

Afghan Female Characters' Resistance in Khaled Hosseini's *A Thousand Splendid Suns* Novel

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Abstract: Women's liberation is an investigation into the communications of imperialism with sex, country, class, race, and sexualities in various settings of ladies' lives. Postcolonial women's liberation or the 'Third World woman's rights' started as an evaluate of standards in the Western women's activist scholars, examining the depiction of ladies in the writing and society of the colonized nations as minimized and mistreated ones in each part of life, to be specific, social, religious, political, financial, social, lawful and masterful, such that they are considered as second rate creatures. Postcolonial women's liberation pronounces that a slant towards homogenizing and universalizing ladies by concentrating solely on the association of ladies in Western way of life is an inconsiderate endeavor, on the grounds that for this situation, they are just characterized by their sex and not by social class, race, emotions, ethnicity, sexual inclinations, and setting of the colonized domains. Khaled Hosseini's *A Thousand Splendid Suns* portrays the social, social, and political structures that bolster the depreciation, corruption, and savagery persisted by the female characters in the novel. From a postcolonial feministic viewpoint, this paper endeavors to explore the predicaments of ladies, especially the two noteworthy characters of the novel, Mariam and Laila, which are authorized on them through the patriarchal culture and benchmarks.

Keywords: women's liberation, Khaled Hosseini, postcolonial, Third World, *A Thousand Splendid Suns*.

1. INTRODUCTION

Leela Gandhi (1998, pp. 82-83), a notable theoretician in postcolonial feedback, affirms that women's activist and postcolonial hypothesis, have worried about the review and guard of underestimated "Others" inside severe structures of mastery and, in this manner, both have taken after an amazingly comparative hypothetical direction. Women's activist and postcolonial hypothesis alike started with an endeavor to just upset winning pecking orders of sexual orientation/culture/race, and they have each dynamically respected the poststructuralist welcome to reject the twofold resistances whereupon patriarchal/provincial specialist develops itself. Then, "Postcolonial women's liberation can't be viewed essentially as a subset of postcolonial studies, or on the other hand, as another assortment of woman's rights. Or maybe it is a mediation that is changing the setups of both postcolonial and women's activist reviews" (Schwarz and Ray, 2008, p. 53). Besides, as Sara Mills (2003, pp. 39-43) announces: "Post-provincial women's activist hypothesis has started to be built up as a type of examination in its own privilege." To this, she includes: women's activist post-frontier scholars are not a brought together gathering. In any case, they can be said to be those of women's activist who have responded against the absence of deliver to sexual orientation issues in standard post-pioneer hypothesis and furthermore against the universalizing inclinations inside Western women's activist thought (pp. 24-27). Postcolonial women's liberation risen up

out of the gendered history of expansionism. Provincial powers frequently forced Western standards on colonized districts in the light of Eurocentrism, and built up a double resistance of the West/the Other, which respects the European thoughts, goals and encounters as the measures to which all other non-Western societies are contrarily differentiated. Valerie Amos and Pratibha Parmar express that the white women's activists neglect to recognize the contrasts amongst themselves and non-white and third world ladies. They condemn the possibility that the "white Eurocentric and Western, has tried to set up itself as the main honest to goodness woman's rights in current political practice" (Parmar and Amos, 1984, p. 3). "Numerous researchers and activists have investigated the Western women's activist venture for its carelessness of racial and colonialist governmental issues" (Loomba, 2005, p. 138)

Postcolonial women's activists protest the depiction of ladies in non-Western social orders as inactive, compliant, voiceless casualties, who submit to a permanent patriarchy, the sufferers of numbness, and a prohibitive culture and religion; while, the Western ladies are spoken to as current, taught, dynamic and enabled. As McLeod (2000, p. 200) states: The absorption of "Third World" ladies inside Western women's activist talk recommends that Western woman's rights remains the essential means by which patriarchy, sexism and closed-mindedness are tested. As objects of Western women's activist examination, "Third World" ladies are looted of their organization. Western women's activists' ethnocentric suspicions, which expect all ladies have comparative circumstances, prompted the universalization of female qualities and encounters, astoundingly in radical women's liberation and liberal women's liberation. Chandra Talpade Mohanty (2003, p. 19), one of the main figures of the 'Third World woman's rights' development, contends that much Western women's activist expounding on Third World ladies: digressively colonize[s] the material and verifiable heterogeneities of the lives of ladies in the third world, in this way delivering/re-introducing a composite, particular "third world lady" [,] a picture which shows up subjectively built, however all things considered conveys with it the approving mark of Western humanist talk. She condemns the way Western women's activist hypothesis colonizes the heterogeneity of the experience of 'Third-World ladies' and desires for the deconstruction of the cliché pictures of the third world lady as the casualties of a male-situated convention and culture.

