

I. Introduction: Virginia Woolf and Her Work

This research focuses on how six characters undergo trauma and examines the consequences of trauma effect of their life in Woolf's *The Waves*. And it also deals with the memory which is extremely negative charged in their individual life. This study is at its most basic level concerned with how the events and the emotions of unrepresentable traumatic experiences come to be represented in words.

Woolf's *The Waves* published in 1931 deals with issues of death, mourning, friendship, separation and memories to some degree in novels. *The Waves* has presented readers with memory of the past events which become the trauma of their life. A novel about trauma or traumatic events seemingly and paradoxically puts into words. Virginia Woolf memorized the trauma of *The Waves* by using different style such as interior monologues, stream-of consciousness narration and exploring with great subtlety problems of personal identity and personal relationships as well as the significance of time, change, loss, and memory for human personality.

The Waves constructs six characters from the childhood to adult. The novel begins with the thought of the six children in the Edenic garden, near the sea and within reach of the continuous sound of the wave. In *The Waves*, six characters represent competition system of imposed conscious order Neville, Louis, Bernard, Susan, Jinny, Rhoda - each voice constructs an internal memory that shapes the self and orders experience in relation to the object and each other. Bernard was imaginative writer - character and narrator of the novel gives the autobiography of the six characters life. Throughout the novel, the narrator Bernard often memorized the life of six characters and their daily activities. Rhoda is mystical, her inner psyche is always fragile and she struggle to integrate finite and infinite sensory experience. Another character Percival who never speaks by his own voice but introduce by other

characters. He was introduced as a "hero", "god of decency". He was killed in India when he was thrown by his horse. The death of Percival brings catastrophe over all the six characters. All the characters undergo trauma. Throughout the novel, the narrator Bernard often focuses upon the character Percival who never has any conversation with the other characters.

The six characters undergo trauma of separation and death. All six friends are touched emotionally. Although they live their own life they feel the absence of each other. At first, all six friends spend their childhood in happiness and that moment is deep rooted in their mind. When they grow up their happiness changes into sadness. They are separated from each other. They do not accept the reality of life. They cannot tolerate the separation so they become the victim of trauma. Although they exist in the society, their unconscious mind always seeks the other. One of the characters, Rhoda states "To be myself I need the illumination of the other people's eye, and therefore cannot be entirely sure what is myself" (64). She finds herself alone even in the presence of other people and she is confused who she really is. She becomes the survivor of trauma because of separation with friends. She meditates, "Oh life, how I have dreaded you, oh human beings, how I have hated you! how you have nudged, how you have interrupted, how hideous you have looked in Oxford Street, how squalid sitting opposite each other staring in the Tube!" (115). Rhoda laments upon the past and ignores the present. She rejects the human world in the presence of friends. Trauma of separation takes her into a world of nothingness. She feels a lack of her uniqueness, so she wants to go away from this world. Rhoda walks on the Oxford Street and she is afraid of people looking at her. She never accepts the fact of life. Her present reality is broken by memory of the past. She wants to go to the mountain from where she can see Africa, which indicates Africa as the symbol of darkness, loss of

life, destruction and desertification. She does not desire to live in that world which she survives. Her inner psyche does not exist in the real world. She could not tolerate the trauma so she wishes death.

Virginia Woolf has always been renowned for her technique. All of Woolf's novels contain elements of her own experience, with characters and relationships drawn from life as well as actual autobiographical events appearing to some degree in every book. Through the memory of her life, she presents the reality of human life very aesthetically. Many psychoanalytic critics praise the artistic presentation of traumatic experience in Woolf's work. She reflects melancholia and death of the character in the novel. The plots of her novels are moving around the death of the character where other characters lament upon the death. Bernard is shocked when he hears the death of Percival. Death of Percival frequently haunts him. He thinks, "Drop upon drop, silence falls. It forms on the roof of the mind and falls into pools beneath. For ever alone, alone, alone hear silence fall and sweep its rings to the farthest edges"(127). Bernard thinks that everything goes on despair in the middle age. He lost his friend (Percival) and his life was full of silence. He feels alone in the present world. He finds himself incomplete without Percival and other friends. He memorized the past event and sink into melancholia. Trauma of death is deep rooted in his mind so he falls into doom of the life.

The six speaking characters of *The Waves* believe that together with Percival they form a world that is "entire" (22). Growing up, they drew around themselves a "globe whose walls are made of Percival" (145). Struggling to complete a math exercise after the other nursery school children have been let out to play. Rhoda says, "Now the terror is beginning" (21). Rhoda thinks the world is made by friends. When she is separated from the friends, she feels alone. She is worried with separation. She

has difficulty in facing the problem without the presence of friends and drowns into darkness. She can not solve the problems and she is broken so that she cries. She figures herself at the outside of world.

In *The Waves* the event of Percival's death is significant only insofar as it provides a context for the exploration of the pathological anxiety from the separation with friends. Woolf says "I come to feel more and more how difficult it is to collect oneself into one Virginia, even through the special Virginia in whose body I live for the moment is violently susceptible to all sorts of separate feelings" (397). She exposes her miserable condition from the six characters of the novel and tries to give shape to her life. Among six characters, Rhoda and Bernard are those who she most fully resembles the memory of trauma of her life. Rhoda says, "I have short space of freedom. I have picked all the fallen petals and made them swim. I have put raindrops in some." (9) She tries to get freedom from the grief and suffering of life. She is facing a trauma so she wants to make them swim. She also makes the lighthouse to come out from the grief but her identities are formed in the circumstances of powerful trauma of separation. Her inner psyche is helpless and she becomes a rock. Although she is with people, she feels alone. Her life goes ahead with the memory of friends. She develops the feeling of helplessness physically and emotionally. She tries to avoid trauma but she cannot. Unfortunately she is a failure in getting rid of depression.

The life of six characters is disturbed by the memory of the past. They always mourn the death and separation. Having lost Percival, the six of them seem to lose a connection both with one another and with a much larger world. They try to seek the presence of each other in their daily life. But it is impossible to make the ties at the end of life. They judge their present world according to the memory. So, they are

failure to spend the better life. They always search nothingness, void, dark parts of life. It creates the frustration, anxiety and suffering in the life and takes in depth of trauma. Trauma effect detaches the self identity from being the real identity.

The purpose of this research is to focus the critical study of the trauma effects of the six characters. It tries to show the suffering of the characters. They are suffering from trauma of death and separation of friends. They try to come out of the memory but they cannot succeed. As this study dramatizes the memory of the past and it follows the ideas of Trauma theorist Cathy Caruth. Cathy Caruth in her essay "Unclaimed Experiences" opines her views in the following way:

Trauma describes an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century.

(181)

Cathy Caruth asserts that trauma is deep-rooted in the mind when there suddenly occur catastrophic events around us. She clarifies the trauma by giving example of soldiers. She describes trauma of the soldiers who face the death of their friends in the war and that incident repetitively haunts in their mind after the war. The soldiers memorize the massive death of their friends and that death incident haunts the mind of the soldiers. As a consequence of trauma, the individual lacks the self identity and their daily activities are guided through memory of the past event. She says trauma is arising from recurring image of the catastrophic events which has negative

consequence in the life. Cathy Caruth gives the views about the trauma that "Within stories of trauma there is an enigmatic testimony not only to the nature of violent events but to what, in trauma, resists simple comprehension" (156). Caruth argues that those who suffer from the trauma memory, they are unknowable about their condition. The nature of trauma lies not only in violent events but it sometime resists on simple understanding of mental state.

