

THE RETURN OF THE REPRESSED: A FREUDIAN PSYCHOANALYTIC EXPLORATION OF ATIQ RAHIMI'S THE PATIENCE STONE

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Abstract

This paper provides a detailed psychoanalytic comprehension of Atiq Rahimi's The Patience Stone, chiefly through Freudian psychoanalytic concepts of repression and the return of the repressed. Rahimi's novella, set in an unidentified conflict-ridden region of Afghanistan, illustrates a profound exploration of the psychic life of an unnamed Afghan woman and her experiences. Her confessions to her comatose husband, parapraxes, nostalgia, memories, dreams, and libidinal behavior become conduits for the expression of repressed psychological trauma, thoughts, and impulses. This study analyzes the unnamed protagonist of Rahimi's novella by utilizing repression as the cornerstone of all psychic processes as theorized by Sigmund Freud. It explicates how latent meanings are embedded in the protagonist's speech and behavior by focusing on the resurfacing of the unconscious to the conscious.

Keywords: *The Patience Stone, Sigmund Freud, Repression, Return of the Repressed, Unconscious*

Introduction

The Patience Stone (2010) is written by Atiq Rahimi, an Afghan-French documentarist, novelist, and filmmaker. It is a novella in the form of cultural storytelling and is often categorized as confessional fiction. The title of the novella is adopted from Persian mythical folklore based on the belief in a magical black stone named Sang-e Saboor. According to Persian mythology, Sang-e Saboor is a silent listener to people's grief and anguish. After entrusting it with all their secrets, if it explodes, the person confiding the secrets is believed to become liberated from all pain and suffering. In The Patience Stone, Rahimi provides a concrete manifestation of Afghanistan, portraying it through the character and experiences of an unnamed woman. The traumatic impacts of the Afghan imperialist invasion remain the core impression of Rahimi's literary productions, whether novels or movies. Rahimi's novels, in relation to Afghan social contradictions, also represent the role of women and the brutality they encounter within his native misogynist society.

The novella is set in an unspecified region of Afghanistan and revolves around the oppressed wife of an Afghan military officer. By manifesting a protagonist who is both usually submissive and often rebellious, Rahimi digs deep into the psychoanalytic dimensions of repressed Afghan women. He represents the normal portrait of a woman, with all human imperfections and desires. However, oppressed by the social structures defining the ideal Afghan woman, the heroine attempts to survive amid battles of Russian imperialism, gender discrimination, domestic violence, assault, childhood trauma, and repressed sexual impulses, all while maintaining a supposed composure of tranquility. Her mask of tranquility eventually falls away, as those agonies find alternative avenues of haunting her, "Sorry... This... this is the first time that I've spoken to you

like this... I'm ashamed of myself. I really don't know where it's all coming from. I never used to think about any of this..." (Rahimi, 2008, p. 75). As she belongs to a patriarchal Afghan culture, her journey is filled with violence, terror, and disaster. Rahimi's nameless woman, like the patience stone, explodes after repressing lifelong trauma and anguish.

The protagonist nurses her husband, who was a soldier shot in the neck by one of his own men. She bears not only the weight of his immobile body but also the weight of his infertility. Raised by a tyrant who placed her without hesitation into the hands of another, "My father, who wanted nothing more, accepted without the slightest hesitation" (Rahimi, 2008, p. 43). However, the woman finds no patience stone to which she can confide her pain and repressed anguish. While striving to maintain an outward composure, she inadvertently contributes to the accumulation of emotional turmoil she has internalized. Her efforts to relegate her repressed emotions to the recesses of her mind fail, as they find alternative avenues of haunting her, chiefly through dreams, nostalgia, confession, and Freudian slips that emerge as the return of the repressed, allowing her to navigate her behavior. A psychoanalytic study of her speech and actions explicates how repressed unconscious contents resurface to conscious awareness. According to Freud, repression is central to all other psychological processes. The protagonist has repressed childhood trauma and unconsciously pushed away sexual desires, believing that a woman's pleasure is the pleasure of her husband. Her unconsciously repressed impulses and pain in the unconscious muddle her conscious mind. Her seeking pleasure in touching her immobile husband's body or engaging in intercourse with a teenage Taliban, confessions, slips of the tongue, involuntary actions, and anxieties may function as the "return of the repressed." Freud asserted that anything experienced is likely to make its way into the cognitive storehouses of the human mind, where it is stored and tends to reappear. Emotions, thoughts, or desires knocked out of conscious awareness tend to reappear in disoriented, disguised, symbolic, or contorted forms, "It is not the repression itself which produces substitutive formations and symptoms, but that these latter are indications of a return of the repressed" (Freud, 1915, p. 154). To comprehend the heroine's behavior, one must understand the repression mechanisms at work. Her abrupt confessions, accidental actions, recurring parapraxes, unanticipated outbursts, sudden veils, disoriented dreams, haunting nostalgia, unexpected self-harm, indecisiveness about abandoning her paralyzed husband, and several attempts to murder him—all are fragments of repressed emotions, pain, memories, and impulses resurfacing in disguised forms and controlling her behavior.

