

Scriptotherapy; Reconstruction of Identities in Virginia Woolf's *The Waves*

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Abstract

In recent years, scriptotherapy as a method of therapy has been of great importance to make a relationship between psychoanalysis and literature. The psychological power of autobiography is to create a restored feeling from a traumatic event, so that the traumatized one (writer) can cure or palliate his or her fragmented self and identity through a healing narrative strategy. In this essay, *The Waves* (1931) by Virginia Woolf (1882-1941) is investigated based on the theory of scriptotherapy coined and discussed by Suzette A. Henke regarding reconstructed identities through scriptotherapy. As a matter of fact, Henke suggests a specific means for the traumatized survivors by post-traumatic autotherapy. By using the reformulation of traumatic memories through autobiographical writing represented by Woolf, in *The Waves*, this essay reveals that Woolf's writing acts as a tool of healing for her traumatized self and identity. Specifically, this essay concentrates on the way in which Woolf shows the male and female characters like Bernard, Neville, Louis, Susan, Jinny, and Rhoda how endeavor to reconstruct their traumatized identities through therapeutically retelling or renarrating their life stories. In addition, it portrays how Woolf has been in quest for overcoming her life stressful and painful memories and putting her own life story, her traumas, in to the context of autobiographical writing. In fact, through the six characters in *The Waves* Woolf is in an effort to remaster his traumatic experiences; as a result, she implicitly addresses readers of the novel to be attentive listeners of her life-story in terms of fiction life-writing.

Keywords: Autobiography, Trauma, Reconstruction of Identities, scriptotherapy, post-traumatic stress –disorder, post-traumatic growth.

1. Introduction

In *The Waves*, the male and female characters are victimized and traumatized, though distinctively, and consequently their identities are affected through those traumas. By the same token, Woolf uses the novel to pursue her discovery of a number of questions concerning essence and nature of her own traumatized identity and, in particular, regarding her female characters' identities. Woolf as a trauma survivor resembles her trauma victims, characters of her fictions suffering from many crippling symptoms and through them she attempts to revise her own shattered identity.

It is concluded that a character who confronts mundane actions like looking in the mirror, provoking the terrifying return of memory fragments can lead into disorder and disorientation of identity. In this respect, the writer endeavors to reconstruct the character's identities by virtue of re-narrating and retelling traumas. Thus, the present paper deals mainly with the concept of 'scriptotherapy' to demonstrate how Woolf engages in the processes of reconstructing male and female identities in *The Waves*. Correspondingly, this paper proves that to what extent a character's identity whether male or female can be re-constructed and that how some identities undertake different ways for being reconstructed.

2. Materials and Methods

In terms of terminology, the root of the term 'scriptotherapy' originates from the Latin words '*scriptum*' which means 'thing written' and '*therapia*' means to 'nurse or cure' [1]. The term is made of combining these two words and consequently 'scriptotherapy' is engendered to refer to a style of writing "to convey a whole vision, the essence of life through therapeutic goals" [2]. It shows that a curative aim is hidden beyond a kind of writing by 'scriptotherapy' in order to focus on the narration of life story. The history of 'scriptotherapy' is related to Freud's (1856-1939) project concerning hysterical women in the late nineteenth century. Freud's arguable type of recovery and convalescence was based on the narrative centrality as a therapeutic treatment for trauma. He discussed 'talking cure' of the psychoanalytic field which is related to a sort of force for the hysteric one to repeat his or her traumatic experiences in order to get recognition by working through traumatic events.

From Freud's point of view the victim can recoup with the traumatic memory. By talking cure, they are able to connect their horrific experiences with their past in a chronicle of life experiences. In recent years, some scholars of autobiography concentrate on "the writing cure that autobiography offer" [3]. The kind of autobiography can provide healing and cure for the autobiographer named "expressive writing" [3]. The wounded person articulates painful memories throughout his or her life. It provoked Suzette Henke to challenge the victim's power to redefine and re-tell his or her past events. Moreover, Henke questions "[m]ight the therapeutic power of psychoanalysis reside more in the experience of 'rememory' and reenactment than in the scene of transference posited by Freud?" [3]. In fact, Henke challenges the role of psychoanalyst like Freud in comparison to the curative power of re-experiencing and reformulating the past traumatic memories through writing. Henke is a psychoanalytic critic who is interested in autobiographical testimony and 'scriptotherapy' and investigates the integrity between autobiography and fiction of self-writing through the lens of contemporary trauma theory in a number of twentieth century women's autobiographical woman writings. Henke has coined the term of 'scriptotherapy' to discuss how some writers use creative writing to cure their damaging traumatic experiences.

Accordingly, the scenes of the past which a writer can create with the power of memory are the bearers of meaning and awareness. Henke reports on the special profit of the scene-making of the past in healing the trauma. From Henke's perspective, the traumatized subject by re-enacting the past traumatic events, in fact, acts as a protagonist on the stage of life where he or she wants to cure his or her fragmented self and identity through a healing narrative strategy. The psychological power of life-writing or autobiography is able to create a restored feeling from trauma even though it is temporary in its power. Reformulating and re-mastering traumatic memories, whether in talk therapy or by creative writing, the victimized can achieve catharsis and change-in fragmented sensation and emotions by a sense of agency and control. The body or psyche which may be left in fragments by traumatic events prescribed to use such a therapeutic narrative.