Caruth views that trauma is only known through repetitive flashbacks that literally reenact the event because the mind cannot represent. So she says "The historical power of trauma is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all" (17). Traumatic experience is understood as a fixed and timeless photographic negative stored in an unlocatable place of the brain, but it maintains the ability to interrupt consciousness and maintains the ability to be transferred to non-traumatized individuals and groups.

Cathy Caruth considers the responses to traumatic experience, including cognitive chaos and the possible division of consciousness, as an inherent characteristic of traumatic experience and memory. The idea that traumatic experience pathologically divides identity is employed by the literary scholar as a metaphor to describe the degree of damage done to the individual's coherent sense of self and the change of consciousness caused by the experience.

Moreover, Cathy Caruth presents the views on memorizing the trauma itself that is going on in the state of mental suffering. Memory and trauma are linked with each other. Sometimes memory brings the problem in life. Memory is the flashback, vividness of the knowledge of the past events and it is materialized in the present. Thus, memorizing the past events takes in the world of trauma. Memory detaches us

from the real world and takes into the world of the past. Memory of trauma reminds us of the thing which cannot be voiced or known except in their status as missed or failed experiences. Memorizing the trauma becomes the psychic wound and it disturbs the life. Memorizing trauma reminds us of the things which cannot be voiced or known except in their status as missed or failed experiences.

Another aspect of trauma for Caruth is a voice that speaks through a wound and demands to be heard, and it is in the dialogical dynamics of this speaking/ listening that she is particularly interested. The guiding principle within such a theory is that trauma engage in various ways with “a problem of listening, of knowing, and of representing that emerges from the actual experience of the crisis” (5). Thus the emphasis from the event itself to the issue of representation, Caruth addresses one of the key aspects of trauma as an encounter with what Annie Rogers calls ‘the unsayable’ – what in the event is impact that exceeds the resources of language. To be traumatized for Caruth, is “to be possessed by an image or event” (7). Image and repetition become therefore recognizable symptoms of a writing that engages with an experience of trauma. Those who are victim of traumahave image or event of the past and events involved as a psychic wound. Trauma takes in the world of suffering, pain, agony and disturbs an individual identity. Memorizing trauma means going beyond this world and accepts the unreal world of darkness, nothingness and void.

Caruth explores the relation between trauma and survival. She says "for those who undergo trauma “it is not only the moment of the event, but the passing out of it that is traumatic; survival itself, in other words, can be a crisis (9)". Caruth suggests that not only sequence of events takes people into trauma, but Trauma survives itself when we face any events which give glimpse of the past events and bring the crisis in our life. Sometimes trauma transforms the self igniting it with an

external, often terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self and the world.

In addition, Caruth demonstrates the idea that traumatic event disrupt attachment between self and others by challenging fundamental assumptions about moral laws and social relationships that are themselves connected to specific environments. Characters in *The Waves* represent this disruption between the self and others by carefully describing the place of trauma because the physical environment offers the opportunity to examine both the personal and social histories that define the character's identity and the meaning of the traumatic experience. The primary of place in the representations of trauma anchors the individual experience within a larger cultural context, and, in fact, organizes the memory and meaning of trauma.

Caruth argues that traumatic experience becomes unrepresentable due to the inability of the brain, understood as the carrier of coherent cognitive schemata, to properly encode and process the event. Cathy Caruth recognizes that faithfulness to the dead is a common burden of traumatized survivors, particularly evident in several traumas texts. Trauma theory asserts that trauma creates a speechless fright that divides or destroys identity. This serves as the basis for a larger argument that suggests identity is formed by the intergenerational transmission of trauma. However, a discursive dependence upon a single psychological theory of trauma produces a homogenous interpretation of the diverse representations in the trauma novel and the interplay that occurs between language, experience, memory, and place. *The Waves*, six characters are traumatized with the burden of death. They are not come out from the lost of Percival. They think Percival is hero among them. Thus they suffer from

the death. There suffering is represent through language, experience, memory and place.

The Waves get critical views from the many critics. The six characters have difficult to live the life and they feel tension in their unconscious mind. Associating this concern, Robert O. Richardson elaborates upon the condition of Rhoda who is aware of her pathetic situation. He argues that:

Rhoda's self- consciousness includes an awareness of her failure to discover or impose an order on the ideas, emotions, and sensations which overwhelm her. She deliberately tries to escape the welter of her mind by thinking of her armadas. When she fails, she tries to anchor herself by looking at the cupboard and looking-glass, which also fail her because they seem to distort even as she looks at them. Even in the midst of her struggle, Rhoda is conscious of the distortions which seem fundamental to her perceptions of the world around her. (697)

Robert highlights the miserable condition of Rhoda as failure human beings. She discovers that her emotion, feelings are impose by the memory of past events. She tries to escape from the mind of thinking about the psychic wound and herself recognized as a not a success beings. When she has difficult to tolerate the misery; she looks at the cupboard and looking-glass. But her reflection image internalized her self consciousness was corrupted. Although she struggle to get rid from the trauma of past memory but it is unsuccessful to go away from the memory of trauma. Herself consciousness is guided by the memory of the past. Robert expresses the idea that characters are detaching themselves from the societies and reveal their consciousness of the scene, event, or object with which their identity becomes inextricably bound.

Christie Purifoy in her articles writes that in *The Waves* the six characters are suffering from the death of Percival. The loss of friends gives the pain, suffering and melancholia to all the six friends. She states:

Composed almost entirely of the thoughts and inner soliloquies of its six main characters, *The Waves* traces their experiences from childhood through old age, often as these experiences relate to the death of their friend Percival. Facing the loss of his beloved friend, Neville says, "I will not lift my foot to climb the stair" (152), recalling an image that reappears throughout *The Waves* in connection with grief and death. (27)

Christie Purifoy, affirms that *The Waves* express the experiences six characters from childhood through the old age. All the six characters are suffering the death of their friend Percival, so they engage in own individual life. From the death of Percival, Neville is breakdown from the emotionally and creates the trauma of death. He creates trauma in his mind. So he tries to deprive from memory of death but he was regularly hunt. Therefore *The Waves* is connection with grief which is fixed in the mind of six characters. The characters are in the state of melancholia and pathological condition. To be more precise, she says that Woolf describes it as true power of the moment; experiencing the shock of loss, Bernard is able, at least briefly, to pause outside the usual order. Neville's and Bernard's experiences suggest that it is the state of mourning, not its successful resolution that encourages a revelatory perspective on one's culture and community.

The critics Avishai Margalit deals with the ethics of memory. He says when memories are repressed in the mind that cause trauma in individual life. He states that:

Repressed memories are subversive agents that cause dysfunctional behavior and even bodily symptoms in the individual. Those who suffer from traumatic memories might overreact to events in the present. (3)

Margalit argues that memories which are repressed in the unconscious mind that harm the individual life. It becomes the bodily symptoms and he\she wants to destroy the life. Trauma memory harms the present life and they are overreacting in simple events in the present life. The characters are victim from the agony, pain and misery. In *The Waves*, six characters are also suffer from the trauma memory, so they problematized their life and overreact in the present. Rhoda wants to give up her life by choosing death. All the six characters are suffering by trauma of death.

