

Betwixt 'Who She Is' and 'Who She Is Expected To Be': Modulating the Perinatal Chaos and Identity Discordance of a Tokophobic Enceinte Being through Narrativised Subjectival Anamnesis of the Matrescent Turmoil

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ABSTRACT

It is very likely that in a disturbed individual, who suffers from "Tokophobia" or has undergone "Labour Dystocia," chaos is experienced from the ante-partum and post-partum vulnerability. It gets compounded, further, by an agencylessness to control physical and mental health, and gets aggravated at an inability to practice naturality and come to terms with normality. Such a disturbing chaos cannot continue and must be overcome through the exercise of some kind of agency which can even be the narrativised revisitation of chaos. But then, a disjuncture in the narrativised fabrication of chaos may pave way for an alienation with the existing identity, since narratives and identities are inextricably bound together with one mirroring the other. The panacea for dealing with fragmented narratives can be got through stabilisation techniques of progression from the past to the present and movement from the present into the future. When the narratives, thus, expand upon a comprehensible continuity the sifting identity moves towards a reconfigured one. All these would find a focus in this article, through a close reading of Amber McNaught's *The Anxiety Filled Diary of a Pregnant Hypochondriac: One Ectopic, One Miscarriage, One Last Chance* (2019), a memoir on "Tokophobia" and "Labour Dystocia."

INTRODUCTION

The Vulnerability of an Enceinte Being

The state of being 'diseased' is described as being out of sorts, both in the femoral and cognitive realms. An individual who is sick and distressed experiences a troubling imbalance in both the body and mind, with his/her physiological and psychological systems functioning out of sync. Consequently, chaos, discomposure, and discombobulation would ensue from any such scenario of affliction. Yet, here the emphasis is squarely on the idea of 'being trapped in the middle space of enjoying parenthood and simply yearning for the same.' Childbearing is a monumental and a life-altering event for most women. Several women, however, stay away from getting pregnant because they are afraid of unpleasant pregnancy, hard traumatic labour, and previous painful experiences with childbearing. The National Center for Biotechnology Information (NCBI) terms the above discussed conditions to be 'Tokophobia' and 'Labour Dystocia.' According to NCBI, 'Tokophobia' is characterised by the morbid and unfounded apprehension over pregnancy and childbirth. In many cases, about 20% of the women populace cautiously eschew from becoming pregnant, despite desperately wanting to

have children. Primary Tokophobia is more common in women who have never been pregnant or delivered a baby and Secondary Tokophobia can be found in women who have previously experienced severe trauma and anguish in their earlier pregnancy. They worry about birth-related hiccups, think back on past miserable events pertaining to childbirth, or fear about the future of the infant. Although, it is perfectly acceptable to be worried and anxious about the journey of pregnancy, a chronic trepidation would result in the individual avoiding her partner, displaying a choking overcautiousness to not get pregnant, and demonstrating a difficult attachment to the unborn child in case of pregnancy. However, it would be interesting to note that there are tokophobic men who are extremely, rather, disproportionately concerned about the well-being of their spouse and kid. Meanwhile, drawing from the definition given to 'Labour Dystocia' by NCBI, it is described to be the boutade of sudden pre-mature labour, which leads to difficulty in giving birth to a child. Women who are deeply aggrieved due to dystopic childbirth, may often agonizingly dwell on the unsettling experience of their labour in accompaniment with any past trauma, feel breakdowns in their

physiological and psychological health, exhibit fears over parenting, show a suffocating attention towards the child which might be irksome to him/her, display avoidance behaviour towards the partner etc. In a way, the above mentioned medical conditions bring out the ante-partum and post-partum vulnerability of an enceinte being.

