University of Mostaganem-Algeria
VOL: 12 / **N°:** 03 / **(2025)** , p. p. 37/47

International Journal of Social Communication
ISSN: 2437 – 1181
EISSN: 2710 – 8139

Healing Trauma through Confession in Aristotelian Catharsis: a Discourse Analysis of Oscar Wilde's *De Profundis (1905)*

Youcef Chehri [1*]

[1] University of Mustapha Stambouli of Mascara (Algeria), youcef.chehri@univ-mascara.dz

Laboratory of Engineering of Language Programs in Specialised Sectors (LIPLFS)

Received: 22/06/2025 Accepted: 16/09/2025 Published: 30/09/2025

Abstract:
This paper looks at the connection between trauma and Aristotelian catharsis through the lens of Oscar Wilde's *De Profundis* (1905), which is a work of confessional writing. Traditionally, catharsis is derived from tragedy, instead this study suggests that prose confession can also exhibit a purgative effect by facing and expressing emotional pain. Employing trauma theory and standard concepts of catharsis, the analysis indicates that Wilde's text constitutes both a personal reckoning and a literary space for emotional release. De Profundis demonstrates how writing can turn a traumatic experience into an instrument to heal for both the author and the reader through the mimetic and affective power of narrative.

Keywords: Catharsis, trauma, tragedy, confessional writing, healing.

*** Corresponding author**

1. INTRODUCTION

One of the most enduring concepts in classical dramatic theory is that of katharsis. This concept occupies a central position in theories of drama and aesthetics, particularly within the framework of Aristotelian classical theories. Originating in Aristotle's Poetics, the term denotes the purgation or purification of the emotions of pity and fear, elicited in the spectators through the experience of tragedy (Aristotle, c. 335 BCE/2006, p. 26). In his Introduction to this translation of *The Poetics*, Joe Sachs (2006) considers the aforementioned definition of catharsis to be the dominant interpretation of Aristotle's meaning of the term as it had appeared in Jacob Bernays and Peter Rudnytsky's *On Catharsis: From Fundamentals of Aristotle's Lost Essay on the Effect of Tragedy"*(1857) which emphasised that dramatic catharsis is a therapeutic purgation, relieving oppressive emotions by arousing and expelling them (p. 11). However, in its modern usage, cathartic effects can surpass the dramatic form, far from being an emotional discharge, it serves a critical ethical and psychological function as it provides a foundational lens through which therapeutic dimensions of art, particularly in the context of trauma, maybe examined.

The writing of confessions is relevant in this case in order to underscore individual and collective trauma. The wound is, therefore, part of understanding human being and existence. Trauma, as conceptualized in contemporary theory, resists simple narration. It marks a rupture in the psyche, a wound that exceeds the subject's capacity to process or symbolize the experience at the moment of its occurrence. In Aristotelian tragedy or what is known to be a classical tragedy, pity and fear are central emotional responses. These affective responses are intricately interconnected. Therefore, they do not arise independently but in relation to one another. Pity and fear are triggered through the audience's empathetic engagement with a noble yet flawed protagonist, i.e., the hero, whose suffering evokes self-reflection as a result of an emotional identification. Eldridge (1994) emphasizes that the degree to which these emotions are felt heavily depends on how seriously the audience perceives the hero's misfortunes (p. 287).

Pity arises when the audience perceives the tragic figure's actions as stemming from honourable motives, thereby rendering their suffering disproportionate and underserved (Chehri, 2020). In contrast, fear is internally directed; as Briassoulis (2019) explains, it stems from the recognition that similar misfortunes could plausibly befall the spectators themselves, particularly when the tragic circumstances mirror common or universal vulnerabilities (p. 1097). This dual affective response is heightened and deepened when the character's downfall is attributed not to malicious intent but rather to hamartia, which is a fundamental error in judgement or a lapse in moral or intellectual clarity. Sachs (2006) and Nussbaum (2001) both emphasize that such errors are essential to the tragic form, reflecting the inherent limitations of human reason and more perception (Sachs, p. 8; Nussbaum, pp. 387-390).

