becomes a shared narrative that reflects social values about responsibility, maturity, and moral worth. Discussions of contemporary women's writing have noted how motherhood frequently operates as a central axis through which female characters are judged and understood, positioning maternal experience within a broader cultural framework rather than an individual one

(Kačkutė & Heffernan, 2024). At the same time, studies on representation remind us that these images of motherhood are not neutral reflections of reality. They are shaped by social norms and ideological assumptions that define what a mother should be, how she should behave, and which emotions are considered acceptable (Mary et al., 2025).

Within these literary representations, emotional life is rarely presented in an open or expressive way. Instead of dramatic confrontations or visible breakdowns, many narratives rely on *waiting* and *silence* to shape maternal experience. Waiting often structures the story, slowing down narrative time and keeping characters suspended in expectation rather than resolution. Silence, meanwhile, works as more than the absence of speech. It becomes a narrative tool through which emotion is managed, delayed, or redirected. Rather than naming pain directly, texts frequently allow meaning to emerge through pauses, restraint, and understatement. Literary scholars have pointed out that silence can function as an active narrative practice, one that guides readers toward interpretation without explicit explanation (Caneda-Cabrera & Carregal-Romero, 2023). In this way, narrative form itself begins to shape how emotion is communicated. Silence becomes a way of saying something without saying it, while waiting turns time into a space where meaning accumulates rather than moves forward. As recent studies suggest, these strategies are central to how contemporary fiction handles experiences that are difficult to articulate directly (Hällén, 2024).

When waiting and silence repeatedly appear in narratives of motherhood, they cannot be understood as neutral stylistic choices. They are closely tied to ideological expectations

surrounding women and maternal roles. In many fictional texts, motherhood is framed not as a matter of agency or decision, but as a moral obligation that women are expected to accept. Endurance and patience are presented as virtues, while expressions of anger, frustration, or refusal are often softened or sidelined. Analyses of motherhood in contemporary fiction show that such representations reinforce patriarchal norms by defining the “good” mother as one who complies quietly with social expectations (Tahniah & Wulandari, 2025). Language plays a crucial role in this process. Through calm narration and restrained emotional expression, texts normalize the idea that waiting and silence are appropriate, even admirable, responses to difficulty. As a result, narrative form participates in sustaining moral norms about motherhood, linking emotional discipline to ideas of maturity and responsibility (Kačkutė & Heffernan, 2024).

This ideological framing has important consequences for how maternal trauma is represented in literature. Experiences of loss, disappointment, and suffering are often present in stories about motherhood, yet they are rarely depicted through overt emotional intensity. Instead, trauma is shaped into something manageable through narrative techniques that reduce emotional excess. Studies of trauma in fiction emphasize that narrative strategies such as repetition, fragmentation, and emotional restraint influence how traumatic experience is perceived by readers (Yang, 2023). In maternal narratives, these strategies often make trauma appear ordinary, even expected, rather than disruptive. The focus shifts from the pain itself to the ability to endure it. Research on maternal trauma further suggests that literary texts frequently frame suffering as part of a moral journey, where

acceptance and patience signal growth rather than loss (Lind, 2025). In this way, trauma is not erased, but it is normalized through narrative form.

This article examines these narrative dynamics in *Lyora* by Fenty Effendy (2023). The novel is selected because it offers a concentrated and nuanced portrayal of maternal waiting and loss within an Indonesian socio-cultural and religious context, where expectations of patience, endurance, and moral responsibility are strongly embedded. Its narrative style, marked by controlled language and emotional restraint, provides a particularly suitable site for examining how ideology is encoded through form rather than explicit discourse. While previous studies on motherhood have often focused on thematic concerns or psychological dimensions, less attention has been given to how waiting and silence operate as stylistic practices that shape meaning. Using a literary stylistics approach and close reading, this study explores how narrative form in *Lyora* disciplines time, emotion, and the maternal body. By reading waiting as a poetic and structural practice rather than a passive condition, the article highlights how ideology works quietly within language itself. In doing so, this study advances the field beyond incremental thematic readings by demonstrating that stylistic features are not merely expressive devices but active mechanisms that structure ideological meaning, particularly in representing maternal trauma. This approach offers a different way of understanding motherhood in fiction, one that foregrounds form and style as key elements in the representation and evaluation of maternal experience (Guy et al., 2018). It also aligns with existing stylistic studies published in similar scholarly contexts, demonstrating the relevance of this method within

contemporary literary research (Dalimunte et al., 2025).