Articulating Chaos, Quest, and Identity Dissonance through Narrativisation

When a troubled person (or for that matter, any sick person) suffers from an illness, chaos escalates as a response to the discomfort caused by the disquietude, exacerbates further when the individual feels incapable of maintaining physical and mental balance, and miserably accentuates at the powerless feeling to strike a balance between natural conduct and normal activities. In this way, chaos can be triggered by various factors and be experienced at different levels of severity. Nevertheless, after the anxiety has begun, chaos cannot continue to permeate unabated and has to be extinguished through some form of agency and the narrativisation of chaos can be one method of its containment. By introducing narratorial steer, in this manner, the chaotic situation gets quelled. However, it would be effective and useful to reframe chaos as quest, through the narrativial reconstruction of the trauma-laden journey of a sickness, which in turn can act as a vehicle for discerning the meaningful purpose of life and invoking a reflective self-examination. The merging of the narratological expression of chaos and the drive for restoration, underpinned by a sense of urgency for quest can lead to physical and mental convalescence. But in this aspect, a linear narration about the abysmal infirmity is not possible, as narrative incoherence and episodic outbursts explode with a discontinuity in presenting temporal dimensions (past, present and future) revolving chaos and a discordance in moving between the different phases of chaos (contemporaneous and past chaos). Consequently, a fragmentation in the narrativised reconstruction of the dolour may bring about a dissociation with the prevalent identity because narratives and identities are intertwined, with one being the reflection of the other, as brought about by Shlomith Rimmon-Kenan in his article, "The Story of 'I': Illness and Narrative Identity." The resolve for handling fractured narratives can be got through the stabilisation knacks of advancement from the past to the present and march from the present into the future. When the narratives, thus, unfold upon an understandable coherence, the fluctuating identity moves towards a reconstituted one. In short, by giving a close reading of Amber McNaught's *The Anxiety Filled Diary of a Pregnant Hypochondriac: One Ectopic, One Miscarriage, One Last Chance* (2019), a memoir on "Tokophobia" and "Labour Dystocia" - this article brings out how distressed individuals remodel their fractured identities by the narrativial (fragmented and stabilised) redesigning of the subjectival recalling of the agony and focus on the tailoring of the blemished temporal dimensions in narrativial presentation along with the fixing of dissociated identities.

Background

Literary Autopathography

In 2017, *The Anxiety Filled Diary of a Pregnant Hypochondriac: One Ectopic, One Miscarriage, One Last Chance* starts off as a lifestyle blogger's online chronicling of her struggles, while dealing with Tokophobia and her apprehensions on going over pregnancy again, following the tormenting experiences of a miscarriage and an ectopic pregnancy. While she anticipates sympathising feedback for her trauma-laden diary entries, she is surprised to know that a bunch of women associate with her upon empathetic internalisation of her anguish-struck documentation. She throughout her narrative gives reasons for not begetting a child and for doing the same honestly draws upon her irrational, yet, persistent fears over the petrifying process of conception, the uncertain travel through the nine-month long pregnancy tunnel, the taxing span of pregnancy labour, and the burdened task of parenting. Her worries over pregnancy and childbirth is obvious when she says, "Parenthood seemed like such a negative experience to me: all that talk of sleepless nights and dirty nappies, and not being able to go to the bathroom unaccompanied for, oooh, five years, at least....Would a baby really not allow me even two minutes of

privacy? Not even two minutes to just be myself? (13)" But McNaught finds herself submitting to some test moves with pregnancy and childbirth, compelled by social strains as well as by the guilt over her unfair efforts at a life-creating duty. Sadly, in accordance with her miserable fears, onward negative thoughts, and trepidation loaded beliefs, she undergoes a miscarriage, the first time and an ectopic pregnancy, the second. On a positive note, she is able to benumb herself out of the phobia, through the ordeals undergone and the narrativial externalisation rendered but approaches yet another pregnancy with a negative frame of mind certain of a catastrophe. Eventually, with mental readiness she begins to anticipate a sharp breakdown and keeps searching for a gauge to pacify herself that things are normal. At certain points in the memoir, she feels that the subjectival narrativisation of the chaos is the only outlet that can stop her from going crazy and help her exercise agency over melancholy, gloom, and despondency. In addition, through her narrativial revisitation of chaos which gives her a connection with other reader sufferers, she takes the stand of procreation and realises the quest driven understanding that though childbirth can be unnerving, the gratification involved in it can alleviate the ante-partum and post-partum vulnerability. However, the narrativised recalling of the chaos does not progress with much coherence and assonance because she shifts between different temporalities stretching over her chaos, which in turn makes her fluctuate between her multipartite identities, belonging to various temporalities of chaos or rather 'othered' identities. But then, despite the discontinuity and fragmentation in the narrative construction, where she shuttles between the frightening present of the third pregnancy and the equally chaotic past encompassing two different pregnancies, she manages to give a coherent patching to her narrativisation, temporalities, and identities, along with a 'survivor identity' labelling. Following two years of frequent chronicling, the diary updates start garnering huge readership and then get published in 2019.