This article will attempt to illustrate the cathartic aspects in confessional writing and challenging trauma theory by offering a thorough exploration of the relation between tragedy and how cathartic narrative helps healing traumas, both personal and societal. Ultimately, this paper will delve into Oscar Wilde's *De Profundis* (1905) cathartic quality for readers, and studies its relevance to Aristotelian catharsis and Freudian's cathartic method by accentuating its common point of tragedy and tragic wound. Finally, this study will provide a new understanding of the cathartic experience healing effect that is provided by Wilde through his confessions in prose instead of drama.

2. The Dimensions of Catharsis in Relation to Trauma

It is often pronounced by many scholars that writing heals, and to write is to open up about thoughts and feelings no matter how complex, simple or dark they are (Pennebaker, 1997). This act in itself may fall under a confessional motive that invites the reader into a healing journey despite it being difficult to navigate, namely, through the traumatic events experienced by the writer i.e. the confessor. The classical concept of catharsis is central to the early understanding of affective response in theatre as well as literature. However, it becomes deeply complicated when applied to the experience of trauma. While catharsis implies a process of emotional purification, a psychological release through which the audience experiences pity and fear and is then relieved of them, trauma entails an overwhelming event or a series of events that defy narrative coherence (Caruth, 1996, pp, 4-5).

The link between catharsis and trauma was first explored in a clinical setting in the late 19-century psychiatry. Pierre Jannet and later Sigmund Freud, working with Josef Breuer, developed what they called the "cathartic method". It was a therapeutic process aimed at alleviating hysterical symptoms by allowing patients to verbalise repressed traumatic memories. Freud and Breuer (1955) argued that "hysterics repressed mainly from reminiscences" (p. 7) suggesting that suppressed experiences return in pathological forms and may be released through narration. Eventually, Freud sought a more developed technique of free association in favour of his cathartic method. Nevertheless, the idea that emotional expression facilitate psychological relief remained foundation in psychoanalytic theory.

Contemporary trauma theorists such as Cathy Caruth (1996) challenged the assumption that narrative articulation guarantees emotional resolution. Caruth argues that trauma is fundamentally characterised by its belatedness. This belatedness entails that trauma fails to be fully experienced in the moment, thus it has the compulsion to return in intrusive and often nonverbal forms. She asserts that being possessed by an image or an event is precisely the definition of being traumatized, an event one cannot yet fully know or narrate (p. 4). From this standpoint, catharsis may not mark a point of healing, but rather risk a premature or illusory closure of traumatic experience.

Judith Herman (1992) shares the same views as Caruth as she redefines recover as a phased, relational process, rather than an emotional purging. For Herman, healing is not a single moment of

cathartic release but a long-term commitment to integration and social reintegration (pp. 155-173). However, one my argue that catharsis provides a step towards healing. The belatedness expressed by Caruth (1996) can be challenged in the fact that catharsis can help traumatised subjects to face the images and exorcise the event that possesses its victim when narrated in an authentic way providing a coherence that is lacked from the memory of the traumatised person. Ultimately, catharsis, despite its incomplete process of healing and finding resolutions in face of trauma, can be linked with the concept of representation and mimesis. Catharsis becomes part of a representational process that allows for partial articulation and witnessing (Felman & Laub, 1992).

2.1 The Potential Healing Effect of Confession in face of Tragedy

The potential of therapy or healing through catharsis could be observed across myriads expressive forms in which individuals achieve emotional relief and mental clarity. While catharsis is recognized in psychoanalytical and psychological frameworks, its conceptual roots are firmly grounded in Aristotelian thought. In his definition of the term, Aristotle suggests that emotional turmoil could be resolved through aesthetic engagement (p. 26). A parallel mechanism can be observed in confessional practices, wherein the articulation of internal suffering leads to a transcendental, transformative sense of emotional release and, potentially, psychological healing.