Moreover, by following a Freudian psychoanalytic contextualization of repressed thoughts, emotions, and impulses and the return of the repressed, one may comprehend how the unnamed protagonist's behavior in *The Patience Stone* is shaped and controlled by her anguish, desires, and experiences. This study will explicate that the protagonist is neither possessed nor insane; rather, all her actions and speeches are resurfacing fragments of long-buried turmoil. The study focuses on the text through the psychoanalytic lens of repression by Sigmund Freud. In the context of Freud's perspective on repression and the return of the repressed, this study analyzes the protagonist's behavior as a navigation of her repressed thoughts, emotions, and desires.

Theoretical Framework

Psychoanalysis brings forth novel avenues for exploring the unexplored realm of the human mind, which broadens the comprehension of human behavior and experiences. Freud (1900) believed that the unconscious mind is the primary driver of human consciousness, influencing experiences, actions, and behavior. Many of Freud's psychoanalytic theories delve into the mechanisms of the human psyche—for instance, through free association as a therapy method

to comprehend conscious behavior via the unconscious state of mind, as well as interpreting dreams.

In consideration of Freudian conceptualization of dreams functioning in relation to the dreamer, Freud (1900) emphasizes the development of dreams under the influence of repressed emotions in his *Interpretation of Dreams*. This work remains the mainstay where Freud discusses the role of repression. According to Freud (1900), repressed emotions and desires of the reservoir find a liberated setting of reappearance via dreams, where they are usually distorted, disguised, or isolated. He discusses how dreams are not a random portrayal of images but a collection of repressed psychic contents that have been pushed out of conscious awareness.

Freud (1915) argues that the human mind consists of several mechanisms essential to preventing psychic conflicts and anxieties, as well as providing unacceptable impulses with acceptable grounds. These mechanisms correspond with the development of personality. Repression remains central to most psychoanalytic theories, “The essence of repression lies simply in turning something away, and keeping it at a distance, from the conscious” (Freud, 1915, p. 147). According to Freud, the mind has mechanisms that function to inhibit the unacceptable and decrease anxiety, softening the impact of unacceptable content. This mental reservation defends the mind against fear, guilt, and anxieties.

It intends to examine how the protagonist is neither insane nor possessed but shaped by the unconscious state of mind that continues to exert control over conscious awareness. Through a detailed exploration of *The Patience Stone* via the psychoanalytic perspective of Sigmund Freud, the study provides insights into the psychological complexities of the unconscious and the return of the repressed in symbolic and contorted forms.

The Patience Stone (2010) is written by Atiq Rahimi, an Afghan French documentarist, novelist, and filmmaker. It is a novella in the form of cultural storytelling and is often categorized as confessional fiction. The title of the novella is adopted from Persian mythical folklore based on the belief in a magical black stone named *Sang-e Saboor*. According to Persian mythology, *Sang-e Saboor* is a silent listener to people’s grief and anguish. After entrusting it with all their secrets, if it explodes, the person confiding the secrets is believed to become liberated from all pain and suffering. In *The Patience Stone*, Rahimi provides a concrete manifestation of Afghanistan, portraying it through the character and experiences of an unnamed woman. The traumatic impacts of Afghan imperialist invasion remain the core impression of Rahimi’s literary productions, whether novels or movies. Rahimi’s novels, in relation to Afghan social contradictions, also represent the role of women and the brutality they encounter within his native misogynist society.

