

Gendered Memories: The Gamut of Afgans' Experiences in the select

Novels of Khaled Hosseini

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DECLARATION

DECLARATION

I declare that the dissertation entitled of **Gender Memories: The Gamut of Afgans' Experiences in the select Novels ofKhaled Hossini** submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **PAVITHRA.S** during the period from **JANUARY 2022 – MAY2022** under the guidance of **Dr.S.AnanthiBalamurugan**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

Signature of the Candidate

CERTIFICATE

CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled of **Gendered Memories: The Gamut of Afhans' Experiences in the select Novels of Khaled Hosseini** submitted for the degree of **Master of Arts (M.A)** is the record of work carried out by **PAVITHRA.S** during the period from **JANUARY 2022 – MAY2022** under my guidance **Dr. S. AnanthiBalamurugan** and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

Signature of the

Head of the Department

Signature of the

Supervisor with Designation

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NOTES

In the text, abbreviation is used for the name of the primary text in the parenthetical references which are as follows:

- *A THOUSANDS SPLENDID SUNSTSS*
- *KITE RUNNER* *KR*
- *FEMINIST SCHOLARSHIP AND COLONIAL DISCOURSES* *FSCD*

References to the pages of the secondary sources are also given parenthetically

Chapter-I

Introduction

Chapter-I

Introduction

The term 'Post colonialism' is widely refers to the representation of race, ethnicity, culture and human identity in the modern era, mostly after many colonised countries got their independence. It is connected with imperialism from the moment of colonization until 21st century; "The word imperialism derives from the Latin imperium, which has numerous meanings including power, authority, command, dominion, realm, and empire" (Habib 737). It describes many interactions between 'coloniser' and 'colonised.' Majority of the world was under the control of European countries. Especially the British Empire consisted of "more than a quarter of all the territory on the surface of the earth: one in four people was a subject of Queen Victoria." It is the literature and the art produced in the countries such as India, Sri Lanka, Nigeria, Senegal and Australia after their independence, called as Postcolonial literature.

Edward Said's prominent book *Orientalism* is an assessment of Western representation of the Eastern culture under the label 'Postcolonial Studies'. Canada and Australia are often treated as 'settler' countries as they are part of British Commonwealth of Nations. Most famous postcolonial writers like Rushdie, Achebe, Ondaatje, Fanon, Derek Walcott, J. M. Coetzee, Jamaica Kincaid, Isabelle Illende, and Eavan Boland etc. Most of their literary works were representing interrelations between the coloniser and the colonised, such as *Things Fall Apart* (1958), *Midnight Children* (1981), *The Waiting for the Barbarians* (1990), *Disgrace* (1990) and *English Patient* (1992) etc. Spread of Post colonialism There is a single largest defining factor in outlining world politics in the second half of 20th century i.e. Britain's loss of empire at the outset of World War II.

After Britain lost most of its formal colonies in Africa, the Caribbean, the Mediterranean, the Pacific, South-East Asia and the far East including Persian Gulf etc., In the 17th century, Britain had gained control over many parts of North America, Canada and Caribbean Islands along with slaves from Africa and market development in India. Nevertheless, Britain viewed its imperialistic expansion as a moral responsibility and exerting greater control over the countries like India, Africa and China.

A famous British writer Kipling referred this responsibility, 'the white man's burden' of civilizing the people who were obviously incapable of self-governing. Many colonised countries such as India, Pakistan, Ireland, Kenya, Nigeria and so on started writing a type of literature reflecting and representing their own experiences while and after colonization. Frantz Fanon laid essential theoretical foundation for the future colonial theories in his famous book *The Wretched of the Earth* (1992). He argues that a new world can come into being only with a violent revolution by African farmers. In another instant, he used his personal experiences in his book *Black Skin, White Mask* (1952) to show relationship between colonized and colonizer in terms of psychology in observing emotional damage to both colonized and colonizer. His work anticipated Said's Orientalism. Said's Orientalism critiques Western representation of the East as irrational, antiwestern, primitive and dishonest. According to Said, Orientalism is an ideology born of the colonizers' desire to know their subjects to control them in a better manner. Said argues, "To write about the Arab Oriental world is to write with the authority of a nation with the unquestioning certainty of absolute truth backed by absolute force."

Another postcolonial theorist GayatriChkravartySpivak whose writings focused on the intersections of gender, ethnicity of postcolonial subjects viewed her job as a postcolonial critic. Bhabha illustrates his "conception of 'cultural difference' in terms of what he describes as 'the language metaphor', which represents cultures in semiotic terms as functioning and

assigning value in the same way that systems of language provide meaning” (Gilbert, 124). Homi Bhabha’s theory and criticism investigates ideas of ‘Hybridity’ and ‘Ambivalence’ to construct national and cultural identities. “Hybridity, perhaps the key concept throughout Bhabha’s career in this respect, obviously depends upon a presumption of the existence of its opposite for its force” (Gilbert, 128).

In his famous books *Nation and Narration* (1990) and *The Location of Culture* (1994) used psychoanalysis and semiotics to explore the ‘spaces’ created by dominant social formations in the works of Morrison, Gordimer etc. Postcolonial Authors Some of the most prominent authors of Postcolonial literatures are Chinua Achebe, J. M. Coetzee, Franz Fanon, Michael Ondaatje, Salman Rushdie, Li-Young Li, Derek Walcott and Jamaica Kincaid,, Gayatri Chakravorty Spivak etc. “The four names appear again and again as thinkers who have shaped postcolonial theory: Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak” (Innes, 5).

Though all these writers had different lands, nationalities and social backgrounds, they could all create their own distinction in producing wonderful works of literature of which many would certainly come under the label ‘Postcolonial literature. Chinua Achebe of Nigeria with his first novel, *The Things Fall Apart* (1958) writes about the tensions between the people and the values of the native Igbo community and the Christian colonizers. He worked in many universities in Nigeria and America for more than three decades. In addition to his fictional writings, he wrote some non-fiction collection of essays *Home and Exile* (2000). Achebe won the Man Booker International Prize in 2007 for his literary merit so as J. M. Coetzee who was an apartheid writer. J. M. Coetzee developed vigorous anti-imperialist attitudes as a white writer living in South Africa for the apartheid. In most of his novels, he represented his own alienation from his fellow Africans. *The Life and Times of Michael K* is an award winning novel set in Cape Town with a protagonist Michael K who is a gardener.

His novels are allegorical and accentuating the everlasting nature of human vindictiveness. Coetzee received his second Booker Prize for his *Disgrace* (1999).

Though he got numerous awards, the highest one is Nobel Prize in literature in 2003. Another notable writer in Postcolonial literature, Frantz Fanon who was interested in the emotional effects of colonization and racism on blacks, his most known work *The Wretched of the Earth* in 1961 and became a leading critic of colonial power and influenced aggressive revolution. Moreover he had significant influence on many thinkers such as Homi Bhabha, Jean Paul Sartre, and Edward Said. Edward “ Said is concerned with the ways in which knowledge is governed and owned by Europeans to reinforce power, and to exclude or dismiss the knowledge which natives might claim to have” (Innes, 9).

Michael Ondaatje is a novelist, critic, poet born in Sri Lanka and moved to London with his mother. He is best known for his Booker Prize winning novel *The English Patient* which features the interactions of characters of various nationalities during the last days of WWII. Salman Rushdie is an Indian postcolonial writer who wanted to become a writer from his childhood. His most successful and Booker Prize winning novel is *Midnight's Children* which got him international reputation. By sketching Indian history from 1910 to 1976 he weaved personal experiences with history. His *The Satanic Verses* got banned and caused a Muslims protest throughout the world termed the book blasphemous. He had to face troubles in the name of ‘fatwa’ for the novel *The Satanic Verses*. In most of his writings, Rushdie explores the intersections of history, religion, culture and identity.

On par with male writers in postcolonial literature, there are notable female writers such as Jamaica Kincaid, Gayatri Chakravorty Spivak have contributed in a greater extent. Kincaid’s novel *A Small Place* describes about Antigua. Mostly she wrote about women’s experiences with other women in addition to the effects of patriarchy and colonialism

women's own image. Another female writer and one of the prominent theorists of postcolonial literary theory is GayatriChavortySpivak who translated Derrida's *Of Grammatology* into English along with its preface. She gave numerous interviews on her critical opinions about postcolonial literature. Postcolonialism literature in English One of the most influential novels of Postcolonialism is *Things Fall Apart* by Chinua Achebe, explores the interaction between traditional African society and British colonizers. In this novel the character Okonkwo struggles to understand and cope up with the changes got from Christianity and British control. His novel examines various situations occurred after the post-Independence fictional West African village. Achebe conveyed through his novels how the British legacies continue to weaken possibility of uniting the country.

South African novelist and Booker Prize winner J. M. Coetzee explores the themes of crime, revenge, land rights and racial justice post-apartheid South Africa. The plot of the novel strongly connected with the character David Lurie was expelled from for sexual harassment. Salman Rushdie's most popular novel *Midnight's Children* intertwine personal events into the history of India. The narrator in the novel is Saleem Sinai. Author used many devices like Magic Realism, Hindu story telling etc. In addition Michael Ondaatje's *The English Patient* surveys lots of postcolonial themes such as intersections between national and individual identity which caused in consciousness.

It is set in a country house in Florence and describes the lives of a young woman and three men from various countries including a badly burnt English patient dying in a room. Some significant writers in postcolonial literature are like NgugiwaThiongo, EdwidgeDanticat Leslie Marmon Silko, Jamaica Kincaid including Li-Young Lee contributed considerably. Ngugi's *Decolonizing the Mind* is a kind of multiple type genre and it describes various traditions of his people.

It also presents how British education system tried to destroy the local culture and its language Gikuyu. Silko in his novel *Ceremony* celebrates various traditions and myths of the Laguna Pueblo and influence of white relation on local culture. It also shows how Native Americans hold a special position in postcolonial discourse. In addition to many male post-colonial writers whose works have been examined just before, there are some renowned female novelists also contributed, especially Jamaica Kincaid with her famous novel *Small Place* is one of the postcolonial discourse with which she draws on her personal experience of living in British colony of Antigua.

Kincaid expresses her contempt for the British ways for colonized. In this novel she focuses on the English Educational system which attempted to turn natives into English. Further she points out that the native people like to adopt the worst of foreign culture and pay no attention to the best. Another novelist Edwidge Danticat from Haiti is the writer of the novel *Breath, Eyes, Memory*. Her novel presents many themes like migration, sexuality, gender and history as they are the most common postcolonial themes. In this novel the protagonist Sophie struggles to get an identity out of desperate cultures and languages such as French, English to adapt to American ways after she reaches Brooklyn, New York. Danticat become a leading female voice of postcolonial literature.

The Central ideas in Postcolonial literature Postcolonial has many common motifs and themes like 'cultural dominance' and 'Racism', 'quest for identity', 'racial discrimination', 'inequality', 'hybridity' along with some peculiar presentation styles. Most of the postcolonial writers reflected and demonstrated many thematic concepts which are quite connected with both 'colonizer' and 'colonized'. White Europeans continually accentuated on racial discrimination for their superiority over colonized. It was most evident in South Africa that the apartheid was incorporated in national laws. Among the most notable acts of this kind were 'The Groups Areas Act', 'Prohibition of Mixed Marriages Act',

‘Immorality Act’, ‘The Population Registration Act’, ‘Bantu Authorities Act’, and ‘The Abolition of Passes and Coordination of Documents Act. Each of these acts were limiting, restricting and discriminating colonized from the ruling White. Both the writers Nadine Gordimer and Coetzee in their fiction showed how apartheid destroyed South Africa in many ways as emotionally, morally and economically.

In postcolonial context, language played crucial role in control and subjugation of colonized people. Colonizers often imposed their language upon their subjects in order to control them. So most postcolonial writers address the issues in many ways by mixing the local language with imposed language, the result is a hybrid one that underscores the broken nature of the colonized mind. Post colonialism and its reflections, There are various reflections of Postcolonial literature in terms of theories and conceptions. The Postcolonial theorists examine both the colonial texts and literature written after colonialism. Some of the notable theorists who popularised colonialism such as Edward Said, GayatriChakravortySpivak, Frantz Fanon, HomiBhabha and others.

These theorists connected postcolonial literature with many fields like history, politics, philosophy and literary traditions and its significance in present day society. Most of the times, these postcolonial theorists are from postcolonial countries for instance Edward Said from Palestine, GayatriChaKRavortySpivak from India and Fanon from a French colony, Martinique. The colonial countries started writing and depicting the experiences of colonization and many changes brought by independence upon individuals and their respective nations. Some filmmakers also attempted to depict colonial and postcolonial predicaments in their films. Satyajit Ray, Deepa Mehta, Mira Nair, ShyamBenegal are few among the filmmakers who contributed to Post colonialism.

Music in postcolonial countries also exhibiting cultural identity and values as aboriginal pop music, best example of this kind of music such as Ravi Shankar's unification of classical Indian music with Western sounds. Negritude movement also based on the concept of shared cultural affinity among black Africans. Most prominently negritude literature included the poetry of Leopold Senghor and Aime Cesaire especially in *Return to My Native Land*.

As one of the most diverse and continuous field in literary and cultural studies, postcolonial studies took the academic world in the late 1980s and became a field of apparently endless arguments and discussions. Postcolonial literature and theory investigate what happens when two cultures clash and when one of them empowers and deems itself superior to the other. The present article tries to get on to the application of the key notions of Postcolonial-feminism to Khaled Hosseini's novels, namely *The Kite Runner* (2003) and *A Thousand Splendid Suns* (2007). As Ashcroft et al (1995) asserts, the postcolonial subject includes universality, differences, nationalism, representation and resistance, ethnicity, feminism, language, history, place, and production. Postcolonial feminism, also labelled as third-world feminism, contends that the third world women are subjected to both colonial domination of empire and male dominance of patriarchal society.

This is somehow a new trend in feminism which is created in reaction to the previous phases of feminism. This theory pays attention to the undesirable cultural, economic, and political influences on eastern women, mostly in underdeveloped and colonized countries. The main concerns of postcolonial feminism are about the matters of representation of third world women in the world, and their conditions in their own countries. Chandra Talpade Mohanty is one of the most famous critics of the third-world feminism movement. Her popularity is because of her influential article entitled "Under Western Eyes: Feminist scholarship and discourses" (1986).

Her essay is fundamental in critiquing western feminisms, which too easily elide the specific cultural difference and naturalize all women's oppression under widely differing manifestations of patriarchal domination into the European model. She believes that the view of a white feminist to black feminists causes limitations and confusion on the recognition of the audience's point of view toward non-western women.

Mohanty points out how Third world women tend to be depicted as a victim of male control and traditional cultural practice. Similarly, the women of Afghanistan are oppressed many times over. They are oppressed by the orthodox traditions of Afghanistan which does not let them much freedom. They are oppressed by their men, who take benefit of the helplessness of women in their country. But most of all, they are oppressed by religion, which is the primary reason for all other oppressions.

Mohanty believes that several factors contribute to the otherness of colonized women. One of the elements refers to the grouping of "Third World" women as a coherent group with identical interests, experiences, and goals prior to their entry in the socio-political and historical field" (IFCD 121). In the definition of Feminism, Third World women are located outside of society and there is no role for them in the social discourse. Postcolonial feminism is an exploration of and at the intersections of colonialism and neo-colonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights (Schwarz and Ray, 2004, 25). *A Thousand Splendid Suns* is a story that revolves around this oppression and its different aspects.

Another influential critic in postcolonial feminism is GayatriChakravortySpivak, whose focus is mostly on cultural differences between women in the third world and women in the first world. "Can subaltern speak?" (1985) is her article in which, like Mohanty, she

believes that western feminism pays attention only to the trouble of white women and ignores women from other parts of the world. This is, in fact, the key question in postcolonial feminist criticism which focuses on who speaks for whom and whose voices are heard.

Moreover, Mohanty points out that Western feminism appropriates and colonizes “the fundamental complexities and conflicts which characterize the lives of women of different classes, religions, cultures, races and castes” (FSCD). Besides, Wali M. Rahimi the author of *Status of Women: Afghanistan*, argues that women’s position in Afghanistan has traditionally been inferior to that of men. This position has varied according to age, socio-cultural norms, and ethnicity. Afghan women, even until the beginning of the 20th century were the slaves of their father, husband, father-in-law, and elder brother.