The common interpretation of catharsis involves the release of burdensome, wearisome, or "oppressive" emotions. We can argue that, certainly, there is a thin line between oppressive and repressive emotions. If one were to substitute one with the other, the definition aligns closely with Freudian psychoanalysis. Sigmund Freud (1909) notably emphasized the significance of the therapeutic facet of confession as vehicle for release repressed emotions. He suggests that often when individuals fail to express emotional responses, either through actions, words, or even weeping, the affective charge of traumatic experiences persists, thus manifesting in the occurrence of pathological symptoms. In Freud's analysis, confession operates as a substitute for action, serving as a means to "abreact", or release the traumatic affect (pp. 5-6). As a result, the notion of releasing repressed emotions through symbolic expression, whether in speech or alternative forms, is highly relevant in finding a link between confession and abreaction, i.e., catharsis (Laplanche & Pontalis, 1973, p. 3).

Considering the limitations in Freuds emphasis on verbal disclosure and ranting, the cathartic process may be facilitated through writing. Kearney (2007) contends in his attempt to explore narrative and trauma, the act of rending pain into words allows for a cognitive and emotional reconfiguration of the traumatic memory. Therefore, he posits that narrative forms give structure to the chaotic and unspeakable experiences, enabling individuals to give context to suffering and reinterpret it (Kearney, 2007, p. 81). In support of this view Pizer (2016) notes that the narrativization of trauma can offer a symbolic substitute for the original traumatic event which in its turn allows for reflection and integration into the advancement of representations of trauma.

Notwithstanding the fact that confessional writing is dismissed as self-indulgent or narrowly

introspective, its value extends beyond such critiques. The genre is well documented to have ancient roots: form Ovid's Amores to the French Romantic era, to the contemporary American poets like Sylvia Plath and Anne Sexton. What these writes share in common is the confession of personal feelings, hidden sins, or inner darkness. Whether explicitly or metaphorically, they all produced a deeply intimate artistic account that possess both therapeutic faculty and aesthetic significance.

Importantly, as the tragedy conveys catharsis through the interplay of the actor's performance and the spectator's engagement, confession operates similarly in prose (Stroud, 2019, pp. 9-10). Through candid disclosure of suffering, the writer elicits emotions of pity ad fear in the reader, promoting a mutual process release, insight, and purification. Therefore, confession in writing creates a cathartic bond where the writer purges through expression of the tragedy and actions, and the reader purifies those expressions through receptivity and witnessing.

Although Aristotle's concept of catharsis is strongly associated with theatre, it relevance; however, extends naturally into prose narratives (Hathaway, 1962, p. 298). Recent studies in narrative therapy show that readers are prone to engage with a story, partly because what Haidt (2003) terms "vicarious emotional exposure". Readers often experience immersion in another's lived world, thereby undergo both emotional resonance and reflective growth. Modern psychology also affirms similar effects and mechanism. Adam (1991) argues that literature as an artistic medium awakens the "human sufferer" within readers. The latter prompts self-reflection and emotional recalibration (p. 71). Through the staging and imitation, or what is known in both literature and theory of drama as "mimesis", of trauma or suffering, pity and fear are triggered which enables readers to moderate difficult emotions in a reflective, controlled setting.

2.2 Cathartic Narrative and the Healing Effect

Whether ordinary or morally complex, the power of narrative is focal to the experience of catharsis, as seen in stories whose characters' lives are depicted and represented through fiction and drama. Since the structured imitation of life's upheavals, sorrows, and even virtues engender emotional clarity by the arousal of pity and fear, the interplay of muthos (plot) and mimesis (imitation) is highly essential in evoking catharsis.