2. Literature Review

Studies on motherhood in contemporary literature have consistently shown that maternal experience is rarely treated as a purely personal matter. Instead, motherhood is often framed as a social and moral construct shaped by cultural expectations and ideological norms. Research on media and literary representation highlights how mothers are commonly evaluated through ideals such as patience, responsibility, and emotional restraint, rather than agency or choice. These representations suggest that motherhood functions as a shared narrative that defines acceptable forms of feeling and behavior (Mary et al., 2025). Literary analyses of fiction further demonstrate that this moral framing places women under constant evaluation, where success or failure as a mother is measured against normative standards rather than lived experience. In studies of contemporary novels, motherhood is frequently depicted as an obligation that must be fulfilled quietly, reinforcing patriarchal values through narrative structure and characterization (Tahniah & Wulandari, 2025). Other scholarship has also pointed out that such representations are not limited to one genre or audience, but appear across different forms of storytelling, indicating that motherhood operates as a culturally regulated role within narrative discourse (Sarlo et al., 2023).

To provide a clearer analytical focus, this study narrows its theoretical framework to literary stylistics, particularly drawing on Leech and Short's model of stylistic analysis, which examines how meaning is constructed through linguistic choices such as diction, narrative voice, and patterns of foregrounding. Rather than

engaging a broad range of theoretical perspectives, this study concentrates on how these stylistic features function as mechanisms for encoding ideological meanings in the text. This focused approach allows for a more precise examination of how narrative form shapes the representation of motherhood, especially in relation to silence, restraint, and waiting as recurring stylistic patterns.

Alongside discussions of motherhood, literary scholars have paid increasing attention to *silence* and *waiting* as narrative strategies. Rather than viewing silence as absence or lack, recent studies argue that it functions as an active narrative practice that produces meaning through restraint and omission. Silence allows texts to address sensitive experiences indirectly, guiding readers to interpret emotional depth without explicit explanation (Caneda-Cabrera & Carregal-Romero, 2023). Waiting operates in a similar way by shaping narrative time and slowing down progression, keeping characters in prolonged states of expectation. Through waiting, narratives emphasize endurance over resolution, making time itself part of the storytelling process. Research on contemporary fiction shows that these strategies are particularly effective in representing experiences that resist direct articulation, such as pain, loss, or internal conflict (Hällén, 2024). However, while silence and waiting have been examined as formal devices, they are often discussed separately from questions of motherhood and ideology.

Trauma has also been widely discussed in literary studies, particularly in relation to narrative form. Rather than focusing on clinical symptoms, literary scholars emphasize how trauma is represented through techniques such as fragmentation, repetition, and emotional restraint. These strategies shape how traumatic experience is perceived, often

softening its impact by embedding it within controlled narrative patterns (Yang, 2023). In studies that focus on maternal experience, trauma is frequently linked to everyday practices of care, loss, and responsibility. Research on maternal trauma suggests that literary texts often frame suffering as part of a moral journey, where acceptance and endurance signal growth or maturity rather than rupture (Lind, 2025). Within this context, trauma becomes something to be managed and normalized through narrative form. This approach can also be seen in *Lyora* by Fenty Effendy (2023), which presents motherhood through prolonged waiting and emotional restraint rather than overt expression, positioning maternal experience within a calm and disciplined narrative structure.

Despite these developments, there remains a gap in how these areas are brought together. Studies on motherhood tend to focus on thematic representation, while analyses of silence, waiting, and trauma often treat these elements separately. Fewer studies examine how waiting and silence function stylistically to normalize maternal trauma within a single narrative framework. Literary stylistics offers a useful approach for addressing this gap by focusing on how meaning is produced through language, rhythm, and narrative form (Guy et al., 2018). Recent stylistic studies in similar scholarly contexts have demonstrated the relevance of close reading for uncovering how ideology operates subtly within literary texts (Dalimunte et al., 2025). Building on this approach, the present study positions waiting and silence as interconnected stylistic practices that shape the representation of motherhood and trauma, offering a more integrated understanding of how narrative form disciplines emotion and moral expectation.