These women’s most valued characteristic was silence and obedience (1991, p. 6). Khaled Hosseini is an Afghan-American novelist and physician. He was born on 4 March 1965 in Kabul, Afghanistan and now lives in California. In 2003, Khaled Hosseini’s first novel *The Kite Runner* was published. This novel is set in Afghanistan, based on two boys’ stories that have lived in Kabul, Afghanistan. The novel has received the South African Booker Prize in 2004. His second novel *A Thousand Splendid Suns* were published in 2007. In this novel, he depicts the experience of the women per-war Afghanistan, during the Soviet occupation, the civil war and under the Taliban dictatorship.

Hosseini’s novels more than anything else mirror the lives and social changes which Afghan people have faced in the past century, and how their society has been affected by these changes. He masterfully writes about family tensions, gender discriminations, and social class differences. His novels are one of the best ways to understand the current situation in Afghanistan. As presented in Khaled Hosseini's novels, in the class conscious society of Afghanistan people are discriminated against because of their differences in social,

ethnic and gender aspects. These are important factors in building power relations between individuals. Ethnic tensions, women discrimination, and patriarchal dominance are among the causes and results of power relations between characters of these novels. In his novels, he depicts the maltreatment of people especially women and lower-class men during the wars, the Soviet occupation, the civil war and under the Taliban dictatorship.

Both novels depict the inequality and oppression that the government forced upon their people (RebecaStuhr, 2009, p. 65). The power relation in Afghanistan is depicted in the works of Hosseini most tangibly. He shows how men are dominated by each other and how they dominate women. How locals are at the mercy of the whites, the religious personas, and the powerful government officials. And Afghanistan, a country with deep patriarchal roots and a tribal-based family structure, Patriarchal values come into existence on the bases of power acquired by males and subordination by the females. Hosseini's novels provide the readers with a unique position and experience of colonized women who have always been silenced.

The books show how Afghan women are suffering in a country that is both colonized internationally and nationally chaotic. Mohanty believes that Western Feminism and its theory are naïve and they just attempt to show the weaknesses of women. Therefore, as feeble creatures, women require support. Moreover, the white feminist model is not a proper choice to investigate the image of women in Hosseini's novels since their experiences are different from white women's. Consequently, the present research incorporates the role of society, culture, race, religion, and politics into the field of literature for the students and researchers.

Khaled Hosseini is an American novelist who was born in Afghanistan in 1965. Although he is a physician also, his fame resides in the publication of two remarkable novels *The Kite Runner* and *A Thousand Splendid Suns*. After graduation, Hosseini joined the

medical profession in California. However, after the successful publication of *The Kite Runner*, which is set in Afghan society, he left medicine to pursue his writing career.

A major feature of Hosseini's novels is a vivid representation of his native land, Afghanistan. He shapes his protagonists either as submissive women characters facing patriarchal domination in the Afghan life, or people suffering from the repressive strategies of the state and society. His voice can be regarded as a representative of the Afghan culture. He highlights the traditional values and notions of Afghan society by making them known to the modern world.

In *The Kite Runner* a young boy, Amir, struggles with the haunting memories of the past life. He also tries to create a harmonious bond with his father. The novel occurs in contemporary Afghan society. It is set in a period from monarchy till post-Taliban rule as well as in California in the San Francisco Bay area. Khaled Hosseini is an American novelist who was born in Afghanistan in 1965. Although he is a physician also, his fame resides in the publication of two remarkable novels *The Kite Runner* and *A Thousand Splendid Suns*. After graduation, Hosseini joined the medical profession in California. However, after the successful publication of *The Kite Runner*, which is set in Afghan society, he left medicine to pursue his writing career.

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A Short Biography of Khaled Hosseini

Khaled Hosseini was born on 4 March 1965 in Kabul, Afghanistan. His father, Nasser Hosseini, worked as a diplomat in the Afghan Ministry of Foreign Affairs. Hosseini's mother, supposedly from a Mohammadzai family, was a teacher of history and Persian at a Kabul high school. They both were from the town Herat. This gave Hosseini the ethnicity of both Tajik and Pashtun origin.

He lived in a middle-class area of Wazir Akbar Khan neighborhood for eight years of his early life. He remembers only good memories from the area. For example, he recalls that his sister, Raya was never handled like a submissive gender. He also flew kites with his family members and friends in his childhood, which provided a biographical experience for Hosseini's *A Kite Runner*.

In 1970, when Hosseini was eight years of age, the family moved to Tehran, Iran. Nasser Hosseini was appointed in the Embassy of Afghanistan in Iran. They returned to Kabul in 1973 and the youngest child, Hosseini's brother, was born in the Hosseini Family. When he became 11 years of age; the Foreign Ministry designated Nasser Hosseini in Paris, France, in 1976 to work in the Afghan Embassy there. When they were about to return to their homeland in 1980, the Soviet invasion and communist takeover (1979) made it difficult for them to come back. Due to the Saur Revolution (1978), the People's Democratic Party of Afghanistan took control of the Afghan government.

Therefore, the family applied for political asylum in the United States. They were granted permission and they shifted to San Jose, California in September 1980. Hosseini later described the experience as a "cultural shock" because he could not speak English and was not accustomed to western life.

Khaled Hosseini was admitted to a high school and graduated in 1984. In 1988, he received a bachelor's degree in biology at Santa Clara University. The next year,

Hosseini was enrolled in the University of California San Diego School of Medicine. In 1993, he finally got the degree and completed his post-graduate training in Los Angeles at Cedars-Sinai medical center in 1997. Later, from 1996 to 2004, he was an intern and a private practitioner in medicine.

He did not go back to his country until 2001. When he visited Afghanistan for a short trip at the age of 36, he ‘felt like a tourist’ in his native homeland, Hosseini later said. He also suffered from “survivor’s guilt” for leaving his country before the Soviet invasion and wars. He got married to Roya Hosseini and has two children, Haris and Farah Hosseini. Haris Hosseini is a competitive speaker and the family lives in Northern California together.

Beginning of Career

Khaled Hosseini began his writing career with *The Kite Runner* in 2001. He used to write the novel at 4 am before going for work as a practitioner. It was published in 2003 by Riverhead Books which received instant fame. The novel became the New York Best Selling novel for a long time. This novel recognized Khaled Hosseini as one of the notable writers of the 21st century.

The sweeping popularity of *A Kite Runner* encouraged the author to become a professional writer for the rest of his life. He left medicine for a writing career in 2004. This recognition as a supporter of Afghan refugee issues and social disturbance triggered his appointment as a Goodwill Ambassador in 2006 for the UN High Commission for Refugees. He also founded The Khaled Hosseini Foundation after a visit to Afghanistan with UNHCR. It provides support to the needy people in Afghanistan.

In *The Kite Runner* a young boy, Amir, struggles with the haunting memories of the past life. He also tries to create a harmonious bond with his father. The novel occurs in contemporary Afghan society. It is set in a period from monarchy till post-Taliban rule as

well as in California in the San Francisco Bay area. The protagonist lives in California but he spent his childhood in Afghanistan in the 1970s. In the past, he had a close friendship with Hassan, the son of a servant. Being the son of a respected family, he later dissolves his relationship with Hassan.

Hosseini's novels are widely known for its strong storytelling technique. It is also criticized by some critics as having melodramatic effects. His works encompasses every situation of Afgan's life. So naturally his works are te repository of the predicaments of both men and women of Afghanistan and his works comprises the complete gamut of human emotions.

Themes in Khaled Hossinie's Work

In the backdrop of a war-torn country, Hosseini highlights the importance of life and the value of personal relationships. His novels are mostly set in the wartime society of Afghanistan. Therefore, his works depict how war affects the lives of the characters in every possible way. The individuals live in a persisting fear and threat of death. Moreover, they wake up with the news of the death of their loved ones and live amid riots and bombing.

Whenever life is in threat, we care for loved ones and family life regardless of material prosperity. In this way, through Hosseini's novels, we realize the importance of life and family when we are forced to think like a war situation and perceive the death of near ones.

As in *A Thousand Splendid Suns*, Laila loses her family in a bombing incident. She witnesses her father and mother dying before her eyes with their bodies shattered in the air. Only then, she realizes how important survival is in a war-torn society and marries an elderly man for her survival.

Because of the personal experiences of Hosseini's family of losing their family and homeland, his novels are marked by a common theme of loss and disillusionment. The characters face loss in the form of family life, friends, love, dignity, property, and innocence. For example, in *And the Mountains Echoed*, the presented family loses their daughter because of their financial crisis. In *The Kite Runner*, the protagonist faces a loss of connection and love with his father and his best friend Hassan.

In his novels, Hosseini depicts his idea of love how love affects the life of a person. Love needs sacrifices and patience. Moreover, he presents love as a powerful feeling that induces intense care and compassion in individuals. It also tests the vulnerability of characters to risks in the journey of protecting their loved ones.

Nonetheless, for Hosseini, love is not only the emotion of two opposite genders. He depicts multi-natured relationships of love i.e. between family members, parental love, romantic attachment, and friendship. In all of Hosseini's novels, the theme of love encourages the characters to fight for a better existence, make struggles for freedom, and grant forgiveness.

Another significant theme of Hosseini's novels is the partiality and injustice that his characters face. They suffer through the hands of an insulting husband, forced marriages, war, and dominating parents. The main lesson these victims of society teach is how to fight off the negative impacts of the issues they face.

One of the most important issues of Eastern society that Hosseini portrays is the patriarchal oppression and male dominance in society. The women are treated as submissive and possession of men. As in *A Thousand Splendid Suns* the female characters are considered toys of their husband, Rasheed, who forces them to work for him. He also beats them like

animals. At the end, the first wife kills him. This shows that women are also living beings with emotions and they need love and respect.

Hosseini vividly portrayed the political conditions of Afghanistan in his novels. Although he was not living in his homeland, he was aware of the political chaos and reflected it in his work. This added realism to his work because he precisely pointed out the era of Soviet invasion and Taliban rule in *A Thousand Splendid Suns* and *The Kite Runner*. Also, he discussed the siblings' divergence of the time in *And the Mountains Echoed*.

The main focus of this thesis on the gender specific memories and experiences of characters in the novels *The Kite Runner* and *A Thousand Splendid Suns* of Hosseini. It consists of four chapters: Introduction, Chapter II Human Rights A distant Dream, which deals with the experience of the women characters, Chapter III The Thought and Thoughtless, deals with the experience of the Men of Afghanistan.

Chapter -II

Human Rights , A Distant Dream.

Chapter-II

Human Rights, A Distant Dream.

Family support and Love:

Mariam

Home and a understanding parents is very important for each and every human being. Mariam was a first protagonist of *A Thousand Splendid Suns*. Mariam is the most unlucky fellow throughout the Novel. She lived in a Kolba a hut with her mother, away from the city. She even had only one day in a week to be with her father. "Fifteen years, Laila thinks. Fifteen years in this place" (TSS388). This shows that, how it could be taught Place to be live there and Laila was completely shocked by visiting that place.

Mariam always believed her father. she thought of all his love was true. When Nana try to explain about his betrayal she thought she was stubborn. Her father used to be nice with Mariam but in reality he was not such good father, he not atall love her the way she loved his father. He pretended to love Mariam. "The Truth is, he didn't even hold you until you were a month old, and then only to look down once, Comment on your longish face and hand you back to me "(TSS 12).

It was a suffering of a Women, Who expected to be born as a man. This is the curse of illegitimate. Who experience lifelong curse for others mistake. When Nana tired of Jalil and emotion towards his betrayal she use offensive words towards Mariam. "You are a clumsy little harami. This is my reward for everything,Its endure an heirloom breaking, clumsy little harami".

Think about the little girl, who lived in the situation of weekly once meeting father and keep on cursing mother, and also without any friends and neighbour. The very basic necessity of human being is denied for mariam. At least it is little better, if she were a boy, in Afghanistan. Mariam's longing towards love travel throughout the novel. Each and every phase of her life put her in great disappointment. "And so, your father built us this rathhole"(TSS12).

Though Jalil have more than enough money, he failed give a basic requirement to Nana and Mariam. He was a coward and also, he don't have any interest to claim her as his daughter. "How many that for you, now? Ten is it, mashalla? Ten? Jalil said yes ten ,Eleven, if you count Mariam, of course"(TSS22).

This shows that, Jail was not ready to claim Mariam as his daughter. The bad luck and disappointment was a thing which born with Mariam. By Analyzing first part of novel. We came to understanding that very basic emotion of parents love and family affection was not blessed for Mariam.

Laila:

Very first line of the second part shows that Laila was born in a well sophisticated place. " Nina years old Laila rose from bed"(TSS 103).

Her childhood was simple and usual like girls in other country. Her childhood was simple and usual like other girls. Her parents looking after her she had separate room. She went to school with her father and she was picked up by her mother in the evening. She had a friends named Giti, Tariq, Hasina. They named laila as aInqiliabi girl a revolutionary girl. All her thoughts were always something futuristic. Her father was a educated man, so he made it clear that education is more important in Lailas life after her safety

“Marriage can wait, but education cannot. You are very very bright girl. Truly, you are you , you can be anything you want, Laila. I know this war is over, Afghanistan is going to need you as much as its men, may be even more. Because a society has no chance of success if its women are uneducated, Laila, No chance”(TSS 144).

This single paragraph is enough to show that, how Laila's is the new modern face of Afghanistan, Laila is the new modern face of Afghanistan. Laila's father Babi, is an accomplished educated who has moderate viewpoints about governmental issues and women's freedoms. Schooling has forever been fundamentally important in Laila's life and she her generally gotten support from her folks to accomplish her fantastic. Her companions Gitiand Hasina, then again compelled by their families to get hitched before they arrive at the age twenty. Laila owes a great deal to her folks breaking sees on ladies privileges. Hosseini fortifies the equals among Lail and Marriam and furthermore investigates the prevailing guardian youngster connection introduced in the clever hitherto. Laila as Marriam is most certain affected by her mother's way of behaving.

Mariam detested her mother'schoise to keep her from getting schooling and her mother's dislike for Jalil. Laila disdains her mother's choice to segregate herself from she and her father. The two young ladies can't totally abandon their mothers. Mariam has numerous affectionate recollections of her mother and sees that under her annoyance, her mother really focused on her. Laila cheers in the days when her mother behave like her old self and embraces life by cooking and playing with Laila. Laila has a strong determination to nation. She had a enough facility, freedom and motivation to take decision on her own and able to do whatever she want.

Until her parents died in the attack by the soviet army. She already lose her elder brothers in the war now she again lost her parents in the attach. First suffering in her life is

that the loss of her brother after that she hear the news her friend Giti was found dead in the street. Later she came to know that her another friend Hasina ready to get away from the country. After continuous abandon from the friends, her beloved Tariq was also ready to flee the country in order to save their lives. He also offered Laila to accompany him. But she refused. She thought this which terrible is she didn't know that, this decision going to be a roller-coaster in her life. "This fighting is temporary. They'll sit down and figure something out"

Aziza:

By April 2001, Laila is 23 years of age, and following quite a while of enduring maltreatment and yearning, is not really bothered when she hears the news the Taliban have annihilation the Buddha's of Baming valley. Laila is more upset by the way that she's compelled to place Aziza in a halfway house on the on the grounds that Rasheed can't make to the point of taking care of every one of them. Laila can't tolerate telling Aziza reality, so she tells her that halfway house is an extraordinary school. Rasheed, Mariam and Laila stroll with Aziza to the shelter, yet Rasheed stops a couple of squares short, passing on the two ladies to walk the remainder of the way with Aziza. Aziza hassles them with inquiries to conceal her developing tension. They meet with Zaman, the chief and he talks with Laila while Mariam engages Aziza in the corridor. Laila finds it odd as she lied that is likewise reality that Aziza's dad is dead. Zaman trusts her and consents to take Aziza in, guaranteeing Laila that she's ready to visit Aziza at whatever point she wishes. Whenever it comes time to leave, Zaman needs to prayer Aziza away from Laila, who's overwhelmed with responsibility and disgrace, feeling like a horrendous mother.

From the beginning, Rasheed consents to go with Laila, Mariam and Zamai on visit to see Aziza, yet more frequently he gets back before they arrive at the halfway house, until he

at long last won't go with them by any stretch of the imagination. Laila makes the excursion alone and experiences misuse Taliban warriors each time. Now and again they just revile her and send her home; different times, they beat her so severely she surrenders. At the point when she comes to the halfway house, Laila observes that Aziza has become anxiously talkative, attempting to conceal her distress with residing in the messy shelter. In any case, Zaman drives the understudies through secret illusions on an assortment of subjects and Aziza partakes in the opportunity to find out about the rest of the world. A couple of days after the fact, Zalmai hollers at a man remaining at their front enter way. Laila's overwhelmed with feeling when she sees that it's Tariq.

