

THE IMPACTS OF WAR AND DISPLACEMENT: A CRITICAL STUDY OF SOVIET-AFGHAN WAR IN ATIQ RAHIMI'S A THOUSAND ROOMS OF DREAM AND FEAR

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ABSTRACT

A Thousand Rooms of Dream and Fear by Atiq Rahimi (2002) is a detailed analysis of the tragic effects of the Soviet-Afghan War (1979-1989) on the lives of Afghan people. It takes place in the tense anticipation before the Soviet invasion in deep late 1979 of Kabul and follows the life of a young student Farhad who is beaten by the enforcers of the regimes but who is discovered in the house of a widow, Mahnaz, to the lateral knowledge of the world between dreams, memories and hallucinations. According to the theory of Cathy Caruth on trauma in her book *Unclaimed Experience* (1996) this paper explains why Rahimi embodies the insidious invasion of war into the psyche and the domestic in the forms of late repetitions, dissociative conditions and cultural tropes like djinn folklore. Rahimi culturalizes the trauma through the use of the stream-of-consciousness narration which blends practices of the Western modernism, but which includes the spirituality of the Afghans to depict the sense of loss among the civilian population and how they are vulnerable to both sexes. The discussion deconstructs textual passages in order to demonstrate the two facets of displacement, physical exile to Pakistan in case of the mass migrations, and psychological exile of identity and community. The literature review contextualizes the novel in both Afghani diasporic fiction and violence as a feminist narrative and application of trauma studies to war narratives. Findings emphasize the hybridity of aesthetics because ethical witnessing in the form of Rahimi cannot be classified using Eurocentric paradigms of trauma by focusing on common historical damages. The pluralistic theories of trauma have been proposed to be used with non-Western epistemologies and interdisciplinary studies that relate literature and mental health of refugees. Lastly, the paper recommends that the work by Rahimi is a survival job amid repeated labyrinths of fear and urges the world to identify with Afghanistan with its lasting scars. This paper is also included in the discourse of postcolonial literature as it illuminates the repossession of unclaimed experience in fiction of the conflict zones that results to the formation of survival in the long term crisis.

Key Words: - Impacts of War, Displacement, Soviet-Afghan War, in Atiq Rahimi, *A Thousand Rooms of Dream and Fear*, Trauma Theory

INTRODUCTION

Written in Dari and translated with great care into English by Sarah Maguire and Yama Yari, *A Thousand rooms of dream and fear* by Atiq Rahimi (2002) stands out as a fiction haunted literary

exhibition that records the excessive human price war costs in Afghanistan. The action occurs in the volatile atmosphere of Kabul, at the end of 1979, during a brief but tense interlude: the coup of Nur

Mohammed Taraki by Hafizullah Amin of September 14, 1979, and the imminent disaster of the Soviet invasion of December 24, 1979. It is a season of increasing political repression, arbitrary arrests and suffocating curfews and the place where Rahimi refines his tale of weakness and strength. The protagonist Farhad is a young university student, whose life is a symbol of existential threat of the civilians caught in the storm of the ideological warfare. Following an undercover night out of partying with his friend Enayat, where they drink illegal wine as a way of protesting the stringency of the regime, Farhad breaks the curfew, only to be raped savagely by the streets that patrol. Waking up, bruised and disorientated, in the shelter of Mahnaz in her small house, a widow, who has to take care of her young son, Yahya, and her traumatized brother, Moheb. Through the schizophrenic mind of Farhad, where the lines between reverie, remembering and brash reality are lost, Rahimi eloquently describes the loss of human spirit by the war.

Rahimi is a fugitive that himself managed to flee the lands of the Soviet invasion, escaping first to Pakistan, and later to France where he could search political asylum in 1984 and the author tells us in his biography (Rahimi, p. 100), which makes the novel all the more lifelike. The name itself, redolent of a maze in the original Dari (see the note to the translation, p. 96), recalls the interminable winding, entrapment routes of torment and fear that civilians must pass. Rahimi breaks the walls of normality with a stream of consciousness tool mixed with strands of religious folklore, flashbacks and hallucinatory vignettes. The civil world that rested on the melodies of kin, learning and home made joys like secret finds of vineyards or stinging of home brewed araq (pp. 34-35) is lethally ruined by the danger of military invasion, home visits and omnipresence of violence. These revolutions are not a setting, but they are filled with the very essence of the story as Kabul is transformed into a phantasmagoric night world in which the ordinary is turned into the dangerous.

One of the most devastating wars of the 20th century, which caused the loss of life of a million to three million Afghan citizens, most of whom were civilians, is the Soviet-Afghan War (1979-1989). Millions were displaced and when the war concluded, more than six million individuals had fled to Pakistan and Iran and the war began one of the largest and protracted refugee crises in the

world. This catastrophe did not only destroy infrastructure and economic systems, but also inflicted countless psychological wounds by separating families, community and individual identity. The novel is written on the verge of the invasion, anticipating this apocalypse, yet also mirrors that anticipatory anxiety that is so frequently the forerunner of violence, an aspect that is echoed repeatedly within the context of broader Afghan literature in which anticipatory tensions are employed as an indication of the horror that is to come.

