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ARCHETYPES OF WAR AND TRAUMA IN AFGHAN COLLECTIVE MEMORY: A JUNGIAN PSYCHOANALYTIC STUDY OF THE PATIENCE STONE BY ATIQ RAHIMI

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Abstract

Decades of war has shaped the cultural and psychological landscape of Afghanistan, leaving enduring imprints in the collective memory of its people. This paper examines the psychological fragmentation and war-induced collective trauma in the novel The Patience Stone (2010) by Atiq Rahimi through theoretical framework of Carl, Gastuv Jung's (1959) concept of the collective unconscious, particularly the archetype of the Shadow. The study aims to explore how Rahimi's (2010) novel symbolically depicts the long buried memories, silence and psychic fragmentation produced by war turmoil and strict cultural norms in Afghan society.

The paper, by using a qualitative textual and close reading of the novel, demonstrates how the protagonist's monologues to her paralyzed husband function as a symbolic release of the culturally suppressed experiences embedded in the Afghan collective memory. Through the concept of the shadow, the study interprets the woman's revelations as manifestations of repressed psychological contents under patriarchal system. Moreover, it reflects how the prolong violence contribute to fragmentation of identity and the suppression of feminine agency within the collective unconscious. By situating the novel within the historical context of the country's sustained conflicts, the paper reveals how literature functions as a tool through which collective suffering is symbolically expressed and confronted.

INTRODUCTION

Afghanistan, a nation of long prevailed culture, wealth and strategic geopolitical significance, has experienced prolonged war and and invasion through the course of its history. Situated at the center of South-Asia, the country has been a battleground for many impires. From Alexender the Great to the British Empire, the Soviets, and most recent intervention by the American and NATO forces. Moreover, the country remained a site of internal conflicts between tribal and ideological leaders (Hegghammer, 2020; Lee, 2018; Tanner, 1999; Goodson, 2001; Jan, 2025). Such recurring invasions and instability have deeply shaped the collective psyche of the whole nation, producing deep psychological scars in the collective psyche and have passed down through generations. The perpetual experience of violence, loss, displacement and political turmoil have created a collective memory wherein insecurity, trauma and loss are embedded not merely in individual psyche but in the

collective psyche of the nation (Saikal, 2012). Writings produced in Afghanistan or outside by Afghan Diasporic writers, honestly portrayed all these human sufferings in Afghanistan in their writings. These writers have emerged not only as a storytellers rather become a mirror to collective memory and collective trauma. Khalid Hosseni's works such as A Thousand Splendid Suns (2008) and The Kite Runner (2003) have depicted the emotional and psychological scars left by wars in Afghan society and brought all these harshness to a global audience. Sneja Gunew (2009) posits, Hosseini's fiction functions as a "diasporic archive of memory," explaining how individual trauma resonates within historical and social contexts. Homaira Qaderi, one of the female voices writer both in and outside of Afghanistan, offers a personal narrative in Dancing in the Mosque, (2020) entailing her role as a mother, activist and a writer during the Taliban regime. She declares, ―Writing was the only thing the Taliban couldn't take from me.(Qadri, 2020), making transparent the resilience of memory and women identity against the totalitarian silencing. For Homaira Qadri (2020). Manizha Shaheed writes, ―Qaderi transforms the personal into political, embodying a resistance literature where Afghan women's voices rise against patriarchal trauma.‖ (Women's Studies International Forum, 2021). Afghan fiction can be said to be a kind of narratives which testify to the way collective trauma, is embedded in the collective unconscious of the people or it serves as a bridge between individual trauma and collective memory, highlighting how Afghan writers carry the psychic residues of the country violence. In Afghanistan literary production, Atiq Rahimi's "The Patience Stone" (2010) stands as a best portrayal of war, trauma and loss. Unlike historical and diasporic narratives, "The Patience Stone" (2010) focuses exclusively on the inner psychological life of the protagonist, a house wife who dramatizes the psychic consequences of prolonged sufferings and violence of war and patriarchal extremism. The novel allows the readers to witness how cultural codes and external violence are internalized and embedded in the psyche .