The novella is set in an unspecified region of Afghanistan and revolves around the oppressed wife of an Afghan military officer. By manifesting a protagonist who is both usually submissive and often rebellious, Rahimi digs deep into the psychoanalytic dimensions of repressed Afghan women. He represents the normal portrait of a woman, with all human imperfections and desires. However, oppressed by the social structures defining the ideal Afghan woman, the heroine attempts to survive amid battles of Russian imperialism, gender discrimination, domestic violence, assault, childhood trauma, and repressed sexual impulses, all while maintaining a supposed composure of tranquility. Her mask of tranquility eventually falls away, as those agonies find alternative avenues of haunting her, “Sorry... This... this is the first time that I’ve spoken to you like this... I’m ashamed of myself. I really don’t know where it’s all coming from. I never used to think about any of this...” (Rahimi, 2008, p. 75). As she belongs to a patriarchal Afghan culture,

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The protagonist has repressed childhood trauma and unconsciously pushed away sexual desires, believing that a woman's pleasure is the pleasure of her husband. Her unconsciously repressed impulses and pain in the unconscious muddle her conscious mind. Her seeking pleasure in touching her immobile husband's body or engaging in intercourse with a teenage Taliban, confessions, slips of the tongue, involuntary actions, and anxieties may function as the "return of the repressed." Freud asserted that anything experienced is likely to make its way into the cognitive storehouses of the human mind, where it is stored and tends to reappear. Emotions, thoughts, or desires knocked out of conscious awareness tend to reappear in disoriented, disguised, symbolic, or contorted forms, "It is not the repression itself which produces substitutive formations and symptoms, but that these latter are indications of a return of the repressed" (Freud, 1915, p. 154). To comprehend the heroine's behavior, one must understand the repression mechanisms at work. Her abrupt confessions, accidental actions, recurring parapraxes, unanticipated outbursts, sudden veils, disoriented dreams, haunting nostalgia, unexpected self-harm, indecisiveness about abandoning her paralyzed husband, and several attempts to murder him—all are fragments of repressed emotions, pain, memories, and impulses resurfacing in disguised forms and controlling her behavior.

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Correspondingly, in his *Three Essays on the Theory of Sexuality* (1905), Freud discusses the impact of sexual drives and childhood trauma, shedding light on the function of repression. Freud defines repression's significance in psychosexual development and neuroses. Similarly, his essays on hysteria also manifest the function of repression.

In 1915, as part of his *Metapsychological Lectures*, Freud (1915) provides a detailed explication of repression, categorizing it into two distinct types: primal repression and repression

proper. Freud emphasizes the continuity of mental life between the conscious and unconscious; therefore, repression and suppression are interchangeable terms since repression operates in both spheres. Later, in *New Introductory Lectures on Psychoanalysis* (1933), Freud distinguishes additional defense mechanisms, such as projection—the act of attributing one’s own unacceptable impulses to another person, thereby projecting guilt onto others. Another mechanism, displacement, refers to the transformation of psychic energy from one entity to another, typically from a stronger to a weaker and more acceptable target. Sublimation is the redirection of socially unacceptable desires into socially accepted activities (Freud, 1933). Reaction formation involves defending one’s ideas or emotions by expressing the opposite (Freud, 1933).

Despite these mechanisms, repression remains central to Freud’s psychoanalytic framework: it involves knocking out emotions, desires, memories, and thoughts from conscious awareness to protect the mind from distress and mental conflict. In his essay *Repression* (1915), Freud explores the unconscious rejection of threatening contents, emphasizing how repression pushes away threatening psychic material. Freud describes two stages of repression: the initial stage, where distressing impulses, pain, fear, or thoughts are prevented from becoming conscious (primal repression), and the second stage—repression proper—where related thoughts and emotions are also ejected (Freud, 1915).

Freud also stresses the timelessness of psychic material, noting that unconscious materials do not disappear but continue to influence behavior, neuroses, and impulses. He argues that the unconscious content shapes the conscious state. Furthermore, repression is not the effect of a single event but a continuous mental process (Freud, 1915). The repressed content attempts to return to consciousness, observable through symbolic and distorted symptoms such as dreams, slips of the tongue, anxieties, phobias, obsessions, irrational behaviors, and the return of the repressed in discordant forms, “it is not the repression itself which produces substitutive formations and symptoms, but that these latter are indications of a return of the repressed” (Freud, 1915, p. 154).