This generalized exposition delves into the way in which Rahimi portrays the Soviet-Afghan War as a tragedy which had changed the life of the civilian and caused intricate displacement. To illuminate these themes the paper shall rely on the theory of trauma as proposed by Cathy Caruth in her classic work; *Unclaimed Experience: Trauma, Narrative, and History* (1996). Caruth conceptualizes trauma as something inevitably that gushes into the head and cannot be absorbed at the moment of occurrence, but re-emerges in the repetitive manifestations of its evil- in nightmares, dissociative experiences and obsessive reenactment. The timeliness of trauma is what breaks the flow of time, alienating individuals towards themselves, their perception of time and time materials, and the wrapping of other individuals. The war in the opus of Rahimi does not infiltrate the paradise of the battle tableau, but traverses the sanctuary of the domestic space and the winding quirks of mind, producing not only the corporeal exile (as to the mass flight to Pakistan) but also a radical exile of the psyche. Bastions of safety, cultural moorings, social interstices are denied to civilians, this makes Kabul a literal maze of terror, dreams offer temporary relief and nightmares drag the tentacles of the war into the subconscious.

To dismantle this, you may wish to consider the initial pages of this novel (pp. 8-13), when Farhad is lying in his mess following his beating of his wife, the true embodiment of the paradigm of deferral recognition by Caruth. He tells himself, have I got my blinds down, or is it black? I can't tell. I have no idea, probably it is night and I am dreaming" (p. 10). This corporal loss, that is mixed with an oneiric illogic, is one of the examples of delayed coming of age of trauma: the savagery of the beating cannot be explained right away, but only re-appeared in spectral haunts of djinn and death. Rahimi has cleverly interwoven the themes of the utterances of the grandfather; djinn as evil intruders, souls lost in

sleep (p. 12) to popularize the trauma, and the revival of the ancient atrocities of war with the contemporary mayhem is a delicacy of the tale. This prelude creates the themes that resonate throughout the narrative as the cynical odor of blood and excrement (p. 14), the signifier of the degradation of man and the furious scream of Yahya, who cries, Father! (p. 8), with an invitation to the demolition of the paternal bastions in the falling of the family.

The historical framework given by the translator (pp. 96-97) is a priceless historical framework: the emergence of Amin led to the conflicts, because millions of people would flee to Pakistan and seek refuge there. They are made all the more weasely by elliptical allusions to the polity by Rahimi, curfews, army of rover, the notorious Pul-e-Charkhi prison (p. 45) charm in the manner of a war which drips in the interstices of the world of the civilian, without leaving any skirmish. The relative insularity of the novella (approximately 95 narrative pages) only contributes to the gut-wrenching effect of the novella, which squeezes the paroxysm of a polity into interior monologues. With a keen dissection of such textual fragments, this query demonstrates how Rahimi has managed to join the strands of trauma into a mosaic of survival where displacement assumes the modes of both physical peregrination (exile) and figural deracination (from the self). Such dualism exposes the endlessly sustaining impact the war had upon the lives of Afghan civilians, a dark spectre of the soul in shreds and nations as underthrown which lingers long past the page.

But the narrative of Rahimi is not simply a narrative, but an interrogation of this machine of representation itself as a whole. It is the expression of the disintegrated soul of a disheveled and lost nation, as the madness of the principle character is altered into the national allegory, according to the critics. The path of Farhad, in rising up in the sewer-haunted streets, to the covering by carpets, is the aggregate of the general vertigo of a people who were dancing on the brink of an invasion. Documents of those epochs are witness to the bloodshed of that period: the Soviet-Afghan War took the life of one and a half million civilians and over five million people displaced, many of which needed a new home in the already overcrowded refugee camps of Pakistan (translator's note, p. 96). It is this verisimilitude that Rahimi, as an exile, employs to make his testament not merely

lamentative but also exhortative to us-a Caruthian imperative, in which narrative must be the repository of repressed histories.

Going a little deeper, the Sufi epigraph of the novel, the saying of the thirteenth-century Sufi Rumi, Unless sleep is less restless than wakefulness, do not rest!, is pre-empted by the interminable vigilance of Farhad, a miniature world of Afghanistan-internee-conflicts. This incitement to religious perplexity points to the fact that the profane and sacred are here blended by Rahimi, where the war desecrates the remainder of the soul. We may find the orphaning desire of the war that disconnects the sequence of generations in the misidentification of Farhad as revenant paternal (p. 19). The stoic services of Mahnaz, theirs, in turn, display the female persistence in gendered precarity-the execution of her husband (45). These vignettes, constructed through the prism of Caruth involve the discovery of the trauma as not an exception but grammar of the war, which caused the dislocation that remained indelible in the minds of the civilians.