drawing upon Carl Jung's (1959) concept of the collective unconscious, the study aims to analyzes how repression, external violence are internalized at both individual and collective levels, producing collective trauma. Collective unconscious, A concept by Carl Jung in his psychoanalytic theory. Jung (1968), proposed that a human psyche is not a product of personal acquisition but of inherited, universal structures and images that form a ―collective unconscious‖ this collective unconscious is composed of archetypes‒ such as the mother, the warrior, the Hero and the Anima, that emerge in literature as symbols of societal patterns, in different moments or transformation. In Afghan social context, perpetual scenario of war, suppression and patriarchal restriction have produced a collective psyche marked by unresolved trauma and psychological conflicts. "The Patience Stone" (2010) in this regard functions as a symbolic representation of the Afghan collective psyche, wherein suppressed emotions and societal trauma surface through its narrative structure and archetypes.

Afghan literary production as a whole offers a broad representation of historical and socio-political experiences, while this study offers a nuanced examination of the psychological process through which individual suffering reflects collective sufferings. Carl Jung's (1959) psychoanalytical framework provides a structured approach to undetstand the narrative's exploration of repression, shadow dynamics and psychic fragmentation. By exploring the relationship between individual and collective sufferings, this research represents the literary and psychological importance of Rahimi's novel, valuing it as a representation of Afghan collective memory and a contribution to literary and psychoanalytic scholarships.

Research Problem:

The lack of exploration of Afghan fiction from a Psychoanalytical perspective keeps the psychological problems, which contribute to trauma, uncovered. While much has been written on war and trauma in world literature, Afghanistan being a war-torn country produced literature about trauma, suppression and violence but unfortunately remained unexplored, particularly through the lens of psychoanalytical theory. Studies often emphasis on political, feminist and post-colonial readings, but overlooked the psychological aspects that deal with the narrative structure and characters conduct and

behavior. Psychological scars in Afghan literature are not exactly analyzed, due to lack of attention to psychological aspect and proper theoretical tools. This study will follow Carl Jung's notion of the collective unconscious as it provides a lens that allows for a deeper understanding of trauma, encoded in shared cultural forms.

Research Objective:

The main objectives of this research are to analyze the war affected collective memory of the war inflicted society, as portrayed in the selected novels. The researcher will uncover the collective memory, using Jungian's archetypes to explore the deep rooted causes of collective trauma.

Research question:

how does Afghan fiction represent Afghan collective memory and trauma?

Methodological Design:

The design adopted for this study is qualitative, based on a textual analysis through psychoanalytical theory; this design helps in deep exploration of psychological interpretation of literary works. As qualitative approach prioritizes interpretation, making it easier to understand how trauma manifests in narratives by uncovering meaning, symbols and archetypes as depicted within the texts. The focus of this study is on subjective experience, psychological patterns, and contextual variables, making this approach relevant,

Textual analysis helps the study in enabling the systematic examination of narratives techniques, archetypal structures and symbolic representation of trauma and the collective unconscious imagery. This approach aligns with the study's objectives of identifying recurrent archetypal patterns on the Afghan collective psyche, having impacts on Afghan collective psyche developed by decades of war and turmoil.

Discussion:

Archetypal Analysis of Atiq Rahimi's The Patience Stone (2010)

Atiq Rahimi's The Patience Stone (2010) dramatizes the feminine Shadow archetype through its unnamed protagonist, an obedient and dutiful wife with a turbulent unconscious mind. From the beginning to the climax, the narrative traces the repressed Shadow impulses- Psychic energy that emerges from the unconscious, seeking expression in the conscious mind. The protagonist's decades of suppressed silence and social subjugation, within confined domestic space exemplify the systematic suppression experienced by Afghan women. Rahimi's novel "The Patience Stone" (2010) present a unique exploration of the Jungian Shadow through depicting the inner world of its protagonist.