Reflecting on Freud’s concepts of repression and the return of the repressed in relation to *The Patience Stone* by Atiq Rahimi (2008), the novella’s unnamed protagonist finds no “patience stone” to entrust her pain, suppressed anguish, and hidden impulses. While she strives to maintain an outward facade of composure, this only contributes to a buildup of internal emotional turmoil. Her attempt to push repressed feelings and desires into the unconscious ultimately fails, as these hidden elements resurface through dreams, nostalgia, confessions, parapraxes, and behaviors. Her journey marks the gradual emergence of unconscious material into conscious awareness, culminating in the explosive release of her emotions and suffering.

Forced to survive amid ruins alongside her paralyzed husband, she seeks comfort in sharing her misery with him. However, as Freud (1915) explains, emotions, thoughts, or desires banished from consciousness tend to return in disguised, fragmented, symbolic, and distorted forms. Though inaccessible directly, they manifest through dreams, uncanny sensations, confessions, phobias, behaviors, anxieties, and physical pain. Similarly, in *The Patience Stone*, these unconscious contents disrupt the protagonist’s psychological balance and profoundly influence her actions.

To comprehend Rahimi’s unnamed protagonist, one must recognize the repression mechanisms she endures, “And the voice coming out of my throat is a voice buried for thousands of years” (Rahimi, 2008, p. 90). Her confessions, slips of the tongue, dreams involving her father and his quails, haunting memories of pregnancy, irrational obsession with a peacock feather, unexpected acts of self-harm, indecision about leaving her paralyzed husband, and multiple

attempts to kill him represent fragments of her repressed emotions, pain, thoughts, and impulses. These fragments reemerge in disguised forms that subtly but powerfully govern her behavior.

Discussion

Rahimi's unnamed protagonist's turmoil, deeply entrenched in her repressed desires, childhood trauma, and experiences as a woman, eventually resurfaces to her conscious awareness through speech, dreams, parapraxes, and erratic behavior. Contemplating the psychoanalytic study of *The Patience Stone* by Atiq Rahimi, the protagonist's thoughts and impulses, which she has either consciously or unconsciously repressed, influence her conscious mind indirectly, "Women like me are shadows, invisible and unheard, forced to swallow their truths to survive" (Rahimi, 2008, p. 123). These repressed elements that are extruded from consciousness are buried in the storehouse of the psyche; those forced-out emotions, experiences, and desires continue to exert influence below the surface, striving to reappear through dreams, accidental slips, confessions, and symbolic behaviors. This exposes the constant struggle between what is consciously withheld and what emanates from the unconscious: "The repressed is not abolished but continues to exist, and sometimes returns to consciousness in distorted forms" (Freud, 1923/1961, p. 24).

As the protagonist, while nursing her paralyzed husband, begins to narrate monologues despite her firm attempts to repress her emotions, every time she speaks, her unconscious breaks through. However, her mind allows the contents of the unconscious to reappear to the defenses of repression, either in the form of confessions, sometimes fragmented or contradictory, reflecting the intrusion of unconscious content into consciousness. The confessions are not straightforward but rather fragmented and contrasting, symbolizing the fragile boundaries between the conscious and the unconscious caused by psychic conflicts through repression that result in distorted forms. Consonantly, by analyzing the protagonist's monologues, dreams, confessions, parapraxes, and sexual behavior via Freudian psychoanalytic conception, these outbursts serve not merely as storytelling devices but as symptomatic returns of the repressed, "My memories always hit me just when I am not expecting them... They plague me, I just can't help it" (Rahimi, 2008, p. 74). Those unacceptable anguishes and impulses that could not be consciously acknowledged are contorted by the unconscious to be expressed in liberation. The protagonist's thoughts and impulses, once actively or passively suppressed, exert a powerful influence over her conscious mind, shaping her emotional responses and actions in indirect ways.