Only for a while, she calls down ,its only for a while. It's the raids, don't you know, my love? When the raids are over, mammy and kala Mariam well dick you out. I Promise, my Love. Then we can play. We can play all you want. She fills the showel. Laila woke up, out of breath, with the taste of soil in her mouth, when the first granular lumps of dirt hit the plastic. (TSS 294)

Deprived Education of Women:

Mariam's education deprived by family Mariam was a quiet child, born illegitimately to a wealthy man, and his cleaning lady. Mariam grew up in a hut with her mother, and she was taught religion, and writing by a man named Mullah Faizullah. However, Mariam resented her mother for her harsh criticism, and her lack of support for Mariam, when Nana was truly getting her judgement from what society deemed correct.

As a young girl, eager to learn and do something with her life, Mariam did not care for the lack of education offered to women in Herat, she still wanted to learn and constantly dreamed of attending school. "She pictured herself in a classroom with other girls her age. Mariam longed to place a ruler on a page and draw important-looking lines" (TSS17).

However, Nana did not care about Mariam's goals, she only cared about what society would think of her daughter if she was strong, and educated. Living in a country with a such traditional and patriarchal society, Nana refused Mariam the right of being educated.

There is only one, only one skill a woman like you and me needs in life, and they don't teach it in school [. . .] Only one skill. And it's this: tahamul. Endure [. . .] It's our lot in life, Mariam. Women like us. We endure. It's all we have. Do you understand? Besides, they'll laugh at you in school. They will. They'll call you harami. They'll say the most terrible things about you. I won't have it [. . .] There is nothing out there for her. Nothing but rejection and heartache. I know, akhund sahib. I know. (TSS19)

Mariam's mother was worried that if her daughter was not only born out of wedlock, but also educated, society would ridicule her and reject her because women were not supposed to be educated, they were simply to accept the lives that men gave to them.

Eventually, Nana was tired of her hopeful daughter she no longer gave reasons for Mariam to not go to school, and simply denied her the opportunity, and laughed at the idea. "What's the sense in schooling a girl like you? It's like shining a spittoon." (TSS18).

Mariam's mother did not believe in her, just as the Afghan society did not believe that their women could do great things. Instead of celebrating her daughter's will to learn, she shut her down and humiliated her, just as most families would have done to their daughters in Afghanistan.

Laila's Education: Encouraged by Family

Laila is the youngest and only daughter of a loving family with three children. Laila's father was an educated man, who married a woman he loved, and did not wish to enforce

traditional Afghan values on the women in his life. Laila was encouraged by her parents to attend school. She was a bright, creative, and strong girl with a lot of potential that they knew could not go to waste. Laila's family followed more modern societal views and believed women should be educated and treated as man's equal

Many people in Afghanistan came accustomed to simply educating their daughters until marriage. Unlike Laila, many girls that attended school only wished to learn until the time came to become wives. Laila's father insisted that her intellect would take her to great places, he urged her to stay in school for as long as possible, find a way to use her abilities to change the world, and only then should she think about marriage.

I know you're still young, but I want you to understand and learn this now.... Marriage can wait, education cannot. You're a very, very bright girl. Truly, you are. You can be anything you want, Laila [...] I know that when this war is over, Afghanistan is going to need you as much as its men, maybe even more. Because a society has no chance of success if its women are uneducated, Laila. No chance. (TSS103)

In contrast to Mariam's mother, Hakim had all faith in his daughter. He did not want Laila to settle for what life would throw at a young girl such as herself, he wanted her to take life on and make something of herself.

Having a family that stood behind Laila's education and believed so strongly in her potential really inspired Laila to do better in school. Being a girl did not affect her intellect, she became one of the smartest in her class and constantly grew, knowing that one day her knowledge will take her somewhere in life. Sadly, this was not the case for most girls in Laila's class, and Laila knew that her brains will be the thing that separates her from becoming a young wife. "For the last two years, Laila had received the awalnumra certificate, given yearly to the top-ranked student in each grade. She said nothing of these things to

Hasina, though, whose own father was an ill-tempered taxi driver who in two or three years would almost certainly give her away”(TSS, 115).

Family support can affect a child entirely. Some families, like Mariam’s, will give up on her before she even has a chance to learn. While others, like Hasina’s, will give her the opportunity to learn but will always remind her that her education is just a way to waste time until she is inevitably married off, which will cause her to never reach her full potential as a student. However, sometimes there are families, like Laila’s, that encourage and believe in their daughters, which will allow her to be as great as she can be.

As she got older it was just common knowledge that she would be attending University, and putting marriage off for another time in her life. However, many girls did not have the ability to make the same plans as Laila, which almost seemed unthinkable to her. “[Laila and her friend talking] 'He's going to ask for my hand, Laila! Maybe as early as this summer.' [...] 'What about school?' Laila had asked. Giti had tilted her head and given her a 'we both know better' look” (TSS, 165).

With his modern outlook on society, Laila’s father had never expected her to revolve her life around a man. Until there was no other answer marriage was never forced on either Mariam or Laila. However, their parents acted this way for two different reasons, Nana just never believed a man would want Mariam, whereas Hakim believed so much in Laila that he never thought Laila would need a man.

Aziza's Education: Encouraged by Family, Deprived by Country

Aziza is the illegitimate daughter of Laila and the love of her life, Tariq, however she was born and raised to believe that Laila’s abusive husband, Rasheed, was her father. Aziza was born in the height of the war, the Taliban had taken control, and society’s values were at

an all-time low. Even though she grew up with two strong female role models, Laila and Mariam, the Taliban reign truly controlled her education.

Early on in Aziza's life women rights were completely unheard of. The Taliban was in full support of traditional values, and wanted to keep women weak. They enforced control over the women in Afghanistan by giving men full power over the women of their lives. They enforced laws to make women know they are not as important as men, like forcing all Afghan women to wear burqas in public, and they wanted to make sure women would not fight back, so they controlled education.

“[Taliban enforced law announced]Girls are forbidden from attending school. All schools for girls will be closed immediately” (*TSS* 278). Unlike Mariam and Laila, Aziza's family was not in charge of her level of education. She was legally forbidden to attend school.

Even though women's education was illegal, and Aziza's right to learn was stolen from her, Laila and Mariam did not care. The two women wanted Aziza to have every opportunity possible in her life, and they knew Aziza was going to get education. Rasheed's wives secretly worked together to teach Aziza everything they knew, Mariam would teach the Qur'an and Laila would teach her reading, writing, and arithmetic. Eventually they were able to find others to go against the law and teach Aziza.

“Aziza said Kaka Zaman made it a point to teach them something every day [...] ‘But we have to pull the curtains,’ Aziza said, ‘so the Taliban don't see us’” (*TSS*321).

The young girl was given the support from her family, as Laila was given, but was restricted from her education, as Mariam was. Society did not want to give Aziza, or any other girl a chance for greatness, but her family fought to try and give her one.

As the novel continued, the characters saw an Afghanistan that was once torn apart by war and the Taliban, fight for itself, win, and rebuild. Aziza now lived in a happy home with her mother, Laila, her real father, Tariq, and her half-brother in Kabul. The Taliban no longer reigned and their laws were abolished. Aziza was free to publicly learn, and attend school with many other young Afghan girls, and her family encouraged it. "The children are taking their seats, flipping notebooks open, chattering. Aziza is talking to a girl in the adjacent row" (TSS413).

The government was no longer depriving her of an education, the world was finally at Aziza's finger tips, and she did not have anything standing in her way. With an open education, and a supporting family, Aziza was on her way to greatness, just like Laila.

Trauma of Love

Love may not conquer all, but it is a stronger tie than many other social bonds, from social class to ethnic status. Love makes the novel's characters act in sometimes irrational ways, and their erratic behaviour can often be explained by the strong loyalty that stems from Love. Mariam, Harami--an illegitimate child.

This word has a lasting impact on Mariam, defining her status in Afghanistan and establishing a life-long struggle with self-worth. Raised by a sacrificing but bitter mother and neglecting father, Mariam is taught from a young age that she "would never have a legitimate claim to the things other people had, things such as Love, family, home, acceptance". Nana her Mother made Mariam understand that, she was illegitimate person who would never have legitimate claim.

Mariam got betrayed by her father Jalil. It was Mariam's fifteenth birthday, she asked her father to take her to see the cinema, the carton and the puppet boy along with all her brothers and sisters. However, Jalil doesn't agree and explains to Mariam the impossibility of

the idea by giving various excuses. Mariam believed that “other than Jalil, she thought there was no one in the world who understands her better” (TSS17).

Jalil a prosperous business owner is shamed by the birth of Mariam, his illegitimate child with his housekeeper. Instead of facing the consequences, he succumbs to the wishes of his wives and distances himself from Mariam as a guilty secret. Visiting once a week with gifts and affection, he assuages his guilt and wins the heart of his young daughter. As she grows older, Mariam continues to note the difference between how Jalil treats her and how he treats her legitimate half-siblings.

Mariam is betrayed by her father, who marries her off to a much older man Rasheed, in order to conceal his own shame. The ultimate betrayal of Jalil comes when he marries her off to a middle-aged man without her consent, leading her to declare: “Don’t come. I don’t want to hear from you. Ever” (TSS50). And Mariam last word to Jalil is “I used to worship you... on Thursday, I sat for hours waiting for you... I thought about you all the time.. I didn’t know you were ashamed of me ” (TSS54). True to her word, Mariam never sees him again. Just as she eventually forgives her mother, she also reconciles herself to her father's actions.

Meanwhile, Jalil suffers as he finally realizes the consequences of his actions. He longs for the daughter he never acknowledged and realizes that he has sacrificed his happiness for “fear of losing face” and “staining my so-called name”.(TSS405) Rasheed who used to treat Mariam like Fairy Tale’s as expecting for boy baby. Meanwhile a change had come over Rasheed ever since the day of abortion. “In the four years since the day at the bathhouse, there had been six more cycles of hopes raised then dashed, each lose, each collapse, each trip to the doctor more crushing for Mariam than the last”(TSS98).

He terrorizes her, beating her at the smallest perceived offense and making her feel like “the goat, released in the tiger’s cage, when the tiger first looks up from his paws, begins

to growl” (TSS240). Once she loses her baby, Rasheed forces her to eat pebbles, a form of stoning. With each miscarriage, Rasheed’s behaviour becomes more brutal, inhuman, and distant.

When Rasheed tries to marry Lalila for a boy bay, Mariam never offered the love to Laila. But Later when Laila gave a birth to Aziza , day by day Mariam started loving the companionship of Lalia and Aziza. Mariam soon becomes a second mother to Aziza. When Mariam carries Aziza for the time she felt that “Love had never been declared to her so guilelessly so unreservedly”. And after all these years of rattling loose “She had found in this little creature the first true connection in her life of false, failed connection” (TSS246).

The poignant scene at the end of the novel when Laila receives a letter from Jalil meant for Mariam makes clear that his Love for her was never entirely stamped out. The Letter says about the Jalil’s Love for Mariam.

I have dreams for you too Mariam jo. I miss the sounds of your voice, yourlaughter. I miss reading to you, and all those times we fished together. Do you remember all those times we fished together? You were a good daughter, Mariam jo, and i cannot even think of you without felling shame and regret.(TSS,393)

He says regret for Mariam comes like a ocean. All the words in the letter seem a true feeling of a guilty father. This is just a punishment or those who have been heartless, to understanding only when nothing can be undone. “Now all I can do is say that you were a good daughter, Mariam jo, and that I never deserved you. Now all I can do is ask for your forgiveness. So forgive me, Mariam jo. Forgive me. Forgive me” (TSS394).

Jalil hoped that Mariam will forgive him once and believes that Mariam will knock on his door one more time and give him the chance to open it this time, to welcome her, to take her in his arms, his daughter, as he should have all those years ago. “She was leaving the

world as a woman who had Loved and been Loved back. She was leaving it as a friend, a companion, a guardian, a mother. A person of consequences at last"(TSS370).

Tolerance and Forbearance of women:

Hosseini gives a picture of the plight of women behind Afghanistan's walls during several world invasions. *A Thousand Splendid Suns* by Hosseini derives its name from a poem written by the poet Saib-e-Tabrizi of the seventeenth century regarding Kabul. The book describes, from two women's viewpoints, three decades of anti-Soviet insurgency, civil war, and Taliban dictatorship. Through the story of Mariam and Laila, the question of feminism and gender justice was created. The novel highlights certain constraints put on women regarding their employment, their decision making, they are stripped of their freedom as well which hinders their great potential in the male-dominated world.

Male dominance of women in Afghanistan is a significant concern relevant to the feminist theme of this book. "like a compass needle that always points north, a man's accusing finger always finds a woman. Always, You remember that, Mariam"(TSS7). Women are taught to tolerate and be a silent observer of crime which happens on them right from their childhood. It can be examined through the dialogues between Mariam and her Nana.

"There is only one, only one skill a woman like you and me needs in life, and they don't teach it in school Only one skill. And it's this: tahamul. Endure . . . It's our lot in life, Mariam. Women like us. We endure. It's all we have. Do you understand? Besides, they'll laugh at you in school. They will. They'll call you harami. They'll say the most terrible things about you. I won't have it. . . There is nothing out there for her. Nothing but rejection and heartache"(TSS17-18). Afghan woman battles for protection and freedom from the suffocating chains of oppression

and violence. It can be seen in one incident when Rasheed makes Mariam eat pebbles which break her all the teeth thus make her endure the pain she never dreamt of.

Soon, Rasheed returns with a handful of pebbles and forces Mariam's mouth open and stuffs them in. He then orders her to chew the pebbles. In her fear, she does as he asks, breaking the molars in the back of her mouth. He tells her, "Now you know what your rice tastes like. Now you know what you've given me in this marriage. Bad food, and nothing else." (TSS, 94)

While men, on the other hand, enjoy the full freedom and life according to their terms and entertainment. Any kind of boundaries and restrictions do not bind them. They live their lives as free souls. They do not live for the family but for themselves only and never compromise their freedom. "A man's heart is a wretched, wretched thing, Mariam. It isn't like a mother's womb. It won't bleed, it won't stretch to make room for you." (TSS25) the story, describing the tragic truth of girls in Afghanistan.

This tale illustrates some of the significant issues in developing countries, such as poverty, inadequate education systems, and child marriages. Lack of citizenship, enforced marriages, withdrawal of freedom, and violence against Afghan women are the issues that concern feminists worldwide. It is his second novel, set against the backdrop of the recent history of Afghanistan. It depicts two Afghan women, born two decades apart, whose lives are united by a series of most tragic events. Khaled Hosseini talks about the lives of Mariam and Laila in this book. Mariam is designated as Hameed's daughter in the novel, who is considered as an illegitimate child. She does not go to school but studies at home tutored by Mullah Faizullah as women were not allowed to get an education in Afghan society.

She learns to read and write the Quran, too. She tries to persuade her mother to agree that she is going to school, but her mother insists that she must learn how to look after the

household chores. Whereas Laila belongs to very loving parents and her father, Hakim, was an active person who knows how to value females and their existence. It was Laila's father who told the importance of education for females to Laila over the marriage. He told her that women's role does not end after marriage and giving heirs to a family.

It was quite noteworthy of Hakim that during the dominance of the Taliban, he was trying to give proper direction to his daughter by sending her to school to get proper education there. Hakim had a liberal attitude towards women and firmly believes that Afghan girls have an equally vital role to play in their nation.

I know you're still young, but I want you to understand and learn this now....Marriage can wait, education cannot. You're a very, very bright girl. Truly, you are. You can be anything you want, Laila.... I know that when this war is over, Afghanistan is going to need you as much as its men, maybe even more. Because a society has no chance of success if its women are uneducated, Laila. No Chance.
(TSS103)

Hakim claims his daughter's education will continue and contribute to the post-war reconstruction of Afghanistan. At the end of the novel, as she heads a plan to restore an orphanage in Kabul, Laila fulfils the dreams of her dad for her. In their lives, they are linked by a devastating twist. They experience the same pain and agony, and in Afghanistan endure identical stereo-typical trials of being a female. The author shows how they are motivated by their challenges and hardships to battle back and hope for fulfilment and a better future.