The Shadow as Jung (1959) defines "the inferior part of the personality" comprising impulses and desires the conscious ego refuses to acknowledge (Jung, 1959, p. 8). Or in other words" everything of which a person is not fully conscious" (p. 284). In Afghan social context, patriarchal codes, cultural restrictions war turmoil produce a collective Shadow which suppresses women's voice, desires and identity. The obedient wife embodies this split: her outward mask is that of a pious spouse, culturally accepted one. Yet deep inside lies anger, frustration and rebellion. Rahimi's (2010). stages a gradual eruption of the repressed (Shadow) into speech through his unnamed protagonist's heroic journey. The narrative tone, diction and form mirror the protagonist's psychic impulses, resurfacing through confessional monologues. As the novel precedes the narrative voice shifts from silence to hushed confessions, erupting shadow dynamics of repression, throughout the novel Rahimi (2010) positioned his protagonist as a threshold figure between conscious and unconscious, performing an intermediary archetypal role of the " collective unconscious" a canvas onto which the voiceless and suppressed project themselves.

The Persona of Devotion and first insight into Shadow

The novels open in a small room, a woman taking care of her husband. " A hand, a woman's hand, is resting on his chest" (p. 6). Wiping his forehead, administering drops into his mouth, reciting Quranic verses. She is introduced as not a subject but a functioning object. The verb phrase "is resting" suspends the action as nothing moves forward. The whole atmosphere is static and ritualized, suggesting her social relation to him. It's not dramatic

caregiving rather a durational vigilance. The paratactic structure of short sentences creates a rhythm of mechanical repetition, which appears as automatic, learned and disciplined behavior. This is how "Persona" operates, as an embodied habit rather than a verbal declaration of submission. This opening scene establishes what Jung (1959) calls Persona. "A system of relations between individual consciousness and society... a kind of mask, designed on the one hand to make a definite impression upon others, and on the other, to conceal the true nature of the individual" (Jung, 1953/1966, p. 305).

Afghan woman's persona has been shaped by Afghan patriarchal structure; intensified by religious extremism, war turmoil and honor-shame culture. The acceptable feminine persona is obedient, silent, sexually modest and emotionally barren. The protagonist has internalized this persona deeply so that even her husband cannot hear her, she acts and speaks deferentially. "Her fingers wander into the blushy beard, resting there for one or two breaths, emerging to pause a moment on the lips, stroke the nose, the eyes, the brow, and finally vanish again, into the thickness of the filthy hair. "Can you feel my hand?" (Rahimi, 2010, p. 9)

The above quotation marks this psychological point as internalization, where external authority becomes internal discipline, because the censor here resides within. Although her husband lies unconsciously, "fixed his eyes on the ceiling, one the blackened, rotting beams" (Rahimi, 2010, p. 6), still the woman acts like she is observed. She maintains modesty and attentiveness to her husband.

Marie-Louise Von Franz (1974) observes that when the persona becomes strong, "the shadow correspondingly grows stronger in compensation" (Von Franz, 1974). The more attentively one obey societal norms, the more strongly the repressed elements accumulate in the unconscious. This indication of deep unrest appears through her emotional voice. When she with an angry sigh says, "I can't take it anymore" (rahimi, 2010, p. 11). This simple admission marks an initial departure from the enforced silence. For years, she had withheld her feelings and desires because of societal constrains, as the overall cultural structure demanded obedience. This single and short declarative sentence signals the first conscious breach of repression.

Jung (1959) illustrates that the earliest emergence of shadow into consciousness show discomfort, irritation, fear and moral unease. "The shadow manifests in the slightest slip of the tongue, the unintended gesture of irritation, the vague discomfort of conscience..." (Jung, 1959/1968, p. 284). The protagonist's expression of frustration apparently carries fear and guilt. However it reveals resentment that was unacknowledged and unintegrated because societal roles prohibited its expression.