According to Freud, trauma can be understood as a psychic wound resulting from an event that overwhelms the ego's capacity to process and integrate the experience. In *The Patience Stone*, the woman's trauma is multifaceted, stemming from emotional neglect by her husband, childhood agonies, and the oppressive societal norms that silence her. These traumatic experiences are not openly confronted but are instead repressed, hiding beneath the surface until they find a medium of expression through her monologues, "It is not the repression itself which produces substitutive formations and symptoms, but that these latter are indications of a return of the repressed" (Freud, 1915, p. 154). Her conversations with her paralyzed husband serve as a psychic space where the return of the repressed is facilitated, allowing previously censored thoughts and emotions to reappear.

As the story progresses, the protagonist begins to confess her forbidden emotions and experiences, such as resentment and sexual initiation. These confessions, from a Freudian perspective (1955), are a form of abreaction. According to Freud, abreaction is a process by which repressed emotions are released by reliving them. The protagonist, having her husband unconscious, gains a safe outlet to relive her repressed emotions and experiences. She starts

unveiling her desires and experiences that have been silenced and suppressed by patriarchal restraints. Her confessions can be addressed as a form of catharsis that performs as self-therapy, “And then I realized that since you've been ill, since I've been talking to you, getting angry with you, insulting you, telling you everything that I've kept hidden in my heart, and you not being able to reply, or do anything at all ... all of this has been soothing and comforting to me” (Rahimi, 2008, p. 74). Her trauma, therefore, is not only expressed but also gradually processed through this act of verbal unburdening. The aforementioned approach becomes a form of self-therapy that enables her to express her repressed emotions and experiences by projecting and displacing the return of the repressed in contorted ways. By reliving her repressed turmoil, the protagonist reclaims a sense of identity as an individual.

Being an Afghan daughter, as a child she was compelled to submit to the patriarchal constraints exerted by her father without resistance of mind and body. While narrating her story, she recalls how her father would caress his quails and shower all his love on them, depriving her, her sisters, and their mother of their share. She also unfolds another brutal event of her childhood when, at ten years old, she was traumatized by her father giving her fourteen-year-old sister to a forty-year-old man in a quail bet. Since she was unable to directly express her emotions to her father, she displaced them onto the weaker entity in the situation, the quail her father had bought. She wide-opened its cage so that the neighboring cat would catch it. The loss of her sister in a quail bet, along with an amalgamation of hundreds of such past events, triggered her to an extent where she envied the cat for having enjoyed the quail that was to satisfy her. After fighting the cat with failed attempts, she then licked the bloodstains on the floor, “What a waste! I thought to myself, and suddenly rushed over to grab what was left of the bird. The cat scratched my face and scurried off with the quail. I felt so desperate that I started licking the floor like a fly, licking up those few drops of blood from my father's quail that had dripped onto the floor” (Rahimi, 2008, p. 46).

Moreover, her seeking pleasure in touching the immobile body of her husband or in intercourse with the teenage Taliban are other examples of her repressed sexual urges. While narrating to her husband her sexual intercourse with the Taliban boy, she confesses that she did not have intercourse with him because he begged her but because of other reasons, which she, under the influence of her superego, chooses to repress. This symbolically represents her sexual impulses, “I feel sorry for that boy! But that isn't why I let him in... anyway” (Rahimi, 2008, p. 78). As a woman, the protagonist has repressed her sexual urges by believing that the pleasure of a woman is by her husband's pleasure.

The protagonist while having intercourse with the Taliban recalls her marital experiences with her husband. Her husband would dominant over her body and prevent her from expressing pleasure. The Taliban being in his early puberty lets the woman to dominate him equally as he does. The equivalent participation in bed satisfies the woman. The novella draws distinctive portrayals of the woman's behavior, heavy at first while nursing her husband and then post intercourse behavior, she appears lighter, “She laughs, a very private, silent laugh.” (Rahimi, 2008, p.78).

After confessing her childhood incidents and present impulses, she then unveils the chief repressed experience that has dominated her unconscious mind, the protagonist reveals that the two daughters are not from her husband. Since he was infertile and, as patriarchs, the family members blamed her for infertility because she is a woman and threatened that they would make her husband tie the knot with another girl. Feeling threatened that she would be left all alone and would have nowhere to go, she was compelled to follow what her aunt (with similar experiences) suggested her. She had intercourse with another man where they were both blindfolded and

forbidden to communicate. After several visits, she got pregnant, “Because that child was not yours! Silent, impatient to see her man finally crack” (Rahimi, 2008, p. 91). Similarly, her second child is also from an unknown man.