A notable example of cathartic narrative can be found in Kazuo Ishiguro's *A Pale View of Hills* (1982), in which the protagonist Etsuko rebuilds her past trauma through memory and unrealisable narration. Etsuko was framed against the ruins of post-atomic Nagasaki and the ensuing suicide of her daughter Keiko. With her fragmented storytelling, Etsuko reflects the paradoxical process of trauma recovery. Ishiguro is well known by scholars that he mimics the narrative strategies employed by trauma survivors. In her analysis of the novel, Ljubica Matek (2018) reaffirms that Ishiguro's novel stages trauma in a way that reflects the disjointed memory of survivors.

Another example of narrative catharsis in an anecdote documented in James Joyce's autobiography. Joyce's *Ulysses* (1920) is interpreted as a form of self-therapy for the reason that

when Joyce consulted the Swiss psychotherapist Carl Jung regarding his daughter Lucia's schizophrenia, Jung observed that while Lucia was drowning in the same depths Joyce was "diving" (Ellmann, 1983; Chehri, 2020), which implies that through the deliberate act of writing Joyce achieved a measure of control over the chaotic voices that threatened him and his daughter.

Moreover, the metaphor of "diving" versus "drowning" captures the cathartic distinction between experiencing trauma passively and transforming it through narrative engagement. The latter proves to be a frequent feature that describes the zeitgeist of Irish literature in premodernism and modernist era which converts themes of loss, exile, and historical rupture into aesthetic experiences that offer psychic relief. Authors such as Wilde, Shaw, and Joyce, shaped by tensions of cultural duality, demonstrate how narrative can act as a vessel of emotional reinvention and survival (Kearney, 2007).

3. Wilde's *De Profundis* (1905)

3.1 From the Depth of the Wound

Oscar Wilde is regarded as one of the most symbolic literary figures of the 19th century whose works transcended many boundaries and resonated with many readers and critics alike. What is particularly interesting about Wilde, not as a prolific author of his time, is his dramatic fall from grace. The fall of Wilde blurred the line between life and art, between trauma and recovery. His long letter *De Profundis* (1905), written during his incarceration in Reading Gaol, proposes a raw and intimate confession aimed at his former lover Lord Alfred Douglas. The letter also offers a vulnerable narrative of regret, suffering, and emotional reconstruction. Wilde, once celebrated for his wit and aestheticism, the letter reveals him a man transformed by the anguish of imprisonment and public disgrace. Wilde holds Douglas accountable for his downfall, scolding him for his vanity, irresponsibility, and his rather bad influence on him as he calls him the absolute ruin of his art (Wilde, 1905, p. 7).

Thus, *De Profundis* offers Wilde with a remedy to his undiagnosed symptoms of trauma, thus the act of writing becomes a healing method that lead to his spiritual realignment. Knowing that he lost his status in society, reputation, and personal freedom, Wilde discovers a source of pain that he lacked, a redemptive force within suffering. Therefore, Wilde was able to transform his pain into a source of creativity. For that reason tragedy is a focal element in his letter. Tragedy involves profound loss, pain, and turmoil as result of a significant personal or societal crisis. Wilde's letter centers this concept within a modern autobiographical framework.

The tragic story in *De Profundis* shows how Wilde faces the trauma he had long neglected. Through writing, he processes, expresses, and ultimately comes to terms with his past. The trauma Wilde experienced was both personal and societal: public humiliation, imprisonment, separation from his children, and a ruined reputation. These events triggered a psychological change that he conveyed in his letter. Instead of showing anger or bitterness, Wilde looked inward, seeing his suffering as a chance for spiritual and emotional awakening. He wrote, "Humility is the last thing

left in me, and the best: the ultimate discovery at which I have arrived: the starting-point for a fresh development" (Wilde, 1905, p. 57).

Trauma, often marked by a fragmented sense of self, finds clarity in Wilde's writing. His readiness to face shame and loss creates a space for emotional healing. Facing this pain becomes a way to reclaim control, not in a religious sense, but as a choice for truth and vulnerability. Wilde's "new life" is a deliberate decision to embrace honesty, making De Profundis more than a personal letter; it's a philosophical exploration of suffering. His narrative connects with readers because it follows a cycle of breakdown and renewal that feels deeply human.