The Shadow as internalized Repression

The novels opens with the wife kneels beside her husband lying paralyzed "on the red mattress on the floor" (Rahimi, 2010, p. 6). She is praying and whispering while passing prayer beads between her fingers. The narration tone is ritualistic, hushed and loaded with religious invocations, underscoring her outward piety. This initial silence signifies the repressed voice in Shadow form, accumulating over years, as she confesses "For ten years, I have lived in silence. You never wanted to hear me. Now you cannot stop me." (Rahimi, 2010, p. 34) Her voice is systematically suppressed by social authority and expectations. It mirrors Jung's Shadow as a repressed psychic condition, which the ego refuses to recognize and psychologically control behavior traits of the personality. (Jung, (1959) says, "The Shadow personifies everything that the subject refuses to acknowledge about himself" (Jung, 1959, p. 513). The quotation dramatizes the moment eruption. The language is declarative and cautious, signals a transition from suppressed ego compliance to the assertion of repressed Shadow contents. " you cannot stop me" marks the stark shift from deep repression to active expression, as a return of the repressed.

Crucially, the expression is not spontaneous but a delayed release of the accumulated psychic impulses. Jung (1959) conceptualizes the shadow as morally neutral yet emotionally charged but excluded from the conscious ego identity (p. 13). The protagonist prior persona as obedient and pious, constituted by patriarchal order. Her speech challenges that persona. The dismantling is foreshadowed in her earlier confession: "I used to whisper to myself at night, words that no one heard. They rotted inside me." (Rahimi, 2010, p. 36). The private whispering

symbolizes the internal forbidden thoughts, which as Jung (1959) believes, remain active in the unconscious. "they rotted inside me" metaphorically conveys the psychological cost of repression, emphasizing that repressed shadow contents does not disappear rather accumulate in the unconscious, shaping behavior from beneath awareness.

Another example where Rahimi intensifies the repression embodiment through physical gesture: "her fingers stroke her lips, and then, nervesly, stray between her teeth, as if to extract words that don't dare express themselves" (Rahimi, 2010, p. 32.) this is not voluntary silence but imposed one, it reveals that she want to speak but she cannot dare to speak in front of her husband. Here touching her lips indicates external restriction, as fear of consequences. The phrase "words that don't dare express themselves" implies danger, like punishment, violence and dishonor. Moreover the quotation explains that repression has been internalized to the point where censorship operates from within. No externally force actively silencing her in the moment but her body has absorbed the prohibition.

Sexual Repression and Shadow projection

Sexuality is one of the most socio-culturally controlled domains in Afghan society, which constitutes a central element of the Shadow in The Patience Stone (2010). In Afghan social context, sexuality is regulated by patriarchal codes, morality and marital bond; where instinctual desires, consequently do not disappear but becomes disowned psychic contents The protagonist's repressed sexual desire is a prominent Shadow. When she recounts her wedding night and fear of her virginity, "Although I was virgin I was really scared. I kept wondering what would happen if by any chance I didn't bleed that night" (Rahimi, 2010, p. 34). The confession exposes the very psychological violence of an honor-shame culture which reduces a woman's worth to a biological proof. Her fear is not sexuality but social exposure. Her fears arises, because her body may not prove the cultural concept of virginity as blood. Female sexuality has been reduced to an objectified purity. Jung (1959) observes repressed instinct (sexuality) as a powerful shadow component. He says, "The shadow contains not only morally reprehensible tendencies but also a number of good qualities, such as normal instincts, which ... have not been allowed to live in consciousness" (Jung, 1959/1968, p. 284). Here, the protagonist's sexuality, as a repressed instinct denies conscious ownership. Her sexuality instead of belonging to inner life becomes a regulated, inspected, and validated property of social norms. Thus its becomes a powerful repressed shadow. but Jung confirms when instinct denied conscious acknowledgement, it slip into the unconscious where it accumulate and results disproportionate fear. The protagonist's wedding night fears is thus not biological one but psychic fragmentation, slitting the ego from her body. "that was the kind of fear, I was feeling" (Rahimi, 2010, p. 34).