The Creation of Identities through Narratives

Narratives are almost, always, the reflections of life because the account of experiences delineated are the realities lived evidently by an individual. This is the primary reason why narrativial constructions are never static but give out different levels of meaning, strong enough to even frame the identity of a person. From a singular perspective, Rimmon-Kenan in his article, "The Story of 'I': Illness and Narrative Identity," opines that an individual's identity is shaped by the life he/she gives to his/her narratives, through his/her storytelling. To be more precise, a narrative can be said to be the expression of an individual's impressionistic fabrication of 'identity.' In this way, when an individual's identity undergoes constant construction and reconfiguration through the narratives he/she churns out, it would be safe to say that narratives possess the power to influence the existing identities of an individual. This brings out an invisible association between 'narratives' and 'identities', says Rimmon-Kenan, which in other words can be termed as 'narrative identity.' Ergo, narrative identity underscores the idea of creation and re-creation of identities through narratives. A singular feature that strongly portrays the influence of 'narratives and 'identities' is 'coherence.' In diseased or afflicted individuals, chaos builds, on one hand, due to the physiological and psychological disequilibrium and, on the other hand, as a result of the loss of agency and feelings of powerlessness to exert control on the annihilating crisis. A fitting escapade for such a juncture would be to come up with the narrativised construction of the subjectively reminisced consuming chaos and rustle-up a quest-induced extrication along with externalisation, out of the narratives concocted.

Research Approach

The research approach undertaken for this study is a theoretical application and interpretation to the analysis of the literary autopathography of McNaught. It is discussed as to how the 'undulation between the temporalities of chaos' and 'shuttling between the junctures of chaos' are stabilisation techniques that can be adopted for the narrativial dissonance, ensuing out the scriptotherapeutic traumatic re-enactment.

Narrative Dissonance upon Scriptotherapy Traumatic Re-enactment

Usually, the narrative productions presented need not necessarily always carry continuity and appropriate progression because the exteriorised outputs would have undergone much fluctuations between the temporalities of 'pre-chaos,' 'in chaos,' and 'post-chaos.' By way of explanation, as given by Rimmon-Kenan in his article, "The Story of 'I': Illness and Narrative Identity," the fragmented visitation of the chaos would be less strenuous and more dulcifying for the victim, without any pressure for a structured detailing but this consequently results in a disintegrated narrativisation. In other words, the chaos-driven narrativised constructions, which serve the purpose of externalising anguish, are real avenues for the raw exhibition of pangs of pain to attain an original and therapeutic relief, along with a promising sense of well-being but alongside they may lack coherence and logical integration. They would display a dissipated portrayal of the telos, causality, torment, and identity crisis encountered, pertaining to a perturbation and bring about narrative dissonance as suggested by Katie Ellis in her article, "A Quest through Chaos: My Narrative of Illness and Recovery." This narrative dissonance occurs, on one level, largely due to the sufferer's shuffling between the stretches of time prior, during, and after chaos, and on another level, due to the incoherent recollection of the different phases of chaos (i.e.) the alternation between the concurrent chaos and the prior chaos leading to the intensification of the concurrent chaos.

Undulation between the Temporalities of Chaos

The movement clearly defines the discontinuity in the temporal dimensions - past, present and future - that the victimised individual might face and the narrative fragmentation that the sufferer would contrive, while trying to externalise the chaos. Rimmon-Kenan in his article, "The Story of 'I': Illness and Narrative Identity," underscores that by sifting between the various temporalities of chaotic phases, the distressed individual's identity as well suffers multiple hits. If the pressing chaos is looked upon as a remodelling cocoon as well as a delimiting bulwark, there arises a multipartite scenario of identity disconnections. During the revisitation of painful chaos, that may later on get narrative manifestations, the victim inevitably looks at the self he/she had been before being battered by chaos, then moves on to relive the troubled self he/she was, while undergoing the chaos. To put it more precisely, the excruciating chaos acts as a delimiting bulwark that makes the sufferer process a transfigured sense of his/her older self before chaos, as an 'othered' entity, and the transformed self after chaos, as the currently existing individual. Moreover, chaos, here, functions as a frontier in wrapping up the individual's former identity prior to chaos and in initiating the individual's reconfigured identity post-chaos. In other words, the victim's 'othered' or 'former' identity enters the cocoon of chaos, undergoes much of metamorphosis aided by perspectival comprehensions of the self and emerges out with a 'voice of the transformed ill' and a 'survivor identity,' hardened and tainted by chaos. As a result, in the anamnesis of chaos for narrativisation, as explained by Ellis in her article, "A Quest through Chaos: My Narrative of Illness and Recovery," the individual would undulate between the different temporalities and different identities, ascertained as a result of chaos and stumble upon the fragmentation of narratives as well as the dissociation of identities. So far, the narrative incoherence and the identity dissonance carried through the narratives of externalisation caused by the victim's vacillation between the lengths of time - prior, amidst and post-chaos - has been looked upon.

