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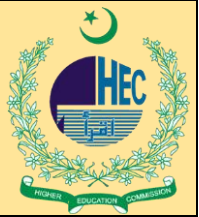
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**Depicting Psychological Trauma: A study of Stream of Consciousness in Atiq Rahimi's *A Thousand Rooms of Dreams and Fear***

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**ABSTRACT**

*This research explores how the stream-of-consciousness narrative strategy is creatively used in the novella A Thousand Rooms of Dreams and Fear (2002) by Atiq Rahimi. The technique and its role of depicting the psychological traumas have been caused by the Soviet-Afghan War. By making a elaborative references to the modernist forerunners of the West like James Joyce and Virginia Woolf, the paper examines the techniques in which Rahimi has adopted the inward-looking style to incorporate non-Western elements, such as Afghan cultural beliefs in djinn, superstitions, and spiritual folklore that add to the representation of subconscious fears, disorientation, and existential anguish. Constituting a rigorous textual examination contextualized by secondary sources on literature criticism, history and study on trauma, the present paper proposes that a hybrid style adopted by the author, not only succeeds in carrying such fractured psychology of people, but also war-torn societies make a democratic protest about the wider socio-political and cultural fissures in Afghanistan. In addition, it also gravitates on what the novella adds in terms of non-Western trauma narratives, reflecting how the adaptations disrupt Eurocentric literary standards and offer a culturally referential lens in the context of collective and personal traumas. The study highlights the fact that the brevity of the novella is an asset because it allows the author to fit the deepest thoughts into such static situation that reflect the chaotic reality of trauma. The contribution has argued that Rahimi melding of western practice with local symbols adds value in the world literature, providing a larger scope of resilience, loss of identity, and the human toll of war, and suggesting that a more pluralistic form of trauma theory is needed that includes various forms of culture-specific responses to distress.*

**Keywords:** Psychological, Trauma, Stream of Consciousness, Atiq Rahimi's, A Thousand Rooms of Dreams and Fear.

## Introduction

The stream-of-consciousness technique of narration represents the flow of thoughts, feelings and impressions of a character, is one of the most traditional stylistic strategy of the Western modernistic literature. It begins to appear in the early 20<sup>th</sup> century as a result of the disenchantment of World War I and gave the authors permission to explore the internal psychologies of people struggling to deal with the fragmentation of the modern realities. James Joyce's *Ulysses* (1922) and Virginia Woolf's *Mrs. Dalloway* (1925) are the examples of this technique where interior monologues are also used blurring the borders between reality, memory, and hallucination often under influence of Freudian psychoanalysis. Nevertheless, its use in non-Western environments entails a major reshaping in order to include local cultural, historical, and spiritual components to tackle postcolonial, or conflict-centered, traumas.

The current research deals with the adaptation of the stream of consciousness technique which is illustrated by a French-Afghan novelist Atiq Rahimi who was born in 1962 in Kabul. Exiled by former arduous Soviet-Afghan War (1979-1989), Rahimi feels displaced and loss, therefore, elements of his writing were influential with the said thematic concerns. His novella *A Thousand Rooms of Dreams and Fear*, first published in Dari and translated to English in 2006, is based on the events of 1979 Kabul during curfew and Soviet occupation. Frustrating the plot, Farhad, a young student, is beaten to cruel death by soldiers, which causes a disoriented state in which a widow named Mahnaz rescues him. The story is presented mostly through the disheveled mind of Farhad and incorporates the elements of hallucinations, memories and supernatural beliefs in the existence of the djinn as a common Afghan folklore to portray the psychological effect on war in Afghanistan. The paper examines the mechanisms through which Rahimi applies the Western modernist styles to an Afghan cultural context, discussing the level of its success with regard to the expression of the subconscious dread and trauma.