However later, she confesses her lon-repressed instinctual experience. "For years, I lay beside you, waiting for you to touch me with kindness. But you were cold... I wanted warmth, but instead I learned to sleep with my own loneliness." (Rahimi,2010, p.58). She through this instinctual awakening claims her selfhood which has been denied. Jung (1959) claims, what is repressed (here, sexuality and agency) can strengthen the unconscious and facing it necessary for wholeness. The protagonist here by confessing and fulfilling her desire, she integrates that shadow into conscious awareness. Her integration into sexual desire both liberates her from shame and empowers her with anger and resolve. Here the utterance is not spontaneous rebellion but a return of the instinct, denied conscious ownership. In one another confession, the protagonist declares sexuality as unidirectional phenomenon in Afghan patraiarchal sytem. "I can't touch you, you never let me touch you, never" (Rahimi, 2010, p. 71). This very much aligns with Jung's (1959) assertion of "The shadow personifies everything that the subject refuses to acknowledge about himself" (Jung, 1951/1959, p. 284). The wife's longing for touch is denied consciously as the persona of shame and honor excludes women's erotic initiative. Hence, desire and instinctual feeling became disowned psychic elements.

Another example of such denied instinctual desire explain it more precisely "When I felt desire, I wanted to die. How could I, a woman, feel this? I bit my tongue until it bled so no sound would escape." (Rahimi, 2010, p. 61) or "I have never kissed you."

She kisses him. " the first time I went to kiss you on your lips, you pushed me away" (Rahimi, 2010, p. 71). These quotations vividly describe the protagonist, indirectly in conflict with her shadow. The physical biting of her tongue symbolizes the violent suppressed shadow in the unconscious.

The above mentioned quotations demonstrate that sexual shadow of the protagonist is a result of continues emotional neglect. The husband's rejection of the wife's emotional intimacy functions as instinctual repression which re-emerged as resentment. The protagonist's prolonged silence exhibits Jung's concept of repressed libido, " the libido is not only sexual but it is the psychic energy of life... when it is repressed, it regresses into the unconscious (Jung, 1959, p. 194) as suppressed life energy that retreats into the unconscious. The protagonist psychic vitality accumulates this energy until it reveals in compulsive confession, making her voice as medium through which the long buried desires re-enters consciousness (Shah, 2021).

At the end of the novel, she confesses that she sought another boy, which actually marks shadow eruption moment. She bodly declares to her husband, "Look, your honor has been screwed by a sixteen years old kid! Your honor is screwing your honor!" (Rahimi, 2010, p. 117). Honor represents the patriarchal code which regulated her body. It is thus a symbolic inversion, as she exposes the patriarchal fragility and overturns its moral structure that confined her sexuality. Jung (1959) states, "Repressed tendencies accumulate in the unconscious and from time to time burst forth in compulsive form" (Jung, 1953/1966, p. 94). The intensity of her statement reflects her accumulated psychic pressure. Her Repressed desires andhumiliation finally erupt into confrontation, mocking patriarchal culture as " Men who can't make love, make war" (Rahimi, 2010, p. 110).

4.5 Rage and anger as Shadow

The Patience Stone (2010) extends shadow repression beyond sexuality into anger, shame and resentment of the war, patriarchal structure and societal constraints. The protagonist's rage- long suppressed beneath social mask (piety and obedience), constitutes a basic dimension of her shadow. The protagonist at one point shows her rage as "I can't do anything for you. I think its all-over" she falls silent, then talks quickly, more firmly. It seems this neighborhood is going to be the next front line between the faction." Adding more furiously "you knew, didn't you?"(Rahimi, 2010,p. 56). The quotation dramatizes the protagonist's inner tension which signals powerlessness and suppressed rage. The phrase "I can't do anything" expresses her vulnerability, while the sudden silence shows inner frustrations which she cannot dare to express directly due to social constraints, which justifies jung's assertion of the shadow as denying rage, aggression and desires (p. 91) while her question " you knew, you didn't" externalizes inner rage towards her husband, reflecting Jung's point: " what is denied and repressed in the conscious mind seeks expression through projections, compulsive acts, or symptoms."(Jung, 1953, Analytical psychology, CW 7, p. 91).