Similarly, Aisha Fafana Ibrahim argues that trauma world taken into the nothingness and it is produce by the memory of loss, death and so on, for this she writes:

Taumatic events are often described as and believed to be sudden, unspeakable, overwhelming, and disorienting. These descriptions may be apt in relation to the initial trauma of rape, separation, abduction, loss, and displacement experienced. However, I believe that such labels do not necessarily fully capture the trauma that results from being indigent and, in effect, living in a permanent state of dislocation. (252)

Fafana describes the trauma occur from the sudden loss of someone or something and when that loss is not spoken at a time, it effects the unconscious mind. Trauma disturbs life and it creates the problem in development of the self. Those who undergo trauma, their life become pathetic and they suffers from misery, pain and agony in

life. The six characters are in anguish from the loss of Percival and sense of separation from each other. They cannot get chance to share their trauma of death and separation, so it survive as memory of trauma. *The Waves* thus the experience of shock of loss. Therefore, Bernard's experiences suggest that it is the state of mourning, not a successful resolution.

Carolyn W. Bell argues that *The Waves* is Virginia Woolf's most serious and coherent attempt to scrutinize the moment of vision in the novel. The first moment lies in the fourth and fifth sections, during which the group reunites the first time and Percival dies. The second moment lies in the eighth and ninth, during which the group reunites for the second and last time and Rhoda and Bernard die. The two series of moments are parallel, yet their content and imagery contrast. It is in these contrasts that, Bell believes, one discovers the true depth of Woolf's tragic vision.

Lisa Marie elaborates the character Rhoda who although seeming to be the absolute other of any system of meaning, including those of language, time and ego, in not as exterior as she appears to be. Rhoda thinks other characters place themselves by projecting certain permanence onto an alien body. This desire compels her dissolution and takes to her depth of trauma. Rhoda's self-annihilation is a consequence of taking her to lose of identity and conceive of no place for herself. Her inner psyche is fragile, lack of confident. So she tries to place her into nothingness.

Jonathan Boulter extended his idea that trauma is always infect the unconscious mind. He says:

To speak of trauma means that one must keep this double inflection in mind and be aware of the curious temporal effect it produces. The traumatized individual in some ways is oriented toward the past rather

than to the future. More specifically, the victim of trauma inhabits or is inhabited by a specific, single moment of horror. (156)

Jonathan argues that trauma always oriented toward the past rather than to the future and it affect the present life. The victim of trauma always gives the horror to the mind. Part of the horror of these extreme experiences, therefore, lies in the fragmentary or incomplete way in which they are integrated into consciousness so that memory becomes a way of coming to grips with this fragmentation, of assimilating what was not known in the first place. Those who are in trauma, they are suffering and pain in the life. Rhoda also suffers from the death of the Percival. She cannot acknowledge identity because she is haunted by the memory of the past. Similarly, her mind is corrupted by the memory of trauma. So she wants to go to the world of nothingness. She rejects the present status and lives in the memory of the past. In the like manner, all the six characters have become the victim of trauma. They are surviving with the fragmented selves, as they struggle to control and articulate unspeakable and pathological memories.

Tammy Clewell has suggests that Woolf's novels were the result of "an unfortunate display of pathological grief" (197). He said that *The Waves* was the production of grief and pain which become the capsule for her mental suffering. In the novel, six characters are psychologically disrupted from the message of Percival's death, so they are frustrated with memory of trauma. They seek the freedom to get out from the burden of trauma. Memory of trauma creates tension between the singularity, agency, and language of totality and the heterogeneity, passivity, and silence that characterize infinity continues as Bernard's experience is led in conflicting directions that lies beyond the borders of identity. His experience led to the suffering of life. He

gives biography of other characters to come out from the trauma of past but he was unsuccessful.

In the same manner, Stephen J. Miko argues that Woolf, *The Waves* is search for reality of her life which is the central to her work. He says:

The Waves always includes conflict and struggle which are themselves of great importance to her; that a central issue of the book is loneliness, inconceivable without profound isolation: and that "emptiness" is as good a term as any for that which she seeks here but fails to "lay hands on," not only in her diary but in the novel. (63)

Stephen J. Miko says that the plot of the novel deals with conflict and struggle that is subject for Virginia Woolf. And he says that there is issue of loneliness of the characters. They always stay in isolation and search for the emptiness of life. The characters are lost into the darkness of life. Woolf is a failure in her life so her characters are always guided through her vision of life. She merges her consciousness with the role of the characters in *The Waves*.

Allan Hepburn views about the memory of trauma that expresses through the repetition of word and established the human connection with the violence. He states that:

Repetition itself does not cure, but transmission of traumatic experience and the listener's obligation to hear can establish human connections which have otherwise been disintegrated by violence and forgetting. Trauma fragments into coherence for the haunted trauma victim the witness may experience trauma firsthand or at a remove. (381)

He argues that repetition is not the method of coming out from trauma memory but is only temporary way of getting out from the memory of trauma. He says when trauma expresses in a time then it is violence our unconscious mind. Its nature is to be listening in time. When the past experiences are listened by others; it does not hunt the present life, otherwise someone become the victim of memory of trauma. Rhoda's feelings are not get chance to express, she becomes victim of trauma. She is psychological disrupted, so she lament the past and problematized the present life. Her self identity is constructed by the trauma of life. Therefore she is failure in every step of life. She never come out from the trauma, at the end she lose her life.

Taking a rest form such issues raised by critics above, the proposed thesis reads the suffering of six characters who fall victim of memory of trauma. By analyzing the reviews on *The Waves*, the proposed research nearly associates the ideas of Robert O. Richardson in which he elaborates on the pathetic condition of Rhoda who suffers from the trauma of Percival's death and tries to escape from the trauma of death. Similarly Christie Purifoy expresses that all the six characters suffer from the death and separation and she says *The Waves* is connected with grief which is fixed in the mind of six characters. In the same way, Lisa Marie views that among the six characters, Rhoda is much affected by the trauma of death. Lisa describes that she is fragile, lack of self identity, so she discovers that she has no place for her in the world. The critics Bell and Miko also give their views about *The Waves*. They argue that there is coherent scene of memory of trauma and most of the time the characters stay in loneliness, feel emptiness and so on. Besides this, remaining other reviews deal with the issues of repetition, memory, death, separation and silence studies, so differ from the proposed research.

The coming chapter deals with the trauma of characters in *The Waves*. This chapter explores how six characters are suffering from the memory of trauma in the novel. And it also deals with the issue of trauma of the characters and how much they are affected by the trauma of death and separation. In the course of analysis, this chapter adopts the theories of trauma theorist and in particular it takes trauma theory of Cathy Caruth. Similarly, it also adopts the method of textual analysis of the text.

In the same manner, the final chapter will be the conclusion of the proposed research. It will come to the conclusion that the characters are surviving in memory of trauma and they suffer from trauma that originated from the memory.

II. Portrayal of Trauma of Characters in *The Waves*

The Waves is entirely symbolic since it embodies a number of images that represents distinctly meaningful things. At the same time it contains a vivid description of the relation between the childhood life and grown up life. The birds are described as beautiful creatures through not entirely sympathetic. The exploration of the character's self is strongly connected to their perception of present and past, and functions of memory. All the six characters are happy when they are together and share their happiness among each other in the childhood. As they grow up, they separate from each other. Their happiness changes into sadness.

Woolf's depiction of character's inner self is usually characterized by her most difficult and experimental style because of the unusual portrayal of the characters. In *The Waves* she articulates the voices of six characters – Susan, Jinny, Rhoda, Louis, Neville, and Bernard. In the novel, most of the time, six characters address each other and construct their own identity. The lives of the six characters suggested entirely through internal monologue and they being silence. Therefore, it symbolizes that characters are in anguish, frustration and trauma due to past events. So as Caurth notes those who are silent are possessed by the past image and events, these six characters become the survival of trauma.