Shuttling between the Junctures of Chaos

But, on another level, narrative disjoint and identity vapourisation also occurs when the sufferer transposes between different junctures of chaos, say, the contemporaneous chaos and the earlier chaos amounting to the concurrent chaos. When the individual goes into the revisitation of chaos for a narrativised externalisation of the trauma, he/she simultaneously fluctuates between the concurrent chaos and the prior anguishes, along with the different temporal identities (the self's identity before and after chaos) associated with each of

them. According to Rimmon-Kenan in his article, "The Story of 'I': Illness and Narrative Identity," every time the individual remembers the concurrent chaos, he/she would sift between identities present before and will be acquired after chaos. At the same time, when the individual waves to the many chaotic scenarios experienced previously, the individual would definitely recollect the identity that existed before and obtained after every chaotic situation. Now, the observation here is that the identity obtained after a metamorphosing chaotic event would be the existing identity prior to an upcoming chaos and the identity acquired post the upcoming chaos would be the former identity to another chaos. Thus, in a cyclic way, the identity procured after every chaotic event would be the subsisting identity to any future chaos. In a way, the metamorphosing chaotic cocoon is capable of shedding away older identities and creating reformed, yet, chaos blemished identities. In essence, the narrative chaos demonstrations designed for the articulation of anguish, render control over the torment and externalisation of pain but parallelly the narrative dissonance and the identity discontinuity caused by the disorientation as well as the recollection of chaos, is disturbing as well as stabilising, in a way, to arrive at the 'survivor' identity. These approaches have been taken up by McNaught throughout her documented life chronicles.

Discussion and Analysis

Chaotic Disturbance to the Narrative Continuity

Though McNaught indulges in a subjectival retrospection and narrativised reconstruction of her chaos, to exert control over the anguish she undergoes, as a result of her failures at pregnancy and childbirth, the narrativisation is necessarily not a progressive and coherent build. As suggested by Lasse Raaby Gammelgaard in his article, "Chaos Narrative and Experientiality in the Graphic Memoir: The Case of Thomas H. Nørh's Cirkus," the recollection of the affliction is as such incoherent and the narrativised externalisation of the same appears to be unrefined because chaos disturbs the narrative continuity. However, the fragmented rebrooding over the chaos, without much attention to its sequential delineation, would be less taxing and more comforting for McNaught, though she is unable to produce a non-fractured narrative reconstruction of chaos. In other words, her chaos-induced narrativised fabrication, albeit, incoherent and rationally unstructured is a definite boulevard for the crude and unpolished display of her anguish, along with the externalisation of grief and a redemptive sense of reassurance. But then, it is equally important to focus on the causes of the fragmented narrativisation of her subjective anamnesis of chaos and the positive and adverse backwashes it might create for her.