Historically, the Soviet-Afghan War is relevant, because it uprooted millions of people, settling patterns of violence that continue during the Taliban regime, and after. Rahimi manages to render this confusion of the period, when civilians faced curfews, bombing and ideological suppression all of which had generated a mass psychological trauma. By juxtaposing personal and national story lines and the use of individual consciousness in face of collective suffering we are able to see a critique of how war destroys identity and humanity. The paper proceeds by explaining how stream-of-consciousness, used by Rahimi, not only reflects the nonlinearity of trauma but imbues it with cultural specificity, and thus becomes a powerful resource to non-Western literature. This adaption refutes some of the mainstream trauma theories which tend to be Westernized and states that it is imperative to have a culturally competent approach. In the said, the novella represents a story of triumph because hopes and nightmares go hand in hand in their need to survive.

To provide more background information, Rahimi was a refugee in France, which also impacted his bi-lingual authorship hence the ability to move between Dari and French because of the hybrid nature of an exiled writer. *A Thousand Rooms* is perhaps one of the most relentless works by Hank who always touches on themes of loss and survival, but this is one of his fewest and most detailed works of trauma. Intergenerational trauma, manifested through such factors as the deaths of over a million people and mass migrations, left its mark on the country after the war, with folklore such as djinn having become the locus in which to express the inexpressible. Compared to Western modernism, however, Rahimi reacts to civil war and the presence of the

colonists, but uses the same method to explore their impact on the society and gender roles in Afghanistan. The introduction has to touch upon international implications in the world literature. The fact that Rahimi chose to adapt Raheb (2007) indicates the shift to decolonizing narrative models when non-Western writers take tools of the western discourses and deformulate them to express themselves. The paper also examines these dynamics in a structured way in order to propose to argue the point about inclusive trauma frameworks in the conclusion.

### **Stream-of-Consciousness in Western Modernism**

Stream-of-consciousness was presented as an answer to the psychological complexity of modern-era. *Ulysses* by Joyce uses bridging and mind movement within the inner stream-of-consciousness of occurrences according to the free association of words and thoughts to bring out the mundane yet significant psychology of Leopold Bloom. In *Mrs. Dalloway*, Woolf uses the transitioning of the narration between the conscience of the characters and intersperses past events to traumas with the present feeling of shock and desperation. These works are based on the unconscious of Freud, how suppressed memories crop up at an inconvenient time. The critics believe that this method is a democratizing of the narrative as it focuses more on subjective experience than on objective plot and that the effects on the psyche of trauma can indeed be illustrated through this means. Nevertheless, it tends to have Western-biased origins, and the way in which non-western cultures understand the psyche has to be modified. *Ulysses*, as written by Joyce, has the epic scale whereas the *Mrs. Dalloway* written by Woolf has intimate scale but both are confined to exploring individual psyche rather than social collectives of the society.

Advancing this, the theme of fragmentation in modernist literature was an aspect of the restlessness in the society in terms of industrialization and war. Yang describes stream-of-consciousness as the psychic content and processes of a character, point to a stream-of-consciousness role in conveying inner motivations. In Joyce, this takes the form of word-games, whereas in Woolf it is more of a feminist criticism of the patriarchy. However, the models are based on the assumption that all people have a similar psyche disregarding cultural differences in expressing traumas.

### **Adaptations in Non-Western Literature**

In non-Western environments, stream-of-consciousness is adopted in ways that are blended with native cultures to deal with locally-relevant traumas. As an example, in postcolonial literature, it overlaps with oral storytelling and magical realism e.g. in Salman Rushdie, with the aim of criticizing imperialism. The trauma theory in non-Western context refers to critiques of Eurocentric models and the need to accommodate cultural idioms e.g. spirit possession or communal mourning. Examples would be African literature that details the violence of colonialism through fractured narration, or that representing the Middle East and merges Islamic mysticism with text.

In Afghanistan war, modernism is hard adapted to the reality of war with the influence of the traditional Persian modernism. Rahimi is multilingual and the exophonic entanglings result in a blend between French and Dari influences. His novels are set against the background of Soviet invasion and the Taliban and like others, explore displacement and gender oppression through the use of introspection. Other Afghan authors such as Khaled Hosseini have used the same technique in his book *The Kite Runner* but the interest of Rahimi in supernatural has differentiated his way of emphasis.