The six characters are the victim of trauma. Most of the time, they remember the separation with friends and death of Percival which produce the problem in their daily activity. The characters separate from each other in their young age but emotionally they are not ready to separate. So they always remember their beautiful days which they spent in the past and try to live with memories. It creates problem in their present world and they become the survival of trauma.

Scholars have comprehensively examined how Virginia Woolf's experimental novel *The Waves* explores identity formation as complex and conflicted which is compounded by language. In *The Waves* Woolf's characters continually question what it means to exist and must either reject or conform to social norms. These characters look to each other in order to construct their own self identities, but encounter traumatic obstructions surrounding boundaries of self. Woolf has described her characters not as six separate individuals, but rather as distinct aspects of consciousness. Virginia Woolf places trauma at the center of the struggle for self-definition. She uses her characters struggles to create her own trauma archive.

The members of the group come together again after childhood, their normal divergent voices sound in harmony and mutual connection. They remember an infancy in which they speak their emotions and needs without meaning, purely through rhythms, through their bodies, their cries, laughter, sigh, murmurs like Woolf's hoots, screams, babble is apparent when throughout *The Waves*, they, and especially Bernard, express a longing for a different language, the semiotic, a language of small words or no words, and express frustration with the symbolic language available to them. For instance, Bernard carries around a notebook in which he records his observations.

Woolf's novel elaborates on six main characters who waver between comfortably identifying with other individuals and objects, and experiencing a sense of displacement, complication or disintegration of identity—this tension acts as one of the novel's primary themes. For example, Rhoda proclaims "I have a short space of freedom, I have picked all the fallen petals and made them swim"(9). Rhoda wants to escape from the disruption to her mental solitude and wants to make free, and in order to Neville states, "Shall I rescue that fly; shall I let the spider eat?"(26). After Neville

becomes boy, he has been sent to a separate boarding school. However, he is in tension when he is separated from Susan, Jinny and Rhoda, and he is regularly haunted by memory of his friend. As a result, he cannot make decision whether he forget his grief of separation with his friends, or drown in the solitude. We notice a composition based on pain, suffering, agony, memory of the characters which is generated by the event of the past. They have difficulty to separate from each other, so Woolf makes it clear that all the characters are bound to each other. Although they try to separate from each other, they cannot. They are attached mentally and emotionally.

It seems that all the characters in *The Waves* relate themselves in one way or another words, i.e. to language, and its potentialities to create a stable image of self and reality. In the same way, Rhoda finds herself quite different from other characters and she says:

Other people have faces; Susan and Jinny have faces; they are here. There world is the real world. Therefore I hate looking glasses which show me my real face. Alone, I often fall down into nothingness. I must push my foot stealthily lest I should fall off the edge of the world into nothingness. (23)

Rhoda finds herself as faceless self, which is nothing but a multiple faced. She sees herself as a series of hollow mask with no face. Here glass is the symbol of society which shows the reality of the people. So Rhoda hates looking glasses which show her lack of identity. She thinks that Susan and Jinny is not rejecting by society and have their own individual identity, so they do whatever they like and have opportunity to speak about their experiences. Sometimes she tries to express her hopeless desires like Susan and Jinny do. But her desires compel her own dissolution and thinking that

society laugh at her. She feels misery when society ignores her and she scares with the society's people. Rhoda suppresses her desire and experience by saying with other people. Her series of experience is deep rooted in her mind and she becomes victim of trauma. She is pierced with grief and pain and at the end, goes into nothingness.

Richard R. Raubolt in his article "Trauma, Regression, and the Intensive Group Experience" views that:

Trauma is a series of experiences that overwhelm the individual. The events or experiences are horrific and overwhelm the person's ability to cope. Trauma becomes pathological when there is no opportunity to speak about the event or experiences. The experience, instead, is met with by denial, rejection, induction of guilt feelings, hypocrisy or repeated traumas by important others. (158)

Richard R. Raubolt argues trauma is a series of experiences; most frequently it disturbs in the mind and destroys the individual identity. When any survival of trauma have no opportunity to speak about the events and experience, their condition becomes horrible. As the society denies to listens to their feeling then they become the victim of trauma. They reject the reality of life, develop guilt consciousness and at the end go to nothingness. As the same way Rhoda condition become pathetic. She has rejected by the society and she has no opportunity to express her experience of life. Her feelings are dominated by the present world and that become the wound in her life. To be more Precise, Cathy Caruth explains that trauma is a voice that speaks through a wound and demands to be heard. She argues that "a reality or truth that is not otherwise available" (4).

Similarly, all the six friends go to for summer vacation and time to come detach from each other. So Rhoda feels tension in her mind. She is so much attach with friends. She does not want to go home but it is compulsion to her. She meditates.

Silence will close behind us. If I look back over that bald head, I can see silence already closing and the shadows of clouds chasing each other over the empty moor; silence closes over transient passage. This I say is the present moment; this is the first day of the summer holidays.

This is part of the emerging monster to whom we are attached. (35)

Rhoda is separate from her friends. She is so much close with her friends that she rejected other worldly materials. She thinks that it is only life which she spends with her friends. She makes assumption that she lives life only in the presence of friends. So she cannot tolerate the departure with friends. She says silence is close behind us. That silence is surrounding everywhere. It brings the darkness and chasing in the life of Rhoda and others friends. She is helpless and she does not have any pleasant moment in the absence of friends. There is emerging trauma in the mind of Rhoda by the separation with friends. Regarding the nature of trauma, Cathy Caruth argues that the trauma emerges in the mind by illustrating idea that "the trauma of the accident, its very unconsciousness, is borne by an act of departure. It is a departure which, in the full force of its historicity, remains at the same time in some sense absolutely opaque, both to the one who leaves" (190). Here, Cathy Caruth argues that trauma of accident occurs very unconsciously. It born by the act of departure and sometime it in obscure in our unconsciousness mind. The effects of trauma manifest themselves over the time. She clarifies that if someone has no power of tolerate the departure from any things which they are attach, then they turn into victim of trauma. In the same way Rhoda is affected by the traumatic events. She is detaching from her close friends.

She cannot endure the reality of life, so she is silence. Her silence is the symptom of trauma. Similarly, she exposes traumatic feeling which seems much concerned with her being and its recognition. She says:

I came to the puddle. I could not cross it. Identity failed me. We are nothing, I said, and fell. I was blown like a feather. I was wafted down tunnels. Then very gingerly, I pushed my foot across. I laid my hand against a brick wall. I returned very painfully, drawing myself back into my body over the grey, cadaverous space of the puddle. This is life then to which I am committed. (34)

Rhoda as the central character among other is worried about the present status. She says that she fails to cross the pond make it clear that she lost her identity as a strong and capable human beings. She always regrets the absence of friends in her life. She thinks that she has lost her friends. Therefore she cannot make her identity. So she is convinced that everyone else has a face behind a mask, and integrated self that provides a home for identity. But she is a failure to cross the puddle of time because she cannot reconcile herself with the fact that each moment simultaneously kills and gives to the new birth to new selves. Rhoda seems to be maturing into life as she is dying in every sense. In this regard, Dominick LaCapra in his article "Trauma, Absence, Loss" clarifies:

Absence and loss may itself bear striking witness to the impact of trauma and the post- traumatic, which create a state of disorientation, agitation, or even confusion and may induce a gripping response whose power and force of attraction can be compelling. The very conflation attests to the way one remains possessed or haunted by the past, whose ghosts and shrouds resist distinctions. (699)

Dominick LaCapra argues that absence and loss may create trauma and the post-trauma. When anyone faces the trauma, they are in a state of disturbance and even confusion in creating identity. They have no power and force to cross the change of time. They reconcile themselves as helpless. Trauma can bring fusion in life which compels to kill their life. It resists in the memory and haunts as a ghost. In the same way, Rhoda is a failure to make her identity in the absence of friends. She loses friends, so she is disturbed and confused about her identity. She is unsuccessful to face the change of time because she memorizes the loss of Percival's death and she says 'I could not cross it'. In the like manner, Cathy Caruth asserts that trauma in her term as "return of the repressed" (30) and she says that trauma is repressed in the unconscious mind and if it is difficult to tolerate, it is reflected in identity.