Being traumatized can provide, on some occasions, sufficient grounds for growing self-identity and self-definition. As Hunt claims that "[g]rowth implies change toward a different structure of the personality and identity" [3]. Hunt believes that personality and identity are affected by growth emerging from change of identity based on trauma in terms of suffering. Reconstructing traumatized identity is possible through various strategies. One of them is 'scriptotherapy'. It is a kind of healing of traumatized identity. In fact, self-reconstruction of identity by 'scriptotherapy' is similar to the post-traumatic growth that occurs due to crisis, loss, and absence. In the field of literature interplay of literature and psychoanalysis is recognized by 'scriptotherapy' as an obviously constructive and conductive approach for re-establishing the identity that changes based on external disasters and internal psychic processes in view of some kind of trauma. Reconstruction of identity based on 'scriptotherapy' theory is to heal and cure shattered identities. When traumatized individuals confess their shocking experiences, they want to remap their identity through their narration. Finally, reconstruction of identity will be possible through curing.

3. Reconstructed Identities of Males Through 'Scriptotherapy' in *The Waves*

In her diary, on 28 May 1929, Woolf calls *The Waves*: "[a]utobiography it might be called" [4]. Henke puts emphasis on Woolf's claim that *The Waves* is "a text that unfolds as a heavily disguised confessional narrative of post-traumatic stress and manic-depressive mood swings" [5]. Henke believes that the novel is Woolf's realistic response to her traumas, clinical depression, anxiety, and melancholia. At first, Woolf was not able to begin writing *The Waves* because she did not want to re-experience those traumatic and terrifying moments of her life, but, then, she was able to overcome her struggle and embarked on writing it. Woolf was in quest of overcoming her tense feelings in terms of vibrancy and intensity of her life.

Psychologically speaking, in clinical situation, an attentive listener can be an evocative power for a patient to move backward and forward in time and to examine "[t]he present in the light of the remembered past, and that past in the light of the present" [6]. As, in *The Waves*, Bernard who plays the role of Woolf as an author throughout the novel addresses the reader as a stranger and involves him in the story of his life:

[n]ow to explain to you the meaning of my life. Since we do not know each other (though I met you once, I think, on board a ship going to Africa), we can talk freely. The illusion is upon me that something and adheres for a moment, has roundness, weight, depth, is completed. This, for the moment, seems to be my life. If it were possible, I would hand it to you entire. I would break it off as one breaks off a bunch of grapes. I would say, what I see, take it. This is my life. [7]

Bernard tries to re-master his painful traumatic experiences through re-telling his life story and then gives it to a stranger. It is clear that he needs a sympathetic listener to serve as a witness to the traumatic events of his life. In fact, Bernard asks the stranger to listen to his confession.

Likewise, Henke supports this analysis by putting emphasis on Bernard's words that, "[i]n his concluding monologue, Bernard compresses his own life story into the context of auto/biographical testimony" [5]. Bernard makes a story as his autobiography. Regarding Bernard's monologue in the ninth section Woolf writes in her diary on Monday 22 December 1931:

[i]t occurred to me last night while listening to a Beethoven quartet that I would merge all the interjected passages in to Bernard's final speech, & end with the words solitude: thus making him absorb all those scenes, and having no further break. This is also to show that the theme effort, dominates: not *The Waves*: and personality: and defiance. [4]

Woolf's explanation reveals that she has the purpose to challenge her internal conflict to relieve her pain, stress, anxiety, and pressure through the novel, in particular, via Bernard's last speech. Bernard begins to reconstruct his own traumatized self-identity through 'talk cure'.

It shows that Woolf writes Bernard's monologues while listening to Beethoven music. By listening to music she can overcome her internal conflicts to write what loads on her mind. In this case, Patricia Moran says that "[t]he victim in effect translates that body language into speech and story, reassembling the shards of memory into narrative" [8]. She supports Henke's opinion that the victims put their painful emotions and memories into words and make the story of their lives and play the role of protagonist in order to reach a kind of catharsis. Woolf examines "fiction as a medium for traumatic or catastrophic inscription" [8]. In the end, the victim can reconstruct her or his shattered identity due to revealing traumas.

Woolf writes her traumatic experiences in the narrative approach which Henke considers as "[t]he act of life writing serves as its own testimony and, in so doing, carries through the work of reinventing the shattered self as a coherent subject capable of meaningful resistance to received ideologies and of effective agency in the world" [3]. In fact, Woolf attempts to reinvent herself through trauma inscription. She challenges to re-master or reformulate the shattered identities of her characters. Bernard works through the past memories and reaches "a wonderful discovery" [7]. It shows that Bernard that through talk therapy reaches "a wonderful discovery" and tries to reconstruct his traumatized identity. In this regard, Henke says that "Bernard is the only character in *The Waves* who is able to achieve a tenuous emotional balance by reformulating painful experiences into a radically provisional narrative of communal solidarity" [7]. Based on Henke's idea, for Woolf it was the creative writing that sustained her in spite of her terrible darkness psyche.