Other literatures of the region exhibit stream-of-consciousness modified to reflect war trauma, such as those of Nadeem Aslam, where the technique intercepts with South Asian lore. This crossbreeding enables culturally-to- touches, disrupting Western normalcy. The use of the technique in Arabic literature dates back to 1960s and dwelt into western influences to solve local conflict.

### **Psychological Trauma in Literature**

Trauma literature tends to render the unrepresentable by means of narrative fragmentation. Where non-Western works are involved, it incorporates cultural scripts such as djinn beliefs in order to convey distress. Literature of the South Asian region points out such idioms as thinking too much or supernatural explanations. This is reflective of the image that Rahimi provides, who has used folklore as an instrument to signify psychic scars of war. Gus Lee sees similar comparisons being drawn to Woolf in *The Patience Stone*, where Rahimi echoes the sounds of Woolf in monologue-laden *Mrs. Dalloway*. Such a cross-cultural discourse can enhance trauma studies. Caruth regards trauma theory as that which regards the concept of trauma as an unassimilated one, but non-western criticism accuses the theory of contextual expansions. The collective identities exist in Afghan views in which war trauma is embodied through literature as a testimony.

Repetition and nonlinearity are some of the techniques used by trauma in literature to replicate the symptoms of psychological disorders. Spiritual healing narratives contrast to Western text-oriented therapeutic frameworks that are integrated into Non-Western adaptations, such as in Rahimi. According to studies about Afghan refugees, intergenerational effects are present, with folklore helping them to maintain resilience.

### **Methodological approaches**

It utilises textual approach to the analysis of *A Thousand Rooms of Dreams and Fear* and it gives attention of narrative techniques, motifs and themes. Close reading recognizes the stream-of-consciousness passages e.g. interior monologues, and hallucinations. Comparative text presents Rahimi, contrasting to Joyce, Woolf; she presents adaptations. Context is found in secondary sources garnered after internet searches about the works of Rahimi, Afghan literature, and about trauma. Citations have been used to support the statements ensuring that there is a balance and an interdisciplinary approach. In more detail, the approach taken is qualitative content analysis, in which passages are coded with such themes as fragmentation, cultural motifs, and indicators of trauma. Comparative lenses rely on New Criticism in the context of text and of postcolonialism in the context of place. Sources used were those that were related and one of the sources are peer-reviewed articles on Rahimi and trauma. Ethical considerations are the sensitive treatment of portraying trauma, and a lack of sensationalism.

### **Reflecting Stream of Consciousness in Rahimi's *A Thousand Rooms of Dream and Fear***

*A Thousand Rooms of Dream and Fear* (2006) by Atiq Rahimi, translated into English by Sarah Maguire and Yama Yari, is a small, yet truly multidimensional, novel concerning the political crisis in Afghanistan of 1979, and the reign of Hafizullah Amin. The story is about a young student named Farhad who is savagely beaten up by soldier after contravening a curfew imposed by the soldiers and then takes refuge in the home of a widow named Mahnaz and her young son Yahya. As Farhad fights the physical pain of his wounds, the ever-present danger of being taken prisoner and the confusion and psychological effects of his semi-consciousness state, the narrative descends further into his shattered mind. Stream-of-consciousness is the main writing device in

this research that reflects in the novel to create the effect of psychological trauma of the main hero who continuously switches the modes of reality and hallucination, memory and deep-rooted cultural folklore. This approach can be seen to not only illuminating the turbulent inner landscape of Farhad but also to more securely locate the novel within the context of non-Western literature where personal trauma is closely interlaced with larger cultural issues of Afghan religion, tradition, family roles, patriarchy and the near-total socio-political reoppression experienced under Amin.