Through the shared experience of tragedy, Wilde's audience feels compassion, enabling catharsis for both the writer and the reader who joins him on this emotional path. This dual movement, Wilde toward healing and the reader toward understanding, shows how literature can address trauma and turn it into something meaningful. When readers connect with Wilde's suffering, they also find a form of emotional balance and clarity. The tragic becomes healing. In this shared space, trauma is not only expressed but also processed together. Wilde's journey through pain, reflection, and acceptance reinforces Aristotle's idea that tragedy, by showcasing suffering, guides us toward insight and renewal. When we read Wilde's confession, we meet not just a man shattered by the world, but someone rebuilt through storytelling, a powerful reminder of catharsis's enduring strength.

3.2 Discourse Analysis of *De Profundis*: Trauma and Catharsis

Oscar Wilde sees himself as a tragic hero, not completely good or bad, which is what Aristotle thought a balanced character should be like (Poetics, 2006, p. 37). His downfall is due to his impulsive passion, poetic arrogance, and total devotion to Lord Alfred Douglas. Wilde admits, "I ruined myself" (Wilde, 1905, p. 55), which shows that his life fell apart because of his own mistakes, not because of evil outside of him. According to modern trauma theory, this kind of self-inflicted pain is very deep and shows a wound that breaks the mind and does not fit into a simple story (Kurtz, 2013; Frattaroli, 2006). Wilde's time in prison becomes both a physical prison and an emotional crucible where trauma is born and turned into a story.

De Profundis is structured as a prolonged confession that transforms guilt, shame, and despair into self-awareness and moral clarity. Wilde's purposeful exposure of his failure, which is in itself a hallmark of confessional discourse, echoes the therapeutic model of catharsis, in which trauma is confronted rather than repressed. The letter's spiritual reflections, for instance, "the secret of life is suffering" (p. 66), signal Wilde's acknowledgment of suffering as a purgative force. Literary critic observe that prison writings, including *De Profundis*, use sorrow and misfortune not as narrative burden but as emotional and philosophical catalysts that propel transformation. Wilde's confession is not intended for silent consumption; rather, it is an engaged, empathic performance (Chehri, 2020).

According to Else (1938), the author-reader interaction is similar to Aristotle's tragic model, in which spectators purify their emotions by identifying with the hero. Wilde's genuineness and sensitivity encourage emotional resonance; readers are dragged into his pain, resulting in a mediated emotional release. According to trauma researchers, narrative empathy enables an audience to experience traumatic feelings vicariously, allowing for self-reflection and emotional management (Kurtz, 2013)

Wilde's quote "Where there is grief there is holy ground" (p. 47) suggests that suffering can lead to spiritual enlightenment and transformation, rather than punishment. Scholars believe that confession-as-catharsis is more than just self-expression; it is an active reconfiguration of the self through language. Wilde's letter serves as both aesthetic and ethical evidence, arguing that true art must include pain, humility, and moral depth. Wilde accomplishes self-redemption by combining his trauma with moral thought, highlighting literature's ethical ability (Else, 1938). *De Profundis*, then ends with a significant shift, or "vita nuova," of spiritual renewal. Wilde's letter starts a new moral life rooted in honesty and kindness (Hart-Davis, 1962, p. 419).

3.2.1 Trauma as a Philosophical Rebirth

Wilde's De Profundis concludes not just with a confession but with a deep act of narrative reconstruction. It changes Wilde's traumatic experiences into the foundation for a renewed self. His time in prison, marked by shame, physical hardship, social isolation, and emotional abandonment, represents a significant trauma in his life. However, what sets Wilde apart is his refusal to let suffering go unspoken. Instead, he actively reconfigures it through language. His writing becomes a space in which he confronts his trauma directly, laying bare the emotional and psychological fragmentation he endured: "Suffering is one very long moment. We cannot divide it by seasons" (Wilde, 1905, p. 64). Trauma theorist Cathy Caruth (1996) argues that trauma cannot be fully known at the moment of its occurrence, but only through its repeated, belated narrativization. Wilde's De Profundis thus operates as an urgent return to the scene of wounding, a delayed processing of psychic pain that gives traumatic memory shape and moral meaning.