Hosseini also stresses the connection between the oppression of Afghan women and the plight of Afghanistan. He masterfully weaves Laila and Mariam's narrative into the context of the tumultuous recent history of Afghanistan. Women's

rights in the Taliban authority culture have diminished; they are forbidden from smiling openly, from playing sports, from even speaking or shaking hands with non-Mahram males, and most notably from participating in schools or other educational institutions. After the Civil War, when the Taliban came to power in 1996, they established a gender apartheid system that placed women in a state of permanent house arrest unless accompanied by a male relative.

With the harsh laws enforced by the Taliban, women's advancement in education and employment was smashed. “Under Taliban rule women have been stripped of their visibility, voice, and mobility” The conservative minds of Afghan men and Afghanistan's law dictate that girls need to wear a burqa, and Rasheed fits into the clause of „Afghan man, when he tries to order Mariam authoritatively for wearing burqa in the market because it is considered that only a husband has authority on the body and beauty of a woman. A “woman’s face is her husband’s business only” (TSS69).

Mariam had never before worn a burqa. For the first time in the market, Mariam is wearing the burqa and finds it difficult to walk with it and see through the dress. This is seen in rural Afghanistan. Rasheed narrates an incident here when a few women came to his shop without burqa, revealing the modernity of urban Afghanistan.

I have customers, Mariam, men, who bring their wives to my shop.

These women come uncovered, they talk to me directly, they look me in eyes without shame. They wear makeup and skirts that show their knees.

Sometimes they even put their feet in front of me [...] for measurements, and their husbands [...] think nothing of a stranger touching their wives' bare feet!

They think they're being modern men, intellectuals, on account of their education, I suppose. They don't see that they're spoiling their own nang and namoo, their honor and pride"(TSS,63).

Rasheed and Hakim are men with contrasting personality. Where Rasheed dominates and tries to overpower them, Hakim being a gentleman, respects women around him. He is a loyal husband and a lovely father of a daughter. Hakim knows the importance of rights which women are also capable of carrying. He never tries to disrespect women and binds them with strict rules. As we move further in the novel, gloomy clouds of sadness overcome Mariam when Rasheed marries Laila, his neighbour, as Mariam was unable to bear a child. If a woman commits adultery, they kill her in Afghan culture, and the child will endure this guilt throughout his childhood.

While Laila is pregnant with the child of her lover Tariq, she agrees to marry Rasheed as she wanted people to remember the baby as Rasheed's baby rather than name it "Harami." It takes a while for Mariam to adjust with Laila after Rasheed too beats her and bashes her in rage. It is also shown in the novel that Mariam, despite being a childless woman, can give some love to Laila's child, Aziza.

Furthermore, teach her all the verses, she knew from the Koran. Mariam thinks, "It's all I have to give her, this knowledge, these prayers. They're the only true possessions I've ever had"(TSS, 265). Through Rasheed's behaviour and his treatment of women shows that he hardly respects females. He is ready to bring as many women in his house as many required to have a rightful heir.

No matter under what circumstances women go. He even shows his masculinity when Laila, Mariam and Azia try to escape from the house of Rasheed although police capture all the ladies "Rasheed says to Laila after she is brought back by the police,

You try this again and I will find you. I swear on the Prophet's name that I will find you. And if I do, there isn't a court in this godforsaken country that will hold me accountable for what I still do. Mariam first, then to her, and you last. I'll make you watch. You understand me? I'll make you watch." (TSS243)

Laila belongs to the docile community but exhibits very courageous and enduring traits. Among the three ladies, she is very rebellious and outrageous. She very boldly speaks against Rasheed and is victorious to some extent to rescue Mariam from the claws of their husband, Rasheed. After the tale, Laila can leave the place full of domination, repression, in toleration and prejudice. It is Mariam who under the influence of Laila can campaign against Rasheed and kill him. This act of killing can liberate the women from his captivity. Thus at the end, she too becomes courageous and a person who can stand for herself.

Her personality change drastically, feels her freedom when she is signing at her death warrant:

After Mariam was punished with a sentence of death, she was led out to sign a document while the Taliban watched. "She wrote out her name - the meem, the reh, the yah, and the meem - remembering the last time she signed her name to a document, twenty-seven years before, at Jalil's table, beneath the watchful gaze of another mullah. (TSS 326)

The novel ends with the words of Mariam, which tells her last thoughts and she leaves the world as a proud independent woman, inspiring and motivating other ladies:

"Mariam had entered this world a harami, a weed, but she is leaving it as a woman who had loved and been loved back. "This is a legitimate end to a life of illegitimate beginnings." She begins to say a few words from the Koran as the executioner tells her to kneel and look down.

“For one last time, Miriam does as she is told... She was leaving it as a friend, a companion, a guardian. A mother. A person of consequence at last” (*TSS* 329).

The paper attempts to highlight Mariam and Laila's difficulties, pain and endurance. They were helped by their trust and selfdetermination to break all the shackles.

Through these compelling characters Mariam and Laila, the paper creates a vision of women empowerment.

Chapter-III

The Tough and Thoughtless

In the book, *The Kite Runner*, Hassan apparently has various qualities.

Notwithstanding, Hassan has three significant qualities that are seen all through the whole book. These are: he is bold, unassuming, generous, legitimate and steadfast. These attributes assist us with understanding the reason why the peruser appreciates Hassan all through the book.

Hassan is viewed as courageous when he and Amir are gone up against by Assef and his two companions, Wali and Kamal. Assef is going to back battle Amir, when abruptly "Hassan... pulled the wide versatile band [of his slingshot] as far as possible. In the cup was a stone the size of a pecan. Hassan held the slingshot pointed straightforwardly at Assef's face" (KR39). By Hassan doing this, he saves both himself and Amir from being beaten by Assef and his companions. In any case, by doing this, Hassan makes the book unfurl as it does, beginning with how Assef gets back at Hassan. Another way that Hassan shows he is daring is when Rahim Kahn is conversing with Amir later in the book and he is saying that the Taliban went to Amir's old house after Rahim Kahn left, and it was just Hassan and his family residing there, and the Taliban "told Hassan they would be continuing on to as far as anyone knows guard it until I return. Once more, Hassan fought. So they took him to the road... and requested him to stoop... and shot him toward the rear of the head" (KR202). This shows that Hassan is daring since he passed on facing the Taliban, and purposely went to his demise attempting to guard his home. These evidences make it clear to the peruser that Hassan is a courageous individual all through his life, regardless of whether he is just a Hazara.

“Hassan is viewed as modest in light of the fact that at whatever point he addresses anybody, he calls them 'Agha,' which is a term of regard. In any event, when he is conversing with Assef, he alludes to him as Agha” (KR39). This shows that Hassan is exceptionally deferential and humble, having grown up as a worker, and continuously being peered down on. Hassan additionally shows he is modest when he and Ali purchase Amir 'Shahnamah' for his birthday. At the point when they give the book to Amir, they say, "it's humble and not deserving of you, Amir agha. However, we want to believe that you like it still" (KR96). This shows that Hassan is unassuming, in light of the fact that he realizes that regardless he and Ali get for Amir, it won't ever compare what he, being what his identity is, merits, regardless of whether Amir concur with their viewpoints. Through these proclamations, it is not difficult to see that Hassan is an exceptionally unassuming, deferential individual.

We see that Hassan is charitable when Amir says, "I convinced Hassan to shoot pecans with his slingshot at the neighbor's one-peered toward German shepherd. Hassan never needed to" (KR4). This shows that Hassan is generous on the grounds that he is reluctant to hurt any person or thing, regardless they were. “Some other time the peruser sees that Hassan is compassionate is the point at which he reclaims his mom, Sanaubar, after every one of the years she had been away” (KR195). This shows that Hassan is generous on the grounds that even after everything his mom said about him, Hassan actually brings her into his heart as though nothing has occurred. These occasions show the peruser that Hassan is an extremely compassionate kid, regardless of whether it tends to be difficult to tell now and again.

We see that Hassan is straightforward when Amir says, "and that is the thing about individuals who mean all that they say. They think every other person does as well" (KR51). This lets us know that Hassan is straightforward, on the grounds that, as Amir says, he implies all that he says. We additionally hear that Hassan is straightforward when Amir says,

"this was Hassan's last penance to me. Assuming that he'd said no, Baba would have accepted him since we as a whole realized Hassan never lied," (KR98). This lets us know that Hassan is straightforward in light of the fact that anything he says, anybody who realizes him will trust him, since he doesn't lie. These episodes let the peruser know that Hassan has an extremely legitimate nature, making him conceivable come what may.

Clearly Hassan is steadfast when he and Amir are talking, and Hassan says, "I'd sooner eat soil.'... 'Truly? That's what you'd do?' 'Do what?' 'Eat soil assuming I told you to.'... 'Assuming you asked, I would,' [said Hassan]," (KR51). This shows that Hassan is faithful since he says he might want to eat soil for Amir assuming he asked, showing that his devotion is boundless, regardless of how hard Amir presses Hassan. Hassan's unwaveringness is additionally seen when Amir outlines Hassan for taking his cash and watch to dispose of Hassan and Ali. Whenever Amir's Baba gets some information about the cash and Hassan says that he took it.

This shows that Hassan is faithful to Amir on the grounds that, "Hassan knew. He knew [Amir had] seen everything in that back street, that [Amir had] remained there and sat idle. Yet again he realized [Amir] had sold out him but he was protecting [Amir], perhaps once and for all," (KR98). Indeed, even after all that Amir put Hassan through, and everything he did to Hassan, Hassan actually stayed faithful to Amir, lying for him to keep Amir in the clear. These things show that Hassan has a dedication to Amir that has no limits, and it shows that Hassan would do pretty much anything to help Amir.

Through the qualities referenced above, among others, it is not difficult to see the reason why the peruser respects Hassan all through the novel, because of his mental fortitude, unobtrusiveness, generosity, genuineness and dedication.

In the book, *The Kite Runner*, Amir has numerous qualities, some sure, some negative. Be that as it may, all through the novel, Amir is for the most part depicted as childish, touchy, fearless, mindful and weak. In spite of the fact that Amir is like this all through the greater part of the book, by and by, it is clear that he is attempting to change himself so he can pardon himself for what he has done. It is through this that the peruser starts to respect Amir, despite the fact that toward the start, he might have been detested.

Amir shows he is self-centred when he "took several the envelopes of money from the heap of gifts and [his] watch... and entered Ali and Hassan's living quarters... and lifted Hassan's sleeping cushion and planted [his] new watch and a small bunch of Afghan bills under it" (KR97). Amir does this so Baba will fire Ali and Hassan, and everybody will actually want to continue on. Here, he is considering just himself, and not of what it will mean for Baba to see Ali and Hassan go, or the amount it will hurt Hassan and Ali to need to leave. The third time that Amir supposedly is childish is the point at which he returns to Afghanistan and Rahim requests that he go to Kabul to track down Hassan's child to get him to a halfway house Peshawar.

When Rahim requests this from him, Amir says, "why me? For what reason mightn't you at any point pay somebody here to go? I'll pay for it assuming it's merely cash" (KR204). At the point when Amir says this, it is clear he is considering just himself and not of how he treated Hassan, or that he is mostly liable for Hassan's passing. These occasions show the peruser that Amir, despite the fact that he attempts to improve, is extremely narrow minded.

Amir apparently is touchy when he and Baba go to the yearly Buzkashi competition, where "one of the chapandaz [a exceptionally gifted horseman] tumbled off his seat and was stomped on under a score of hooves... Amir started to cry. He cried as far as possible back home" (KR20). This shows Amir to be touchy, in light of the fact that his dad didn't blow up

at seeing the passing, nor did any of different men, but it profoundly annoyed Amir. Amir is additionally viewed as delicate when Baba is conversing with Rahim, and he says, "you realize what generally happens when the neighbourhood young men bother him? Hassan steps in and battles them off" (KR21). This shows that Amir is touchy, in light of the fact that he never confronts anybody, and never battles for himself, however we should Hassan battle for him. These occurrences show the peruser that Amir, however he attempts to improve the situation for his dad, is extremely touchy.

Amir is viewed as fearless, "when he is asking Assef for Sohrab, and Assef lets Amir know that assuming he needs the kid, he should battle for Sohrab" (KR263). In spite of the fact that Amir has never gotten into a battle before in his life, he acknowledges Assef's terms, and, surprisingly, after Assef breaks his body, he won't ask for benevolence. This shows that Amir is courageous on the grounds that he has never supported himself in his life, and he is protecting himself currently, despite the fact that he realizes he will probably pass on. Some other time that Amir is viewed as mindful is the point at which the general inquires as to why Amir has brought back Sohrab, and Amir says, "General Sahib, my dad laid down with his worker's better half. She bore him a child named Hassan. Hassan is dead at this point. That kid dozing on the love seat is Hassan's child. He's my nephew" (KR331). This shows that Hassan is bold, on the grounds that without precedent for his life, he is going to bat for himself, rather than falling down behind another person, while they safeguard him. That's what these occasions demonstrate, despite the fact that Amir isn't courageous in that frame of mind of the book, toward the end he is.

Amir shows he is caring when he endeavors to get Hassan and Ali terminated, in light of the fact that "there would be some torment, however life would continue on" (KR98). This shows that Amir is mindful, on the grounds that, in spite of the fact that it is terrible of him to attempt to get Ali and Hassan terminated, he does it since he figures it will be best for every

one of them assuming Hassan and Ali leave. Some other time that Amir shows he is caring is the point at which he guarantees Sohrab that he would "at absolutely no point ever placed [Sohrab] in [an orphanage] in the future" (KR312). This shows that Amir is caring in light of the fact that, in spite of the fact that he nearly breaks this guarantee, he advises Sohrab this to assist him with feeling blissful and protected, while realizing he will most likely be unable to keep his word. That's what these occasions show, despite the fact that it is exceptionally difficult to see, Amir is truth be told an extremely mindful individual, he simply shows it in odd ways.

Amir demonstrates the fact that he is a quitter when he sees Assef assaulting Hassan and on second thought of taking care of business, he "ran. [He] ran on the grounds that [he] was a quitter. [He] feared Assef and what he would do... [He] feared getting injured" (72). This shows he is a quitter, since he won't go to bat for his dearest companion after every one of the times Hassan.

Amir - The Guilty

The storyteller and hero Amir's name signifies 'lead representative' (Oxford English Dictionary), a word with numerous implications, which additionally reflects the intricacy of his personality who is depicted as having a rich inward life. The numerous implications of Amir's name are likewise shown through Amir's activities, contemplations, and words. Amir's situation as the storyteller further cements the relationship with his name as a lead representative, as he basically oversees the story.

It is chiefly through his viewpoint that the story is told, and Amir oversees the destiny of the other characters. Be that as it may, Amir can recount the story as far as he might be concerned and depict different characters the manner in which he sees them. As it were, Amir utilizes narrating as an apparatus to legitimize his activities as a kid furthermore,

clear his own feeling of remorse. As Nayebpour (2018) contends, Amir "utilizes narrating as a mending device, as well as amends, for what he thinks about his transgression" (53). In the accompanying piece of the paper, I will show the meaning of Amir's name, the manner in which he administers the story as well as different characters. Moreover, I will show how he utilizes narrating as a device to manage his responsibility.

Notwithstanding the possibility that Amir oversees the story, he depicts himself as being conceived into abundance and honour, normal for lead representatives. He experiences childhood in Kabul with his dad Baba, an effective financial specialist, and their two workers Ali and Hassan. They live in an excellent house in the Wazir Akbar Khan locale (*KR 4*), a region associated with abundance and high status.

Amir's dad had hitched Amir's mom, Sofia *AKRami*, who was a lovely and regarded lady and a relative of the imperial family (*KR15*). In any case, she kicked the bucket while giving birth to Amir, and his dad never remarried (*KR6*). Amir and Baba have a place with the ethnical gathering of Pashtuns thus did his mom. The workers, in any case, are Hazaras, a minority bunch. Their ancestral framework had been annihilated in the later piece of the nineteenth hundred years, and their "own property and land were taken, as they were made slaves [...]" (Hayes 29). In spite of the fact that they later were liberated, the "old acts of oppression of Hazaras proceeded" (*KR29*).

Ali deals with the family and his child Hassan, while not assisting his dad with day to day tasks, invests his energy with Amir and turns into a "sibling" (Hosseini 24) to him. Albeit basically raised like siblings, there is a tremendous contrast between the two. Amir, child of Baba, the well off ethnic Pashtun who possesses the domain where they generally live, realizes that he isn't the social equivalent of Hassan.