3. Research Method

This study employed a qualitative, text-based research design grounded in literary stylistics and close reading. The analysis treated the literary text not as a container of themes, but as a site where meaning is produced through language and narrative form. A stylistic approach was chosen because it allows careful attention to diction, metaphor, repetition, rhythm, and silence as meaningful elements rather than decorative features. Close reading was used to examine how these linguistic and structural choices shape representations of motherhood, waiting, and emotional restraint. This approach is widely recognized in literary studies as a systematic way to connect textual form with ideological meaning (Guy et al., 2018).

The primary data source of this study was the novel *Lyora* by Fenty Effendy (2023). The data consisted of selected narrative excerpts in the form of sentences, phrases, and metaphors that explicitly or implicitly represent maternal experience, waiting, silence, and emotional discipline. Data selection was guided by thematic relevance and stylistic significance. Passages were included when they demonstrated patterns of restraint, repetition, metaphorical expression of trauma, or the regulation of emotional response within the narrative. This purposive selection ensured that the data directly supported the analytical focus of the study.

The research procedure was carried out in a systematic and chronological manner. First, the novel was read repeatedly to gain a comprehensive understanding of its narrative structure and tone. Second, passages related to motherhood, waiting, silence, and loss were identified and extracted. Third, these excerpts were grouped according to their dominant

narrative functions, such as ideological framing, normalization of trauma, or stylistic discipline. Fourth, the selected data were analyzed through close reading, focusing on how linguistic choices and narrative patterns work together to produce meaning. Finally, the findings were interpreted in relation to existing discussions on motherhood, narrative silence, and trauma representation.

Data analysis focused on identifying consistent stylistic patterns rather than measuring frequency or statistical significance. Analytical rigor was maintained by examining recurring forms of language use, such as metaphor, repetition, and restrained narration, and by situating these patterns within their narrative context. The interpretation of data was supported by established stylistic principles, ensuring consistency between textual evidence and analytical claims. The results of the analysis are presented descriptively and systematically through thematic-stylistic categorisation, where each identified pattern is illustrated with textual evidence and followed by interpretative explanation to show how meaning is constructed. This method allows the analysis to remain transparent and academically accountable while acknowledging the interpretative nature of literary study (O'Halloran, 2021). Similar stylistic approaches have been applied in previous studies published within comparable scholarly contexts, demonstrating the appropriateness of this method for literary analysis (Dalimunte et al., 2025).

4. Result and Discussion

4.1 Waiting as an Ideological Practice of Motherhood

In *Lyora*, waiting is not introduced as an emotional reaction or a personal feeling. It appears much earlier, at the level of how the female body is

defined and understood. Before the narrative speaks about loss, hope, or endurance, it first establishes who has control over the body that waits. This is important because the way waiting is experienced in the novel is closely tied to how motherhood itself is framed. Waiting does not come from desire alone, but from a position that has already been fixed by social meaning.

Data 1: “Dia (perempuan) bukan pemilik rahimnya. Rahimnya milik bersama.”

Translation: “She (the woman) is not the owner of her womb. Her womb belongs to everyone.”

This statement works as a strong narrative foundation. It does not describe an event, and it does not express emotion. Instead, it defines a condition. The female body, especially the womb, is removed from individual ownership and placed under collective claim. The sentence is short, direct, and delivered without hesitation. There is no explanation, no justification, and no opposing voice. The narrative treats this idea as something that does not need to be argued. By doing so, it presents the loss of bodily autonomy as normal and already agreed upon.

From this point, the experience of waiting begins to take shape. If a woman is not considered the owner of her womb, then the processes that happen within it are also no longer fully hers. Waiting, in this context, is not a private emotional journey. It becomes an obligation that follows naturally from the way the body has been defined. The narrative does not ask whether the woman wants to wait, is ready to wait, or has the strength to wait. Waiting is simply expected. It is built into the role assigned to her body.