Being intentionally not structurally linear and chronological, Rahimi manages to produce a narrative that resembles a labyrinth of the thousand rooms of the human mind, as well as this phrase directly translates to Dari meaning (p. 96). The labyrinth quality reinforces the sense that psychological trauma compromises traditional notions of time, space, and self in such a non-Western context, so distant to the self-absorbed subjectivity of European modernism. The conciseness of the novel-clocking in at little more than 100 pages-conceals the complexity of influence of oral storytelling tradition in Afghanistan, Sufi mysticism and Islamic eschatological beliefs reflecting how the trauma is not a unique individual experience but a generational inheritance of bodily response to historical violence. e.g. the epigraph by Shams-e Tabrizi that reads: "Unless sleep is sleepier than being awake, do not sleep!" The ominous tone established by the first line (p. 7) prepares the ground on which the song of spiritual repression and spiritual unrest can be carried out as the song of worldly suffering that contributes to spiritual unrest as a means to enlightenment.

Moreover, the historical background that the translator has given in the note (p.96-97) enhances our comprehension of the setting of the novel. The repressions during the rule of Democratic Republic of Afghanistan were prompted by the 1978 coup that overthrew the regime of Mohammed Daoud Khan. Amin replaced this by anti-Islamic policies and the intensification of bloodshed and led to mass exoduses, such as that of the father of Farhad, who fled to Pakistan, after the coup (p. 96). This context of political turmoil-crescendoing to the climax when Amin takes charge on the 14<sup>th</sup> of September, 1979 and the consequent Soviet invasion in December-lends color to every page although Farhad does not directly make references to this backdrop. Rahimi, instead, employs stream-of-consciousness to internalize this external conflict, which she demonstrates as a way of intruding into people, in the form of djinn, angels of death and endless nightmares. In other literatures, the world, such methods modify the formal conventions of modernism to the context of non-Western worldviews so that Rahimi can challenge the remnants of colonialism and the repetitions of authoritarianism without being pedantic.

Stream-of-consciousness in literature in Western modernism, originated by Joyce in *Ulysses* and Woolf in *Mrs. Dalloway*, stream-of-consciousness attempts to simulate the random, discursive nature of thoughts, perceptions, and feelings experienced by human beings. In the hands of Rahimi, it becomes a culturally sensitive instrument to which he adds Afghan touches inclusive of religious invocations, folklore and the sounds, smells and sights associated with mundane items such as carpets and veils. The plot develops in the first-person, the present tense, and the jumps in time and space are so erratic in the mind of Farhad that they offer a horrifying effect of immersion in his trauma that the readers are now forced to empathize with. This non-linearity becomes clear in the very beginning of the novel when Farhad loses the distinction between consciousness and unconsciousness: that is what the confusion after the beating is about as noted in the novel: have I closed me eyes or is it light? I can not tell. Or maybe, it is night and I

am dreaming. Why, then should I be thinking in this way? (10). Here the sentences are short, headlong, chaotic, and repetitive, like the racing mind of someone in shock, interrupted by sensory details such as, I can smell stale shit and fresh blood (14). These are not just descriptions, but associative prompts that carry Farhad and the reader into childhood memories of father stories concerning Da Mullah Saed Mustafa and the djinn. Rahimi fills in the repetitive mantra portion given by the Islamic tradition, in this case the crying out of the name of God by Farhad: Al-Ba is the number one in Arabic. Al-Ba'ith, two. three .... three damascene .... al-Ba-ith, three ... The quotations used are thus desperate anchors in mental wave crashes (14). In commentary, the mix of sensory immediacy and religious ritualism characterizes the stream-of-consciousness reflected in Rahimi's work as opposed to what one might find in Western writers; whereas Joyce might borrow linguistic and wordplay in exploring the landscape of urban alienation. Rahimi has integrated the use of Sufism (as in the reference of Shams-e Tabrizi at the opening of the book. To depict trauma as a spiritual crisis, a form of faith turns into a place of shelter and a hopeless protection against political violence.