Woolf achieves the post-traumatic growth which imposes positive, visionary and redemptive value on a traumatized mind and consciousness and causes psychic dissociation in terms of meaningful reconstruction of identity. It shows "how traumatized individual can benefit from the insights gained after a traumatic event" [9]. A sort of increasing insight and self-conception is possible. In the last section, Bernard reflects a sense of being reconstructed in terms of identity by these sentences: "some sediment formed, I formed; a drop fell; I felt what is, from some complicated experience I had emerged" [7]. Bernard conveys a sense of who he is by gaining experience and being reformed because of some complicated experiences. The change in the mind is occurred and this occurrence corporates all other facets of his existence, including identity and self.

In this special case, Henke points out that, "what 'scriptotherapy' implements is a shift in the mind's fixation on pathological melancholia to a healthier abreaction consigning traumatic experience to a register of mourning, where by disturbing life events can successfully be 'worked through'" [5]. Based on Henke's idea it is realized that a shift in Bernard's mind happens in relation to getting rid of traumatic memories by telling his life story. It signifies that "[f]unction of trauma fiction as a textual memory site for remembering and bearing witness to extremity can be considered as a form of healing" [10]. The fiction of trauma or a story of trauma, such as *The Waves*, gives an opportunity to the readers to bear witness to the author's traumas and here it can help Woolf to transmit her traumas to others to recover from them. Although the readers of *The Waves* cannot be fully satisfied with characters' traumas, especially Bernard's, Woolf construes such a feeling for readers. In the novel, toward the end of the story, Bernard says:

[h]eaven be praised for solitude! I am alone now. That almost unknown person has gone, to catch some train, to take some cab, to go to some place or person whom I do not know. The face looking at me has gone. The pressure is removed. Heaven be praised for solitude. Let me be alone. Let me cast and throw a way this veil of being, this could that changes with the least breath, might and day, and all night and all day. While I sat here I have been changing. I have watched the sky changes. I have seen clouds cover the stars, then free the stars, then cover the stars again. Now I look at their changing no more. Now no one sees me and I change no more. Heaven be praised for solitude that has removed the pressure of the eye, the solicitation of the body. [7]

Through this quotation the main idea is achieved by 'scriptotherapy' or verbal therapy as long as the pressure is removed, decreased, and eliminated specifically when he refers to that strange person, who now has gone and has left him alone. It shows the attendance of a listener as an "*addressable other*" who is effective owing to the consequence of the therapy [8]. Therefore, "the story cannot be told in the absence of this emphatic witness" [8]. Definitely, Moran accounts for the existence of a listener and emphatic witness for the victim who "can re-externalize" the event by articulating and transmitting the story to a listener and emphatic witness" [8]. It can be said that the listener or a hearer is a crucial part for the creation of cure and healing.

Thus there is the relationship between Bernard's emphasis on obviously unknown person who has listened to his story and Woolf's readers as those who create cure and healing by their being as '*addressable others*'. Besides, "[t]he person who writes of trauma must address another, and writing magnifies the benefit of disclosure [1]. It is clarified that Bernard by telling his story can remove his pressure by the attendance of another person. This is the same as catharsis. It shows that the post-traumatic-stress disorder that incorporates Bernard's whole life like a sense of alienation and loneliness is eliminated as he frequently says that "Heaven be praised for solitude" [7]. In fact Bernard's trauma is her loneliness.

Therefore at the end of the story, he could remove this sense by explaining his story and comes to this conclusion by being alone. These reveal the change of his traumatized identity. He was able to reach the successful reformulation of painful memories. As it is clear that the talk therapy has been successful by claiming that "I have been changing" [7]. This change is as the same as reconstruction of identity through 'scriptotherapy' like psychotherapy. In this regard, McQuail asserts that "[l]ife- writing, whether fact or fiction, combined with psychotherapy or other treatments or not, may rescue the writer from psychic fragmentation and provide a solution" [1]. This view is concerned with 'scriptotherapy' that can be a kind of treatment or cure for fragmented psyche or mind associated with traumatized or agonized self and identity. Rising and falling of rhythm and words in Neville's mind are in account of his interest to poetry that brings back order in him. In fact, Neville attempts to remap his identity through the rhythm and order of poetry. 'scriptotherapy' through life-writing is possible as by poetry as well. Geri Chavis, a certified poetry therapist, calls it the curative power of creative expression.