What stands out is the calm tone used to express this idea. The sentence does not sound angry or violent, even though the claim it makes is deeply controlling. The lack of emotional charge makes the statement feel factual, almost objective. This is where ideology works quietly. By removing emotion from the sentence, the narrative avoids conflict and resistance. The reader is not invited to question the claim, but to accept it as part of the social reality within the story. Waiting, then, is framed not as suffering, but as something reasonable and necessary.

This framing has direct consequences for how motherhood is understood. Motherhood is no longer presented as a personal choice or a relationship shaped by individual desire. It becomes a moral role attached to a body that serves collective expectations. Waiting is part of fulfilling that role. It is not described as something extraordinary or painful, but as something that naturally follows from being a woman and a potential mother. In this way, waiting becomes an ideological practice. It trains the woman, and the reader, to see patience and endurance as normal responses to conditions that are never questioned.

Through this single line, the novel establishes the ideological ground on which later experiences unfold. The long periods of waiting that appear throughout the narrative are already justified before they happen. The reader is prepared to accept waiting as part of motherhood because the body itself has been framed as something that exists for others. In this sense, waiting is not an emotional state that develops over time, but a condition imposed from the start.

If the first quotation establishes who controls the female body, the next part of the narrative shows what happens when that control is not fulfilled as expected.

Data 2: “...ketika perempuan gagal memenuhi ekspektasi itu, jalan apa pun sah ditempuh, sekalipun bertentangan dengan kepercayaan yang dianut.”

Translation: “...when a woman fails to meet those expectations, any means can be justified, even if it contradicts her own beliefs.”

This sentence shifts the focus from ownership to consequence. After the body is defined as something that belongs to many, the narrative introduces failure. A woman is not only expected to wait and endure, but she is also expected to succeed in fulfilling what others demand from her body. When that expectation is not met, the narrative opens the door to justification. Any action becomes acceptable, even actions that go against personal belief or moral conviction.

What is striking here is how failure is framed. The sentence does not describe emotional struggle or inner conflict. Instead, it presents failure as a condition that requires correction. The phrase “jalan apa pun sah ditempuh” suggests urgency and permission at the same time. It implies that the goal is more important than the values that once guided the woman’s life. Belief, faith, or personal boundaries are treated as secondary when the expectation attached to motherhood is not achieved.

From this point, waiting takes on a more coercive meaning. Waiting is no longer just patience; it becomes pressure. The woman is not simply waiting for something to happen naturally. She is waiting under the weight of expectation, knowing that failure will justify intervention, control, and even moral compromise. The narrative presents this situation calmly, without dramatic resistance, making the logic appear reasonable. If the

expectation is important enough, then any path toward fulfilling it can be defended.

This is where waiting clearly functions as an ideological practice. The woman waits not because waiting is meaningful to her, but because waiting keeps her within acceptable limits. When waiting fails to produce the expected result, the responsibility is placed back on her body and her choices. The narrative suggests that the problem is not the expectation itself, but the woman’s inability to meet it. As a result, the pressure to comply becomes stronger, and the space for refusal becomes smaller.

Together with the first quotation, this sentence completes the ideological structure of waiting in the novel. First, the woman is told that her body is not fully hers. Then, she is told that failure to fulfill what others expect from that body justifies extreme measures. Waiting operates between these two points. It holds the woman in place, encouraging endurance while silently threatening consequence. In this way, waiting is revealed not as a gentle or passive state, but as a controlled space where motherhood is enforced through moral pressure rather than open violence.

This interpretation is supported by Mary et al. (2025), who show that motherhood is regulated through normative expectations and evaluative standards, and by Caneda-Cabrera and Carregal-Romero (2023), who argue that silence functions as a narrative mechanism through which power is maintained and normalised.

4.2 Narrative Silence and the Normalization of Maternal Trauma

Trauma in *Lyora* is not marked by dramatic response or emotional explosion. It emerges subtly through ordinary language and calm narration.

Instead of naming pain directly, the text presents loss in a restrained form, shaping how trauma is experienced and understood within the narrative.

Data 3: “Meutya berharap kesimpulannya salah. Tapi, yes, dokter memberi konfirmasi.”

Translation: “Meutya hoped her conclusion was wrong. But, yes, the doctor confirmed it.”