Reflecting upon a book Amir has perused, he understands: "The book said that my kin had killed the Hazaras, driven them from their properties, consumed their homes, and sold their ladies. The book expressed piece of Pashtuns had mistreated the Hazaras because that Pashtuns were Sunni Muslims, while Hazaras were Shi'a. [...]" (KR 9). Hassan's mom is an ethnic Hazara, a Shi'a Muslim and Hassan will accordingly generally be viewed as a peon in the public eye. Due to the ethnic and strict contrast among Amir and Hassan, Amir finds it very hard that Baba frequently inclines toward Hassan over himself. Amir is a failure to his dad in numerous ways.

He understands books and verse as opposed to playing soccer, "he doesn't support himself when he is singled out by the local children, he is simply not the child that Baba wishes him to be" (KR21). Hassan, then again, is Amir's inverse, and Baba treats Hassan well, getting him decent presents on his birthday events and the very extravagant kite that he purchases Amir.

"Some of the time I wished he wouldn't do that. Wished he'd allow me to be"(KR48). Along these lines, a sensation of envy begins to develop inside Amir that is key to the plot. It turns into a rivalry inside Amir to acquire Baba's only love and warmth. A rivalry that at last prompts Amir having Baba all to himself. Six years after the attack on Hassan, Amir and Baba escaped to the United States (US) after the Soviet attack in Afghanistan (Dormandy, 2007). While Baba is working at a gas station, "Amir is contemplating. Following a couple of years Amir meets Soraya, who has her establishes in Afghanistan as well, and he weds her" (KR155). For quite a while, they attempt to get pregnant however regardless of various visits to the emergency clinic, they stay childless.

At some point, Amir gets a call from his close buddy and Baba's colleague Rahim Khan who requests that he come to Pakistan to see him. Rahim lets him know that "there is a

method for being great once more" (*KR177*). Amir had consistently thought that Rahim Khan realized what had befallen Hassan and his own liability in it, and Amir comprehends this assertion as an affirmation thereof. Inquisitive to find out what Rahim believes him should do, Amir goes to Pakistan where he discovers that Rahim needs him to return to Afghanistan to save Hassan's child Sohrab and take him back to Pakistan.

Amir needs to help, however to go into Afghanistan, which now pretty much had a place with the Taliban (Goodson 104), is hazardous business and something that Amir is thinking again about doing. Then Rahim Khan lets Amir something know that flips around his reality. Amir figures out that Baba had committed the greatest sin there is, "he had taken reality from Amir. His entire life had been clearly false. Rahim Khan comes clean with Amir about who Hassan's father was, and it was Baba" (*KR206*). Hassan had passed on without knowing, and presently Amir is confronting the way that the main thing left of his sibling in this world is his child Sohrab, Amir's nephew.

Realizing that Hassan is his sibling, he makes a move to go there and face his past. Wearing suitable garments and a phony facial hair growth, Amir sets out on his central goal; to save Hassan's child Sohrab, his nephew. In any case, when he arrives at Kabul, he observes that everything has changed also, understands that anything he had imagined it would seem to be, was nothing contrasted with what he saw. "Getting back to Kabul was like running into an old, failed to remember companion and seeing that life hadn't genuinely done right by him, that he'd become destitute and dejected" (Hosseini 227).

Once lovely scenes, loaded up with trees and towns, were presently torched ruins. In Kabul he saw "cratered roads" (*KR232*), and besieged structures where nobody resided any longer. The obliteration, brought about by the Afghan War, is monstrous. "[...] the greater part of Afghanistan's 24 thousand towns obliterated, enormous areas of the significant urban

communities diminished to rubble, streets transformed into soil tracks, and homesteads made risky in the wake of being planted with mines rather than seed" (Goodson 92). At the point when Amir glanced around, he saw "rubble and poor people" (KR 225) and he understood that there were almost no men around.

Everything he could see was ladies and kids, sitting along the roads of Kabul in ruin. "Scarcely any of them sat with a grown-up male - the conflicts had made fathers an uncommon ware in Afghanistan" (KR226). Thinking about this, Amir settles the score not entirely set in stone to get Sohrab out of Afghanistan and into wellbeing.

The Taliban cruised all over the roads, searching for somebody to pester, and on the off chance that they couldn't observe anybody breaking any of their guidelines, "there is generally arbitrary brutality" (KR229). Amir's impression of the obliteration of the Afghan culture could be perceived as an aberrant reflection on Hassan, where Hassan serves as reflecting the country.

It is anyway not exclusively Hassan's destiny that Amir administers, other characters are fundamentally impacted by Amir's activities and maybe in particular, Sohrab. Amir's personality assumes a critical part in the book. In addition to the fact that he is the storyteller and hero, he is likewise the person who conveys the destiny of different characters in his grasp.

How he is depicted and depicts himself in the novel alongside the manner he acts has results for him as well as for different characters. These outcomes are maybe generally obvious with Hassan, yet they are not restricted to him. This is likewise the situation with Hassan's child Sohrab. Despite the fact that Amir leaves Afghanistan with Baba as a young adult, he later returns as a grown-up with a mission to save Sohrab from a daily existence in wretchedness and through that, ease himself of his responsibility. Once in Kabul and having

found Sohrab in the holds of Assef, both of them observe that they should cooperate as one to get away from their victimizer. Whenever Amir comes to take Sohrab from Assef, he wants to battle him first, "obviously, [...] I didn't say you could take him free of charge. [...] You need to procure him" (*KR 263*). Assef lets the watchmen know that as it were one of them, Assef or Amir, will leave, and assuming that is Amir, they would let him pass (*KR263*).

It was Amir that left, however he was beaten nearly to death. The just thing that stands among Amir and passing is Sohrab. Sohrab saves Amir from Assef by utilizing his slingshot, hitting Assef in his eye with a metal ball. The metal ball stalls out in Assef's eye which permits Amir and Sohrab to get away from him. Sohrab saves Amir from Assef simply the way Hassan used to save Amir from him previously, with the slingshot.

Reflecting upon the circumstance, Amir at last feels settled (*KR265*). In spite of having a wrecked body Amir "felt recuperated [...] finally" (*KR266*). Eventually, it tends to be contended that neither one of the two could get away from Assef without assistance from the other. Which, thus, while grasping the characters as an impression of the Afghan war, can be deciphered as neither one of the Pashtuns or the Hazaras can get away from the viciousness of the Taliban without the other. Understanding Amir as an augmentation of the Afghan inward clashes, it would propose that there is a requirement for unification and compromise between the authentic foes. Moreover, as Fredric Jameson (2019) writes in his book *Allegory and Ideology*, about "

Hassan - The Good

All through the original Hassan is depicted as a level person having qualities that are inverse to Amir's. The name Hassan implies great or practitioner of good (Almaany) and he is portrayed by Amir as a "incapable individual is "unequipped for harming anybody" (Hosseini 10). Besides, in spite of being dependent upon embarrassment, shamefulness, and prejudice,

Hassan stays self-satisfied, laid back, and tame. Hassan is presented as the child of Ali who is Baba's worker and accordingly, Hassan is a worker in the family also. In the novel, he assumes the part as Amir's worker, companion, and later sibling. Hassan and Amir do nearly all that together that does exclude family work, but since Hassan is a Hazara he isn't permitted to go to the everyday schedule in exercises that are held only for the Pashtuns. As such, Hassan is sub-par compared to Amir yet confides in him, regardless.

There isn't anything that Hassan won't accomplish for his dearest companion (and expert) Amir. In any event, when Hassan is dead, he is doing beneficial things for Amir as it very well may be contended that Hassan's passing empowers Amir to accommodate with his past, his responsibility, by saving Hassan's child Sohrab from their adversary Assef. In the following piece of the paper, I will feature the manner by which Hassan is depicted as great, kind, and liberal and how he, on numerous occasions, penances himself for Amir.

I will likewise show how Hassan, who has a place with the ethnic gathering of Hazarás mirrors his kin in the political environment of Afghanistan. Belonging to the ethnic gathering of Hazaras, Hassan is raised to serve the unrivalled Pashtuns, and he does as such while never scrutinizing his part throughout everyday life.

Truth be told, he enjoys where he resides regardless of whether it is in a "mud shack" (KR54). This happiness is additionally depicted in the principal conflict with Assef where Hassan focuses his slingshot at Assef. Although Hassan does that and takes steps to take out Assef's eye, he alludes to Assef as "Agha" (KR39), which means 'ace" (Oxford English Dictionary). In that sense, in spite of the fact that Hassan is sufficiently gutsy to guard himself and Amir, he recognizes Assef's social situation according to his own.

In spite of this little demonstration of defiance, Hassan isn't testing his own situation as a Hazara in Afghanistan. It might really be perceived as he is as a matter of fact

safeguarding his closest companion and expert, Amir and that way keeping up with the social designs. Furthermore, the slingshot might just be an image for the longshot, the person who doesn't have the appropriate weapons to confront their adversary. Also, Hassan never really shoots the slingshot. It is a danger that he maybe isn't sufficiently daring to follow up on.

This absence of activity on Hassan's part is certainly not a disconnected occurrence. All things being equal, it is a consistent wellspring of dissatisfaction for Amir. Interestingly after the assault, Amir requests that Hassan follow him to the pomegranate tree on the slope behind the house so he can peruse him one of his accounts, very much like he used to do before the assault. At the point when he is going to begin perusing.

Amir puts down his story and gets a pomegranate and tosses it at his companion. He attempts to incite Hassan so he will hit him back, yet regardless of the number of pomegranates Amir that tosses, Hassan simply remains there, pale and confounded without hitting Amir back. Then Hassan gets a pomegranate, opens it and pulverizes it against his temple and says "There, [...] Are you fulfilled? Improve?" (Hosseini 87). This doesn't cheer Amir up by any means. Brimming with culpability for not interceding in the assault, he really wants Hassan to hit him back to let him out of his awful still, small voice through either having a legitimate contention about it, or squabbling over something unessential so they could end their fellowship.

Amir pines for that Hassan will accomplish something so he can "at long last rest around evening time"(KR86) .Not having Hassan around him all the time would make it simpler for Amir to fail to remember the episode at any point occurred. Rather Hassan proceeds to and him and tines to be so great and guiltless which just exacerbates Amir. The dissatisfaction that Amir feels after this in the long run drives the plot to the occasion where Amir and Hassan head out in a different direction. Everlastingly, Hassan and his dad Ali

leave the family for good after Amir established a portion of his birthday presents under Hassan's sleeping pad, blaming him for taking them. Hassan knows that Amir established the presents in his room, however he doesn't uncover this to Baba. Amir mirrors: "this was Hassan's last penance for me" (KR98). Indeed, even in his takeoff, Hassan figures out how to secure and serve Amir by not standing up to and uncovering Amir before Baba. That way Hassan guarantees that Amir isn't called out or embarrassed in any capacity.

All through the novel, Hassan acts the way that is required from him as a Hazara. He realizes that the Pashtuns are viewed as better than him, so he treats them appropriately, yet he makes sure to against them assuming it is important. This, notwithstanding, is something that he just does while safeguarding what he thinks about his family, particularly Amir, his companion and expert. Whenever Hassan himself winds up in a difficult situation with somebody prevalent he becomes accommodating: "Hassan didn't battle. Didn't cry" (Hosseini 71). As it were, he is giving his very best for be a decent worker and companion to Amir - forfeiting himself, being great and kind, with the goal that Amir can have his kite."How Hassan is depicted, as a dependable and great worker" (KR83).

Mirrors the Hazaras' job in the Afghan culture, as dark horses without any possibilities of being anything else than workers to the Pashtuns. In any case, Hassan isn't by and large great to Amir since Amir is a Pashtun and he is a Hazara. Hassan considers them to be a family, as one. Albeit unique, they truly do share numerous things; their religion, Afghanistan, their nation, and preeminent, they share their lifelong recollections.

A decade after Hassan and Ali went out. Baba's colleague Rahim Khan goes to Hazarajat to search for Hassan. Rahim Khan had guaranteed Baba to deal with the house while Baba and Amir were missing (KR 189), yet the more seasoned Rahim Khan gets, the

harder he views it as ready to deal with everything. Besides, he felt forlorn since everybody he knew in Kabul had been killed or had escaped the nation (KR188).

He observes Hassan and his pregnant spouse in their home, which was a little cottage, and requests that he accompany him to Kabul, to Baba's old house and that he would compensate him fairly. Hassan answers that they had "made a life for themselves there" (KR191) and that they need to remain. Hassan poses a ton of inquiries about Amir, needing to have a deep understanding of what befell him after they isolated, and when he later discovers that Baba had kicked the bucket, he cries the remainder of the evening. In the next morning, Hassan clears up for Rahim Khan that they will go with him and that they will help him to "deal with the house" (KR192).

He further expresses that "[...]Agha sahib [Baba] resembled my subsequent dad " (KR192) which demonstrates that he is assisting Rahim Khan with the house since he thinks about him. Baba, and Amir his family, not due to the way that they have a higher societal position. In any case, he will not move into the large house with Rahim Khan. Rather he and his significant other move into the equivalent liut where he was conceived. In that equivalent hovel, Hassan's significant other later brings forth their child Sohrab (KR195) Hassan assists Rahim Khan with the house and the nursery since he needs child Sohrab (KR195).

Hassan assists Rahim Khan with the house and the nursery since he believes it should look great the day that Amir returns (KR193), yet as of now, Hassan knows nothing about the way that Baba was his dad and that he and Amir are siblings. Unfortunately, Hassan and his significant other bite the dust, executed by the Taliban outside the house when Hassan attempts to safeguard it from the Taliban (KR202 203), preceding he gets the opportunity to find out. Whenever Amir meets Rahim Khan in Pakistan, Rahim gives up a letter to Amir, composed by Hassan, and along with the letter is a Polaroid photograph of Hassan and

Sohrab. Amir perceives Hassan without a moment's delay and mirrors that there was something about the manner in which Hassan was looking, how he stands, and in particular the way that he grins that makes Amir imagine that this was a man who thought "the world had genuinely taken care of him" (KR199).

In spite of Amir's appearance on Hassan, Hassan fears that the Taliban will change the eventual fate of the Hazaras as he tells Rahim Khan that "Lord have mercy on the Hazaras now [...]" (KR197) in the wake of finding out about how the Taliban had moved into Kabul. In Hassan's point of view, life could have been good to him, however the Taliban planned to end that, for him as well as for his family, and for the Afghan public.

Assef-The Bad

Each story needs its 'trouble maker, and in this clever the 'miscreant' is addressed by Assef. He is depicted as an awful and insidious person by Amir and subsequently, he turns into a somewhat level person. Assef implies absolution (Hamariweb) and despite the fact that Assef assumes the personality of Amir and Hassan's adversary, he turns into the means by which Amir at long last reclaims and pardons himself in the book.

Nonetheless, Assef's pardoning generally has a cost. In the start of the book, Assef is depicted as a youthful young adult who places dread in the local children with his "tempered steel knuckle reinforcements" (KR35). According to anything Assef, can be viewed as regulation and in the event that somebody doesn't adhere to the law, he and his "submitting to companions" (KR36) will be glad to give you an example with those knuckle reinforcements (KR36). As well as being a mean individual, Assef is Pashtun also, subsequently partakes in a high friendly, influential place.

This power is additionally cemented through his activities of threatening the area. Assef unequivocally communicates that "Afghanistan is the place that is known for Pashtuns.

It has forever been, consistently will be. We are the genuine Afghans, the unadulterated Afghans [...]" (KR38). This shows that Assef currently as a juvenile trusts that Afghanistan has a place with the Pashtuns alone, ruling out the minority clans, similar to the Hazaras. The more established Assef gets, the more enthusiastic he becomes managing the purifying of what he calls "the trash" (KR261), the Hazaras. He gloats about how he partook in the slaughter at Mazari-Sharif (KR261) where the Taliban killed 2500-3000 Hazaras in 1998 (Jefferess 391).

He is so energetic in this "ethnic purging" (KR261) of Afghanistan that he in the end becomes a commended individual from the Taliban. In this last piece of the exposition, I will show how Assef utilizes his economic wellbeing to legitimize his fixation to clean Afghanistan from the minority clans, particularly the Hazaras, and how he involves absolutism as an apparatus to get what he needs. Moreover, I will show how Assef turns into a person who potentially joins different characters and hence the Pashtuns and the Hazaras to overcome a shared adversary. By the last part of the 1990s, the Taliban, a fundamentalist Sunni Islamist association which had arisen as a group from the mujahideen during the Afghan-Soviet conflict had basically taken over the greater part of Afghanistan (Goodson 104).