A Metamorphosing Cocoon and a Demarcating Palisade

The narrative disintegration for McNaught's chronicling, on one level, is for the most part due to her scrambling between the different frames of time preceding, during, and following the contemporaneous chaos of her third pregnancy and, on another level, is due to the disconnected recalling of her various junctures of chaos, where she switches herself between the prevailing chaos (chaos caused due to the concerns, anxieties, and worries over her third pregnancy and childbirth) and the prior chaos (chaos caused due to the ectopic pregnancy, miscarriage, and tokophobia) leading to the escalation of the prevailing chaos. This movement for McNaught brings out a disjointed perception about the different temporalities - past, present, and future - of contemporaneous chaos caused by her third pregnancy, along with a dissociation of the narrative revisitation meant for the externalisation of her concurrent trauma. McNaught, as she shuffles amongst the various temporal dimensions of her chaos attached to the third pregnancy, experiences numerous dissonances in her identity as well. When the disturbing perturbation arising due to her third pregnancy is considered to be a metamorphosing cocoon and a demarcating palisade, a multipartite milieu of identity dissociations can unfold. Upon the reminiscence of excruciating hypochondria during her third pregnancy, that may in due course get a narrative redesigning, the victim author McNaught goes on to take a look at the infertile feminine self - scarred by miscarriage and ectopic pregnancy - she had been before being struck by the contemporaneous chaos of her third pregnancy and then goes

ahead to revisit the distressing valetudinarian self she was, while encountering the pressing affliction. By way of explanation, the tormenting grief over the proceedings of her third pregnancy functions as a demarcating palisade making her to perceive an altered sense of her older barren feminine self (wounded by miscarriage and ectopic pregnancy) prior to the chaos, as an 'othered womanhood' entity and the revamped self post-chaos, as the presently sustaining individual labelled with a 'survivor' identity undergoing a fruit bearing motherhood. In addition, the hypochondriacal chaos during her third pregnancy, in this context, works up as a precinct in the culmination of her 'infecund womanhood' identity (tainted by miscarriage and ectopic pregnancy) that existed before the concurrent chaos of her third pregnancy and in actuating her reframed "fertile womanhood" identity, that mushrooms up post the nagging anxiety of her third pregnancy. To be precise, McNaught's "othered infecund womanhood" identity gets into the cocoon of her hypochondriacal chaos during her third pregnancy, goes through a considerable holometabolism backed up by variegatedly angled understandings of the self, and debouches with a voice of the "survivor identity of parenthood" toughened and tainted by prior chaos. This is obvious when she comments, "I could easily forget I was pregnant most of the time right now - now those are words I never thought I'd type....(122)" In essence, in the revisitation of chaos for narrativised reconstruction, McNaught sifts between the various temporalities and multiple identities realised due to the contemporaneous chaos arising from her third pregnancy and scuffles with the disintegration of narratives, alongside the alienation of her identities.

For McNaught, the narrativised fragmentation and the identity disbandment could also have happened because she vacillated between the different phases of chaos, namely the concurrent chaos of her third pregnancy and the prior chaos associated with Tokophobia, miscarriage, and ectopic pregnancy that surmounted to her valetudinarian chaos. When McNaught takes up the reminiscence of her contemporaneous chaos from her third pregnancy, in order to achieve a narrativised externalisation of the same, she wavers parallelly between the worries over her third pregnancy and the earlier agonies of Tokophobia, miscarriage, and ectopic pregnancy, in correspondence with the distinct temporal identities (her identity prior and post trauma) attached to each of them. It is obvious that at every single juncture, McNaught recalls the concurrent chaos linked to her third pregnancy, she would shuttle between the sterile feminine identity present before the overfeared pregnancy and the fruit bearing motherhood identity that will be attained after the anxiety filled third pregnancy. At the same time, as McNaught shuffles among the many traumatic phases of Tokophobia, miscarriage, and ectopic pregnancy previously undergone, she involuntarily gets reminded of the very identity that prevailed prior to and accrued post every chaotic scenario.

A Tokophobic Female

If McNaught's life is taken up towards a logical structuring, it can be seen that she has experienced three major trauma-filled phases namely Tokophobia, miscarriage, and ectopic pregnancy before meeting up with her third successful pregnancy, though it was troubled by hypochondria. These three chaotic junctures can be termed to be the holometabolic cocoons as well as the demarcating palisades or delimiting bulwarks, which give rise to multiple identity dissonances. In the first phase of chaos, which resulted from McNaught lingering on a tokophobic self, there could have existed a temporary 'typical woman' identity wishing to undergo pregnancy and childbirth, prior to the Tokophobia induced chaos and a 'tokophobic female' identity carrying an unshakeable aversion towards pregnancy and childbirth, post the chaos from the tokophobic phase. She had an opinion that, "She was sure she was much more herself than other people were themselves - and although she didn't particularly like the self she was, it was the only self she knew, and she didn't want to change. Having a baby would do that: she knew it, had seen it....and that was a tragedy that could not be borne (10)." This tokophobic identity backed up by a haunting fear over pregnancy and childbirth is the identity that she had carried, until