This act of putting oneself back together after a mental break reflects what trauma scholars describe as a "working through" process (LaCapra, 2001). Wilde's thoughts on his past, his misguided ideals, his reliance on Douglas, and his ignorance of life's darker sides are not just filled with regret; they are transformative. He recognizes the full extent of his suffering and weaves it into a philosophy of moral and aesthetic renewal. "I have got to make everything that has happened to me good for me," Wilde writes, "the plank of humiliation on which I have been made to walk must be the plank on which I shall climb to acceptance" (Wilde, 1905, p. 71). This is the language of trauma metabolized into wisdom.

More significantly, Wilde positions his trauma as a generative force, one that compels a complete reordering of his values, identity, and creative orientation. The "vita nuova" he envisions is not a simple return to a pre-trauma self, but a re-creation of the self through the moral clarity

gained in suffering. In this sense, Wilde's conversion is not religious in nature but existential and philosophical. He demonstrates what psychologist Donald Meichenbaum (1997) calls "trauma narratives." In this process, individuals rewrite their life stories to affirm coherence, agency, and resilience.

In the end, Wilde's De Profundis serves as both a testimony and a form of therapy. By turning his trauma into a story that carries ethical and artistic significance, Wilde not only faces his inner turmoil but also invites the reader to join in a collective act of mourning, recognition, and eventual release. The cathartic power of this text comes from its ability to witness trauma, not just as destruction, but as the difficult ground from which growth and change can arise.

4. CONCLUSION

Oscar Wilde's *De Profundis* is not a mere letter, it is the voice of a man crying out from the depths of his own suffering. Reduced to his infamy, Wilde was broken and wracked by humiliation, loneliness, and suffering. But in the act of writing, he begins to make sense of what has happened in his life. His trauma becomes something he is able to see, to name, and to share. And in doing so, he offers something greater than a confession, he offers a form of emotional truth that is felt far beyond his own time. There is something very human about this need to convert suffering into language. People who have been traumatised will resort to stories, images, or memories in order to survive what otherwise would be too much to survive. Wilde's story invites us into that process. We readers are not detached observers; we are engaged by his grief, his guilt, and the uncanny lucidity that comes with suffering. We learn to feel with him, not just for him. His story does not ask to be forgiven or explained, it simply wishes to be listened to.

This sharing matters. Literature, even tragedy, gives shape to emotions we don't know how to name. It lets us enter into another's sorrow and come out changed. In Wilde's instance, the sorrow is personal, but transmuted by the rhythms of confession, it becomes communal? something which arouses pity, acknowledgment, even fear. And in this arousing, in this act of emotional reckoning, is the hope of catharsis. *De Profundis* is a reminder that narrative is more about survival than beauty or art. It is how we bear witness to our wounds and how we give others a way of feeling less isolated in theirs. Wilde's tragedy is cruel and degrading, and it is explained by this conversion. His pain does not cease, but neither does it remain silent. Nor does ours.

5. Bibliography List

Adam, J. (1991). *Versions of heroism in modern American drama* (1st ed.). Palgrave Macmillan UK.

Aristotle. (2006). *Poetics* (J. Sachs, Trans.). Focus Publishing. (Original work published 335 BCE)

Bernays, J., & Rudnytsky, P. L. (2004). On catharsis: From fundamentals of Aristotle's lost essay on the "effect of tragedy" (1857). *American Imago, 61*(3), 319–341. http://www.jstor.org/stable/26304859

Briassoulis, H. (2019). The catharsis of the commons. *International Journal of the Commons, 13*(2), 1092–1111. https://www.jstor.org/stable/26819589

Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.