At first glance, this sentence seems simple and factual. There is no strong emotional vocabulary, no metaphor, and no descriptive expansion. The moment that should mark emotional collapse is presented as a short exchange of information. Hope appears briefly, only to be immediately closed off by confirmation. The trauma itself is reduced to a statement, delivered through the voice of medical authority. What happens here is not the absence of trauma, but its compression into neutral language.

The result of this narrative choice is striking. Trauma is not framed as an overwhelming emotional experience. It is framed as knowledge. The doctor’s confirmation functions like a final answer, not an emotional turning point. By presenting loss as information, the narrative removes space for reaction. Meutya’s inner world is not explored in detail. There is no description of fear, panic, or despair. Instead, the sentence moves on, as if this confirmation is something that must simply be accepted.

The word “yes” is especially telling. It suggests acceptance rather than resistance. The confirmation is not challenged, questioned, or emotionally resisted. It is received. This small linguistic choice reinforces the idea that the appropriate response to traumatic news is composure. The narrative teaches the reader, indirectly, that

silence and restraint are expected reactions, especially within maternal experience. Emotional overflow would break the rhythm of the story. Silence keeps it intact.

Through this stylistic restraint, trauma is normalized. It does not stand out as a crisis that demands attention. Instead, it becomes part of the narrative flow. The absence of emotional elaboration makes the loss seem less disruptive than it actually is. The reader is guided to focus on what happens next rather than what is felt in the moment. Trauma is absorbed into the structure of the story, rather than marked as something that interrupts it.

In this way, the narrative does not deny trauma, but it reshapes it. Trauma is made acceptable by being quiet. Pain is acknowledged, but only briefly, and only in a form that does not disturb the surrounding order. The lack of emotional expression is not framed as loss, but as normal behavior. Silence becomes the socially acceptable response to maternal pain.

This moment sets the tone for how maternal trauma is treated throughout the narrative. Loss is not something to be protested or openly mourned. It is something to be absorbed. By choosing silence over emotional exposition, the text normalizes trauma as part of motherhood, reinforcing the idea that endurance, rather than expression, is the proper response. Through a single, restrained sentence, the novel shows how trauma can exist without ever being allowed to speak loudly.

If the previous moment shows trauma being reduced to information, the next scene reveals how silence is actively produced through social and moral intervention.

Data 4: “Menangis bahkan bukan kata yang tepat karena ketika ibunya mengingatkan Meutya untuk ‘istigfar,’

istigfar' yang ia lihat adalah seorang anak yang sedang meraung-raung.

Translation: "Crying was not even the right word, because when her mother reminded Meutya to 'istigfar, istigfar,' what she saw was a child wailing uncontrollably."

This sentence reframes emotional expression before it has a chance to fully appear. Crying is corrected, renamed, and almost denied. The narrative pauses to say that "crying" is not the right word, as if the emotion itself needs adjustment. What follows is not comfort or understanding, but instruction. The reminder to *istigfar* enters the scene as a response to visible pain. Religious language steps in at the exact moment when emotion threatens to become excessive.

The result is immediate regulation. Meutya's emotional reaction is no longer treated as a natural response to loss. It is redirected into a moral framework that demands control. The presence of the mother's voice is crucial here. Silence is not self-chosen; it is taught. The instruction to remember God works as a signal to stop emotional overflow and return to composure. Trauma is not given space to speak freely. It is guided back into acceptable behavior.

What is striking is how the narrative describes the scene without dramatization. The image of a child "meraung-raung" appears briefly, but it is quickly contained by the surrounding explanation. The focus is not on the intensity of the pain, but on the need to manage it. Religious language functions as a tool of discipline rather than comfort. It does not open space for grief. It closes it.

This moment shows that silence is not simply the absence of speech. It is produced through reminders,

corrections, and moral cues. Emotional expression becomes something that needs supervision. The body reacts, but language intervenes to shape how that reaction should be understood and limited. In this way, maternal trauma is guided away from visibility and toward restraint.

By framing the response through religion, the narrative strengthens the normalization of silence. Acceptance and patience are presented as morally superior to emotional release. Crying is treated as something that must be transformed into reflection, repentance, or self-control. This transformation makes pain more socially acceptable, but it also makes it quieter.

If silence in the previous scene is taught and enforced, this next line shows how that discipline is finally taken inward.