The introduction to the war as depicted foreshadows the atrocities of the full-scale invasion, air-bombing of villages that killed hundreds of thousands of innocent people, use of chemical weapons, and blind firing, which removed entire communities. It is the closeness with which Rahimi speaks of the beating of a student, the doggedness of a widow that humanizes these statistics, making them appear a little more actual by offering abstract displacement a touch of flesh. These stories founded on individual exile, academics note, are explicitly severe on the violence of the engendered perpetuated by the patriarchal systems of war by which women like Mahnaz bear unequal burdens of silence and survival. Thus much then is *A Thousand Rooms*, a tribute of Rahimi to a battered homeland, and the reader can wander around its one thousand rooms and arrive at an even more severe piqueness than the civilian victims of the war. Theoretical rigor and textual exegesis of this paper are efforts to determine such lines, which assists in illuminating the timeless topicality of the novel in the discourses of conflict and recovery.

Literature Review

In recent years, studies on *A Thousand Rooms of Dream and Fear* by Atiq Rahimi have been flourishing after a re-read of the novella as an intervention into the discourse of the civilian cost

of the Soviet-Afghan War. Its stylistic innovation was quickly celebrated and in the translation by Sarah Maguire (2007), the connotation of the Dari title of a labyrinth, with its implications of unavoidable trauma pathways, was targeted. Other critics like Jason Pack (2006) of *The Guardian* complimented its fractured mind as a mirror of the fractured soul of Afghanistan, and emphasized the delirium of the protagonist as a manifestation of the national allegory of the madness of an age of invasion. This coincides with the other bigger diasporic Afghan writings where exile authors like Rahimi and Khaled Hosseini reconstruct fragmented homelands using text with no linear direction.

Gendered violence foreshadows feminist readings and the war on feminism with its institutionalization of violence through patriarchy supports it. Robabeh Zabihzadeh (2020) dissects the domestic abuse of the novel through the use of feminist literary criticism and says that physical, sexual and psychological violations of gender-based power disparity and sexist inequalities turn women like Mahnaz into oppressed, silenced and traumatized. Zabihzadeh adheres to the evolution of the turmoil of the Soviet period that results in the necessity to supplement the religious principles that humiliate women in Afghanistan, and Mahnaz is afraid in her levirate (p. 76) an exile of autonomy. Similarly, the analysis of engendered violence through a comparison with the writings of Rahimi, war is conducted over the entirety of the cultural norms to deprive female agency.

The trauma theory is the master of recent exegeses with the framework of Cathy Caruth being translated into the Afghan contexts. Inayat Ullah (2016) separates into the unclaimed moments of war in the fiction of Rahimi and Hosseini, which is a site of late witnessing of the literature, using the models of Caruth and Dominic LaCapra. Ullah examines flashbacks in *A Thousand Rooms* as repetitive obsession whereby Farhad experiences his hallucinations (e.g., djinn possession, p. 15) narrates about trauma returning, how it leads to devastation like, not knowing who you are and being arrested without even the chance of confronting them. This can be compared to the belatedness of Caruth (1996) where events overwhelm immediate perception, which fractures civilian narratives.

Sadiq (2020) in the article "War Memory, Psychological Trauma, and Literary Witnessing" explores cultural productions of Afghanistan and

the productions of Rahimi as space of traumatic memory. According to Caruth, Sadiq puts across his argument that unintended events are held by intrusive memories that have been left behind by characters, which contribute to truth in war testimonies. Rahimi is not the only subject of the work, yet the analysis illuminates the use of the confusion of the dream-reality in the works of Soviet-Afghan literature including *A Thousand Rooms* (p. 29) onto ethical values, making the reader obligated to construct common histories. In *Augmenting History through Trauma Narratives*, Inayatullah Khattak (2015) also involves Caruth in textual criticism and views trauma as historical augmenting, where individual trauma is a reflection of national displacement, such as a 5 million displaced refugees who have fled to Pakistan.

The displacement is also elaborated on the post-national and transcultural perspectives. In the dissertation *Going Beyond the Nation* (2022) by an anonymous author, the visions of diaspora of Rahimi and Hosseini are discussed, and Afghanistan is presented as an imaginary homeland, which has been affected by war. In *A Thousand Rooms* Farhad experiences trans-national deracination in his escape (pp. 78-85) of carpet-smuggle as the national frame goes post-real. In *Afghanistan* (2015), Erdag Goknar introduces the vignettes of Kabul by Rahimi; in his work, Goknar argues that these authors also re-memorize nationhood through civilian vignettes, with the help of curfews and killings (p. 45) are group displacement.