In the novel, Neville is traumatized by losing her love, Percival. He is homosexual and from the beginning to the end of the story he is in love of Percival in spite of Percival's death in India. Therefore, "he studies the classics assiduously and nurses the wounds inflicted by unrequited love" [11]. By studying classicists, he can heal his unusual love. He is interested in Latin authors and becomes a meticulous classicist. As Woolf studied traditional writers like Chaucer as well as ancient Greek and Latin literature. Furthermore, Woolf was to "*take on* certain prerogatives of the poet and 'saturate' the prose with poetry" [12]. Woolf paid much attention to the advice of her father, Leslie Stephen, who knew the importance of reading classicists and cared for ancient literature.

Woolf's idea in respect to poem is asserted in her essay, "A letter to A Young Poet." "Poem is crackled in the middle. Look, it comes apart in my hands: here is reality on one side, here is beauty on the other and instead of acquiring a whole object rounded and entire" [13]. It indicates that reality plays an important role in a poem as Woolf shows it through Neville in the novel. Neville wants to cure his trauma by his poems. He is going to make or invent a metaphorical world to heal his traumatized identity in his life. Poetry as a genre "plays a significant-and perhaps in some respects unique part in providing a therapeutic memorialization of history and its trauma" [14]. By reviewing the traumatic memories and intrusions that emerge poetry can be a therapeutic medium for them.

Although very little research on the healing power of poetry has been done, it is utilized commonly in psychotherapy.

Therefore working through trauma experiences by means of 'scriptotherapy' encompasses poetry writing as well "with its visual images, metaphors, sounds, rhythms, and emotional impact that can give voice to having survived" [14]. The survivors can revise their fragmented self and identity based on their agonizing memories by poetry writing which becomes a part of the project of Henke's 'scriptotherapy' that she calls "individual and collective healing and alleviation of symptoms" ([14]. Henke refers to the power of 'scriptotherapy' both on individual and on collective level. Neville's poetry writing is interpreted as a process of catharsis for getting rid of his traumatic experiences and memories regarding the death of his love, Percival.

Woolf recounts some traumatic and painful events in her life. In fact, they are painful that shaped her period of youth. Woolf articulates, "often these moments of being are described as paralytic, inexplicable, and shocking" [15]. She characterizes her shocking moments with pain, shock, and loss of control. As a matter of fact, she draws on "all symptoms of a traumatic aftermath" [15]. They were identifiable as post-traumatic stress disorders, but when he embarked on reformulating her traumatic memories by virtue of 'scriptotherapy' their debilitating intrusions were exorcised. Woolf puts one of those shocking moments in *The Waves* by Neville. In the novel, Neville alludes to his specific traumatic memories from his youth concerning the dead man. Similarly, Woolf heard of a neighbor's suicide when he was very young. From that time onward she was terrified to pass an apple tree while stepping in the garden:

[s]ome people called Valpy had been staying at st. Ives, and had left. We were waiting at dinner one night, when somehow I overheard my father or my mother say that MrValpy had killed himself. The next thing I remember is being in the garden at night and walking on the path by the apple tree. It seemed to me that the apple tree was connected with the horror of MrValpy's suicide. I could not pass it. I stood there looking at the grey-green creases of the bark-it was a moonlit night-in a trance of horror. I seemed to be dragged down, hopelessly, in to some pit of absolute despair from which I couldn't escape. My body seemed paralysed. [16]

Neville's description of his experience in the novel is roughly identical to Woolf's traumatic memory:

[w]hat I felt when I heard about the dead man through the swing-door last night when cook was shoving in and out the dampers. He was found with his throat cut. The apple-tree leaves became fixed in the sky; the moon glared; I was unable to lift my foot up the stair. He was found in the gutter. His blood gurgled down the gutter. His jowl was white as a dead codfish. I shall call this stricture, this rigidity, "death among the apple tree" forever. There were the floating, pale-grey clouds; and the immitigable tree; the implacable tree with its geared silver bark. The ripple of my life was unavailing. I was unable to pass by. There was an obstacle. "I cannot surmount this unintelligible obstacle", I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass. [7]

Regardless of some differences between these two accounts, their similarities are interesting and stunning. Woolf, in the fictional case, concentrates on the imaginative and visual presentation of the suicide. She wants to turn her post-traumatic stress disorder into an autobiographical account by which she will be able to relieve its profound and tense effects and intensity. Pamela Transue, in this sense, asserts that: "[m]any of the recurring images in this novel derive from Woolf's childhood, from those moments of sudden 'recognition' or 'perception' which are burned forever upon the memory" [17]. As a result, by describing those moments of shock and fear in *The Waves* she exploits 'scriptotherapy' in order to restore her wounded identity.

Woodward explains the psychoanalytic theories that play an important role in the survey and examination of identity. According to Woodward, "to understand identity it is possible to concentrate upon subjective experiment and upon the internal psychic process that might be involved" [18]. Based on this opinion, internal and psychic world as well as subjective experience are involved in order to reveal the vague dimensions of identity. Exactly enough, Neville is to omit the physic traumas through concentrating on poetry and tries to redefine the map of traumatized identity through 'scriptotherapy'.