On the other hand, Bernard struggles with the impossibility of isolating his own identity from those around him. He ponders emotional and verbal transmission, saying, "But when we sit together, close, we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory" (8). Bernard later questions:

Who am I?" I have been talking of Bernard, Neville, Jinny, Susan, Rhoda and Louis. Am I all of them? Am I one and distinct? I do not know.... Here on my brow is the blow I got when Percival fell. Here on the nape of my neck is the kiss Jinny gave Louis. My eyes fill with Susan's tears. I see far away, quivering like a gold thread, the pillar Rhoda saw, and feel the rush of wind of her flight when she leapt.

(162)

Bernard creates tension in his mind as he has difficulty to separate from his friends. He tries "personification" but unable succeed to personify from them. He remembers

the agony of Susan and tries to sympathize with her, sometimes he thinks about Rhoda who is totally different from other friends and tries to go far from the world. He cannot separate himself from the memory of his friends. It creates mental disturbance and he himself questions 'Who am I?'. He becomes the survival of trauma. He seems as means of giving meaning to a life and sometimes to overwhelming reality. He notices how each of his confidence has imprinted upon his subjectivity, creating an inextricable web of interaction and experience. His consciousness sometimes overlaps within each individual—each body embodies the variety of bodies that have distinctly contributed to the composition of his subjective self. In this regard, James Berger in his "Trauma Without Disability, Disability Without Trauma" assumes:

Traumatic world in terms of defining and irremediable divisions of selfhood; that is, one's obligation is to another who is other to himself? who, like oneself, is structured by an inner alterity. It is Psychoanalytical term, feels depressed, self annihilation, mental disorder and even suicidal. (568)

James Berger explores that trauma exposes a division of selfhood. One can try to separate from the events of past. He/She tries to detach from other and tries to make own individual but his/her individual is overlaps with the inner alterity. Those who suffer from trauma are depressed and try to destroy their life. Here, Bernard cannot separate from his memory of his friends. He regularly recalls Rhoda, Susan, Jinny, Percival, Neville and Louis. So he does not succeed in separation himself from them. His selfhood is divided with the memory of his friends. His individual is structured by inner self and his individual is guided by the trauma of separation and goes in

depression of the past. Similarly, Rhoda also struggles to establish her identity like characters of the novel. Thus, she states:

There is no single scent, no single body for me to follow. And I have no face. I am like the foam that races over the beach or the moonlight that falls arrow like here on a tin can, here on a spike of the mailed sea-holly, or a bone or a half-eaten boat. I am whirled down caverns, and flap like paper against endless corridors, and must press my hand against the wall to draw myself back. (72)

Her meditation implies her mental state that she is not satisfied with herself. Her inner psyche is always fragile, and she struggles to integrate finite and infinite sensory experience. Feeling trapped by her own body, she thinks that she has no idea which body she wants. She has not any stable identity. She has so little confidence that she fails to create an identity of her own. She refuses to have a face because all characters relate with worldly matter. She unconsciously goes to another world which takes her into void where she becomes like a half-eaten boat. She falls down into dark cave and she comes into real world from imaginary world when she presses her hand on the wall. Cathy Caruth writes that those who are the victim of trauma always seek freedom in life and lack confidence like that of Rhoda.

More or less almost all the characters are suffers from separation from each other. When they are living together as children, in the beginning of the book the six have not yet suffered the pain of separation, their personalities are individualized, but they share a common existence. As adolescents, the group splits whereas Neville and Bernard go to the university while Louis works in an office and Rhoda and Jinnyparticipate in London social life while Susan returns to the country. After a long time the six friends reunite. Bernard says:

We have come together, at particular time, to this particular spot. We are drawn into this communion by some deep, some common emotion. Shall we call it, conveniently, "love"? Shall we say "love of Percival", because Percival is going to India? 'No that is too small, too particular a name. We cannot attach the width and spread of our feelings to so small a mark. We have come together (from the north, from the south, from Susan's farm, from Louis's house of business) to make one thing, not enduring- for what endures? (70)

Bernard is excited after the long time as so far the six friends are reunited at farewell dinner for Percival. On the other hand, he feels sad from the separation after reunion. Although the situation takes them to a different location and when time comes to meet each other, they feel happy and excited and touched emotionally. It is only possible due to love of each other and love of Percival because Percival is going to India. They refer to Percival as a leader, a hero and a god. Bernard thinks Percival brings order, unity and harmony in the groups. Percival is unique and bold, when he comes group is complete and he brings a pleasant atmosphere in the group. So, Bernard question himself, Shall we say 'love of Percival'. All six characters somehow feel happy and satisfied by looking at each other. After the moment, time arrives to separate from each other and they feel unhappy. This fragmentation brings sadness and Bernard is traumatized by the past event which is not the full of sorrows and he meditates:

Had I been born,' said Bernard, "not knowing that one word follows another I might have been, who knows, perhaps anything. As it is, finding sequences everywhere, I cannot bear the pressure of me. I am in darkness- I am nothing. When I am alone I fall into lethargy, and say

to myself dismally as I poke the cinder through the bars of the gate,
Mrs. Moffat will come. She will come and swept it up. (73)

Bernard thinks that one event cannot direct to another event. Everyday new things happen in life. Nobody knows about things happening in coming days. Something always happens in the life of people, everyman counters with the misery, grief and pain in the daily life, so none of the person is satisfied in the life. As it, finding sequence of event in life of every people, tries to satisfying himself by not bearing the pressure in his life. He tries to exist in his condition by focusing indirectly on the other person. Bernard wants to give the shape to the life by observing others. When he is unsatisfied with his life, Mrs. Moffat sweeps his all misery. Thus, it is not possible to sweep the suffering of life. He does not want to create pressure in his mind but his unconscious mind is not free from the sequence of events. To be traumatized for Cathy Caruth, is "to be possessed by an image and event"(6). Trauma arises from the memory which is repressed in our unconscious mind. It frequently survives in our surreal imagery. Although the survival wants to avoid the memories of the past through their "forgotten" but it is impossible to forget. Thus it underlies almost every aspect of life. Trauma wound never can speak and it denies the effect of trauma. The Character Bernard is also possessed by an image of the past so he suffers. Although he wants to forget the memory of past but the sequence of event regularly hunted to him. Thus memory of trauma lies in every aspect of Bernard's life. So he says 'As it is, finding sequences everywhere, I cannot bear the pressure of me. I am in darkness, I am nothing.'