This projected aggression is directly linked with her long-term emotional suppression, which she reveals as "For years I have been silent, silent like a grave. I buried my words deep inside me, along with my tears and rage. And now sitting before you, I feel them rise like a storm from the depths of my body." (Rahimi, 2008, p. 67). Here silence is portrayed as psychological containment of rage, desires and resentment, creating a reservoir shadow impulse which Jung describes as traits and impulses that the conscious refuses to recognize, but these impulses often emerges indirectly through projection onto other " projection change the world into replica of one's own unknown face" (CW 9ii, para. 17)

The protagonist's shadow, accumulated over years of silence, resurfaces when circumstance trigger its release, explaining Jung's assertion of repression accumulates repression energy, which returns as projection and transformed effects (CW 9ii, para 14). Hence, the protagonist's sudden rage represents the years of repressed shadow contents, illustrating how anger and repressed elements manifest in socially mediated forms. These examples together exemplify the influence of shadow over perception and behavior, showing the conflict between repressed emotion and social constraints.

The protagonist's anger at different position directed toward broader architecture of power. She speaks bitterly of war, people who fight who keep weapons

while women face the consequences of it. In one moment she remarks, "one should never rely on a man who has known the pleasure of weapon. Weapon become everything to you men" (Rahimi, 2010, p. 61). The wife's mockery of men and weapon consumed by violence further demonstrates her shadow-driven behavior. Her sardonic tone suggests that fear is changed into conscious understanding, allowing her to navigate danger being less overwhelmed. Jung (1959) argue that shadow mastery requires integration rather than denial of it. By allowing rage to resurface consciously, the protagonist starts this integration which moves her from object to a speaking subject with agency.

Together these quotations explain a psychological arc of repression and integration. The protagonist's accumulated shadow impulses in silence, witnesses its argent eruption in moments of speech. Her conscious control of shadow reflects Jung's central point: the shadow consist of powerful instincts and impulses, a conscious acknowledgment of reflection allows one to engage with these powers without being consumed, transforming destructive potentials into self-awareness and agency (Jung, CW 9ii, para. 14-17).

Domestic Space and Shadow Arena

The Patience Stone (2010) confines the world into a calm single room. This radical spatial reduction functions as both a site of oppression and psychological arena where the shadow uninteruptly emerges. Confined within the four walls and under perpetual surveillance, the wife's domestic world reflects her unconscious self- which contains both repression and liberation possibility. The protagonist declares at one point, "The world is reduced to these four walls. And in these four walls, there is only him, and me, and my fear. My fear of him, my fear of the world outside, my fear of God… my fear of myself." (Rahimi, 2010, p. 12). The perpetual repetition of "my fear" suggests psychic suffocation and internalized pressure of cultural codes. The domestic space which allows the shadow to be erupts onto the comatose husband as a safe projection surface. Still she fear him, her fear persist despite solitude, "no one, she is afraid" (Rahimi,2010, p. 24), this demonstrates that surveillance has been internalized. The absence of external force cannot produce security; instead it exposes how deeply repression affected her psyche. Domestic space, hence operates as a psychological containment constructed by social fear rather than physical constrains.

Rahimi intensifies this psychological interiorization through funerary imagery. As she confesses "I have been a graveyard of words, all buried inside me, waiting for this moment." (Rahimi, 2010, p. 42). The metaphor of graveyard here too suggests repression, as a graveyard is almost silent and contained- yet under the grave lies decay and silence. Jung (1959) claims that what is repressed is not destroyed but accumulates in the unconscious, indirectly affecting behavior. " One does not become enlightened by imaging figures of light," Jung writes, " but by making the darkness conscious." (Jung, 1967, Alchemical studies, p. 335; Shah, 2024). Here the graveyard imagery captures this darkness. The husband's absent soul transforms the domestic space into a projection screen. His comatose status becomes an inert matter, proving Jung's description of projection as the process by which " contents of the personal unconscious are transferred to the object" (para. 121). The husband here performing an object, " the patience stone", yet living but silent. The protagonist herself named him as my Sang-e-sabour, several times while confessing, " that's the name of the stone, sag-e-sabour, the patience stone! The majic stone! (Rahimi, 2010, p. 78) She crouches to the man, "yes, you, you are my sang-e-sabour!" (Rahimi, 2010, p. 79). She strokes him gently, and feels as if she actually touching a precious stone. "I am going to tell you everything my sang-e-sabour" (p. 79). And she speaks everything, what was unspeakable once: sexual dissatisfaction, emotional neglect and resentment. As the novel proceeds her tone grows sharper, more corporeal, less restrained. The same room that once enforced silence now contains revelation. The room does not expand but psychologically it opens.