As the novel progresses, the use of the technique becomes more thorough with the interaction between Farhad stimulating longer chains of the associative processes. When Yahya refers to him as Father, Farhad is up in delusions: "that is not my mother. What is his name? Jealousy aside, despite all the hurt I open my eyes. I could not distinguish whether the night or her hair was black indeed" (p. 19). On direct thoughts: "who are you?" The use of ellipses also blurs the edge between narration and interior monologue, and plunges readers into an abyss of uncertainty (see Werner p. 10). Especially touching is this intensification in scenes of family recollection, as in the imaginations of Farhad of his mother: "tonight, more lonely than ever, my brave mother has laid her frightened face behind the street door, as she waits until I come home" (p. 48). Further developing this point, on pages 47-48 there is a description of the roots of this fear as going back to the generation before born without care and fear of perpetuating this experience to mankind. The commentary of Rahimi reflects his criticism of Afghan society where the women are veiled not only in their hair but also in suppressed trauma that Farhad breaks with his stream of consciousness and this aspect of the story is cleverly contrasted to that of modernism of the west where the individual is given priority over the societal norms of culture. One more aspect that also got transferred on Rahimi is the physical sensations as a gateway to the memory, further enhancing the visceral effect of the technique. The sickly stench of blood and dirt is recurring and makes the present pain of Farhad connect with past transgressions, and such items as the carpet are metaphorical continuation of the labyrinth of the mind. This sensory-based stream does not only present a sense of disorientation but is also a commentary on how dehumanizing war is, turning bodies and minds into a few survival instincts.

Rahimi uses the stream-of-consciousness technique in order to perfectly capture the psychological trauma as a complex state of discontinuity, rejection, and cultural reconciliation where the mind disintegrates under the burden of appropriated violence. Farhad is shocked by his initial beating and he cannot discern between life and death: I am dead. Is this a dream? [p. The afterlife system is represented by the concepts such as the placement on the border between life and death (Barzakh the in-between in the 25, glossary 97) and the system of faith and religion ( 25, glossary 97). This disconnection is culturally imbued; Farhad can contextualise his paralysis in terms of folk history; "the djinn have stolen my voice out of my throat" (15), affording a new direction of confronting brute force through his culture. In Rahimi, the Doruela

religious tradition testifies to trauma as a spiritual ordeal, rather than the pathology of trauma expressed in terms of neurosis in Western literature inspired by Freud (20).

The novel follows this depiction to an intergenerational and societal scale, with an intertwining of the history of trauma that Farhad suffered with family histories. Memories of what his grandfather had used to tell him of the Book of the Dead by Imam Ghazali (glossary p. The mixture of the present fears with the religious motive: the angels of death came to see me in my grave with those blackened, warped faces of them (p. 25) is a seminal example of how religious stories inform the understanding of disasters such as the Amin rule (p. 96-97). Mahnaz has a similar backstory, since she was married to a man who has been executed: Farhad transfers his pain to her: "what is it that she is not telling you?" The main idea (implied p. 43) is that the researchers provide the reader with the understanding of managing the process of becoming an artist. The carpet motif, as woven of hatred and anger, symbolizes gendered trauma (72). This is acknowledged by the mother of the lover Farhad who warns Mahnaz of her "bitter laugh" that echo patriarchal adages such as "Faith is better than a roof!" (p. 72). The commentary here suggests the feminist approach of Rahimi: the work of women weaving the carpet is equated to the silent suffering of women, which contrasts with the mobility and flight seen in the fathers of the two male characters (p. 32). Pater! Father!" (p. 10) mix the voice of Yahya with hallucinations, which present the sensory overload that can be acute trauma. In the commentary, it is noted that Rahimi uses repetition to create the feeling of the cyclicity of fear in a war zone, wherein the smell of blood and filth becomes forever associated with violation.

Family Memories are explicit ( 47-48) as Rahimi shifts to the face of his mother full of fear, and refers to some type of trauma, as well as to the marriage: the trauma relates to marital squabbles, as his grandmother said that his mother was born with a frightened face, and she lived between brackets (p. 47). This takes it to an exploration of the feminist nature against patriarchy: "But what changed the day the fear disappeared on the face of your mother to cause your dad to consider having another wife?" (p. 48). In the commentary, the principles of generation-to-generation transmission of fear, perpetuity and fear against males are employed, and the compassion related to Farhad is a derivative of his trauma and a warning to the subsequent generations.