After reunite at farewell dinner of Percival, they are separated from each other and they go their own location. One day they listens the death of Percival. When

Neville and Rhoda hear the sudden death of Percival, they are broken. Loneliness and silence often surround upon them. Neville says:

I will not climb the stair. I will stand for one moment beneath the
 immitigable tree, alone with the man whose throat is cut, while
 downstairs the cook shoves in and out the dampers. I will not climb the
 stair. We are doomed, all of us. Women shuffle past with shopping-
 bag. People keep on passing. Yet you shall not destroy me. For this
 moment, this one moment, we are together. I press you to me. Come,
 pain, feed on me. Bury your fangs in my flesh. Tear me asunder. I sob,
 I sob. (85)

Neville feels stress when he hears the death of Percival. In the outside world, everyone is engaged in their works. But he is shocked by Percival's death. So, he memorizes the past events – there was one moment where they came together and shared their feeling to each other. Now Percival left them. This incident brings agony in his life. He goes in solitude thinking that life is worthless without Percival. Thus, he laments his death (Percival) and prays to take and bury him with his body. But it is impossible to do so. So, he weeps like a child. Similarly Rhoda has same pathetic condition like Neville as she state:

Look at the street now that Percival is dead. The houses are lightly
 founded to be puffed over by a breath of air. Reckless and random the
 cars race and roar and hunt us to death like bloodhounds. I am alone in
 a hostile world. The human face is hideous. This is to my liking. I want
 publicity and violence and to be dashed like a stone on the rocks. I like
 factory chimneys and cranes and lorries. I like the passing of face and
 face and face, deformed, indifferent. I am sick of prettiness; I am sick

of privacy. I ride rough water and shall sink with no one to save me.

(88-89)

When Rhoda learns about death of Percival, she laments and feels anxiety in her mind. She thinks that she is touched unconsciously to Percival. Her sympathetic condition is somehow guided by Percival. She supposes that she existed by the help of Percival. She thinks that he was god of decency, full of love and emotion. When he is dead, she feels her ties with other friends are also broken. Their ties and bond are only possible because of Percival. When she observes outside, she finds as if the street also expresses condolence on the death of Percival. Not only for her but all friends think everything has become fake and ruthless like random of car race and roars and haunts them like bloodhounds. She is totally disturbed with the death of her friend Percival and feels along in this hostile world. When she encounters other faces, they seem ugly and frequently disturb her mind. She becomes violence, senseless and emotionless like stone and rock. She needs sympathy but there is no one to give her comfort when she feels agony and misery. At last she wants to destroy her body sinking on the deep river and wishing there is no one to save her life. Cathy Caruth says "Trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena" (181). She argues that trauma is to focus on an idea of direct experience. An event occurs; one passes through it, or undergoes it; one suffers it. The event is real, is overwhelming, and the psyche is, in some sense shattered in unconscious mind. In the like manner, the characters Neville and Rhoda undergo the experience of sudden death of Percival. In every moment, death image recurs in their mind and is rooted as psychic wound. The consequence of death brings disturbance in the unconscious mind (Neville and

Rhoda). They suffer and try to reshape their thinking according to traumatic experience of death.

In the same way, Bernard is similar to Rhoda in his recognition of death. Like her, he is convinced that death could somehow yield them and Percival's death should reveal some inner truth. He says:

The truth is that I am not one of those who find their satisfaction in one person, or in infinity. The private room bores me, also the sky. Let them fail and I am full of holes, dwindling like burnt paper. Oh, Mrs. Moffat, Mrs. Moffat, I say come and sweep it all up. Things have dropped from me. I have outlived certain desires; I have lost friends, some by death-Percival- others through sheer inability to cross the street. I am not so gifted as at one time seemed likely. Certain things lie beyond my scope. (105)

He also shows his misery of being deprived of his friend Percival. Some friends are lost emotionally and some physically. He concerns with the death of Percival which is great harm for the groups. It is only possible to reunite with friends by the contribution of Percival. So he is greatly shocked by learning about the death of Percival in India. He knows the reality of life by the death of Percival. So he judges that nobody is satisfied with the present life. One may seek the presence of many people in life and they help to get rid of problems. Therefore, Bernard is frustrated when he loses his friend Percival because he believes Percival play important role in his life. He thinks he was the god and the hero among the six friends. He shows his frustration getting into his private room where he creates many stories. He thinks that his private room is unsuccessful in creating meaning in life. His desire fails, so he wants to burn all his papers where he writes about the childhood, marriage, lovers and

so on. He asks to Mrs. Moffat to sweep his paper. He does not want to keep it until death. Bernard says when he crosses the road, he sees only unknown faces. Other people think that he has lived happily and is passing his days easily but his desire has totally changes into void because of death of Percival. But they don't know about his pathetic condition of his life. Reality lies beyond the eye of other people. In this regard Caruth help to develop the concept of trauma by assuming that "Precisely because the violence suffered by Holocaust victims was so extreme, on this view, it affected those victims as a psychic concussion that short-circuited their capacity to "process" the traumatizing event as it took place" (259). Cathy Caruth argues that trauma might be experienced less as an ongoing set of processes that shape and are shaped by those living through them. The blow of psyche that overwhelms its functioning, disables its defenses, and absents it from direct contact with the brutalizing event itself. Extreme suffering has affected the unconscious mind and that take place in every moment of life. Those who traumatize, they always seeks freedom by destroying life. Thus, Bernard is also affected by death of Percival. So he feels frustrated and anxiety in his life. Everything bores him. He finds absent among group of people. It is difficult to tolerate his psychic wound. He seeks freedom by destroying his life.

Despite giving the meaning to the life, Bernard feels tired with the event which repeats regularly in the life. He says:

How tired I am of stories, how tired I am of phrases that come down beautifully with all their feet on the ground! Also, how I distrust neat designs of life that are drawn upon half-sheets of notepaper. I begin to long for some little language such a lovers such as a lovers use, broken

words, inarticulate words, like the shuffling of feet on the pavement.

(135)

Bernard is an aspiring writer who all his life has tried to accumulate phrase in a notebook in the hope that someday he will be able to provide a meaning for all his observation. Bernard's self is strongly connected to the perception of the present and past and function of memory. He has so many stories of childhood, school, loves, marriage, and death and so on and none of these are true. Thus, he begins many stories, but unable to give shape to his life. As he grows older, he becomes more and more often disinterested to observe life. He does not aspire to capture, as the author did. He thinks that he is different from others but also fed up with the other stories. So he does not capture the meaning of life. His broken word and inarticulate meaning does not fulfill his inner self. In order to articulate the meaning of trauma, Thomas Degloma in his "Expanding Trauma through Space and Time" argues that Trauma:

Regard to trauma, such framing processes typically involve memory work, as individuals cooperate to establish the traumatic nature of shared past experience. These framing practices typically involve identity work, as individuals cooperate to define a victim population and establish the nature of the harm suffered by that population. (106)

Thomas Degloma have notes that those who suffer from trauma try to create their individual self from the memory works. Their individual cooperates to establish the trauma nature by sharing the past experience. They also try to frame the trauma through their identity work but they are not successful to get relief from their works. So, they have suffered and are not successful in given the meaning to life. In the same way Bernard's individual self is present from his memory work. By his memory works, he wants to give the shape in life but he cannot capture the individual self in

his memory work. So, he is fed up with his stories. He suffer from the memory, therefore he says "How tired I am of stories, how tired I am of phrases that come down beautifully with all their feet on the ground!" (135). Similarly, Cathy Caruth asserts that trauma succeeds only when it fails; it is very gaps and breaks in the language of trauma.