Correspondingly, Rahimi illustrates how trauma is not a static condition but a dynamic psychological process. Everything that is psychologically processed does not disappear completely; rather, if suppressed, it seeks alternative avenues of display, “We see, however, that we have two kinds of unconscious — that which is latent but capable of becoming conscious, and that which is repressed and not capable of becoming conscious in the ordinary way” (Freud, 1915, p. 166). Through the lens of Freudian psychoanalysis, the novel highlights how unuttered anguishes, agonies, and unexpressed desires keep breaking through consciousness. In the novel, the protagonist’s monologues are interrupted time and again by her unconscious in the form of Freudian slips, addressed as parapraxes. The parapraxes can be exemplified by the unintentional revelation of her repressed emotions, which she tries to control by censoring them and asking pardon from her immobile husband. Her accidental revelation of her thoughts about her husband and sexual urges exemplify the reappearing of unconscious resentment.

Furthermore, she begins with words that are censored at first by her superego; further, she reaches a certain limit that she can no longer prevent the volcanic eruption of her age-buried emotions and pain. Her choice to stay with her paralyzed, half-dead husband amidst the ruins of the house, though she could escape if she wanted to equally haunts her, “What it’s like to be with a man who...” (Rahimi, 2008, p. 14). Being submissive and controlled by the patriarchal chains of Afghanistan, despite several attempts to abandon the man, something holds her back, perhaps the fear of authority that makes her crawl back to the man every time she decides to leave. That authority, according to Freud, can be a parent; in the context of the story, the husband who dominates her is the authority in whose fear she has unconsciously repressed her strong desire to abandon him. By making herself believe that she loves him and would nurse him until he recovers, “She stammers, I am going” (Rahimi, 2008, p. 10).

Freud (1901) defines parapraxes as speech errors revealing unconscious thoughts. The protagonist’s slips and sudden confessions represent moments when the unconscious contents of the mind muddle into her speech. For Instance, referring to her husband as a “stone” symbolizes both his physical immobility and emotional coldness. Her confession of faking virginity indicates the return of repressed guilt. Moreover, her attraction to the Taliban high spots her long-suppressed sexual urges. Consonantly, her abrupt mood swings from tenderness to rage mark the psychic tension between repressed emotions and conscious denial.

Similar to her impulses and confessions, the protagonist’s dreams manifest her repressed emotions, thoughts, and experiences. Dreams function as influenced by the driving forces behind them, “That all the materials composing the content of a dream are somehow derived from experiences” (Freud, 1900). The protagonist’s dreams are a mixture of her past trauma and suffering in the form of the return of the repressed. In her dreams, the repressed thoughts of her socially unacceptable pregnancy, killing the quail and licking the floor, stealing her father’s peacock feather, are all fragments of the repressed that she knocked out of her conscious mind, striving to resurface through dreams.

The novel consists of a series of dreams that contain the repressed thoughts, memories, emotions, and desires of the woman. Consonantly, the manifest content of one dream involves the protagonist recalling her father raising quails, which evokes feelings of nostalgia, oppression, and anxiety. The dream about her father’s quail may result from two anxieties: foremost, the anxiety

about her repressed incident with the quail that had traumatizing consequences since her father confined her in a narrow room with a cat, expecting the cat would eat her. Fortunately, the house had enough mice to satisfy the cat's appetite. Secondly, it may symbolize her desire to be free, to be liberated like other birds, unlike the caged quail of her father.

Another dream about her inborn child is one of the most symbolically rich and psychologically revealing dreams described by the protagonist. She narrates that in her dreams a young boy approaches her, removes her veil, and asks to suck her breasts. She allows it, but the boy begins to cry and says, "Because you're not my mother" (Rahimi, 2008, p. 87). In the dream the boy demands and threatens her that he would expose her secret. The dream symbolizes her fear about having intercourse with her men.