The tone of the story is an exploration of the hybridity of Rahimi. In the article Saneen Iraj et al. (2025) describing *Psychological Trauma* the stream-of-consciousness is broken down as a carrier of trauma, a blend of Joycean interiority and Afghan folklore (djinn, Barzakh). The novella as an inexperienced genre compresses the disordered reality, and it adds to the world literature about the problem of resilience and deprivation of identity. Similarly, in *Metaphor of War* Nisar (2021) studies symbolic layers, including naswar as cultures being eroded, in the novels of Rahimi, and applies them to dehumanizing civilians under Soviet occupation. Dodds (2019) reviews *Imagining Afghanistan* with criticism of first-wave fictions, like that of Rahimi, who considered Afghanistan a territory of sufferings requiring intervention by the West; she praises *A Thousand Rooms* as being about intimate characters rather than spectacle. This is complemented by

Aideen Rahimi (2020) oral histories of exoduses of 1980 and fictional displacements. Mental health check-ins such as the one described by Smith et al. (2023) correlate literary traumas with real psychosocial traumas and 6 million Afghans who have been displaced by the Taliban report the echo of PTSD in the narratives.

Arguing of insularity Critiques have been directed: the Eurocentric biases of the trauma applications are not compatible with the Islamic epistemes, alluded to by the Sufi motifs of Rahimi (Rumi epigraph). Theorizing of the future must pluralize by making a synthesis between the working through of LaCapra and the rituals of Afghan grief. Overall, the literature validates that *A Thousand Rooms* is a vital text, which links personal and societal trauma in the signification of Soviet-Afghan.

Theoretical underpinning

This theory of trauma detailing the work of Cathy Caruth as developed in *Unclaimed Experience: Trauma, Narrative, and History* (1996) seems a keen paradigm to dissect the psychic deprivation of the Soviet-Afghan War outlined by Rahimi. Caruth does not conceive of trauma as a specific event but one wound of the mind which is impossible to incorporate into the consciousness narrative. It is a sort of experience of an overwhelming that is too soon, too rude, to be fully known at the time of its own occurrence, which gives rise to a retrospective reckoning a kind of belatedness in which the experience inevitably returns to the survivor in involuntary enactments: flashbacks, repetitions of scenes somnambulistically, and dissociative fugues. This kind of time dislocation breaks the linearity and creates fragmented subjectivity whereby the past and present are being held together in queer proximity. The contradiction of the trauma is that, it cannot be said at the time, but is tyrannical in its recurrence, it becomes the direct recurrence of the event in the reverse will of the individual in which it is implanted (p. 5). This brings about a hypervigilant ontological vertigo of the civilians who are caught in the fringes of war where the atrocities of the past are bleeding into the ordinary.

The construction of Caruth is largely grounded in *Beyond the Pleasure Principle* (1920) by Sigmund Freud, according to which the repetition compulsion is the characteristic feature of the traumatic experience: the survivors re-enact the event not to overcome it but because it cannot be explained by any understanding. This happens in

the literary praxis as nonlinear architectures, nontrustworthy diegesis, and emblematic recursions, the set of devices that Rahimi has effectively employed. An exemplar is the chronicle by Farhad, a Mobius strip of drowsiness and wakefulness: repetitive phantasm of deserted wells (p. 11: "as though he is calling to me, at the bottom of a dried-up well) is a symbol of the immurement which the psyche is desperate to avoid, the frantic effort to dig out the depths of trauma. The Soviet-Afghan War, whose toll of 1.5 million civilian dead and exile of millions (translator's note, p. 96) it left behind it, is a history that literally has no place (Caruth, p. 120), and was sent into exile in the depths of the personal thought process, where it lingers unconsciously.

The Impacts of War and Displacement in Atiq Rahimi's *A Thousand Rooms of Dream and Fear*

When Caruth is applied to Rahimi, agency is neglected through trauma, which subjects the civilians to spectral liminality. His thrashing by Farhad, -butt of a Kalashnikov smashing into his gut (p. 16) is not immediately processed but only interred with his mortuary hallucinations (p. 22: I am dead... buried in the family vault). This passage is a manifestation of the thesis of Caruth: the incomprehensibility of the attack leads to a process of dissociation, in which Farhad assumes the ownership or even death, using esoteric Koranic knowledge (djinn, Barzakh (the isthmus between life and afterlife)) to justify irrational barbarity. Rahimi in such a way recombines the occidental structures of Caruth with the autochthonous epistemes of the parables of Da Mullah Saed Mustafa (p. 12) of grandfather, which show how war revives preternatural heuristics in the face of secular disaster. This cultural injection, as one of the analyses notes, adds cultural richness to the depiction of trauma as it combines Western belatedness with the Afghan folklore to illustrate subconscious fears, disorientation, and existential anguish.