Further, the family carpet is smuggled into and Farhad loses his mind: I am going. I'm spinning. Like in a labyrinth Inevitably trapped. The black designs have no origin or end point" (p. 80). This delusional recanting to childhood- Run! And the resulting sensory entrapment of: "I scratch my face on my mother's dowry" (p. 82). Commentary views the carpet as an icon of trans-generational traumas since the species of patterns, a non-Western way of expressing psychological confinement, renders Farhad back to his infancy of helplessness whilst it criticizes the issue of displacement under the Amin-imposed curfews. Other scenes, such as the conclusion noted that remain behind with two deaf dogs who emerge out of the ground to sniff around the car, a car that has turned empty of memories and cluttered with fear (p. 85) carry this further and equate exile with trauma. Farhad clarifies the melancholy of five-year-old Fussi: his mother would cry to herself, even more lonely than she was before (p. 85), underlining the feelings of isolation inherent in the experience of Afghan women. Rahimi humanizes trauma because it is nonlinear, culturally contextual, and gendered, thereby contesting Western perspectives in that it is based on communal resilience.

In non-Western writings, stream-of-consciousness can repeatedly re-appropriate Western modernism in order to accommodate local knowledge, oral myths, colonial historical factors, and social-political commentaries. Rahimi, an Afghanistan refugee writing in Dari, imbues the method with both Islamic mysticism-- drawing on Sufi poets such as Rumi and Shams-e Tabrizi (7) and Afghan folklore (djinn, Barzakh [p. 97]), positioning it outside of Eurocentric interiority. The epigraph with the use of trauma as a Sufi unrest, this is a spiritual journey through fear. This is consistent with such literature as Tayeb Salih's *Season of Migration to the North* (1966), in which narratives are fractured, examining Sudanese colonial trauma, and mixing oral Arab cultures with the modernist upheaval. Likewise, magical realism, a Latin adaptation, is employed in *One Hundred Years of Solitude* (1967) which unites myth and historical suppression. Rahimi applies postcolonial discourse to depicting Afghan tragedy in human rather than stereotyped terms, as in the historical account in the glossary (pp. 96-97), ridiculing Amin but lacking any exoticisation of agony. Other Afghani or even Persian writings have been compared to his, such as *The Kite Runner* (2003), by Khaled Hosseini, which employs the device of flashbacks to convey trauma, but evenstill, there is an intensity of interiority in Rahimi that is more psychologically isolating. Other more general non-Western settings include stories related to Kenyan independence movements by novelist Ngũgĩ wa Thiong'o, in *A Grain of Wheat* (1967), wherein associative thoughts pertain to the Kenyan struggle.

The technique employed by Rahimi succeeds in putting readers in the fear experienced by Farhad because of the brevity, which creates tension. The shred failures and the cyclical trauma, indicated by (85) would prove to be in a conflict hard to resolve. In non-Western literature, it takes back the power of agency, which explores survival in terms of faith and connectedness, as effectively but universally culturally specific. As Rahimi is associative to the same extent as Joyce in *Ulysses*, but he does it at the novella length instead of the epic scale, and as a survival challenge rather than as an exercise in self-knowledge. Really curious how, when it seems, you are dreaming then the dream-reality is the one that always seems more real than reality itself. That is what we are, is what we are like; what we dream of we find more real than what we live." But there are the Sufi epigraphs like, unless sleep be less turbulent than wakefulness, take no rest! It carries mysticism which is lacking in Woolf.

Direct comparisons reveal the innovation of Rahimi; as one critic points out, analogies can be made to the digressiveness of trauma processing. In war literature of Afghanistan, this style passes judgment upon historical short-memory. *The Ulysses* by Joyce extends in an all-inclusive manner and discusses the various aspects of life through the stream-of-consciousness technique in a day in Dublin. Rahimi does, however, collapse time down into a single night, where connections feed into despair and signal the paving limits of war. Both have a mythic tool; Joyce borrowed it in Homer and Rahimi with djinn. But whilst in the former reality is idealized in myths, they in the second author criticize reality.