Consonantly, Freud argues that association plays a profound role in dreams. The dream can be analyzed as an example primary process thinking. In primary process thinking the logical boundaries break down and desires are expressed through symbolic and associative imagery. The protagonist's dream with the boy, may be a combination of confusion and desire. The conflict between what she desires and what she is supposed to do. It reflects her psychological fragmentation. Her yearning for sexual pleasure and to be an ideal wife, disguised in dream form. As she confesses, "After I left yesterday, I was filled with such a strange feeling. I felt both sad and relieved, both happy and unhappy" (Rahimi, 2008, p. 51). The dream mirrors the fragments of her anxieties that from repressed reservoir make their way to the dreams.

Contemplating her dreams about her father, may reflect the anxiety of authority. According to Freud (1900), dreams distort repressed thoughts through latent content. In this context, the father represents fear of authority and patriarchal constraints that have controlled her. This dream exemplifies the return of the repressed, signaling resurfacing childhood repression related to her conflicted relationship with her father and internalized societal constraints. As the protagonist begins to speak freely, repressed content starts to emerge.

By explicating the dreams via Freud's conception of repression and the return of the repressed, the protagonist's dreams are influenced by unresolved trauma and experiences that have been stored in her unconscious mind and tend to resurface compulsively. These dreams showcase how the unconscious exerts control over the conscious. Analyzing *The Patience Stone* (2008) exemplifies Freud's theory of repression and the return of the repressed. Her dreams, confessions, symbolic fixations, and verbal slips reveal the psychic mechanisms through which trauma and desire are buried and later resurface.

As Freud states, "The repressed is always liable to return." In the novella, the repressed returns through confession, dreams, parapraxes, and erotic behavior. Considering the novella, the woman moves from a state of repression dictated by both war and patriarchal structures into one of compulsive articulation, triggered by the presence of her comatose husband. Her monologues function as the reappearance of repressed content surfacing in distorted or disguised forms. Her dreams, such as those of her father and his quails, her inborn baby asking for her breasts, and the peacock feather, symbolize her trauma, emotions, and impulses as returns of the repressed that are unexpressed or unfulfilled. Moreover, her slips of the tongue and fragmented narratives exemplify Freudian manifestations of the unconscious breaking through the constraints of the ego. Correspondingly, the novel provides a Freudian insight into *The Patience Stone* by Atiq Rahimi, explicating how repressed contents do not vanish though the repressor attempts to bury them; they will always find a way to return.

Conclusion

Atiq Rahimi's *The Patience Stone* illustrates a magnificent portrayal of human psychic processes. It high spots the defensive mechanisms that the mind undergoes. Rahimi represents how the behavior of the women under patriarchal control are shaped, by revealing the complexities of repression and the return of the repressed through the lens of Freudian psychoanalysis. The unnamed protagonist's journey in the novella is emblematic of the struggle faced by many women in patriarchal and war-torn societies, where traumatic experiences, unexpressed impulses and unuttered emotions that are ejected from the conscious mind into the unconscious mind, resurface in distorted, contorted, disguised and symbolic forms. This paper has explicated how Rahimi's novella is not only a story of survival, but a profound portrayal of psychic life shaping conscious appearance.

By analyzing the protagonist's confessions, dreams, Freudian slips, and libidinal behaviors, one would acknowledge that the protagonist's outward calm is fragile since it strongly contributes to the emotional turmoil that has been internalized. The manifestation that how her repressed childhood trauma, sexual impulses, anguishes and thoughts strive to find a safe outlet of expression. It co-responds with Freud's conception that repressed material never disappears but returns converted in disguised, symbolic, and contorted forms. Her confessions, dreams, parapraxes and erotic behavior is the return of the repressed that she has sought to bury and keep away from conscious awareness.

The study argues that the protagonist of the novella, *The Patience Stone*, is neither Haunted nor delusional but a victim of her repressed emotions, experiences and desires. Thus, by analyzing *The Patience Stone* via Freudian Psychoanalytic Framework, the researcher has proven how the conscious behavior of the unnamed protagonist of Rahimi's novella is shaped by the repressed contents it has endured. It illustrates a profound exploration how the unconscious mind is dynamic and continually breaks through the conscious, resurfacing in distorted ways and shaping human behavior.

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