The Waves portrays a traumatic confrontation with loss that seems to bring, as Bernard say: I have outlived certain desires; I have lost friends, some by death- Percival- others through sheer inability to cross the street. When other friends are meeting but there is lack of inner feeling among the group. *The Waves*, 'death has done' is to unsettle the easy acceptance of a problematic communal identity. In the middle age, Susan suffers the lack of individual in her worldly life from the death of Percival and separation. Because of ageing she is frustrate with the life and it can be justified with her expression about herself:

But look there is my body in that looking-glass. How solitary, how shrunk, how aged! I am no longer young. I am no longer part of the procession. Millions descend those stairs I a terrible descent. Great wheels churn inexorably urging them downwards. Millions have died. Percival died. I still move. I still live. But who will come if I signal?
(109)

Susan's despair is often caused by a sense of void; sense of oneness when she look at the glass. Her approach shows the frustration upon the aging. She is now being alone and isolated, every things gone from her. When she separates from her friend, she cannot do any noble work in her passing days. She spends her life in only growing children, works in father fields. She does not have any recognizable position in the society. Similarly she tries to satisfy to her unconscious self by thinking that people

died, Percival also die but it does give satisfaction in her life. So she is disappointed when she learns about the death of Percival. Due to the death of Percival, she dissolves into anxiety and wish for death. Weather the fact that million people are dies but she will still live and move, thus she is helpless. Emanuel Shapiro in his Journal "Trauma, Shame, and Group Psychotherapy" views that:

Anxiety leads to depression and other defenses. Thus, anxiety is the key to the whole concept of neurosis. The defenses against the anxiety and the anxiety itself become the core of the personality. In other words, it involves a defense against intolerable ideas. In the traumatic neurosis, the patient comes back to the traumatic scene over and over, even though it produces emotional pain. (52)

Emanuel Shapiro describes anxiety is main cause of trauma which take in depression and defect in the individual life. Anxiety determines the whole concept of the individual. Those who are the victim of trauma, they are survive from anxiety, it become the core aspect of personality. Similarly, they are involved in trauma scene and it produce them emotional pain. Caruth argues that trauma is blow from the psych that overwhelms its functioning and it become disables its defenses. In the same Susan is the victim of trauma. She arises the anxiety of the death and separation which is the core aspect of her personality. It determines her mind that she feels alone, has sense of void and willing for death. Anxiety takes her into nothingness. She becomes disabled to face anxiety of her life.

There are three major scenes in the novel all of which take place in restaurants. Symbolically speaking in each scene the separate waves merge again as in the sea. In the first reunion, both physical and spiritual occurs; in the second, the reunions occur only within Bernard's memory. He says:

Ten years, fifteen years ago, I should have said "Hampton Court?" with interrogation- what will it be like? Will there be lakes, mazes? Or with anticipation, What is going to happened to me here? Whom shall I meet? Now, Hampton Court-Hampton Court –the words beat a going in the space which I have so laboriously cleared with half a dozen telephone messages and post cards, give off ring after ring of sound, booming sonorous: and pictures rise – summer afternoons, boats old ladies holding their skirts up, one urn in winter, some daffodils in March – these all float to the top of waters that now lie deep on every scene. (119)

Bernard is now in the middle age, he has not any friends in touch, and they are only in his memories. So he mourns the change of time. Throughout the novel the initial response to Percival's death involves repeated reference to a particular place: Hampton Court. He remembers the past and and says ten, fifteen years ago, he rejected to go the Hampton court. Bernard is tormented by the memory of his refusal to go with Percival to 'Hampton Court that day'. Although he wants to go to that place, he feels upset to reject those days which Percival wanted to spend his time with him and his friends. He questions his inner self, where that beautiful day has gone. When he was with the friends in Hampton Court, he enjoyed and did not feel solitude of life and never thought that these miserable, isolated days would also be the part of life in the future which would be very difficult to tolerate. He asks whom he should meet. He thinks Hampton Court has now become worthless, meaningless in his life. He is totally alone in his adulthood. He cleans his private room where there are half dozen of telephone messages and postcards. It helps him to survive in those beautiful past days. There is synchronous picture of the summer days where the old

lady holding her skirt, one hold down the ashes of dead in winter and the daffodils are flowering. In the present, all these are float to the top of waters that lie in the deep on every scene. The scene of every moment which Bernard spent with his friends established deeply in his mind thereby he never forgets until the end of life. Bernard places the trauma of memory in his insidious event of life. Most of the time he remembers his past days, thereby laments those events. Caruth argues that traumatic experience of loss of their friend is fixed and timeless photographic negative stored in an unlocatable place of their brain. As Bernard suffers from trauma experience of loss of his friend Percival and separation which is stored in his unconscious mind. He does not succeed to run away from the past events. Therefore Bernard seeks the company of the friends which is beyond time. All the six friends are not in touch with each other. Some are died and some are stay in their own world. But Bernard feels alone and he remembers his past days which are full of happiness and he cannot accept the reality to distinguish from each other and says:

Our friends, how seldom visited, how little known-it is true; and yet, when I meet an unknown person, and try to break off, here at his table, what I call "my life", it is not one life that I look back upon; I am not one person; I am many people; I do not altogether know who I am- Jinny, Susan, Neville, Rhoda or Louis: or how to distinguish my life from theirs. (156)

Bernard makes sense of his life, of event and sensation by constructing sequence of event that occurred in the past. He tries to articulate his life by remembering his past events which he spent with friends. All six friends visited Hampton Court at the restaurant in the early days. He himself monologues that when he was with the company of his friend, he forgot all the agony and misery and talks about the

childhood. Now he goes to Hampton Court, he chooses the same table where he spent his time with his friends in the past. Although there is unknown person sitting, he sits there. He thinks that his life is complete only in the presence of friends. He cannot distinguish his life from that of Jinny, Susan, Neville, Rhoda or Louis. They all are his life and it is impossible to detach from them. So he's confused whether he is Jinny, Susan, Neville, Rhoda or Louis. He keeps memory in his life which becomes the part of life. Indeed his expression of tension in his mind and unconscious self are not ready to accept the fact of life. He meditates:

And immense dullness would descent unbroken, monotonous. Nothing, nothing, nothing broke with its fin that leaden waste of waters. Nothing would happen to lift that weight of intolerable boredom. The terms went on. We grew; we changed; for, of course, we are animals. We are not always aware by any means; we breathe, eat, sleep automatically. We exist not only separately but in undifferentiated blobs of matter. This is vision which may not express with any other living creatures.

(139)

Bernard here is serious about his life. Some sadness of life cannot break by anything around us. The monotonous hunts of memory attached in the mind which is not possible to erase by external world. Bernard feels that some feeling or intuition about reality cannot be described but only possible to keep in unconscious mind. Nothing can make one ready to tolerate this boredom. So, he tries to leave the weight of intolerable boredom. He wants to be free but it is not possible, and it is possible after death. He tries to sympathize himself that they grow; we change; for, of course they are animals. He is ready to accept the fact that changes take place in the life of every living being. Not only change but we automatically sleep and breathe. We are

different from other but our inner self is the same because we are ready to accept different daily activities but not ready to accept the separation from anyone who is near us. So, we all are same in our intuition. Thus Bernard is also the victim of this unconscious mind and does not ready to accept the reality of life. In this regard, Greg Forster in his "Trauma, Regression and The Intensive Group" says, "The symptom expressed the traumatic memory in a compromise formation that displaced and disguised it; in this one, the victim literally dream about and imaginatively returns to the experience that traumatized. Such experiences were undoubtedly painful."(267)Greg Forster assert that trauma's symptom is expressed by the traumatic memory. It compromises with disguised form of the individual self. Those who are the victim of trauma, they have sense of displacement that dissolve into dream as well as imagination. It becomes more intensive painful in the daily activities. It takes to the world of destruction and gives the agony, pain and suffering in life. Bernard also expresses the memory of the past which gives more pain in his life. He always remembers his friends and beautiful days that he spends with them. His life is guided by the symptom of trauma. So he problematized his daily activities. He tries to accept the change of life but his traumatic life could not ready to accept it. His impulses are binding by other friends. Similarly Cathy Caruth says trauma is the matter of distortion and makes the events available at indirectly. Bernard focuses on his traumatic memory indirectly through Hampton Court.