The corpus of Caruth also includes the case of collective deracination: trauma atomizes, which is demonstrated when Mahnaz is hesitant about the liquidation of her husband (p. 45: "my husband was thrown into jail... executed). Her account, which she leaks out bit by bit (pp. 45-46: His hair turned white overnight), embodies the unclaimed experience-unsayable but repetitive in her kinesic (tucking errant locks, p. 47). This sexual duplicity of

trauma drives up feminine dislocation: Mahnaz is forced to face levirate demands (p. 76: "I will have to marry my brother-in-law, when we go to Pakistan"), and displacing her will in the hostile environment of war-enhanced patriarchies. This is supported by feminist critiques, which view the female figures in Rahimi as a proxy of the oppressed, silenced and traumatized subjects in the context of physical, sexual and psychological violence. Caruth's ethical imperative-testimony through story-telling-is expressed here: the elliptical idiom of Rahimi demands interpretive work, following the work of survivors in the rebuilding of their memory. The preemptory "STOP!... of the denouement. Darkness descends" (p. 95) returns to its beginning in a cyclic fashion and this is compulsive-the egress of Farhad is aborted and presupposes inexorable repetitions.

To make this scaffold more in-depth, the concept of trauma presented by Caruth as a part of the uncanny experience needs to be developed further: It alienates the familiar, making the home, a maze of Kabul, a place of fear. Rahimi realizes it through the resurrection of the sewers by Farhad, with domesticity (the fireplace belonging to Mahnaz) that borders abjection. Freudian uncanny, according to Caruth, is at the root of the charm of repetition: the familiar (paternal archetypes in the cry of Yahya) re-emerges as a perversion with djinn-infested simulacra. This is seen in war literature as national allegory, in the form to which Kabul, torn open by the purges of dictator Amin, before the Soviet hegemony, is predetermined by Rahimi, the city in which its inhabitants live suspended between two arches life and oblivion. The historical twist of Caruth-trauma as possibility of history-constructs narrative as reparative: the stream-of-consciousness of Rahimi, like Joyce or Woolf but with a Dari mysticism twist, democratizes the protest against socio-political and cultural splits.

Importantly, the theory proposed by Caruth, though powerful, could use some augmentation in the non-Western situation. The Eurocentric belatedness is made complex by Rahimi through his incorporation of Sufi elements, such as the epigraph of Rumi that says, Pay attention to what you are awake in, and in such a state you can never establish a state. This hybridism is congruent with the pluralistic historiography of which Caruth urges in which Afghan traumas (displacement to the Pakistani frontier) mirror the global refugee crises. As Rahimi thinks through Farhad: "Weird, you

always think that when you're dreaming the dream-reality is more real than the reality itself... all those revolutions, those wars... how could they have been dreamed up... In this case, the repetition of Caruth is transformed into revolutionary reverie, phantoms of ideology in traumatic birth.

Within war literature, the model of Caruth has played a central role in the analysis of how texts, such as *The Things They Carried* by Tim O'Brien or the *Regeneration* trilogy by Pat Barker, process combat trauma using fragmented narratives, in which the unwitting event has been stored within the unknown, and must be articulated belatedly. Likewise, in the war remittances in the postcolonial period, Caruth's framework sheds light on the lifetime impact the occurrence of violence has on the psyche of survivors in the comparative studies of both the Afghan and Iraqi narratives. It is extended in the novel by Rahimi, which culturalizes trauma through folklore to criticize the "metaphor of war" that consumes innocence especially through suffering children such as Yahya, who are the ugly face of the conflict. Besides, the therapeutic use of narratives by Caruth in war situations, where literature is a place of expanding beyond the psychological realm, echoes in Rahimi in her dreams, where the characters, displaced by the conditions, are the ones to reassert control. Critiques of Caruth have highlighted its Eurocentrism, but have called on the need to construct decolonized theory of trauma, mindful of non-Western epistemologies, including Sufi-faced repetitions by Rahimi. This appears in the form of multilingual entanglements in the writing of Afghanistan, as the labyrinthine poetics of Dari are put to test and challenge Western linear models. So the lens of Caruth, but filled with the cultural palimpsest of Rahimi, can explain the displacements of war, not only (but also) those related to space and place, but also those that concern time and being, transforming the lives of civilians into endless rooms of fear and hallucinations, thousands of rooms. This framework does not only divide the novel but it promotes empathetic historiography in which unclaimed Afghan experiences seek narrative sovereignty.