encountering the grapple of 'who she is' and 'who she is expected to be,' along with the loss of an imagined future. Bearing the tokophobic identity, she undulates between two selves namely the tokophobic self (who she is) and the fertile feminine self (who she is expected to be), upon being influenced by external duresses and decides to fulfill the pressurised role of 'who she is expected to be - a mother.' Therefore, she makes a movement from the tokophobic identity to the fruit yielding phase of motherhood, directed by much compulsion which disregarded her tokophobic fears over pregnancy and childbirth (the naturality faced by McNaught) and institutionalised the sufferings of an enceinte being (the normality faced by McNaught). In this regard McNaught opines that, "This loss of identity (childless identity) was thrust upon these new mothers, whether they wanted it or not (11)." In other words, the sift between the tokophobic identity and the fertile feminine identity is the fluctuation between naturality and normality, in addition, the shuffle between 'who she is' and 'who she is expected to be.'

A Barren Woman Blemished by Tokophobia and Miscarriage

Now, after entering the first experience of living for a few days as an enceinte being, she undergoes the second chaotic phase of miscarriage (driven by excessive Tokophobia), which is undoubtedly torment filled and heartwrenching. This juncture, would have given her different temporal identities (i.e.) - a 'tokophobic female' identity, prior to her first pregnancy; a short lived 'motherhood' identity, prior to the second chaotic phase of miscarriage; an 'infertile feminine' identity during the second chaotic phase; and a 'tokophobic alongside barren womanhood' identity tainted by miscarriage, post the second chaotic phase. This barren woman identity concocted by Tokophobia and miscarriage is the identity that she had borne, until encountering yet another wrestle of 'who she is' and 'who she is expected to be.' She says, "I wanted to do my best to make everything feel as normal as possible - mostly just to convince myself that this hadn't been a huge mistake, and that I'd still be able to be me, and to go about my life as usual, even though this huge change was taking place inside me (18)." Possessing the barren woman identity, she vacillates between two selves namely the barren woman self blemished by Tokophobia and miscarriage (who she is) and the fecund feminine self (who she is expected to be), upon being driven by internal and external conflicts and falls back on meeting the imposed, pain filled, and failed role of 'who she is expected to be - a mother.' Hence, yet another time, she goes on from the infecund feminine identity to the fecund feminine phase, founded upon pricking thrusts, which unacknowledged her traumatic miscarriage (the naturality faced by McNaught) and deemed her unfit for not undergoing the norm of life creation (the normality faced by McNaught). So then, again, the oscillation between the barren woman identity scarred by Tokophobia and miscarriage and the lushful feminine identity is the shift between naturality and normality and the dilemma between 'who she is' and 'who she is expected to be.'

An Infecund Woman Scarred by Tokophobia, Miscarriage, and Ectopic Pregnancy

After taking up the second instance of running into pregnancy for a few days, she confronts the third chaotic phase of ectopic pregnancy (due to overanxiety over losing her baby a second time, a dystopic pregnancy and childbirth), which is beyond all upheaval and trauma. Such an occurrence, would have again given her a platter of various temporal identities such as a 'barren woman self blemished by Tokophobia and miscarriage,' prior to her second pregnancy; a brief 'motherhood' identity, prior to the third chaotic phase of ectopic pregnancy; an 'infecund female' identity during the third chaotic phase; and a heavily injured 'unfruitful womanhood' identity scarred by Tokophobia, miscarriage, and ectopic pregnancy, post the third chaotic phase. This unfruitful female identity steered by Tokophobia, miscarriage, and ectopic pregnancy is the identity that she had braced, until bumping into one another repetitive wrestle of 'who she is' and 'who she is expected to be.' Holding the unfruitful female identity, she again shuttles between two selves (i.e.) the unfruitful female self blighted by Tokophobia, miscarriage, and ectopic pregnancy (who she is) and the fruit

bearing feminine self (who she is expected to be), on being pushed by intrinsic and extrinsic dissensions and one last time opts to face the foisted, tormenting and deficient role of 'who she is' and 'who she is expected to be - a mother.' Thus, one final time, she proceeds from the unfruitful feminine identity to the fertile feminine phase, predisposed by forcible spurs which ignored her gruesome ectopic pregnancy (the naturality faced by McNaught) and labelled her illegitimate for not fulfilling the norm of childbearing (the normality faced by McNaught). Yet, again, the shuffling between the unfruitful female identity scourged by Tokophobia, miscarriage, and ectopic pregnancy and the fruit bearing feminine identity is the movement between naturality and normality and the predicament between 'who she is' and 'who she is expected to be.'