Third world ladies are the generation of socially and generally bound connections in the social orders in which they live and act; therefore, the universalism of womanhood eradicates all social specificities, regardless of whether social, racial, social, or sexual. It could likewise be attested that the third world ladies are without voice and organization. Another compelling abstract faultfinder and an exceptional postcolonial women's activist scholarly is Gayatri Spivak who is worried with the issue of female subaltern in her disputable exposition *Can the Subaltern Speak?*. She concentrates the likelihood of the minimized individuals and female subaltern to accomplish a voice with regards to frontier generation. Some interpret the principle purpose of the content in this feeling the abused and underestimated can never accomplish a voice. Afterward, Spivak's meeting on the inquiries and level headed discussions produced by perusing *Can the Subaltern Speak?* was composed in *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. Here, Spivak illuminates her contention about the failure of the subalterns to talk; "the subaltern can't talk, implies that [...] she is not ready to be listened" (As Cited in Landry and MacLean, 2013, p. 292). The disappointment of female subalterns to talk is not simply the generation of their powerlessness to eloquent themselves; it is a disappointment of "exchange between the speaker and audience" (Landry and MacLean, 2013, p. 289). Henceforth, if the exchange happens, the voice of minimized ladies can be listened. Female characters in Khaled Hosseini's (1956, p. 16) *A Thousand Splendid Suns* show suppositions as opposed to the Western women's liberation hypothetical system. The novel delineates ladies who are looking for their own particular distinguishing proof as an individual-not just to be recognized as the man's 'Other'- as Simone de Beauvoir contends to be "characterized and separated with reference to man and not he with reference to her", and to be "the accidental, the inessential." *A Thousand Splendid Suns* depicts the resistance of the females against the patriarchal and male-situated society of Afghanistan and the sexual orientation mistreatment forced on them through their way of life, way of life, standards and standards of their group. This specific composed content demonstrates the contentions and battles that the real female characters experience when they attempt to discover their place in their own particular culture and to accomplish their subaltern voice.

2. CONSIDERS THE PART OF AFGHAN LADY AS A THIRD WORLD LADY

Afghan ladies' status in the general public ought to be viewed as in view of the customary, social, religious, political and class structures which detail and characterize the controls and necessities for ladies in a way that sustain male belief system. Inspecting the effect of these organizations on Afghan ladies' lives is an endeavor to stay away from the ethnocentric standards of the Western woman's rights in homogenizing ladies from various parts of the world as a general gathering. As Mohanty (2003, p. 20) focuses, Western feminisms proper and colonize "the basic complexities and clashes

which describe the lives of ladies of various classes, religions, societies, races and stations." Furthermore, the convictions and places of the females in the Afghan people group are strongly influenced and controlled by patriarchal contemplations. The patriarchal components which underlie the Afghan open constitution portray females as subordinated and substandard contrasted with men in various parts of the social life. Wali M. Rahimi (1991, p. 6) the creator of Status of Women: Afghanistan, contends: The position of ladies in Afghanistan has generally been sub-par compared to that of men. This position has shifted by age, socio-social standards, and ethnicity. Truth be told, Afghan ladies, even until the start of twentieth century were the slaves of their dad, spouse, father-in-law, and senior sibling. Her most esteemed trademark was quiet and submission.

The picture of an impeccable Afghan spouse in her group is most commonly portrayed as a slave to her better half and his relatives. A decent spouse is thought to be one of the numerous assets of her significant other, whose authority over her is likewise underestimated. He even controls her each development, rejects her philosophy and forces his own particular thoughts on her. Obviously, the favored strategy for an impeccable spouse is to serve and fulfill her better half. It demonstrates how the patriarchal overwhelming mentality in the Afghan people group applies to whatever social/religious resource is within reach keeping in mind the end goal to additionally underestimate the females. This is an endorsed ethos in the Afghan people group through which they rule females. Beside being a slave for her significant other and his nearby relatives, the part and status of a spouse is a basic propagation gadget to hold up under his youngsters.

This shows the way that fulfillment and satisfaction for a flawless Afghan spouse can be discovered no place however in the joy of her better half. At the end of the day, the ideal photo of an Afghan lady in the public arena is a lady who gives up her entire life and retrains herself to coexist with the new identity and personality that is forced on her by the male belief system. There are a few variables required in persecuting ladies. One fundamental component, as noted above, is the political establishment. Afghanistan saw the frontier control and progressive move of energy, for example, the attack of the Soviet Union, common war, Taliban's power and United States intrusion in 2001 which brought about the flimsiness of the political framework. Ladies in this circumstance endure more, as plot beneath, the legislative guidelines in the Taliban administration concerning ladies were so strict and brutal. Cases are as per the following. You will remain inside your homes at all circumstances. It is not legitimate for ladies to meander erratically about the boulevards. In the event that you go outside, you should be joined by a mahram, a male relative. In the event that you are gotten alone in the city, you will be beaten and sent home. You won't, under any situation, demonstrate your face. You will cover with burqa when outside. In the event that you don't, you will be seriously beaten.

Cosmetics are taboo.

- Jewelry is taboo.
- You won't wear beguiling garments.
- You won't talk unless addressed.
- You won't look at men.
- You won't snicker out in the open. In the event that you do, you will be beaten.
- You won't paint your nails. On the off chance that you do, you will lose a finger.
- Girls are illegal from going to class. All schools for young ladies will be shut quickly.
- Women are illegal from working.