The virtuosic way Rahimi describes the war as warring against the civility of the populace, through the traumatic journey of Farhad, melts smoothly with the exegesis by Caruth of the incursions that came too late. The aboriginal passages (pp. 10-15)

mark the beginning of Farhad's post-laceration coma, the localization of somatic agony and psychical division. Squalling out of poverty he questions truth: "Have I got my eyes shut or is it dark?... It could be, perhaps, night, I am dreaming" (p. 10). This perceptual miasma is an embodiment of the Caruthian experience of the miss-the atrocity of the pummeling cannot be captured in the present moment, but appears in phantasmal outbursts. Farhad calls on juvenalian esoterica: "I am possessed by the powers of darkness. The djinn has come" (p. 15), hereditary wisdom with dissipating entropy. The nocturnes of grandfather (p. 12: when you are asleep your soul departs your body) sink into palliatives but warfare is the one that nullifies their effects, sending the belief to incubus. Since analyses affirm it, this stream-of-consciousness disrupts Eurocentric literary norms in order to bring fractured psychology through culture-specific reactions. Expanding this spectacle, the smell of excrement and cada (sensorium of Rahimi p. 14) connects trauma in a corporeal way, according to the literal recidivism of Caruth. Farhad is also cataleptic (I am absolutely paralyzed, p. 11) reflects civilian weakling under the law of curfew, converting the tedious walks into lethal tricks (p. 28: "the horror of being picked up by the soldiers). This broke up conviviality: the bacchanal of Farhad with Enayat (pp. 34-35), a seditious retaliation to despotism, ends in solitude. The litany of the passage, which is called Al-Ba'ith (p. 19) resembles compulsion, trauma that practices ritualistic charms of conquest. There are many parallels in history as well: soviet patrols imposed curfews, terrorizing the population, arbitrarily detaining and executing people, dissecting everyday life into pieces of survival. Passing to pp. 19-25 the confusion of Farhad is increased by the vagrant ways of Yahya: "Father! You woke up!" (p. 19). This digression develops identity exile: childless Farhad becomes the phantasmic father of Yahya (p. 53: "In a dream!").

Caruth arrives late, gaining as antecedent bereavements-the decapitation of the sire of Yahya (p. 45), coming late, initiates Farhad into vicarious affliction. He thinks: "It is strange that in your dreams the dream-reality is so real as compared to the actual one (p. 29), it puts the hypermimesis of trauma in the limelight. Sacral taboos still linger: Farhad is chanting Al-Jabbar against foes (p. 20) when the aggression cancels it and the theophany gets driven into exile. Such paternal displacements

in the works of Rahimi are symbolic of the orphaning of generations in war, in which children such as Yahya are the bearers of the loss of the collective, the cry of the child reminiscent of the cry of the home longing in the face of psychological exile. Hiding in the sump (p. 39: "Quite a cocktail: piss and shit; soft moans and sharp breaths), Farhad is in the state of afferent deluge, which is an intrusive loop of Caruth. The keening (p. 38: The ghost has pissed himself) on the part of Moheb symbolizes the somatic traces of warfare-pain bastardizing adolescence into withered branches (p. 33). This scene shows some group echoes: Mahnaz has sangfroid ("Quick, get inside!" p. 36) hides her cry of the dithering, sending her into her type of custodianship. Epiphany by Farhad: here in my grave, buried alive (p. 39) literalizes the psychical sepulture, war that burial of civilians in the sepulcher of terror. The reviews highlight this as being uncompromisingly realistic about the ugly reality of finding yourself staring down the barrel of a Kalashnikov, bringing tears of sweat and shivering catharsis. The scene with the burrow, further, reminds of the domestic invasions of the war, when homes, formerly theniadis, appear as traps, just as the 1-2 million deaths of civilians as a result of bombings and raids. Pp. 43-48 describe Farhad-Mahnaz colloquy, which elaborates dimorphic trauma.

Mahnaz speaks of his salvage (p. 43: "I went into the street and found you lying in the sewer): her charity in danger. Supplication of Farhad: my mother will not be able to sleep (p. 45) calls on transgenerational exile-matriarchs such as Humaira eat suppressed agony (p. 55: She swallows her fear). Even the revelation of Mahnaz (p. 45: my husband was thrown into jail... executed) comes too late, and the leukotrichia of kin a corporal repetition of inquisitio. The unclaimed ordeal of Caruth then appears in the tic of Mahnaz (p. 47: fingertips assembling her hair), the obsessive masking of weakness, as something that is pushed into the realm of habitus. This gendered gap-women as muted in the presence of psychologically abusive violence-finds its place in feminist analyses of the work of Rahimi, in which war intensifies domestic violence, making wives perpetual grievors (55). The incubus of Farhad (p. 51: Sour milk rushes up my throat) is a recurrence of the emesis of the thrashing, according to recidivism of Caruth. The vehemence of Yahya (p. 53: Father, I know where you have been!), sends Farhad away into domestic