Data 5: "Kalau aku nangisnya diam-diam, aku bisa gila."

Translation: "If I have to cry in silence, I could go insane."

This sentence shifts the source of silence from external control to internal survival. There is no longer a voice reminding, correcting, or instructing. The regulation now comes from Meutya herself. Crying is allowed, but only under strict conditions. It must be hidden. It must be quiet. It must not be seen. Silence is no longer imposed from outside; it has been internalized.

The statement is short and direct. There is no metaphor, no elaboration, no emotional buildup. Yet it carries a heavy implication. Crying openly is presented as dangerous, something that could lead to losing control. Silence, in contrast, is framed as the only way to remain sane. This reverses the usual expectation that expression brings relief. In this

narrative, expression threatens stability, while suppression offers safety.

What emerges here is a clear normalization of emotional containment. Trauma does not disappear. It is still present, still painful, still capable of overwhelming the subject. But the response to it has been reshaped. Meutya does not question why she must cry in secret. She accepts it as necessary. Silence becomes a coping mechanism, not because it heals, but because it prevents collapse.

The phrase “aku bisa gila” is crucial. It implies that emotional release, if not controlled, carries the risk of losing one’s moral or mental balance. Silence is not chosen because it is gentle, but because it is protective. This reinforces the earlier pattern in the narrative, where restraint is associated with maturity and endurance. Silence becomes a sign of strength rather than suppression.

Together with the previous data, this line completes the process of normalization. Trauma is first delivered calmly, then disciplined through moral language, and finally managed privately by the subject herself. Silence moves from being instructed to being embodied. Maternal trauma is no longer something that seeks recognition. It becomes something that must be contained. In this way, the narrative presents silence not as absence, but as a practiced response, one that allows motherhood to continue without disruption, even at the cost of emotional visibility.

4.3 The Poetics of Waiting and Stylistic Discipline

In *Lyora*, the experience of waiting is shaped as much by language as by time or events. Rather than being explained directly, trauma is communicated through imagery, rhythm,

and metaphor. One clear instance of this appears in the line below.

Data 6: “Ia mengalami shut down, kayak parasut kuncup masuk ke danau.”

Translation: “She experienced a shutdown, like a collapsed parachute falling into a lake.

This sentence does not describe emotion in a psychological sense. There is no mention of fear, sadness, or panic. Instead, the experience is translated into a visual image. The metaphor of a folded parachute falling into water suggests sudden loss of function and quiet collapse. A parachute is meant to open, to slow down a fall. Here, it remains closed. The body does not explode into reaction. It shuts down.

What matters is how this image works. The metaphor avoids dramatic language. There is no impact, no crash, no sound. The movement is downward, slow, and silent. Trauma is represented as something that sinks rather than erupts. This stylistic choice reinforces the pattern seen throughout the narrative, where emotional intensity is replaced by restraint. Waiting is embedded in the image itself. A closed parachute in water cannot act. It cannot move forward. It stays suspended in a state of uselessness.

This is where the poetics of waiting becomes clear. Waiting is not described as time passing or as conscious patience. It is shown as bodily suspension. The metaphor captures a moment where the body and mind stop responding, not because they choose to, but because they can no longer function otherwise. The experience of waiting here is not hopeful. It is frozen. The subject is alive, but inactive.

The use of everyday comparison, “kayak,” keeps the image grounded and familiar. It does not elevate trauma into something poetic in a romantic sense.

Instead, it makes it readable and contained. Trauma is allowed to exist, but only through controlled imagery. The metaphor replaces emotional explanation, keeping the narrative calm and measured. This discipline prevents the scene from becoming overwhelming.

Through this stylistic choice, the novel shows how waiting operates at the level of language. Trauma is not shouted or explained. It is visualized quietly. The metaphor does the work that emotion might otherwise do. In this way, waiting becomes a poetic practice. It is produced through language that delays, softens, and contains experience. The reader is guided to understand trauma not as chaos, but as a moment of stillness shaped by narrative restraint.

The poetics of waiting in *Lyora* also appear through repetition and rhythm, not through explanation or reflection. Instead of telling the reader what the character feels, the narrative shows what the body keeps doing.