The annihilation of Afghanistan both pre-and post-Taliban makes itself present in the book. Amir portrays a general public where individuals of Afghanistan reside under steady danger of bombings, gunfire, and blasts for a really long time. Amir makes sense of that the Afghans were "burnt out on watching Gulbuddin [...] and his associates terminating on whatever moved. The Alliance caused more harm to Kabul than the Shorawi [Farsi expression for the Soviets]" (KR185). Whenever the Taliban took over power and threw the Alliance out, the Afghan public considered them to be legends and moved in the roads (KR184). They expected "harmonyfinally" (KR185).

Nonetheless, individuals of Afghanistan before long understood that the danger they had lived under would have been supplanted by another, more severe power, the Taliban. During Assef's most memorable showdown with Amir and Hassan, he expresses that Amir and his father are a "shame to Afghanistan" (*KR39*) for taking in the Hazaras. Notwithstanding individuals like them, Afghanistan would be "free of them at this point" (*KR39*). This assertion further strengthens the circumstance and it turns out to be more antagonistic since Assef and his two sidekicks are at first searching for a battle. Preventive as he is, Hassan takes up his slingshot stacked with a stone, and points it straightforwardly towards Assef's face (*KR39*). Hassan is terrified, yet at the same time reluctant to allow Assef to begin a battle with them so he says "[...] If you take action, they'll need to change your epithet from Assef 'the Ear Eater' to 'One-Eyed Assef' [...]" (*KR39-40*). Assef is embarrassed, and more terrible, he is embarrassed by a Hazara. Assef brings down his raised clenched hand and lets Hassan know that there is something that he ought to be familiar with him "I'm an extremely tolerant individual.

This doesn't end today, trust me" (*KR40*). It didn't end that day by the same token. In the rear entryway, upon the arrival of the kite competition, Assef excuses Hassan for the episode with the slingshot (*KR68*), however the value Hassan needs to pay for pardoning is high. He turns up losing his companion and sibling Amir, as well as his possibilities of a 'decent life'. Assef's higher social position is additionally set upon the arrival of the kite competition. Amir and Hassan share a kite in spite of the fact that Hassan was the kite sprinter and Amir the kite flyer.

At the point when their kite was the last one flying overhead, they started the fulfilment of the competition by running down and getting hold of the last kite - a definitive prize. Hassan takes off to get the last kite that Amir cut and meets Assef and his two companions, Wali and Kamal in a dull back street. To seek retribution for the slingshot

danger from prior, Assef chooses to embarrass Hassan in a definitive manner.

Notwithstanding his investment in the demonstration, Wali's reason for not assaulting Hassan is that his dad says, "it's evil" (KR70).

Hassan lay with his chest stuck to the ground. Kamal and Wali each grasped an arm, curved and twisted at the elbow so that Hassan's hands were squeezed to his back. Assef was remaining over them, the impact point of his snow boots smashing the rear of Hassan's neck. [...] He [Assef] went to Kamal. "What might be said about you?" "I... well... " [Kamal said] "It's simply a Hazara," Assef said. Be that as it may, Kamal fended looking off (KR 71).

Assef's remarks recommend that Hassan's ethnic character is what Assef uses to dehumanize him. Assef and Hassan are from two distinct gatherings where the decision class for this situation are the Psthuns to which Assef has a place. Assef basically claims Hassan and is allowed to do with him what he wishes, as Hassan isn't viewed as a human in like that. Assef involves Hassan in a merciless furthermore, crazy way, regarding him as though he were a thing, a creature. His activities, assaulting Hassan, can, as indicated by Khan and Qureshi, be deciphered as prejudice by "the elites or predominant gatherings" (KR155) by "ruling, dehumanizing [...]more vulnerable gatherings" (KR155).

Jim Wafer further depicts that the explanation Arab societies have such a lot of trouble managing sex between guys is that a man's manliness is undermined by playing the detached job in sexual relations; and for an Arab male to have his manliness questioned is a preminent attack. The inverse side of this coin is that the picture of the dynamic accomplice is hued by the job of gay attack in conventional social orders with frozen codes of honor. Since some Muslim guys infiltrate different guys less for sexual satisfaction than to embarrass seen adversaries, the dynamic job in gay relations is generally connected with fierce animosity (Wafer 91).

This merciless animosity Assef shows while attacking Hassan is something that develops more grounded the more seasoned he gets. At the point when Amir, as a grown-up, comes to look for Hassan's child Sohrab also, observes him in Assef's grasp, it is apparent that Assef is executing his social ability to keep Sohrab as a detainee. Be that as it may, Sohrab is vital to Amir and Sohrab's getaway from Assef when Sohrab figures out how to hit Assef in the eye with his slingshot "OUT! GET IT OUT!" he shouted.

"I investigated my shoulder. The gatekeepers were clustered over Assef, doing something to his face. Then, at that point, I comprehended: The metal ball was as yet caught in his vacant eye attachment"(KR267).

Assef at long last becomes 'One-Eyed Assef' very much like Hassan once said. An fascinating perception can be made in association with the one-eyedness of Assef. In the Hadiths one can learn about the approaching of an antichrist, "Al-Masih promotion Dajjal", who will be not difficult to detect by his enlarged, hurt eye, which will project like a grape (Sahih al-Bukhari 7407). Consequently, drawing on strict stories, Assef is portrayed as a portrayal of the antichrist, Satan.

When they get away from Assef, Sohrab lets Amir know that he misses his family yet that he is happy that they can't see him since he feels "so grimy and loaded with wrongdoing. [...] Those men - [...] - they did things...the awful man and the other two...they did things...did things to me" (KR293). In different words, the embarrassment and dehumanization that Sohrab encounters in the possession of Assef disgraces him to his desired highlight keep himself stowed away from the people who realize him best.

Moreover, the messed up and obtuse connection between the Hazaras and Pashtuns can be found in how Assef discusses Sohrab in a similar way he used to allude to Hassan:

"Hazara kid" (KR257). The reality of this slur is upgraded by the way that Assef gloats about the ethnic purifying of the Hazaras he took an interest in the slaughter in Mazar (261).

Following quite a while of minimal unfamiliar interruption and through weighty inner turmoil, "the Pashtun clans at long last arisen as the prevailing ethnic gathering in Afghanistan" (Goodson 29). They made public lines which progressively avoided the minority clans from power (29).

These components of ethnic patriotism and ethnic exclusionism (Khan 161) are addressed through the personality of Assef, who is a Pashtun. He moves toward Hassan and Amir, coordinating his remarks to Hassan and states that We are the genuine Afghans, the unadulterated Afghans, not this Flat-Nose here. His kin dirty our country, our watan. They messy our blood." [...] "Afghanistan for Pashtuns, I say.

That is my vision." [...] "Past the point of no return for Hitler," [...] "However not so much for us." [...] "I'll ask the president to do what the ruler didn't have the quwat to do. To free Afghanistan of all the filthy, kasseef Hazaras. (KR38) Assef is depicted as a somewhat level person because of his absence of developing. In spite of this, I will contend that without him.

Financial Class

Class is a term utilized by Weber to portray a singular's proprietorship on financial ources in the general public (Pyakuryal, 2008). Weber sees social class in three orders: privileged, working class, and lower class. The qualification is in light of one's riches, similar to pay, merchandise, and administrations possessed. The accompanying examination will show how classes are ordered in friendly progressive system in Khaled Hosseini's A Thousand Splendid Suns. High society The privileged is the most elevated level of person's or alternately society's abundance. Abundance should be visible through an assortment of

possession, both regarding organizations, land, or different properties. As per Weber (1946), the high society generally haven't just one sort of what is valued by society. Be that as it may, its elevated place is combined. The individuals who have a lot of cash will rapidly get land, power, and perhaps renown Soerjono, 2007 (207-208). In this way, Individuals or social orders who involve the high society are people or social orders that have a productive life chance differentiated to different classes. The accompanying information is taken from Khaled Hosseini's *A Thousand Splendid Suns* addressing the high society from their responsibility for:

"As well as possessing a cinema, Jalil additionally claims land in Karokh, land in Farah, three embroidered artwork shops, an attire store, and a dark 1956 Buick Roadmaster" (KR10). The citation above shows that Jalil is the individual from the privileged since he is an affluent man with broad land possession, and he has a large number of organizations in different districts. He consumes merchandise; however he disperses the merchandise by giving position. As stated by Weber in Bilton, Toni and Kevin Bonnett & Pip Jones and David Skinner and Michelle Stanworth and Andrew Webster (1996), the privileged comprises of the people who live off property or proprietors of the method for creation which have exceptionally invaluable life-chances through riches.

Plus, Jalil utilizes his territory to run organizations and give responsibilities to individuals in Herat. Hence, land proprietorship is one of the benchmarks in ordering a person as the privileged. In light of his possession ashore and abundance, Jalil as an individual from upper class doesn't have to think or strive to satisfy his desire. He has plentiful abundance so anything he desires can be accomplished basically concerning material, like having a dark 1956 Buick Roadmaster vehicle, which is an extravagance vehicle in the eyes of other society individuals.

The kind of vehicle utilized by Jalil decides Jalil's situation as the high society.

The citation beneath shows a singular's supposition that Jalil is the most affluent individual in Herat "You are not from Herat, right? Everyone knows where Jalil Khan resides."... With her fingers, she stroked the top of Jalil's vehicle that was gleaming dark, with shining tires that showed his level shadow. The vehicle seat is canvassed in white calf skin. Behind the directing wheel, Mariam took a gander at the glass boards with the needles inside. With shudder feet, "Mariam moved toward the entryway of the house. She contacted the divider so high, so huge, the mass of Jalil's home. She needed to shift his go to see the highest points of the cypress trees approaching behind the wall" (KR37).

The general public considers Jalil a person who has a higher worth than other individuals in Herat. The citation above tells that the entire society in Herat knows who Jalil is and his place of home, and Jalil's property is exceptionally rich, especially his costly vehicle and his skyscraper, open house designed with blossoms and cypress trees in the yard. Jalil's home resembles as a castle, which is the only one in Herat.

One more representation of a singular's suspicion that Jalil is the most affluent individual in the accompanying information;

"... Outside, when she put her gear in Baba's bike bushel, Laila saw a vehicle stopped in the city... "

"... The main other thing she had seen was the Herat number plate introduced in the vehicle" (KR114).

The statement above tells the state of Jalil when he was old. Notwithstanding, he still has abundance. This is seen when Jalil goes to Kabul with a distance of one hundred kilometers from Herat to meet Mariam, his little girl, by a blue Benz vehicle. The vehicle that

Jalil utilizes addresses his riches. Laila observes an extravagance vehicle with a Herat plate, well established before Mariam's home when she is going to ride a bike driven by Baba.

Hence, it shows that Jalil's vehicle has been seized to the consideration of Laila.

Straightforwardly, it is additionally found in the statement over the distinction in the vehicles ridden by Jalil and Laila. Working Class

As per Weber, the working class comprises of individuals who own some property or "negligible bourgeoisie", like little businesspeople, or not abundance proprietors, productive life open doors in light of the market limit of non-manual abilities or on the other hand negative life open doors because of the market limit of manual (Bilton, Toni and Kevin Bonnett and Pip Jones and David Skinner and Michelle Stanworth and Andrew Webster, 1996).

Rasheed's, Laila's, and Tariq's family satisfy their everyday requirements with the abilities they have. In contrast to Jalil (and his family) who possesses different financial assets in Herat, Rasheed "as it were" own a shoe-store that he runs based on his abilities. In the interim, Laila's dad fills in as an educator with a compensation that was not too enormous. Moreover, Tariq's dad is a carpenter who is likewise the foundation of the family. The three families have a place with the working class in Khaled Hosseini's *A Thousand Splendid Suns*, as uncovered in the accompanying information:

"He is a Pashtun from Kandahar, yet he lives in Kabul, in the Deh-Mazang area, in a two-story house like this house, He is a shoemaker," Khadija said.

"In any case, he is anything but a common sort of road, dislike that. He has a shop, and he is one of the most popular shoemakers in Kabul. He makes shoes for ambassadors, the illustrious family - individuals from that circle. Subsequently, you can see with your own eyes, and he will experience no difficulty supporting you" (KR 51).

"He has a home and a task. Isn't that what makes a difference? Additionally, Kabul is a wonderful what's more, wonderful city. You could at absolutely no point ever get an opportunity like this in the future" (*KR 53*).

From the citation over, Jalil's spouses expect that existence with individuals who have abundance is bliss. In this way, Khadija as the primary spouse of Jalil persuades Mariam to wed Rasheed. Furthermore, Khadija said Pashtun, and it likewise identifies that don't stress over the clan of Rasheed in light of the fact that he is Pashtun as the prevailing clan in Afghanistan. Additionally, she specifies a 'two-story house' to guarantee that Mariam would be glad to wed a man who has a major house.

Khadija's words infer that home and work are similarly significant. When somebody has some work, there will be an opportunity of a lifetime to make due. Khadija not just specifies the shoemaker yet additionally makes sense of that it is his shop, making shoes for negotiators and for the imperial family. This is a social framework that is persistently used to assess others or themselves and naturally puts itself or society in an upward ordered progression (Marger, 2008, 13).

The accompanying selection beneath demonstrates that Rasheed is in a working class: ...Mariam was in a little unkempt patio, with regions of yellowing grass in different spots. Mariam saw an extra structure on the right, as an afterthought yard, and on the left, there was a well with a hand water siphon, and a line of dried plants. Close to the well, there was an instrument shed, and a bike was inclining against the divider... (*KR 62*)

The citation above depicts the state of Rasheed's home when Mariam in Kabul interestingly. She checks out Rasheed's yard, which isn't as large as Jalil's home. Also, Rasheed doesn't have workers to deal with his house, while Jalil has a few workers, going from drivers to cooks. Moreover, Rasheed actually utilizes wells to siphon water manually.

Rasheed likewise rides bicycles, not claiming a vehicle like Mariam's dad. Since the economy class is not entirely settled by pay, merchandise, and administrations possessed by people (Pyakuryal, 2008), the responsibility for and lodging states of Rasheed can be a defended basis to characterize him as the working class. The state of Rasheed's home likewise upholds the idea to classify

Rasheed as the working class:

"... The tears at the base are sewn thoughtlessly. The dividers of the parlor are uncovered without enhancement. Notwithstanding a couch, there is likewise a table, two wooden seats, two lawn seats, and toward the side of the room, a dark created iron warming heater" (KR63). A little furnishings: a bed in the corner, with an earthy colored cover and a cushion, a cabinet, a sideboard. "There is just a mirror on the mass of the room. The room Mariam will involve is more modest than the room at Jalil's home" (KR65). The above citation portrays the offices in Rasheed's home, similar to a torn seat not indiscreetly sewn, which appears to be that the proprietor in no way wants to purchase or fix it.

There are no such house beautifications as sculptures or works of art. In expansion, a warming heater just comes from dark created iron. Rasheed's home has just two rooms, and in his own room contained just a mirror, a bed, and a cabinet. In this way, all hardware in Rasheed's home show the nature of Rasheed which prompts an end that he is the working class.

"Also, one more society in working class is Hakim: Despite the fact that his compensation was fair, he had set aside, so he could lease a taxi furthermore, his driver for a day. He wouldn't unveil his motivation to Laila but to say that, by carrying Laila to that spot, he added to Laila's schooling" (KR 150).

The above citation demonstrates that Hakim comes from an unobtrusive family. Hakim is a dad and an educator to his girl. He additionally deals with all his family's requirements. As an instructor, the compensation got by Hakim is fair. When Hakim needs to travel with his little girl Laila to Bamiyan, he needs to set aside his compensation to be put something aside for a taxi. In Weber's hypothesis of social separation, especially in the component of class, Hakim is the working class in light of the fact that he has satisfactory information however very little pay (Saunders, 2001).

A similar circumstance likewise happens in Tariq's family as suggested in the citation beneath: Tariq welcomed Laila across the parlor to the lounge. Laila prefers various sorts of items in this house. Old carpets in the front room, interwoven blankets used to line the lounge chair, standard pieces in Tariq's day to day existence: her mom's material rolls, sewing needles implanted in yarn spools, old magazines, accordion confines the side of the room that anticipates to open (KR131). The citation above tells that Tariq's family from an unobtrusive family. Tariq is Laila's cherished companion, and they are neighbours. The state of Tariq's family is like Laila. This is recognizable when Laila visits Tariq's home. Tariq's house is two-stories, not excessively large, and it is like Rasheed's and Laila's homes.