chimera as the identitary corrosion of warfare. It is the inquisition of Mahnaz (p. 56: "who are you?"), which leads to autoconfrontation, but trauma delays ripostes-Farhad qualms, saying, p. 57, that he is sick with fear. This interlude depicts agential interference: founder leaves under martial anger, sentimentally out-oathed, out of self-determination. None of this truly makes any sense Farhad laments. Perhaps because I had prefer it to be so, as I were having a nightmare than living my life" (p. 29, per review), mixing vita into visio. In this theory, Caruth refers to the event exposure of war wherein the memories of migrants also hold traumas which they are not conscious of, which then lead to intergenerational haunting. Motherly disquietude is magnified pp. 60-66. Farhad foams at the mouth at the search of Humaira (p. 60: "She passes by another hundred mothers"), a passage which cries out in aggregated civilian martyrdom. The historicity of Caruth is applicable: the pang of the historicity of one nation is the national diaspora (p. 96: "many Afghans fled"). The invasion of Humaira had been made by her kinsman (p. 61) recalls family betrayals, sending credence into exile. The lepidopteral drawing by Yahya (p. 61: "You can't see it because it's too dark") is associated with obscurity in obscurity, with a mimesis of civilians being erased by the regime.

This show, as Caruth describes it, turns the state of individual slowness into a dispossessedness of the masses, where refugees caravans are preoccupied with maternal vigils. The hundred mothers motif recalls the famine and disease death tolls of the war which killed hundreds of thousands of people not through direct violence. The absence of the word abscond in Mahnaz highlights feminine stasis (p. 68: I don't want to go) and her position as a chronicle (p. 76: If I go to Pakistan, I'll have to marry my brother-in-law) of traumatic iterance of forced marriages. Farhad is put into exile by his dam (p. 71: "a trafficker is coming here to take you to Pakistan"), who exiles him in the soma but her lacrimation (p. 73: "rinsing the laundry-woman veil with her tears) actualizes mute dolour. This part is consistent with Caruth: adieux pangs rearrange in the atonia of Farhad (My feet are sewn to the carpet, p. 74) an allegory of unavoidable torment. The carpet, a repetitive totem-soothing but suffocating-represents the ambivalence of domestic trauma, according to criticism: "decorated and patched-up carpets, which embrace or strangle the hero, according to taste in this instance. Such

valedictions in the broader genre of the war, highlight the language of ashes of trauma, in which words of separation are lost in silence, which reflects the inexpressible mourning of survivors. By such expounded fragments, Rahimi scratches the disruption of trauma as the vernacular of war, according to Caruth: once continuous, civilian life is discontinuous into a thousand-fold fear, in which dreams only replace but never overcome the nightmare of reality. This description is comparable to war accounts in modernism, in which disintegrated prose bears witness to the disintegration of the psyche as in the examples of shell shock in D.H. Lawrence. Dislocation: Physical Emigrancy and Psychological Up-rooting. Rahimi sketches displacement as prismatic, in consonance with the Caruthian trauma of crisis of life, of displacing survivors as hearth and home. Corporeal exile to Pakistan is reenacted, psychologizing mass peregrination (p. 96: many Afghan fled), psychologically deracinated by essence, loops of trauma alienating them. The legacy of the war consists of a population of more than four million refugees by 1982, incurable, abusive camps, their displacement a prolonged displacement (p. 35:), which continues to this day, generations after the coup.

The lateness of Caruth is present in the indignation of Farhad (p. 84: "I do not want to deal with my father anymore"), the presence of antecedent jilting intruding and expelling affective ligatures. This is echoed in the auto-exile of Enayat (p. 50: "Enayat turned himself into exile") whereby war dragged civilians out of their homesteads into a state of incertitude. This bewildered, disorganized escape out of his country, as Rahimi puts it, is the national exodus, in which abandoning his life, his family, his resuer, and the country reflects the situation of millions. Pp. 45-50 psychical plumb uprooting. Mahnaz has a brother Moheb who is exiled because of juvenabc, Mohnaz made himself ill (p. 45: His hair changed white in the night), his lament is a recidivist trauma sonance. The stay of Farhad sends him into other vita (p. 49: "Mahnaz. Mahnaz, effacing frontiers. Caruth is coherent: The somnus of Farhad (p.). 51) deracinated him diachronically, mixing the yore and yestern. Moheb, traumatised, mentally and physically, a man without a youth, and crippled. With no soul. A corpse between two arches," typifies the orphaning of war, and his ghostly white hair a spectral signature of unclaimed agony. This is the liminality that is replicated in the

Barzakh-like gaps of war stories by Caruth, with survivors existing in unoccupied historical chasms. Pp. 68-76 add fuel to the machinations of exile. Mahnaz runs away with her clan (p. 68: "all of my husband family is leaving to Pakistan), but she is recalcitrant (p. 76: "I will have to marry my brother-in-law, going to Pakistan), and the agency brings her away on honorific decrees. Antecedent uprooting is brought out in her prequel (p. 76: "I ran away and married Yahya father of her): warfare magnifies it. The flight is urged by the matriarch of Farhad (p. 71), but his indecisiveness (p. 71: Mother, but ...) is a betrayal of intrapsychic struggle, trauma postponing decampment. This gendered dead end; the engendered violence of women through the patriarchal exile, underscores the idea behind Rahimi to criticize the war-induced subjugation, in which the prospects of flight represent no freedom but additional silencing in refugee enclaves. Itinerary inferno is described in pp. 78-85. As with tapestry (p. 78: The trafficker rolls me up), as with asphyxia (p. 80: I can't breathe), literal displacement: entombed in maternal dower (p. 85: I scratch my face on my mother's dowry).