In like the manner, Bernard further implies that in his old age, he becomes alone. He lives with the memory of past. He meditates:

Now what situation was there to end? Dullness and doom. And what to explore? The leaves and the wood concealed nothing. It a bird rose I should no longer make a poem- I should repeat what I had said before.

Thus if I had a stick with which to point to indentions in the curve of being, this is the lowest; here it coils unless on the mud where no tide comes – here, where I sat with my back to a hedge, my hat over my eyes, while the sheep advanced remorselessly in that wooden way of their, step by step on stiff, pointed legs. (152)

This extract makes it clear that Bernard is at the end of life. He shows his soreness at the end of life. He has no word to explore the doom and dullness of life. His childhood friend has also gone away from him. At the end of the life, nobody stays with him. Due to the oldness memory is lost. He does not create any poem. His creativity has change into dullness and void. His monotonous life bores him and nothing exciting happens in life. Thus, he has only the memory of the past. He is beyond the happiness and pleasure of life. Only stick is his friend that helps him go walk in the street. There is wrinkle around eyes and hat is over his eyes. Step by step his pointed legs fall down. His remorse the past which he was spent with his friends. He recalls happiness, pleasure of the past but now everything changes into darkness. Caruth, considers the responses to traumatic experience, including cognitive chaos and the possible division of consciousness, as an inherent characteristic of traumatic experience and memory. In the life of Bernard, the separation brings the chaos, darkness and division in consciousness. He lives with memory of his friends. He lives with traumatic experience of life.

The Waves thus portrays the plight and suffering of all the six friends and they seek their own self identity by comparing to each others. The six character struggle in the life and they are the victim of trauma. Most of the time they remember their childhood which is full of joy, happiness. They are touched with emotionally and mentally. Although they share their misery, pain, suffer and so on to each other. The

story of the novel round the death of Percival and separation of friends. The characters Bernard, Susan, Jinny, Louis, Neville and Rhoda are lament upon the death of the Percival. They assume that it was possible to tie up with six friends because of Percival. After the death of the Percival, all their happiness change into sadness and separate from each other. Especially, Rhoda is much affected by the death of the Percival. She undergoes trauma when she hears Percival's death. Her individuality no more wants to live in that present world. She thinks that there is existence and meaning of life only after death. So, she wants to take her life by sinking into deep river and wishes nobody search her body. In the same manner, Bernard also suffers by the past pleasures. He tries to seek presence of Percival in his life because he is unique for him. Thus he needs the company of Percival. He is also shocked when he learns about the death of Percival. So he mourns Percival death. He also suffers trauma. His conscious mind needs the presence of Percival and other friends in the middle age. Like him, Neville, Susan, Jinny and Louis also lament the death of Percival and their inner selves are always in search of company of each other. After all, the waves of their life prove different in their life style despite the fact that they are fellows in the same stream.

III. Conclusion: *The Waves*: A Memory of Trauma

After examining Virginia Woolf's *The Waves*, this research comes to the conclusion that the six characters are suffering from the memory of trauma and they have suffered emotionally and physically. The six characters always lament the death and separation of friends. Similarly, this research comes to know that the six characters have difficulty to survive. So they always wish for death. It is also known that all the characters are distinct in terms of the body but they share common experiences.

The research has explored the memory of trauma of six characters in *The Waves*. The six characters are the victim of trauma of separation and death. They cannot accept the reality of life. Trauma scene is produced especially by the death of Percival. The six characters offer the different dramatic personae of multiple self and Rhoda and Bernard are perhaps those who Woolffully resembles the memory of trauma of her life. In the same manner, the research paper has adopted the theory of Cathy Caruth, whose approach was one of the several directions that the history of trauma theory has taken.

Through this study, we know that Woolf has described her characters in *The Waves*, not as six separate individuals, but rather as distinct aspects of consciousness. Woolf's decision to split the characters into six suggests the divided identity of individual characters and development of multiple selves. These characters, according to Woolf, are parts of a communal entity like water droplets to the sea. These characters Bernard, Susan, Jinny, Neville, Louis and Rhoda are looking to each other in order to construct their own identities, but encounter traumatic obstructions surrounding boundaries of self. These individuals can struggle to form a cohesive understanding of identity within a continuously shifting web of interaction and

affective experience. In *The Waves* Bernard is character and narrator of the novel. He speaks the voice of inner self of the author and summarizes every character's event of life at the end of the novel. Most of the time, Bernard speaks and other character keep silent. He shows his unconscious self and presents misery and suffering in the novel. He seems different from other characters. Thus, he tries to seek happiness in the middle age by looking his at diary.

There is unity, harmony, happiness in the childhood age when they are playing and staying together. The days change and the changes of time also affect six friends. They separate from each other by gender, sex, status, language and so on. When they separate, the frustration is growing in their mind. Although they live different life but they are touched by emotion and feelings. They are separate by the body but they are not separated by feeling. There is communication between them. Sometime they meet in Hampton Court and share their way of thinking. By the change of time, unexpected event takes place in their life. They lost their one friend in the war and their ties also break due to the death of Percival.

When Rhoda hears Percival's death, she is shocked and all the happiness changes into sadness. Rhoda is different than other friends. Rhoda is mystical; her inner psyche is always fragile and struggle for finite and infinite sensory experience. She constantly seeks to move beyond the world, yet the extreme mental dispersal she consequently experience, and that place her on the edge of the margin between mysticism and madness. She always thinks that she has no face and others have faces. She lacks the inner self. When she learns about death of Percival, she sees meaning in that death. To get rid from the misery of life, she chooses death. She wants to run away from this world. She thinks Percival brought meaning in her life. When he died, all the pleasure of life had gone far away because she took Percival as a god, a hero of

their group. She thinks ties have broken and all the six friends are separated from each other. Without Percival, her identity is in vain. She wants to give up her life and chooses the darkness and crisis in life. Her every statement indicates that her inner self lacked of identity and she search her identity in nothingness. She is the victim of past and she does not want to exist in this world.

Beginning with this love for Percival, Neville's voice is also isolated one which is specific and he tries to designate him as a beloved object through whom he can then center himself. The sudden death of Percival also traumatizes him. He also thinks that Percival is the noble person for him. He is also haunted by memory of how he spent with day his friends in childhood. His consciousness is also guided by other friends. He is not satisfied with his present status. So, he laments beautiful days of childhood. When he is separated from his friends, he thinks life has become chaotic and individual self seeks the company of the friends. He places the trauma to define his individual self. In the like manner, when Susan, Jinny, and Louis hear the message of Percival's death, they develop frustration and melancholia in their mind and become the victim of trauma.

All spend their life in misery and pain. They are not able to accept the reality of life which takes them into nothingness at the end. They spend their life only in trauma of past. When they separate from each other, they are not ready to spend happy life around them. Their inner psyches always search the company of friends. Hence *The Waves* dramatized the traumatic effect of the characters. The characters are always frustrated, melancholic and not satisfied with the present status. Rhoda, especially wants to go into nothingness by sinking into the deep river and finishes her life. She thinks there is meaning after death. At the end of the novel every character chooses the death where they find the solution of misery.

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