Narratively, Rahimi (2010) maintain a slow and claustrophobic rhythm to present repression then modulates into fluid and emotionally charged phrase as the shadow surfaces. It can be observes, the diction moves from minimal and stark ("four walls," "fear') to instinctive and imagistic ("graveyard," buried words, storms). The imagery of graveyard and burial gives the reader a solid psychological

transformation. The domestic space is no longer a compressed passive backdrop, rather it becomes a visible shaped of the unconscious flow, where once the shadow feared as annihilating emerges as articulated truth.

cultural imprints and moral ambiguity as structured collective shadow

Cultural imprints are the specific contents shaped by cultural norms and experiences, as the archetypes are empty form, but the contents within the archetypes are shaped and embedded by cultural norms, as religion, history, family and social customs. These serve as powerful tools in shaping a nation's collective memory, defining what is acceptable and what is not. This predefined collective memory police the psyche of the whole nation, ensuring conformity. Home, for example, is a symbol of safety and belonging becomes imprinted with the Afghan context, as confinement and threat. The patriarchal authority constantly controlling women's thoughts, desires and actions for deviation from the strict socio-cultural norms. This negative cultural complexes in Afghan society become central themes in the novel The Patient Stone (2008), depicting a woman's life who is constantly confronted with cultural oppressors. The novel illustrates how cultural imprints create psychic realties that govern people's lives, as the protagonist confesses, "The world is reduced to these four walls. And in these four walls, there is only him, and me, and my fear. My fear of him, my fear of the world outside, my fear of God... my fear of myself" (Rahimi, 2010, p. 12). The quotation by the protagonist reveals "Fear" as an atmosphere not an emotion which is to be dissolves. She has been conditioned by the culture that permeates her relationship with the society and her own self. In Afghan society Women have been conditioned by the cultural imprint of fear and shame at their own desires. Jung(1959) argues, shadow as not only the contents of the repressed but also "those inferior traits and weaknesses which we most wish to hide, both from ourselves and others" (p. 284).

As the novel goes deeper, the protagonist's monologue reveals that repression works ideologically. The husband's absence in marital life, her father's emotional coldness " there were seven of us starved of affection" (Rahimi, 2010, p. 62) and the normalization of violence construct what Jung (1959) call a cultrally structured shadow, formed not by personal deniel but by collective codes, suppressing emotional life and instincts (Shah, 2021).

A crucial confession reflects on how she accepted her husband's absence without any protest: "At that time I didn't question your absence. It seemed so normal! You were at the front. You were fighting for freedom, for Allah! And that made everything okay. It gave me hope, made me proud" (Rahimi, 2010, p. 58). This quotation demonstrates ideology as internalized repression. The phrase "for freedom, for Allah" exposes the persuasive force of scared rhetoric. War is sanctified and absence in marital life is spiritualized thus her emotional deprivation is morally justified. Jung (1959) observes that "The shadow is a moral problem that challenges the whole ego-personality" (Jung, 1951/1959, p. 14). The phrase "it seemed so normal" indicates successful internalization, as her ego does not question it rather conforms it. This normalization is how collective shadow operates. According to Jung (1959) when individuals deny critical identification of collective ideals, repressed elements are displaced into the unconscious (Jung, 1959). The protagonist's resentments, fear and loneliness are disallowed because they mismatch the collective values of patriarchal structure.

Thus the confessional monologues of resentments, emotional dissatisfaction and humiliation are basically the resurfacing of culturally manufactured shadow, produced by ideological conformity and prolonged relational abandonment.