The family devices come from interwoven, and the eating table come from wood that Tariq's dad made without help from anyone else. His family has the chance to live well since they actually have a few organizations to race to satisfy life potential open doors for their endurance (Saunders, 2001). Consequently, Tariq's family has a place with the center class.

Comparable things additionally happen to Tariq in the accompanying circumstance:

"Whenever Tariq was delivered, in late-fall 2000, Salim gave him the location also, phone number of his sibling, Sayeed. Salim said, Sayeed has a little inn in Murree, twenty

rooms and a lobby, a little lounge area for vacationers. Salim advised Tariq to tell Sayeed that he sent Tariq." Tariq was recruited to clean the lodging furthermore, fix harmed merchandise (Hosseini, 2007, p. 351). Sayeed gave a full compensation to Tariq, let Tariq know that he would get free lunch, gave him a fleece coat, and estimated his feet to get another prosthetic leg. Tariq was incapable to keep down his tears at the man's consideration" (KR 352).

In 2000, Tariq lost his folks because of war. He fled to Pakistan with his guardians. Notwithstanding, when at the line, he was unable to proceed with the excursion, and he looked for asylum there. Around then, his mom truly experienced lung infection. The camp he imparted to his mom was adequately not to keep him sufficiently warm whenever it snowed. He compelled to take others' covers forcibly so his mother wouldn't get cold. At long last, he chose to get together with individuals who gave him a task, specifically seller methamphetamine. From the get go, he needed to take methamphetamine via vehicle.

At the point when it ended up, he was captured by the police and put in prison. In any case, Tariq was quick to be let out of jail, accordingly, Tariq has something important to help his mom. Sadly, when Tariq emerges from jail and needs to meet his mother, his mom has passed on. Then, Tariq chooses to go to Muree to visit Salim's sibling named Sayeed, a lodging laborer. Tariq cleans and fixes harmed merchandise. Sayeed is a great man who possesses the inn. He gives Tariq cash, free snacks, fleece coats, and new fake legs. Sayeed is in the working class since he as it were claims an inn.

Tariq is delegated the working class since he can meet his day to day needs founded on the aftereffects of his persistent effort. As underscored in Saunders (2001), people who have a place with the working class are people who have pretty much nothing property yet can get high wages.

3. Lower Class

The lower class has "negative honor" in the two aspects. They don't actually have satisfactory assets to produce pay, nor do they have the training that can give them significant compensations (Bilton, Toni and Bonnett, Kevin and Jones, Pip and Skinner, David and Stanworth, Michelle and Webster, Andrew, 1996). Plus, life valuable open doors are truly unbeneficial because of a frail or negligible situation in the work market. This is perceptible, for instance, in the accompanying information:

In the spring of 1959, Nana lay alone on the floor in Kolba, a blade lying adjacent to her, sweat flooding her body when the aggravation deteriorated, Nana bit into a cushion and muted shout until her voice disappeared. Moreover, nobody actually came to wipe her perspiration or give a beverage. Then, at that point, Mariam isn't in a rush. For just about two days, Mariam made her lie on the hard, cool floor, don't eat or drink. All Nana can do is push and implore, so Mariam gets out rapidly. Nana actually cut her umbilical line. For that reason her give a blade" (KR15). The citation above portrays such Nana's reality is confounded. She lives alone in a secluded area of Herat, Gul Daman.

Nana doesn't have riches or somebody who cherishes her around then. Neediness makes her overlooked when she needs to bring forth her child, Mariam. She has no cash to pay the emergency clinic. In this manner, she is compelled to do it without anyone's help. Jalil, as Nana's better half, isn't dependable when Nana needs to bring forth Mariam. Jalil goes to play to the horse race. He doesn't actually consider Nana on the grounds that he thinks Nana is a shame to his loved ones. Jalil has no decision however to estrange Nana and let her live alone in the timberland. Retribution fills in Nana's heart when her girl, Mariam, comprehends Nana's words which revile awful words to Jalil for the drug and the conditions

that she has gotten. Nana's circumstance in the citation above mirrors that Nana is an individual who has no riches and doesn't have a decent opportunity of life.

As stressed by Saunders (2001), people who don't have the assets to be utilized to create pay have a place with the lower classes. Accordingly, Nana has a place with the lower class. His hopelessness is inescapable on the grounds that she has no riches. The accompanying passage shows Nana's work:

"Nana is a house keeper. Ordinarily, she makes bread, sews, cooks rice, cooks an assortment of vegetables, draining goats, takes care of chickens, and gathers eggs" (KR19).

The citation is drawn before a humiliating shame happens between Jalil and Nana. At first, Nana is a servant at Jalil's home. She does different family exercises there. For example, she makes bread, cooks rice and vegetables, takes care of goats and chickens, and gathers chicken eggs. Nana has no riches or land. Nana is only a specialist who offers types of assistance from difficult work alone. As made sense of by Bilton, Toni and Kevin Bonnett and Pip Jones and David Skinner and Michelle Stan worth and Andrew Webster (1996), an individual might have a place with the lower class since his/her position is too powerless in the economy. This is additionally the proof that Nana has a place with the lower class.

"In 1998 a dry season went on for a very long time. This occurrence caused hardships. Snow seldom falls even in winter. Downpour additionally never falls in the spring. Across the country, ranchers are leaving their dry grounds, selling their property, and meandering from one town to another to chase after water. Some of them look for their fortune in Pakistan or Iran. Some got comfortable Kabul. Be that as it may, the city's water supply is additionally running short, and shallow wells are evaporating" (KR302).

The citation above shows that in 1998 there happens a financial emergency because of dry spell. All inhabitants need water and food. Water and food supplies in the city decrease.

This emergency causes destitution for the general public, particularly ranchers. The ranchers' property is dry, causing nonstop harvest disappointment. Accordingly, they ought to sell their assets for their endurance. Certain individuals move to different nations to find work to address their issues. Some portion of it lives and experiences destitution because of a need of food assets in the long dry season. Along these lines, individuals in that period are overwhelmed by the lower class, particularly ranchers who don't have side positions.

"The Rasheed family encountered a lessening in pay. They don't have any food, so they need to offer their resources to purchase water and food (*KR313*). Furthermore, they left Aziza in a shelter so Aziza could make due. That place has bread and water (*KR 323-325*). In any case, the circumstance there is truly awkward and looks grimy. The youngsters who live there must choose the option to be appreciative for food and not starve" (*KR326*) The citation above tells that Rasheed encountered a financial emergency in April 2001. Rasheed sells family's products in general.

The primary objective is Mariam's things, then, at that point, Laila's assets, trailed by Aziza's child garments, and followed by some toys that Rasheed has purchased for Laila's sabotaging. Rasheed's watch should likewise be sold, along with his old portable radio, ties, shoes, and wedding bands.

Couches, tables, carpets, and seats are additionally sold. Laila lets Aziza know that they would send her to school, a specific school where kids eat, rest, and don't have to return home after class is finished. Laila attempts to persuade her little girl Aziza.

From that point forward, Mariam, Laila, and Aziza walk three additional squares. As they approach a structure, Laila sees a few support points that are no longer strong: the rooftop is practically fallen, the boards of nails are nailed outside the window that has lost glass, and the leftovers of the swing incline toward the divider. They pass a melancholy

passage where kids with uncovered feet move to one side and watch. They wear sweaters with tore edges, pants with worn-out knees, and coats with covering openings fixed up. The rooms they pass look plain, and the windows are covered with plastic sheets. In the dry season, Rasheed and his family fall into destitution.

They are in the lower class on the grounds that their abundance is offered to meet the day to day needs. Rasheed likewise doesn't have some work. Along these lines, aside from the debilitating monetary position, individuals of lower class likewise experience declining pay (Bilton, Toni and Kevin Bonnett and Pip Jones and David Skinner and Michelle Stan worth and Andrew Webster, 1996). This occurrence makes Rasheed's family become lower class.

More than four out of five Afghan families have encountered critical abatements or end in pay. Simultaneously, the country's general economy and banking framework has been totally weakened by choices by the US and different state run administrations to remove Afghanistan's Central Bank, authoritatively the Da Afghanistan Bank, from the worldwide financial framework. This has prompted a huge liquidity emergency and cross country deficiencies of banknotes in the two US dollars and the Afghan cash, Afghans.

As Save the Children's country chief said: "There is no deficiency of food here - the business sectors are full. However youngsters are starving ridiculously in light of the fact that their folks can't bear to pay for food. This could, and ought to, have been forestalled. However, it isn't beyond any good time to forestall further misfortune assuming that we act now."

Private Afghan banks can't cover withdrawals by contributors, including philanthropic guide associations. In any event, when assets are sent electronically into banks, to pay for helpful tasks, wages, or settlements, banks' absence of actual money implies that assets can't

be removed. This is on the grounds that Afghanistan's Central Bank, short on banknotes in the two US and Afghan money, has seriously confined moves of banknotes to private banks, and forced limits on withdrawals of Afghans, while additionally precluding many sorts of electronic exchanges in US dollars. Private banks in this manner need sufficient nearby money to cover withdrawals, have not many or no dollars in that frame of mind, without huge resources on store, can't broaden credit.

Banks are additionally confronting hardships settling approaching dollar exchanges through reporter accounts at private banks outside the country, undoubtedly because of unfamiliar banks' apprehensions that they might be abusing UN and US sanctions on the Taliban.

Racial Discrimination towards the Hazaras as Reflected in Khaled Hosseini's *The Kite Runner* In this segment, the investigation of outward components is performed by applying the hypotheses on racial separation to examine the tale of *The Kite Runner*. The investigation of racial separation explores the causes, models and effects of racial separation as portrayed in *The Kite Runner*.

In *The Kite Runner*, racial separation is brought about by friendly primary elements and social mental variables. Social underlying component is impacted by the manner in which the general public perspectives the Hazaras public.

The Hazaras' actual appearance becomes significant for this situation. Hereditarily, Hazaras are supposed to be connected with Mongols and the Uyghur's of Western China, which give them a level nose and Chinese highlights. Their appearances are unique in relation to Pashtun who will more often than not be fairly fair looking, pointed nose with an assortment of eye tones, and high cheek bones. "They called him level nosed on account of Ali and Hassan's trademark Hazara Mongoloid highlights. For quite a long time, that was all I

had some awareness of the Hazaras, that they were Mogul relatives, and that they seemed to be Chinese individuals"(KR 9).

The Hazaras are remembered to have a few similitudes with the Mongols, including actual appearance, language, and family relationship framework. In other words, the Hazaras is a Mongol-Persian blend. From the above pictures, it tends to be seen the distinctions between Sunni Pashtuns, Hazaras, and Taliban Pashtuns' actual appearances. The Hazaras' physical appearances are not the same as others.

Their actual appearance seems to be Chinese individuals with level nose and restricted eyes. In the interim, Sunni Pashtuns and Taliban Pashtuns' physical appearances are almost the same. Their appearances are like normal Arab individuals with pointed nose and high cheek bones. The as it were distinction that the Pashtuns Taliban has is they wear same uniform and headgear. They likewise hold a weapon.

The distinctions in conviction and social practice likewise become social underlying factors in racial separation. However Pashtuns and Hazaras are the two Muslims, they have various convictions. Pashtun is Sunni, while Hazara is Shi'a, "the explanation of Pashtuns had mistreated the Hazaras that Pashtun is Sunni Muslims, while Hazaras is Shi'a"(KR3: 8). The conflict among Pashtuns and Hazaras started after the Prophet Muhammad, the pioneer behind Islam passed on. Sunni accepts the Muslim ought to choose the following chief.

TSSThey generally needed Abu Bakar, a companion of the Prophet Muhammad SAW, to be the following replacement. Be that as it may, other Muslims which are Shi'a needed Ali Bin Abu Thalibans, the Prophet's cousin in regulation to be the next successor²

. This conflict causes strain between them. Pashtun and Hazaras are likewise disparate in the social acts of each race. The Pashtun larger part believes local Afghans should live in Afghanistan, yet entirely the Hazaras' strict and phonetic are like Iran's strict and linguistic.

For that reason Pashtuns have no faith in them to be steadfast and genuine Afghans. They think the Hazaras contrast ethnically, racially, socially, and particularly strictly.

Subsequently, segregation towards the Hazaras is viewed as normal.

In the meantime, social mental elements that cause racial separation are bias and generalization that occurs in the public arena. It is plainly expressed that the economy and societal position among Pashtuns and the Hazaras in *The Kite Runner* are unique. Hazaras individuals live either in the city or in the workers convenience of the families they serve, while Pashtuns live in a major rich house with numerous workers and costly things on it. Accordingly, Pashtuns are considered as the most grounded and most extravagant race, while Hazaras are viewed as the most vulnerable and least fortunate race in Afghanistan.

As portrayed in *The Kite Runner*, racial bias still distinctively exists in Afghanistan in light of the demeanor of grouping individuals as per their racial what's more, organic uniqueness. According to Pashtuns individuals, the Hazaras were marked as the awful and messy worker class. It influences the way of behaving of Pashtun toward the Hazaras. Pashtuns individuals generally mock each Hazaras individuals they meet.

They never treat the Hazaras as an individual since Hazara's progenitor is as a matter of fact not unadulterated Afghans. These discernments actually impact the perspective of the Pashtuns public. They actually consider the Hazaras nation not exactly human, so that the Hazaras needn't bother with any honour that the Pashtuns have. These biases lead to negative generalizations that the Hazaras are poor, inept, slave, also, handicapped.

I wished "I also had some sort of scar that would sire Baba's compassion. It was just a little unreasonable. Hassan hadn't successfully acquire Baba's expressions of warmth; he'd quite recently been brought into the world with that dumb harelip "(KR 50).

However, polio had left Ali with a bent, decayed right leg that was ashen skin over bone with in the middle between aside from a paper-flimsy layer of muscle. I recall one day, when I was eight, Ali was taking me to the market to get some naan. I was strolling behind him, murmuring, attempting to emulate his walk. I watched him swing his scraggy leg in a broad circular segment, watched his entire body slant outlandishly to the right every time he planted that foot (KR9).

From the citations above, it tends to be seen that Hassan and Ali are reasonable with those generalizations. Hassan has a congenital fissure and Ali has leg polio. They likewise work just as server, bum, and worker. This generalization should be visible in the contrasts in societal position between Amir as the expert and Hassan as the worker, "However, he's not my companion! I practically shouted. He's my worker" (KR 44). Due to the distinction in societal position, the bias comes and makes Pashtuns construct the space toward the Hazaras. In this way, Pashtuns individuals tend to stay away from and mock the Hazaras. This mental inclination causes the racial separation.

Instances of Racial Discrimination in *The Kite Runner*

Segregation assumes significant part in *The Kite Runner*. Segregation in this novel depends on the racial imbalances between the Hazaras, the socially, strategically and monetarily mistreated minority with the Pashtuns public, the greater part race and ethnic in Afghanistan. The Hazaras are viewed as messy and part of the lower class in Afghanistan. They are the least fortunate race in this nation, so that they can be handily segregated and persecuted. In *The Kite Runner*, Amir finds that the Hazaras have been fiercely stifled by the Pashtuns when he encounters data about the Hazaras in the set of experiences book, School course books scarcely referenced them and alluded to their parentage just in passing. Then

one day, I was in Baba's review, looking through his stuff, when I observed one of my mom's old history books.

what's more, was dazed to track down a whole section on Hazara history. A whole part devoted to Hassan's kin! In it, I read that my kin, the Pashtuns, had mistreated and abused the Hazaras. It said the Hazaras had attempted to ascend against the Pashtuns in the nineteenth hundred years, yet at the same the Pashtuns had "controlled them with unspeakable brutality." The book said that my kin had killed the Hazaras, driven them from their properties, consumed their homes and sold their ladies. The book expressed piece of the explanation Pashtuns had mistreated the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi'ah (*KR* 9-10).

All through this book, Amir realizes that the Hazaras are not similarly treated and frequently disregarded in the public arena. Pashtuns are generally generalized and offended them as "mice-eating, level nosed, load conveying jackasses" (*KR* 10) due to the distinctions in their actual appearance and economic wellbeing. The Hazaras likewise have forever been offended by Pashtuns any place they meet. It very well may be seen when Hassan met a few officers in his area, he was called "level nosed Babalu" and that implies a beast with level nose inferior. Numerous Hazaras, as Hassan and Ali, are uneducated and don't have a chance to figure out how to peruse and compose. Hassan never gets legitimate instruction.