Louis is the son of an Australian banker and suffers from his Australian accent; he always considers himself to be an outsider; during his life he is extremely cognizant of his colonial origins. Making use of 'scriptotherapy', Woolf wants to shed traumas emerged of the history of suppression and suffering overwhelmed on those people suppressed by the imperialist power of Britain where she was born and has grown up. In fact, Woolf intends to decentralize British imperial power by Louis's marginality and his inferiority and cure her own wounded identity owing to the first and second World Wars.

Louis, who is traumatized due to his inferiority, is conscious of results of being other and being colonized. Woolf is going to demonstrate the negative and destructive effects of war on individuals. She, accordingly, has felt those effects during World War I and to some extent World War II. In fact, Woolf has suffered from historical trauma as

Louis does. Woolf shows her ideal concepts of freedom and civilization, equality, and wholeness in *Three Guineas* (1938) by which she illustrates that the reform of the educational and professional systems should be opened up to all, women and men. In this book, profound structural changes in social organization are proposed that, according to Woolf, might be more influential than bombs used against fascism. In this light, Alexandra Harris states that, "[T]hree Guineas suggested that Hitler was only the most violent manifestation of a form of tyranny in which all patriarchal society was complicit" [19]. Surprisingly, Woolf achieves a sort of relief by definitively articulating Hitler as a sample of tyranny and violence concerned with patriarchal organization and society.

On the whole, she notes her feelings toward war in her diary on Friday of July after a village meeting; "I don't like any of the feelings war breeds: patriotism; communal &, all sentimental & emotional parodies of our real feeling. But then, we're in for it" [20]. She expresses the battle of Britain which already started and acknowledges her feelings of hatred and loath respecting war and any consequences of it. In the novel Louis says:

my roots go down through veins of lead and silver, through damp, marshy places that exhale odours to a knot meal of oak roots bound together in the centre. Sealed and blind. I am for ever sleeping and walking, now I sleep; now I wake. I see the gleaming tea-turn eternity. [7]

Louis puts the stress on his historical trauma and, in particular, war trauma. In addition, Louis describes the story of colonization and imperialism that based on Baradaran Jamili's idea, *The Waves* "uncovers the marginalized histories of the colonized countries and the history of other liminal and oppressed groups by the imperial world" [7]. Baradaran Jamili highlights historical trauma by represented those people colonized by colonial powers.

In this special case, Cathy Caruth points out "these repetitions appear as the possession of some people by a sort of fate, a series of painful events to which they are subjected, and which seem to be entirely outside their wish or control" [21]. Caruth wants to say that some repetitious traumatic events can be a part of people's destiny and by this repetition they will be out of their control. Although Woolf was not in exile and was not colonized like Louis, she was victimized by tyranny of war she experienced. She as an intellectual person is conscious of British imperial power through which it could control life, feeling, attitudes, religion, and policies of the nations. Woolf suffers from this subject and by writing and putting character of Louis and his historical trauma wants to heal and reconstruct her traumatized identity and Louis's. Henke believes that "the twentieth century by its two important wars, World War I and II, is regarded as a century of historical trauma" [5]. It is said by Henke because the beginning of trauma studies dates back the begging of World War I and the agonizing and horrific experiences of soldiers and civilians who were witness to the violent war by which they were traumatized both physically and psychologically.

Therefore, Woolf makes use of healing narrative as 'scriptotherapy' to reconstruct Louis's identity as a shattered subject and also hers. Unlike Woolf, Louis uses his specific strategy to revise his identity, for this reason, he tries to adjust himself to colonial parameters and its principles. He becomes a successful merchant and businessman. In the beginning of the sixth episode, he says: "I have signed my name, already twenty times, I, and again I, and again I clear firm, unequivocal, there it stands, my name, clear-cut and unequivocal I am I too. Yet a vast inheritance of experience is packed in me" [7]. Now Louis honors his name and is proud of it by signing his name twenty times.

4. Reconstructed Identities of Females through 'Scriptotherapy' in *The Waves*

Of Woolf's six characters, three females are most clearly identifiable as traumatized subjects who attempt to grasp self-definition and self-recognition in their lives. They are in the quest of establishing their position and identities in the male-dominated world. Thus, they tend to be re-defined and re-reconstructed. As it was mentioned before, Woolf tries to redefine the map of her identity through her autobiographical novel. Three women are representative of her own character and identity.

Rhoda is one of the female characters traumatized physiologically who is incapable of the creating and living a meaningful life. Reconstruction of Rhoda's identity is different from other character's, especially from other female identities. Because Rhoda should be eliminated and should be buried in her terrors and shocks which are not identified in the novel. In fact, "Rhoda's untold suicide could be considered as a part of Woolf's feminist project of re-conceptualization of female identity" [22]. It shows that the self-conscious death of Rhoda is because of Woolf's project for remapping female identity at that time in the male-dominated society. It shows that Woolf turns to impose changes on female identity suppressed during Victorian age. Therefore, she selects consciously Rhoda who is paranoid and has a fragile personality. Woolf in "A sketch of the Past" in the part of *Moments of Being and Non-Being* describes her traumas or her traumatic and catastrophic events. For instance, her sexual abuse done by her half-brother, George Duckworth, when she was a six year-old girl. Woolf describes those blood curdling moments although she did it late by her memoir for sharing them with readers. She portrays those experiences in the posthumously published "A sketch of the Past" with shames, guilt, and fear.