The Survivor Identity of a Tattered Mother

Eventually, after hitting upon pregnancy a third time, she hypochondriacally expects some catastrophe to occur as like the other two times. She makes a statement, in accordance with her hypochondria, that, "Until now, I've been so focused on all of the things that could go wrong, that I haven't really allowed myself to consider the possibility that things might go right, but now? (69)" She carries such a pessimistic attitude throughout her third pregnancy, where she goes to the extent of believing that at least a little chaos is the yardstick for fine progression and no chaos would mean an overshadowing of a greater calamity. Her anxiety is evident when she comments, "Why can't I be a beautiful, fragile looking pregnant person? Why do I have to look like I just finished a three-day bender all the time?... (40)" Fortunately, she gets through her third pregnancy and emerges as a survivor. This lovely event, definitely, would have provided her a few temporal identities such as 'sterile feminine self bruised by Tokophobia, miscarriage and ectopic pregnancy,' prior to her third pregnancy; a 'valetudinaric enceinte' identity during the pregnancy; and a 'survivor' identity tossed by Tokophobia, miscarriage, and ectopic pregnancy, post the third pregnancy. This 'survivor' identity is an act of balancing the trauma of naturality and the duresses and a voice to becoming 'who she is expected to be - a mother.'

Findings of the Study

For a traumatised individual, narrativised revisitation of the chaos encountered is a way out for reinvention of himself/herself from misery to expiation and get a hold of fresh reassurance into his/her blurred life. However, in this regard, a structured narrative about the harrowing distress seems to be impossible, as narrativised fragmentation and episodic paroxysms erupt, with an incoherence in bringing out the temporal dimensions prior, during, and post chaos and with a disparity in shuffling between the concurrent and the past phases of chaos. As a result, fractures in the narrativised subjective anamnesis of the grief, may bring out a disconnection with the existing identity because narratives and identities are strongly connected with each other, with one backscattering the other. In order to handle disintegrated narratives, one has to apply the stabilisation techniques of progressing from the past to the present and moving from the present into the future. Therefore, when the narratives converge upon harmony, the undulating identity attains a redefinition. In essence, the perturbed individuals redesign their disengaged identities by the narrativised (incoherent and stabilised) reconstruction of the subjective reminiscing of the trauma and concentrate on the attuning of the tainted temporal dimensions in the narrativised rendering, alongside the fettling of dissonant identities.

CONCLUSION

In all the phases of chaos, one can see how the identity acquired after every chaotic incident served to be McNaught's prevalent identity before an approaching chaos and the identity obtained after the approaching chaos came to be McNaught's former identity to another chaos. Thus, on the whole, the holometabolic chaotic cocoons in McNaught's life had the ability to do away with the 'othered' painful identities and create reconfigured, yet, chaos defaced identities. It is obvious that McNaught combines her past existences (othered and alienated identities), with the contemporaneous chaos (the hypochondria over her third pregnancy) - which acts as a cocoon for

metamorphosis and a demarcating palisade for the realisation of various temporal identities associated with past existences, to attain the future quest of possessing a 'survivor' identity over Tokophobia. This gets unfolded when she makes a concluding comment towards the end of her memoir that, "...beginnings and endings, before and after, the highest of highs, and the very lowest of lows, all combined to make up the longest, shortest, happiest, saddest, hardest and most life-changing year of our lives (203)." Moreover, McNaught's fluctuations between the different temporal identities of crisis and survival is a stabilisation technique to achieve a quest induced 'survivor' identity over her irrational fears on pregnancy. Thus, in essence, though a narrativised anamnesis of chaos can result in narrativised incoherence; undulations between different temporal dimensions over a perturbation; and ensuing identity dissonances, a quest induced survivor identity can still be achieved with exploiting the chaos for survival.

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