The hazard is induced by sentries (p. 80: "We're approaching a checkpoint"), in the loops of trepidation induced by Caruth. Frontier hamlet advent (p. 83) deracinates afresh: "Know ye any in Pakistan? (p. 84), forcing fictive kinsfolk, outlawing truth. This illicit transport-ferried as a good-is reminiscent of dehumanization of refugees, their bodies becoming goods in the war market, and the same can be said of the 400,000 people who fled during the initial days of the invasion. The peak of mosquean traumas is culminant (pp. 86-95). Visions under the influence of hashish (p. 87: "Vodka has mashed up your liver") alienate Farhad in social life as an invert (p. 89). Dervish parley (p. 90: "Hang on to yourself!") also suggests momentary mooring, but egress assay (p. 95: "STOP!") cyclically re-invents, the incarnation of perpetual displacement. Lexicon (p. 96) puts into context: Pule-Charkhi meaning bridge that spins, which symbolizes vortical deracination. In such way, Rahimi outlines the bifurcated exile of warfare: somatic (banishment) and psychical (alienation), civilians wandering the meanders of dread, with their fractured mind being a synecdoche of fragmentation of the nation. This spinning bridge in historical context reminds us of the circularity of the violence of the war, in which displacement returned to create new conflicts, driving more than a million internally displaced by

1989. Continuing to enlarge on these, the historical viewpoint of Rahimi, through New Historicism, combines the personal displacement with Aminist purges, preempting Soviet atrocities, which mutilated hundreds of thousands of people and tore families apart. These exophonic strata of the novel make displacement even more complicated, because the changes in French-Dari that Rahimi describes resemble the linguistic exile of refugees, creating a multilingual entanglement that is no longer tied to any single culture.

Conclusion

Rahimi, in his *A Thousand Rooms of Dream and Fear*, through the prism of the theoretical work by Caruth, presents the Soviet-Afghan War as a deracinator seismic, tearing the lives of civilians with nightmarish and quail-like fragments. By granularly expanding textual interstices, as in the sensorial limbo of Farhad to the taciturn fortitude of Mahnaz, we hear echoes of trauma in her intermediate cicatrices, in all her vociferations, kinesics, and decampments, compelling us to sympathize with the perennial cicatrices of Afghanistan. The hybrid, stream-of-consciousness mingled with Dari mysticism narrative, which Rahimi presents, is not only a witness to the unacknowledged experiences but a prototype of culturally sensitive aesthetics of trauma, a call to a pluralistic writing of history, offering the peripheries a voice. The legacy of the war lives on: forty years later, the number of Afghan refugees is measured in millions, their chronic insecurity being witness to some unresolved displacements the experience Caruth calls unclaimed is forcing us to perceive. The dreams are flickering in the labyrinth of Rahimi as the embers of survival, though to find the real redemption collective narration is needed—the connections between a thousand rooms to rediscover the forgotten echoes of history. In the darkness of war, where the world is becoming more and more war-torn, this novella continues to be seen as dissuasive and hymn, as compassionate witnessing is the only light that can show the way back.

Findings

This discussion draws a few important conclusions about the ways in which Rahimi presents the civilian effects of the Soviet-Afghan War. To begin with, according to Caruth, the traumas are inflicted as a culturally conditioned belatedness, as Farhad

becomes disoriented (pp. 10-15), and Mahnaz makes compulsive movements (p. 47) are possessed of experiences that are not owned and come into play through repetitions with folklore. This grafts the Western theory onto the Afghan themes showing that war has interrupted normalcy, not only familial relationships but also spiritual comfort, as a communal psychic break. Second, displacement arises at the very two levels: migration to foreign nations, such as Farhad to Pakistan (pp. 71-85), extends past the history of immigration, and alienation of characters to self and community, such as the paternal projections on Yahya (p. 19) and Moheb's spectral youth (p. 45). This is enhanced by gendered asymmetries; the immobilities of women (Levirate dread of Mahnaz, p. 76) stresses patriarchal expansions of war. Third, the use of stream-of-consciousness and brevity by Rahimi creates an imperative of an ethical narrative that allows readers to see disjointed histories. The form of a loop in the novel imposes compulsion, and turns personal vignettes into national allegory of 1.5 million deaths and millions displaced.

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