Floating between different subjectivities in Woolf, *Mrs. Dalloway*, forces intimate trauma to be associated with social ills, such as the suicide of Septimus. Rahimi continues to link national suffering with the agony of farhad, this time using cultural symbols: djinn who became victims. Spirituality, as explained by Rahimi, differs significantly compared to the secularism exhibited by Woolf in that, it provides hope, which is true of non-Western resilience discourses. Critics believe that the Rahimi adaptation is something which decolonizes modernism and injects it with the postcolonial sense of urgency. As an example, Joyce parodies styles whereas Rahimi incorporates



folklore into the story, thus, the technique is naturalized. Trauma-wise, Joyce and Woolf dwell on the shell shock during WWI; Rahimi creates literature that can be applied to resulting and continuous situations of conflict. Additional, gender comparisons: Woolf feminist interiority can be compared to Rahimi, except that in this case it reveals veiling and seclusion as traumatic in Afghanistan. This cross-cultural prism shows the liberality of modernism enhancing world literature. Theoretical framework will also explain why Rahimi is brevity and Joyce is expansive, but both express the vastness of the psyche, in line with culture demands.

In adapting *The Pigeon*, Rahimi manages to make it culturally authentic in terms of trauma. Djinn imaginings, as "Should you happen to ride across the path of someone in your journey, seize him by the scruff of the neck, and hold on!" ... And were you never to meet With any one, Seize thyself at least! symbolize resilience. Its reviewers celebrate verbal photography and the mental revelation of its literary kegel. The aspect of hybridity concerns the idiosyncrasies of non-Western trauma when supernatural intervenes to support coping. To elaborate, the effectiveness of such approach consists in inducing the feeling of empathy by immersion, i.e. placing the readers in the state of confusion of Farhad, to gain understanding of the Afghan plight. It arguably resounds culturally because it confirms folklore as a language of traumas which have been western-pathologized. In the diaspora form it helps in healing, according to the refugee studies.

The impact of the novella on the world of literature is tremendous, as it criticizes Eurocentrism and opens the way towards the inclusive theories. Its relevance spills over to the recent wars, with the general lessons applying at all times. Besides, the impact of cultural resonance is put on a higher level as the work released by Rahimi enters international conversations about trauma and influences the intercultural understanding of empathy along with policy development to provide psychological support to the trauma victims of war.

### **Conclusion**

The implications of work by Rahimi are far reaching in that it calls upon decolonizing trauma theory by incorporating non western schemes. Its limitations are that the novella is short and thus an overview of complicated histories may be oversimplified and the aspect of translation may result in cultural shifts. Future work can compare with other Afghan writers such as Khaled Hosseini. The concomitant expansion of it, decolonization, is the acknowledgment of the cultural difference of trauma; Rahimi's djinn demand the recognition of the difference of post-traumatic disorder. It is shortened, which threatens to make it shallow; however, it reflects the intensity of trauma with it. Translations also water down the poeticism of Dari and that can influence resonance. Future directions intersectional studies applying both gender and class in the works by Hosseini. Wider implications: the provision of policy information based on the topic of refugee mental health with the focus on cultural treatment.

*A Thousand Rooms of Dream and Fear* is one of the best representations of how stream-of-consciousness works in describing the experience of the psychological traumas of non-Western cultures, simultaneously enrolled in such a practice as the personal inner fragmentation and the Afghan cultural and political context of living in a reality of dreams and fears. In the work of the Rauha Miya or Rauha Rahimi we have an example of collective endurance but extending beyond borders, which does not negate place. *A Thousand Rooms of Dreams and Fear* is a brilliant stream-of-consciousness novel, appropriating Western modernism to Afghan renewal. Rahimi adds to literary traditions by creating a story that describes through hallucinations and djinn how

the psychic impact of war devastates Farhad, as is reflected in his split mind. This method embodies a humanization of the Afghan suffering as it lauds the need to have culturally sensitive stories in international discourse.

In extensions, the novella written by Rahimi acts as a torch bearer to the works of non-western literature, showing how borrowed style can present the suppressed traumas. It refers to the development in trauma theory as it advocates diversity, which heals to broaden understanding across the globe. Finally, it proves literature to be powerful against adversity-building in conflict.

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