Consequently, "[t]he structure of trauma is based on its unfinishedness and repetition" [23]. These characteristics of trauma enforce the survivor to confront the initial shock over and over again. To escape from these shocking impacts and responses Woolf decided to get rid of them by 'scriptotherapy'. She needed relief from her terrible and

devastating memories by writing them and consequently she could get a kind of treatment and reconstruction of her shattered identity that was attainable by autobiography.

In this light, Woodward says that "[i]t is through the construction of autobiographical stories that people give coherence and diversity to their lives" [18]. That is, a framework and a unitary form are created for fragmentary psyche of traumatized subjects. Woodward goes further and points out: "[t]his autobiographical account indicates the primacy of the search for the roots of identity through revisiting childhood experience" [18]. Woodward's idea is similar to Henke's in terms of 'scriptotherapy'. The processes of writing are reformulated by a healthier stage. In the novel, Rhoda can be regarded as a terrified and shamefaced part of Woolf's character. Woolf depicts Rhoda due to her own wounded identity because of her individual traumas like her sexual abuse and her own experiences of Victorian taboos respecting women. In the novel, Rhoda says: "[t]hat is my face. In the looking-glass behind Susan's shoulder-that face is my face. But I will duck behind her to hide it, for I am not here" [7]. Rhoda fears to look in the mirror and he hides herself behind Susan's shoulder. This reflects Woolf's memory written in "A Sketch of the Past", considered as her "post-traumatic flashbacks in the form of nocturnal haunting by the face of a savage animal leering at her from a looking-glass" [24]. According to what Henke and Eberly said, looking in the mirror and seeing a savage animal that are her post-traumatic stress disorder, Woolf, similarly, asserts this in this way in her autobiographical memoir, "A Sketch of the past":

Let me add a dream; for it may refer to the incident of the looking-glass. I dream that I was looking in a glass when a horrible face-the face of an animal-suddenly showed over my shoulder. I cannot be sure if this was a dream, or if it happened. Was I looking in the glass one day when something in the back ground moved, and seemed to me alive? I cannot be sure. But I have always remembered the other face in the glass, whether it was a dream or a fact, and that it frightened me. [16]

Woolf suffers from a sort of psychic turbulence. Furthermore, she explains these traumatic disorders hoping that she can dissociate herself from her psychic crisis and to "reformulate auto/biographical trauma into healing and integrated narratives" [16]. She puts her traumas into words to heal her injured identity. There is a link and connection between Rhoda's words regarding looking at the looking-glass and Woolf's horrible dream of looking in the mirror.

Unlike Rhoda, Jinny associates with her own physical body and "[s]hows an inordinate concern for stylish clothing" [11]. She likes to appear as an up-to dated woman who is able to dominate the world in account of her physical energy. In contrast to Rhoda who escapes from her real image in the mirror, Jinny as a narcissist gazes at herself in the mirrors, and she does not have the feeling of fear, shame, and guilt toward her body. Like Woolf, "Rhoda creates a miniature world to escape her physical body" [25]. Thus, Rhoda dissociates herself from her physical body.

In contrast, Jinny is comfortable with her physical body. This comfort is revealed by the sequences of her soliloquies which describe that moment as following: "I feel myself shining in the dark. This is my calling. This is my word. The body is stronger than I thought; I do not care for anything in the world. This rapture; this is relief" [7]. As it is said before, 'scriptotherapy' can remember body or psyche shattered and wounded by the experience of trauma. By Jinny's character Woolf is going to link herself with her physical body. She describes the periodic abuse by George as "Greek slave years" of her adulthood [24]. Not only did she reveal how she and her sister Vanessa were assaulted by George in her memoirs but also she unfolded more details about their suffering. It shows that she wants to reach relief and comfort by putting those assaulting details into words. In her diary on Tuesday of 25 May 1926 she asserts: "[t]he heat has come, bringing with it the inexplicable disagreeable memories of parties, and George Duckworth; a fear haunts me even now. I become out of love with everything" [4].

In fact, she recalls George and tedious parties at which she and Vanessa were compelled to attend by George and then a fear encompassed her and became out of love concerning everything. Jinny, as a matter of fact, can be considered as Woolf's relieved and released pressure and stress regarding her physical body. She connects herself to her physical body by portraying Jinny's concern with her body. It illustrates that Woolf wants to put an end to her withdrawal of her body when, in *The Waves*, she says: "[t]he body is stronger that I thought"; then she adds, "[t]his is rapture; this is relief" [7]. She hopes that rapture occurs to her fear, belief, stress, and pain. Woodward says that, "[p]sychoanalysis doesn't set out to dispose of the past but to understand it. By understanding it one has a choice of how to deal it" [18]. Woolf like a psychotherapist through 'scriptotherapy' tends to understand her traumatic past instead of disposing of it. Therefore, she creates Jinny's character to deal with her past at best. Although Jinny is a narcissist woman and is traumatized in this way, she is Woolf's choice because of her repressed and suppressed femininity by patriarchal society and Jinny's behavior is in contrast to patriarchal norms.