Data 7: “Selama dua minggu itu, ia berguling ke kiri, lalu menangis. Berguling ke kanan, untuk menangis lagi.”

Translation: “For those two weeks, she rolled to the left and cried. Rolled to the right, only to cry again.”

This sentence is built on repetition. The structure mirrors itself, with only a slight change in direction. Left, then right. Crying, then crying again. There is no progression, no development, and no resolution. The movement of the body replaces emotional narration. The reader is not told how intense the pain is. The rhythm of the sentence performs it.

What is important here is the circularity. The action goes back and forth, but it does not move forward. Waiting is not presented as a journey

toward healing or understanding. It is presented as a loop. The body turns, the tears come, and then the body turns again. Time is mentioned, “selama dua minggu itu,” but nothing changes within that time. Waiting stretches, but it does not evolve.

This repetitive structure creates a quiet discipline. The sentence is simple, almost flat. There are no adjectives that intensify the suffering. The repetition itself does the work. By repeating the same pattern, the narrative allows the reader to feel the exhaustion of waiting without naming it. The body becomes the site of endurance. Crying happens, but it happens in the same way, again and again, without release. This aligns with stylistic approaches that emphasise how meaning is produced through patterned language use rather than explicit description (Guy et al., 2018).

The choice to focus on physical movement is also significant. Emotional language is avoided. Instead of saying the character feels hopeless or overwhelmed, the narrative shows how the body responds when words are no longer useful. Rolling left and right suggests restlessness, but also confinement. The character is not moving through space. She is trapped within a small physical and emotional range. Such restraint reflects findings in stylistic and trauma studies where silence and non-verbal expression function as key modes of representing internal states (Yang, 2023).

This stylistic restraint reinforces the normalization of waiting. The repetition makes the experience feel ordinary, almost routine. Crying is no longer a dramatic response. It becomes part of a daily rhythm. Trauma is not marked as exceptional. It is absorbed into bodily habit. Waiting, then, is not just something that happens over time. It is something that is lived through repeated, controlled gestures. This

supports arguments that narrative repetition can naturalise experience and embed ideology within everyday representation (Mary et al., 2025).

Through this repetitive rhythm, the narrative turns waiting into a poetic structure. Language slows down. Movement repeats. Meaning accumulates not through explanation, but through sameness. The reader is invited to sit with the repetition, to feel how waiting wears down the body without ever breaking it open. In this way, stylistic discipline shapes the experience of trauma, presenting endurance as a quiet, repetitive practice rather than a moment of collapse. This is consistent with stylistic analyses that highlight how form and structure shape readers' perception of emotional experience (Dalimunte et al., 2025).

These stylistic choices show that waiting in the novel is not defined by events, but by form. Metaphor and repetition replace emotional explanation, turning trauma into controlled movement and suspended images. Waiting is shaped through language that slows, repeats, and restrains. Through this discipline, the narrative presents endurance as something lived quietly, where meaning emerges not from change, but from sustained stillness and rhythm.

5. Conclusion

Based on the findings, this study shows that *Lyora* represents motherhood through waiting and silence as disciplined narrative practices rather than passive experiences. Waiting is constructed as a moral obligation attached to the female body, while silence functions to regulate emotional expression and normalize maternal trauma. Through calm diction, repetition, and metaphor, trauma is contained and made socially acceptable within the narrative. These stylistic

choices position endurance and restraint as signs of maturity in motherhood, rather than allowing space for open protest or emotional release. The study demonstrates that literary stylistics is effective in revealing how ideology operates quietly through language and form. Future research may extend this approach to other literary works or cultural contexts or explore how similar narrative strategies shape representations of gender, care, and emotional discipline in contemporary literature.

However, this study is limited by its focus on a single text and its reliance on qualitative close reading, which may not capture broader variations across different cultural or literary contexts. The interpretative nature of stylistic analysis also means that findings are shaped by analytical perspective, although grounded in textual evidence. Future research is recommended to examine a wider corpus of texts, incorporate comparative or cross-cultural analysis, and explore how similar stylistic patterns operate in other media or genres. Such studies may further investigate the relationship between narrative form, gender ideology, and emotional regulation to strengthen the empirical and theoretical scope of literary stylistics.

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