Chehri, Y. (2020). *Cathartic Aspects in Confessional Writings: Oscar Wilde's De Profundis (1905) and Guy de Maupassant's A Sister's Confession (1883)* [thesis]. Université de Mostaganem e-biblio. http://e-biblio.univ-mosta.dz/handle/123456789/17176

Eldridge, R. (1994). How can tragedy matter for us? *The Journal of Aesthetics and Art Criticism, 52*(3), 287-298. https://doi.org/10.2307/431428

Ellmann, R. (1983). *James Joyce*. Oxford University Press.

Else, G. F. (1938). Aristotle on the beauty of tragedy. *Harvard Studies in Classical Philology, 49*, 179–204. https://www.jstor.org/stable/310703

Felman, S., & Laub, D. (1992). *Testimony: Crises of witnessing in literature, psychoanalysis, and history*. Routledge.

Frattaroli J. (2006). Experimental disclosure and its moderators: a meta-analysis. *Psychological bulletin*, *132*(6), 823–865. https://doi.org/10.1037/0033-2909.132.6.823

Freud, S., & Brill, A. A. (1909). *Selected Papers on Hysteria and Other Psychoneuroses*. New York: Journal of Nervous and Mental Disease Publishing Company.

Freud, S., & Breuer, J. (1955). *Studies on hysteria* (J. Strachey, Trans.). Basic Books. (Original work published 1895)

Haidt, J. (2001). The Emotional Dog and Its Rational Tail: A Social Intuitionist Approach to Moral Judgment. *Psychological Review*, *110*(4), 814–834. https://doi.org/ https://doi.org/10.1037/0033-295X.108.4.814

Hathaway, B. (1962). *The age of criticism: The late Renaissance in Italy* (1st ed., pp. 298–299). Cornell University Press.

Hart-Davis, R. (1962). *The complete letters of Oscar Wilde*. Harcourt, Brace & World.

Herman, J. L. (1992). *Trauma and recovery: The aftermath of violence—from domestic abuse to political terror*. Basic Books.

Ishiguro, K. (1982). *A pale view of hills*. Faber & Faber.

Kearney, R. (2007). Narrating pain: The power of catharsis. *Paragraph, 30*(1), 51–66. https://muse.jhu.edu/article/214012

Kurtz, J. R. (Ed.). (2018). *Trauma and literature*. Cambridge University Press. https://doi.org/10.1017/9781316817155

LaCapra, D. (2001). *Writing history, writing trauma*. Johns Hopkins University Press.

Laplanche, J., & Pontalis, J.-B. (1988). *The language of psychoanalysis* (1st ed.). Routledge. https://doi.org/10.4324/9780429482243

Matek, L. (2018). Narrating migration and trauma in Kazuo Ishiguro's *A Pale View of Hills*. *American, British and Canadian Studies, 31*(1), 129–146. https://doi.org/10.2478/abcsj-2018-0020

Meichenbaum, D. (2011). A Constructive Narrative Perspective on Trauma and Resilience: The Role of Cognitive and Affective Processes. In *APA Handbook of Trauma Psychology* (Amy S. Gold and Cheryl J. Dalenberg, Vol. 1). American Psychological Association.

Pennebaker, J. W. (1997). *Opening up: The healing power of expressing emotions*. Guilford Press.

Pizer, S. A. (2016). Catharsis and Peripeteia: Considering Kearney and the Healing Functions of Narrative. In *In the Wake of Trauma: Psychology and Philosophy for the Suffering Other*. Duquesne UP.

Stroud, A. (2019). Catharsis as process. *Writing in Practice: The Journal of Creative Writing, 5*(1), https://www.nawe.co.uk/DB/wip-editions/articles/catharsis-as-process.html

Wilde, O. (2002). *De Profundis: The Ballad of Reading Gaol and other writings* (2nd ed.). Wordsworth Editions Ltd. (Original work published 1897)