Similarly, Woolf by story-telling narrative like 'scriptotherapy' causes a therapeutic situation for herself and is a psychotherapist in this case and consequently can process and overcome her trauma. Jinny, in the sixth section, at the Hampton court after Percival's death when they get together says: "[n]ow we have met, and have come together, now let us talk, let us tell stories. Who is he? Who is she?" [7]. Woolf tends to show explicitly that story telling can illustrate who she is or he is. In this light, Woodward points out: "[a]s in the autobiographical narrative, in counseling or in the therapy, identities in the present are constructed through telling and retelling the story of the

past" [18]. Indeed, identities are reconstructed through retelling the story of the past. Jinny examines the dark sides of their psyches and identities by questioning 'who they are' as Henke's 'scriptotherapy' does.

Jinny's words regarding looking at looking-glass and that her fear was removed now indicate Woolf's big secret:

[b]ut now I swear, making deliberately in front of the glass those slight preparations that equip me, I will not be afraid; but I look at my face at midday sitting in front of the looking-glass in broad precisely nose, my chin, my lips, that open too wide and show too much gum. But I am not afraid. [7]

Although Jinny suffers from ageing and losing her beauty it seems that, she is not afraid anymore and she feels comfortable. Rhoda in the story hides herself whereas Jinny looks at the mirror deliberately and is not afraid of anything; therefore, Woolf can cure and heal her own traumatized identity in terms of her fear and guilt. Further, she can connect herself to the modern society of London where Woolf in her diary on 27 June 1935 describes:

I saw all London a magnificent metropolis so brushed up, so ornate, so continental and cosmopolitan at night in that quarter: there's Oxford Street, there is Hyde Park, that's the new Lyons block of flats. And the West End squares, and oblongs of white light, and yellow light the faces, the roughed faces of offices and sleepless and cranes; all very impressive, very soigné. [26]

Likewise, Woolf fictionalizes it in her novel when, Jinny says:

[h]ere I stand, in the Tube station where everything that is desirable meets Piccadilly South side, Piccadilly North side, Regent Street and the Haymarket. I stand for a moment under the pavement in the heart of London. I still move. I still live. [7]

Jinny is aware of a bitter reality that she is getting old and cannot be proud of her body any more, instead, she is proud of London as a heart of life and honors its magnificence as Woolf names London as magnificent metropolis; thus, Jinny attaches to it as a heart of life and civilization. Although she is losing her beauty and attraction she still moves and lives because she is linked with London.

Besides that, "[h]er British identity which is rooted in the land of Britain remains stable. In brief she cannot detach herself from her British culture and Britishness" [27]. Woolf's identity can gain its stability by her Britishness, so that she cannot disconnect herself from it. Similarly, Jinny, who is in London now, can continue her life and reconstruct her identity by living in London and accept the undeniable processes of ageing.

Susan is completely different from Rhoda and Jinny. Her maternity is arguable which Woolf did not have and was not able to touch. Because she could not feel the emotional senses of motherhood. Nonetheless, Woolf paid much attention to Vanessa's children and loved them as her real children. By Susan's character, in fact, Woolf wants to compensate for her own maternal passions. However, some critics believe that Susan is modeled on Vanessa who devoted herself to her family. There was a strong relationship between Woolf and Vanessa. Woolf in a letter, in 1927, elucidates the reason of not having a child:

I'm always angry with myself for not having forced Leonard to take the risk inspire of doctors; he was afraid for me and wouldn't; but if I'd had rather more self-control no doubt it would have been all right. This is only a small contribution to feminine psychology, and don't I beg dream of answering. [28]

In fact, she was not able to have child because of her mental and psychological illness, and it was her psychological and individual trauma. In the novel, Susan who devotes herself completely to her family gives birth to several babies, and also she prefers rural life than city life; she keeps herself in her small world and can be a representative of Victorian woman who was like slaves of men in a patriarchal society.

The insecurities of the society "led her to retreat into maternity and nature, where she is able to create a smaller, more tangible world she can dominate" [11]. Susan takes refuge to her maternity and nature as her safe and small world. In fact, she takes pleasure in having feelings of motherhood:

I shall be debased and hid-bound by the bestial and beautiful passions of maternity. I shall push the fortunes of my children unscrupulously. I shall hate those who see their faults. I shall lie basely to help them. I shall let them all away from you, from you and from you. [7]

Woolf deals with beautiful passion of maternity based on her imagination. Although she is traumatized by not having a child as she said that doctors had not allowed her to have only one child because of her mental breakdown emerged from her sexual traumas. She tends to reconstruct her traumatized identity by putting Susan as a real and devoted mother like her sister, Vanessa, who devoted herself to her two sons. In this special case, Woodward points

out "[t]he story of origin may tell us more about present longing than about the past it seeks to recapture, but such stories do present a desire for making sense of who are through piecing the past together" [18]. Regarding the above idea the story of Susan can support Woolf's present longing for having child and that she seeks to recapture and reconsider her past desires, which were not satisfied in the past, and challenges them in the present for revising her traumatized identity.