In this way, Amir needs to peruse a book or sonnet to Hassan. My main thing from perusing to Hassan was the point at which we ran over a enormous word that he didn't have the foggiest idea. I'd prod him, uncover his obliviousness. One time, I was perusing him a Mullah Nasruddin story and he halted me.

"Word's meaning could be a little more obvious." "Which one?" "Nitwit." "You don't have any idea what it implies?" I said, smiling. "Nay, Amir agha." "In any case, it's a generally expected word!"

"In any case, I don't have any acquaintance with it." If he felt the sting of my brother, his grinning face didn't show it. "Indeed, everybody in my school knows what it implies," I said. "How about we see. 'Moron.' It implies brilliant, insightful. I'll involve it in a sentence for you.

"With regards to words, Hassan is a nitwit." "Aaah," he said, gesturing" (*KR* 31). This statement embodies the way that Amir segregates Hassan. Amir takes an benefit of the way that he is a Pashtun and Hassan is a Hazara by making him look dumb. Hassan doesn't have the foggiest idea what a word means, and he trusts whatever Amin says. Amir utilizes that to peer down on Hassan on the grounds that it causes Amir to feel strong and predominant.

Turning into the significant race and ethnic causes Pashtuns to feel more predominant than Hazaras. Pashtuns feel that they are good than the Hazaras. Along these lines, they never think about the Hazaras as equivalent to the Pashtuns. They likewise expect certain perspectives from the Hazaras, for example, when Amir generally makes Hassan serve him. Amir even powers Hassan to do anything he desires. To eat soil is a model. "Eat soil in the event that I told you to," I said. I realized I was being brutal, as at the point when I'd insult him in the event that he didn't have a clue about some enormous word. In any case, there was something entrancing - though in a wiped out manner - about prodding Hassan. Kind of like when we used to play bug torment. But presently, he was the subterranean insect and I was holding the amplifying glass" (*KR* 58).

Hassan is compelled to be faithful and safeguard Amir whatever and at whatever point the circumstance is. As an expert, Amir likewise needs to be classified "Agha" to

reinforce his societal position. For this situation, Amir, as a Pashtun, accepts that Hazaras exists just to serve them, regardless of anything. Sexual maltreatment additionally turns into the normal demonstration to segregate Hazaras. Sexual maltreatment is about predominance and control of others through embarrassment also, annihilation. This act should be visible when Assef and his two amigos assault Hassan. Assef abhors Hassan so much since he is a Hazara.

"It's simply a Hazara," Assef said. In any case, Kamal fended looking off. "Fine," Assef snapped. "All I believe you wimps should do is hold him down. Might you at any point deal with that?"

Wali and Kamal gestured. They looked eased. Assef bowed behind Hassan, put his hands on Hassan's hips and lifted his uncovered hindquarters. He held one hand on Hassan's back and fixed his own belt clasp with his free hand. He unfastened his pants. Dropped his clothing. He situated himself behind Hassan. Hassan didn't battle.

Didn't whine. He moved his head marginally and I got an impression of his face. Saw the abdication in it. It was a look I had seen previously. It was the appearance of the sheep" (*KR 83*).

Assef accepts that Hazaras have no right as they are underneath them. Assef thinks that Afghanistan ought to be refined of the Hazaras and kept exclusively for the Pashuns. He accepts that Afghanistan is the place where there is Pashtuns. Just the unadulterated and genuine Afghans can live in this country.

His blue eyes flicked to Hassan. "Afghanistan is the place where there is Pashtuns. It generally has been, consistently will be. We are the genuine Afghans, the unadulterated Afghans, not this Flat-Nose here. His kin dirty our country, our watan. They messy our blood." He made a general, pretentious gesture with his hands.

"Afghanistan for Pashtuns, I say. That is my vision" (*KR* 43-44).

This leads Assef to the end that Pashtuns are the best race among all races in Afghanistan. He considers the Hazaras as the messy race that contaminates Afghanistan. Hence, he feels that he has the option to mishandle and embarrass Hassan.

Effects of Racial Discrimination as Depicted in *The Kite Runner* Racial segregation cause a few terrible effects both on the people who experience it and on the general public. Concerning the individual, racial segregation makes a few terrible effects mental wellbeing. In *The Kite Runner*, racial segregation influences Hassan's psychological wellness. Hassan is without a doubt vulnerable when being assaulted. He needs to get through all the outrage without anyone else. Ali stopped with a sign in his grasp. A stressed look crossed his face. "Of late, it appears to be all he needs to do is rest. He tackles his tasks - I see to that - - however at that point he simply needs to slither under his sweeping Can I ask you something?"

"After that kite competition, he got back home a little bloodied and his shirt was torn. I asked him what had occurred and he said it was not all that much, he'd gotten into a little fight for certain children over the kite" (*KR* 87-88).

The above citation shows that the sexual maltreatment influences Hassan particularly on the inside, yet he doesn't show how his inclination outwardly. Hassan decides to disregard what has befallen him and proceeds with his life as though nothing occurred. This mishap is exceptionally hard for Hassan. He professes to be quiet of this second until the end of time. After the episode, Hassan looks miserable, slight, and tired, "Hassan looked tired too — he'd shed pounds and dim circles had framed under his puffed-up eyes" (*KR* 94). In this citation, it demonstrates the way that racial separation could influence psychological wellness. For Hassan's situation, he doesn't have the foggiest idea how to manage the dissatisfaction and

sad inclination. Hassan has transformed into somebody who doesn't have any certainty because of segregation that he gets. He likewise looks more slender furthermore, drained in light of the provocation over his life.

With respect to the general public, racial segregation causes mass annihilation, subjugation and abuse. There is no destruction act in *The Kite Runner*, yet racial segregation makes an arrangement carry out the slaughter act towards the Hazaras. As the larger part bunch, Pashtuns generally accepts that Afghanistan ought to be home to as it were Pashtuns. Thusly, they make Hazaras as the subjects of 'ethnic purifying' in request to make Afghanistan 'place that is known for Pashtuns.'

Assef's forehead jerked. "Like pride in your kin, your traditions, your language. Afghanistan resembles a wonderful house covered with trash, and somebody needs to take out the trash. "That is the very thing that you were doing in Mazar, going house to house? Taking out the trash?" (KR147)

"In the west, they have an articulation for that," I said. They call it ethnic purifying. I like it. I like the sound of it" (KR 307). The above citation shows the awful effects of racial segregation. Through the strength of the Pashtuns (Sunni Moslem) under the initiative of Assef, the Hazaras need to live in hopelessness. They just inhabit the benevolence of the Pashtuns. One more illustration of an arrangement to carry out the annihilation act should be visible when Assef claims that the Taliban has slaughtered the Hazaras in Mazar-I-Sharif in 1998. He even clears up the occurrence with extraordinary pride.

Door for entryway we went, requiring the men and the young men. We'd shoot them in that general area before their families. Allow them to see. Let them recollect what their identity was, where they should have been Sometimes, we broke down their entryways and went inside their homes. Furthermore I'd clear the barrel of my assault rifle around the room

and endlessly discharge until the smoke dazed me You don't have a clue about the significance of the word 'freeing' until you've done that, remained in a roomful of targets, let the slugs fly, free of culpability and regret, it are prudent, great, and good to know you.

Realizing you are taking care of God's responsibilities. It's amazing. The above citation most certainly shows that the Hazaras are being the objective of ethnic purging. Pashtuns use dread and viciousness by killing a large number of Hazara's individuals to involve their territory and house. Their arrangement to do the slaughter act makes them feel fulfilled and cheerful.

One more effect of racial separation is subjugation and persecution. In spite of the fact that there is no servitude in this novel, the Hazaras are as yet treated and persecuted like slaves in their own country. Each well off Pashtun family has their own Hazara worker. Hazara workers are not paid and accomplish the turn out just for food to eat and a spot to remain. This condition is portrayed in Hassan and Ali's life as a worker.

During the school year, we had an everyday daily schedule. When I hauled myself up and blundered to the restroom, Hassan had currently cleaned up, implored the morning namaz with Ali, and arranged my breakfast... While I ate and griped about schoolwork, Hassan made my bed, cleaned my shoes, pressed my outfit for the afternoon, stuffed my boots and pencils (*KR* 29). The above citation accentuates the connection among expert and slave in Afghanistan. It is addressed by the connection among Amir and Hassan.

Hassan actually needs to turn into a worker to Amir despite the fact that they are essentially best friends and stepbrothers. Hassan makes Amir's morning meal, tidies up his room, and prepares his school things toward the beginning of the day. Hassan likewise turns

into a collaborator to hold the string when they go kite battling. All in all, Hassan, the Hazara is mistreated by Amir, the Pashtun.

Chapter -IV

Conclusion

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The gendered memories of the characters of the two novels that has been discussed in the previous chapters clearly portray that pain in one or the other form, follows Afgans, as their shadow that is inescapable, irrespective of the gender in the turbulent Afganistan. None of the characters in the novel *A Thousand Splendid Suns* is a stranger to pain and suffering, either physical or emotional. However, this sufferings take different forms. The loss of loved ones brings its own kind of acute pain-often in a way that seems to lack any kind of redemption. The loss of Mariam's love of her father leads to a forceful marriage with Rhasheed that leads to a tragic life thereafter.

Also, *A Thousand Splendid Suns* seems to grapple with how to create a hierarchy of grief and suffering: is the loss of Laila's brothers, after Babi, her father allowed them to fight the Mujahideen, also a random rocket killed Laila's friend Giti. The characters grapple with such suffering in different ways. Mammy takes refuge in her dark bedroom following her sons' deaths and never quite seems to be able to overcome her grief. Laila is more pragmatic: she marries Rasheed not despite but because of her parents' death, which she sees as her only option. On the other hand, there are other types of suffering that the characters willingly endure in the service of others. The novel seems to promote this kind of perseverance over the immobilization that can stem from suffering. Though the suffering that the characters have experienced might be impossible to undo, they have drawn value and strength from their ability to endure.

This is especially the case when the characters choose willingly to suffer. Laila, for instance, willingly submits to beatings by the Taliban for traveling as a woman alone, just so that she has the chance of seeing and spending time with her daughter Aziza at the

orphanage. Mariam, of course, chooses to kill Rasheed so as to give Laila a chance of a better life, knowing all the same that she will be convicted and executed by the Taliban as a result. This ability to suffer willingly for the benefit of others is portrayed as something women in particular excel at. From Laila's horrifically painful childbirth to Mariam's sacrifice, women endure their own sufferings and even add to it themselves by means of sacrifices.

The betrayal of a loyal friend by a wealthier, more corrupt 'master' is a recurring motif in *The Kite Runner*, and Amir and Baba's feelings of guilt for their betrayals drive much of the novel's action. The central betrayal comes when Amir's cowardice that prevents him from rescuing Hassan from being sexually abused by Assef. He hides himself and watches and does nothing as Hassan, who has always stood up for Amir in the past, gets raped by Assef. Amir then worsens the betrayal by driving Ali and Hassan from the household. Later, Amir learns that Baba also betrayed his own best friend and servant – Ali, Hassan's father – by fathering a child (Hassan) with Ali's wife Sanaubar. This knowledge comes as another kind of displeasure for Amir, who had always hero-worshipped Baba and is shocked to learn of his father's flaws.

Such despicable incidents in the two men's lives create a sense of tension and guilt throughout the novel, but the betrayals of Amir and Baba also lead to quests for redemption that bring about some good at the end – as Baba leads a principled, charitable life, and Amir rescues Sohrab from Assef

The quest for redemption makes up much of the novel's plot, and expands as a theme to include both the personal and the political. Throughout his childhood, Amir's greatest struggle was to redeem himself of Baba for "killing" his mother during childbirth, and for growing up a disappointing son who was unlike Baba himself. After Hassan's rape, Amir spends the rest of his life trying to redeem himself for his betrayal of his loyal friend. This

ultimately culminates in Amir's return to Afghanistan and his attempts to save and adopt Hassan's son Sohrab.

After Amir learns of Baba's betrayal of Ali, Amir realizes that Baba was probably trying to redeem his adultery through his many charitable activities and strong principles in later life. Amir is also able to find a kind of redemption in his bloody fight with Assef (Hassan's rapist), and his adoption of Sohrab. Hosseini subtly connects these personal quests for redemption to Afghans themselves. Despite its violent and corrupt past, Hosseini desperately hopes for redemption for his country someday.

The most important relationships in *The Kite Runner* involve fathers and their children, usually sons. The central relationship is between Baba and Amir, as Amir struggles to win his father's affection, Baba his father tries to love his son who is not up to his expectations. When Amir learns that Baba is Hassan's father as well, he realizes that Baba also had to hide his natural affection for Hassan – an illegitimate son who was also a servant, but was in many ways more like Baba than Amir was. Later in the book the relationship between Soraya and her father General Taheri becomes important as well. As a girl the independent Soraya had rebelled against her strict, traditional father.

Sohrab becomes the 'son' figure of the latter part of the novel. We never see Sohrab and Hassan together, but it is explained that Hassan was a good father before his death. The father/son relationship then becomes a principal part of Amir's redemption and growth, as he tries to become a father to Sohrab by rescuing him from Assef and adopting him. The novel ends without a perfect conclusion, but it does imply that Sohrab will begin to open up to Amir, and that Amir will continue to find redemption in fatherhood.

Rape occurs several times in *The Kite Runner* as the ultimate act of violence and violation (short of murder) that drastically changes the lives of both the characters and the

country. The central act of the novel is Amir watching Hassan's rape by Assef. There are more peripheral instances of rape as well – it is implied that Kamal, one of Hassan's tormentors, was raped by soldiers, and Baba saves a woman from being raped by a Russian soldier, beginning with the external Russian oppressors, then the bloody infighting of different Afghan groups, and then the brutal Taliban regime.

The rape of Sohrab is never shown, but it reflects Hassan's horror and his role as a "sacrificial lamb" – but with Sohrab, unlike Hassan. Amir is finally able to stand up to Assef and prevent more violence. As Baba told the young Amir, the only real crime is theft, and rape is a theft of safety and selfhood, the ultimate violence and violation. In *The Kite Runner* this brutality is inflicted upon both individual characters and the country of Afghanistan by its captivators.

Throughout *The Kite Runner*, many characters are haunted by memories of the past. Amir is constantly troubled by his memory of Hassan's rape and his own cowardice, and it is this memory that leads Amir to his final quest for redemption. Baba is also haunted by his past sins of adultery with Ali's wife Sanaubar, and his memories cause him to be both strict with Amir and charitable and selfless with his work and money. Sohrab then becomes another character tortured by past traumas – his abuse at Assef's hands – as he flinches when Amir tries to touch him, and attempts suicide when he thinks Amir is going to abandon him.

There is also another kind of memory in the novel, which is nostalgia for good things. Amir remembers his good times with Hassan as a child, and the old, beautiful Kabul before it was destroyed by war. These good memories bring sadness for what was lost, but also hope for what could be.

The movements of history are constantly interfering with the private lives of characters in *The Kite Runner*. The Soviet War in Afghanistan interrupts Amir's peaceful,

privileged life and forces him and Baba to flee to America. After the fall of the USSR, Afghanistan continues to be ravaged by violence, and when Amir does finally return to find Sohrab, the Taliban regime rules the country with violent religious laws. It is the Taliban that give Assef an outlet for his sadistic tendencies, and it is this political state that facilitates Amir's final meeting with Assef and his redemptive beating.

Hosseini also critiques the sexism and racism of Afghan society throughout the book. Ali and Hassan are Hazaras, an ethnic group that most Afghans (who are Pashtun) consider inferior, though Hosseini makes it clear that Hassan is Amir's equal and in many ways morally and intellectually superior. When Amir starts courting Soraya, both Hosseini and Soraya comment on the double standard that Afghan society holds for women and men. It is understood that men are forgiven for being promiscuous or flirting, but women are shamed and gossiped throughout their life.

Both the novels of Hossinie, *A Thousand Splendid Suns* and *The Kite Runner* capture the complete gamut of human emotions that men and women of Afghanistan under go in the country, which is often turbulent with government toppling, religious fundamentalism and war. Pain is not only common to both the genders in many forms, it is also part of the life of children of Afghanistan as in the case of Sohrab, and other children belonging to the orphanage. So it is clearly understood that pain is an inevitable part of Afghans life.

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