The Husband's Shadow: Persona, and aggression

Before injury, the husband embodies authority shaped by patriarchal codes. he is morally rigid and emotionally barren. The wife recounts his fighting at front and her pride in his militancy: "You were at the front. You were fighting for freedom, for Allah!" (Rahimi, 2010, p. 58). He embodied the authoritative persona. He exists as fighter and guardian of honor and freedom but lacks tenderness and emotional intimacy. Jung (1959) posits that over-identification with a social persona leads to the

repression of the opposites (shadow), qualities like tenderness, vulnerability and fear.

"The more a man identifies with the persona, the more he is forced into the shadow" (Jung, 1953/1966, p. 309). The husband's persona as a fighter necessarily represses its opposite: emotional dependency and tenderness, which became shadow. his collapse into a paralyzed body symbolically brings these shadowed qualities to surface, as absence and impotence.

When he awakens at the end of the novel, he reacts violently to the wife's confessions, "the man pulls her toward him, grabs her hair, and dashes her head against the wall" (Rahimi, 2010, p. 140). His aggression mirrors not moral certainty but the eruption of unconscious impulses he never integrated. The act is crucial, he does not question the truth but enacts violence. Instead of integrating with her speech, he attempts to strangle her. A violent enactment of the repressed shadow returned as external action, which Jung (1959) describes as "Repressed tendencies accumulate in the unconscious and from time to time burst forth in compulsive form" (Jung, 1966, p. 94). The husband's aggression is a compulsive discharge of the repressed fear, tenderness and vulnerability under the warrior persona. Hearing the wife's confessions destroys the structure that sustained his identity. The husband never confronted his emotional deficiency. When it suface through the wife's confession, he cannot metabolizes it. Thus aggression becomes the only available language of eruption. "the man, still stiff and cold, grabs the woman by the hair, drags her along the floor to the middle of the room. Again he bangs her head against the floor, and then, brusquely, wrings her neck". (Rahimi, 2010, p. 141).

Thus the husband's aggression confirms the existence of shadow he denied. When the warrior persona collapses, the shadow reveals composed of fear and unintegrated weakness. Unlike the wife, who moves toward articulation, the husband remains split. Where the woman integrates her repressed shadow into consciousness, the husband responds with aggression. His action "grabs the woman by hair" gesture his unintegrated shadow made physical.

Conclusion

The research identified significant socio-cultural and psychological factors that produce trauma and repression in The Patience Stone (2010). Interpreted through Jungian archetypal study, the study revealed that patriarchal system and prolonged war have deeply affected collective memory and psychological identity in Afgahnistan, operating simultaneously at both personal and collective levels. The findings of the study show that the psychic condition as represented in the narrative produced by several forces deep rooted in cultural codes, war turmoil and patriarchal surveillance. These forces shape the collective psychological condition of the whole society marked by war and silence.

Psychological factors producing psychic conflict and collective trauma

- Internalized silence, the protagonist dramatizes the internalized silence produced by patriarchal structure and rigid cultural control. Emotional desires and expression particularly for woman, is culturally controlled, resulting in repressed emotions in the unconscious psyche.
- Aggression, the woman projects her repressed emotions through aggression. Her projections onto her husband represent an attempt to externalize unresolved psychic conflicts and trauma.
- Suppressed desire and psychic conflict, the study shows that repressed desires, frustrations and emotional needs remained repressed due to social norms and moral expectations. The protagonist's repressed emotions erupt as psychic tension and instability.

Socio-cultural factors shaping the collective memory

- Patriarchy, patriarchal authority is a major force which shapes individual identity. Socially assigned roles based on devotion and obedience suppress personal agency, creating deep psychological instability.
- Cultural conditioning, cultural codes like, honor, shame and morality regulate individual behavior. Such conditioning contribute to the a social persna which hides internal conflicts.

- Historical violence, war turmoil in Afghanistan remains a central force impacting both individual and collective psychology, which create moral ambiguity and intensify repression in a patriarchal controlled society.
- Collective trauma. the study concludes that psychic suffering as represented by the protagonist reflects a broader collective trauma generated by decades of war turmoil, loss, fear and societal limitations.

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