This is the same as autobiographical story as Henke theorizes it toward the end of twentieth century, the years after the publication of Woolf's story. Likewise, Woolf has post-traumatic stress disorder because of not having any child as in a letter in 1925 asserts it explicitly: "I was going to have written to Jacques about his children, and about my having none – I mean, these efforts of mine to communicate with people are partly childlessness, and the horror that sometimes overcomes me" [28]. The horror emerged from her feeling of having no child is the same as post-traumatic stress disorder that is the symptom of traumatic experiences. When she talks with someone about not having a child she, in fact, palliates and decreases her pain and suffering, and she wants to use a therapeutic means for her wounded identity by revealing it in her letters, diaries, and fictions.

In the seventh section, Susan, who is in her middle age, talks about her life established in the suburban area, her desires and children:

[i]n this hot afternoon, here in the garden, here in the field where I walk with my son, I have reached summit of my desires. The violet passions of childhood, my tears in the garden when Jinny kissed Louis, my rage in the schoolroom, which melt of pine, my loneliness in foreign places, are rewarded by security, possession, familiarity. I have had peaceful, reductive years. I possess all I see. I have grown trees from the seed. I have made ponds in which goldfish here under the broad leaved lilies. I have seen my sons and daughters, once netted over like fruit in their cots, break the meshes and walk with me, taller than I am, casting shadows on the grass. I am fenced in, planted here like one of my own trees. I say, "My son", I say, "My daughter," what shock can loosen my laboriously gathered, relentlessly passed down life? [7]

Susan can reach the pinnacle of her desires and has been satisfied with her family, especially with her children, so that she can possess all the things that she has wanted like her children, garden, and tranquil rustic life. She is happy more with her children and honors having them, and she thinks undoubtedly that nothing can ruin this happiness. In fact, Susan can revise or re-establish her identity confronted those traumas that started by Jinny's kiss of Louis, and continued by her rage in the boarding school because of her feeling of separation from her father.

Susan is reconstructed, first, by her children, second by the way of life that she selects for herself; as well as, Henke believes that "Susan scarifies personal desire to the exigencies of motherhood" [5]. She thinks only of her children. Henke goes further and says: "confident and reflective, she revels in the pleasure of country life and desires" [5]. Woolf cannot overlook Susan's strong sense of motherhood and her own pleasure taken through the country life. It shows that Woolf's sense of motherhood and her idea regarding country life are implied by Susan. Thus, Woolf could reconstruct both her traumatized identity and Susan's shattered identity by reaching her desires. The signs of her wishes for having baby and its emergent traumas from it can be found in *The Waves*.

5. Conclusion

The story of identity is linked to story-telling of personal identity stories in order to make sense of 'who a person is'. In this case, the task of psychoanalysis in helping individuals to establish some self-discovery and self-recognition through searching for the past experiences can produce and render a strategy for placing the traumatized people where they are able to reflect and understand their shocked identities related to their traumatic past. 'scriptotherapy' is known as an effective way through which a person agonized by some trauma in the past and she or he can write about them in the present and it is a positive and powerful mode of taking it to rest. It is like of psychoanalysis which treats the traumatized person who can overcome his or her post- traumatic stress disorders.

The construction of autobiographical stories supports the narrative of the self. Providing an alternate to the insecurities, uncertainties, disturbance, and anxiety of the fragmented selves due to some kinds of traumas, the traumatized organize or piece together childhood into adulthood to reconstruct or make sense of their identities. 'Scriptotherapy' as itself offers is a sort of therapy exploited either by talktherapy or writing method. Examining traumatic memories by means of what psychoanalysis and literature challenge as unexpressed or unrecognized feelings via "expressive writing" assisting writing cure, the victimized individual takes refuge to the therapeutic power of psychoanalysis, existing more in the experience of reviewing and mastering the past correspondingly.

The Waves is considered as an autobiographical novel which Woolf calls in her dairy. It is full of echoes from Woolf's life. As many Woolfian critics and scholars claim some of the characters of the novel are modeled on her traumatized character and identity. By this Woolf tends to reconstruct and revise her physically and mentally wounded self-identity. It illustrates that she reaches from post-traumatic stress disorder to post-traumatic growth, that is, the growth and development of self-identity can occur in view of personal trauma which turns shockingly into a source of achievement like the case of Woolf's literary career and some of the other literary figures. Therefore,

identity in terms of crisis of trauma and the aim of self-reconstruction by means of 'scriptotherapy' are considered in Woolf's *The Waves*.

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