

The Writing: Method to Work with the Interiority

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I have never associated the term "therapeutic" with the meaning of a resolutive and definitive act for the person, but I have always glided between its aims the indication of a path to the support and protection of those who live a precarious balance, both in Relation to their physical wellbeing both for their delicate inner condition, for their own self-image. Many are, in my opinion, the expedients to which we all resort to the therapeutic effects they have on our lives, because having experienced the efficacy we recognize them as useful tools to improve our existential condition. Today we speak with frequency of "therapy", also only to refer to the salutary effect of a walk in nature, or to the availability of soul for a religious practice, intimate or practiced. It becomes "therapeutic" so, in the common use of the term, each of our desired activities addressed to the creation of something, concrete or conceptual, a sort of projection of ourselves towards some specific creative: theatre, painting, music, dance, Writing, etc. Valuable activities, along with many others. When I quote the word "therapeutic", in any case, I intend to make the most of a conceptual suggestion inherent in the term itself: that of technique. In the strength of the term I intuit the path that implies, its ability to accompany the person, its effectiveness, through a plurality of individual applications, in reaching to cure. Each of us is able to use their own strategies along a therapeutic path aimed at overcoming a difficult phase of fatigue and/or pain. The therapeutic writing, therefore, directs towards an individual search aimed at increasing the forces of the interiority, in order to obtain thus a qualitatively better well-being. Many, from this point of view, the strategies to draw on, because when we focus on the care of the individual, or a group of individuals, we cannot limit ourselves to the defense Care of the biological process alone, seeking answers in the science of medicine, mainly, but we must also, or necessarily, dedicate ourselves to a further research that also takes into account the biography of the subject, the salient stages of his life. In this sense, particular attention to the work of inner excavation to be done or in place is fundamental to learn to interpret all the physical signals that the body often manifests as a response, conscious or not, to the discomfort experienced. The signs etched in the body, in fact, well embody the history of each individual: the reading and narration around the life of the body help to understand not only the pathologies encountered but the very difficulties of living, those hardships that if not elaborated by the psyche, They often result in a disease. If today I give birth to this work I wrote is because, after an experience matured in these 15 years, I have come myself to understand in depth how much the practice of writing Therapy constitutes an indispensable value, a certificate of knowledge, never an end in itself, in continuous expansion. Scripture, in this regard, must be regarded as another of the available cognitive instruments, albeit not least and not even conclusive, but as much as ever suitable for the subject and his need for support. In his being together path and technique of knowledge, it helps us better to unravel and to interpret also the symptoms less flashy but still related to the body, to the envelope of the being who knows how to express the language of the suffering. The writing and its unfolding, first individual and then collective, strongly urges a greater understanding of the other, a more pronounced predisposition towards those who are telling about themselves, a more heartfelt and natural attention to those who are listening, a Willingness to accept the new meaning of the life of others and of ours, in a climate characterised by an undisputed and pervasive trust.

Through the fatigue of the words involved, who need to be amazed and understood, we reconcile with those events that have marked us. The therapeutic writing, teaching us to enter the suffering, even in that stored by our body “without our knowledge”, is for each source of enrichment, because it stimulates and enhances the possibilities of improvement enclosed in each of us. From this perspective, therefore, this book represents a precious handbook for group work. It contains reflections in part already illustrated in my previous “letters to a real interlocutor. The My sense”, Melusine, Milan 2003 (S. Scarpante) work that has fully inspired this text: written in 1998, it is, in fact, the meticulous drafting of a personal experience, then authentically felt and suffered, in which Scripture has stimulated Self-analysis, bringing out reflections of great emotional cognitive interest. Through the autobiographical narrative I have learned, since then, to heal the affective relationships, to dissolve dangerous existential knots, to reveal and to resolve feelings of guilt, to reconcile with those inner thrusts that since I was a girl were knocking me inside Unheard, and that only as an adult, after a delicate surgery, I knew how to welcome and enhance. Thanks to the therapeutic writing, the urgent questions posed without warning from my illness, have been classified, gutted and bridled so as not to undermine the basis of my delicate psycho-physical balance and the new awareness about their Real identity gave me the premise for a new existence. In This long journey, which I personally judge of rebirth, there have been writers and script writers more significant than others: those who through their works speak to us of writing as itinerary of salvation. Isabelle Allende, for example. Author loved by the general public for his narrative works, Paula tells us about the book that saved her life. From this autobiographical work I learned a lot and Paula has become in time my book of reference, the most present and quoted in my courses of therapeutic writing. I read and reread his life and touching testimony, Every time moving me. The memory of grief over the loss of a joint beloved, the writer's grandfather, on the page below, will give the start to what the Allende defines as “the indispensable vice of narrating stories”, attitude, fixation, repeated action that allows her to conceive and to live the value of Scripture as a cognitive and introspective moment par excellence.

[...] Today is January 8, 1992. On a day like this, eleven years ago, I started to Caracas a letter to take leave of my grandfather who agonized with a century of fighting behind. At the end of the year they had accumulated five hundred pages in a linen bag and I realized that it was no longer a letter; Then I announced shyly to the family that I had written a book. What's it called? He asked my mother. We made a list of titles, but we couldn't agree on anyone, and in the end you, Paula, threw a coin in the air to decide. Thus was born and was baptized my first novel, *The House of Spirits*, and I began to the indispensable vice of narrating stories. That book saved my life. Scripture is a long introspection, a journey to the darkest caves of consciousness, a slow meditation. I write groping in the silence and on the way I discover particles of truth, small crystals that stand on the palm of a hand and justify my passage for this world [1].

In addition to the novels of the Venezuelan writer, there have been other contemporary thinkers for me as a source of further inspiration: the very concept of narration changes thanks to the cultural contribution of Jerome Seymour Bruner.

Bruner is a psychologist-American pedagogist, considered by many to be the father of cognitive psychology, a revolutionary current in the field of studies in the psychology of education. In the context of his “cognitivist revolution” Bruner comes to argue that the narrative coincides with life itself. Each of us, he argues, could conceive his own life as a novel and write it, in order to redefine his own identity and to live the writing for therapeutic purposes. This new narrating self is identified by Bruner in a historical period that goes from the Seventies to the early eighties. It is in this decade that the narrative begins to have its scientific position and becomes the subject of a revolutionary change in the therapeutic field, precisely between those who take care of the treatment and those who receive the cure. Between these two subjects is established a pact of complicity that allows the same analyst to play the double role of protagonist of his own story and co-author of the narrative.

I have “become by chance” What I became and I recreated my boyhood when I became what I am [2].

Among the theses supported by Bruner was also the one that explains and confirms how it is produced for the world of science to refer to philosophical knowledge: so that from the globality of our knowledge always comes the spur to deepen research and Broaden the horizons of culture.

Narrating, says Bruner, is used to build reality. Precisely because in life we encounter difficult situations, strenuous conditions, situations of weakness that seem insurmountable to us, scripture comes to us.

And it's here, I think, that the power of fiction comes into play. Tales, myths, and different artistic expressions offer the natural way to describe human difficulties: how they dominate and are dominated by them. How you can laugh or keep them at a distance or how you end up succumb. Human culture (whatever it is) is a sample of "forms" to give structure and meaning to human difficulties [3].

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1. Allende, Paula, Feltrinelli, Milano (1995).
2. JS Bruner. In search of the mind. Intellectual autobiography. Armando Editore. Maggio (1997).
3. JS Bruner, op. cit.

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