If you are discovered liable of infidelity, you will be stoned to death (Hosseini, 2007, p. 142).

The prohibition of ladies from instruction, work and open spots cancels any social exercises from them and it consigns them to negligible unimportant creatures who are to a great degree reliant on their male partners. These legislative standards have their underlying foundations in the conventional and religious musings of the Taliban. They translate religion in a way that they can pick up their own points, so religion is transformed into a methods and a reason for mistreatment. Veiling by the burqa in this novel speaks to how the male specialists abuse religion to stifle ladies. Rasheed who is a household Taliban urges both his spouses, Mariam and Laila, to wear the burqa. The novel depicts the first run through Mariam wore the burqa: The cushioned headpiece felt tight and overwhelming on her skull, and it was weird seeing the world through the work screen. She working on strolling around her room in it and continued venturing on the

sew and bumbling. The loss of fringe vision was alarming, and she didn't care for the stifling way the creased fabric continued squeezing against her mouth (Hosseini, 2007, p. 42).

A comparable circumstance has happened when Laila wore it surprisingly: For Laila, being out in the boulevards had turned into an activity in staying away from harm. Her eyes were all the while changing in accordance with the restricted, framework like perceivability of the burqa, her feet as yet lurching over the trim. She strolled in ceaseless dread of stumbling and falling, of breaking a lower leg venturing into a pothole (Hosseini, 2007, p. 120). The depictions demonstrate how they are constrained by a bit of fabric in their energy of sight, development and discourse. Then again, them two additionally found the burqa encouraging; on account of Mariam, it is stated, "It resembled a restricted window. Inside it, she was an onlooker, cushioned from according to outsiders. She at no time in the future stressed that individuals knew, with a solitary look, all the despicable insider facts of the past" (Hosseini, 2007, p. 42). And for Laila it is portrayed as, Still, she discovered some solace in the namelessness that the burqa gave. She wouldn't be perceived along these lines in the event that she kept running into an old associate of hers. She wouldn't need to watch the astonishment in their eyes, or the pity or the joy, at how far she had fallen, at how her elevated goals had been dashed (Hosseini, 2007, p. 120). Here, the burqa just furnishes them with a wrong sanctuary and understands solace to ignore their expectations and desires. It is a piece of clothing to for all intents and purposes conceal their feelings of dread without going up against and defeating their apprehensions. Subsequently, these feelings of trepidation step by step however solidly wind up noticeably settled in their brains. Another variable is the custom that assumes a part in the unreasonable treatment towards ladies. As when Babi, Laila's dad notices: [In] the tribal regions, particularly the Pashtun areas in the south or in the east close to the Pakistani fringe, ladies were once in a while observed in the city and at exactly that point in burqa and joined by men... There, men considered it to be an affront to their hundreds of years old convention, Babi stated, to be told... that their girls needed to leave home, go to class, and work close by men (Hosseini, 2007, p. 74).

This novel shows how religion, custom and culture are complicatedly entwined in confining ladies' energy and flexibility in social exercises. Culture influences this confinement for keeping up respect and notoriety for men. Rasheed talks with Mariam about his clients: The ladies come revealed; they converse with me straightforwardly, look at me without flinching without disgrace. They wear cosmetics and skirts that demonstrate their knees. Some of the time they even put their feet before me, the ladies do, for estimations, and their spouses remain there and watch. They permit it. They don't think anything about a more peculiar touching their spouses' uncovered feet! They believe they're being present day men, intelligent people, by virtue of their instruction, I assume. They don't see that they're ruining their own particular nang and namoos, their respect and pride (Hosseini, 2007, p. 40).

The impact of culture in the Afghan culture is not the same in various parts of it and between various classes of individuals – instructed and uneducated ones. For Babi who is a college instructed man, Laila's tutoring is "the most vital thing in his life, after her wellbeing" (Hosseini, 2007, p. 62). He says to Laila: Marriage can hold up, instruction can't. You're a, brilliant young lady. Genuinely, you are. You can be anything you need; Laila I know this about you. What's more, I additionally realize that when this war is over, Afghanistan will require you as much as its men, perhaps more. Since a general public has no possibility of accomplishment if its ladies are uneducated, Laila. Zero chance (Hosseini, 2007, p. 62).

Then again, Rasheed is spoken to as a man whose patriarchal standards prompt have low assessment about comparative issues. Also, Nana, Mariam's mom, who is harassed and has experienced male mastery, while she doesn't have the capacity to go up against and conflict with this standard, discovers nothing profitable in schools and she says to her little girl, What's the sense tutoring a young lady like you? It resembles sparkling a spittoon ...There is just a single, just a single ability a lady like you and I require in life, and they don't show it in school...Only one aptitude and it's this Tiahumul, Endure. (Hosseini, 2007, p. 10)

3. AFGHAN FEMALE CHARACTERS' RESISTANCE IN A THOUSAND SPLENDID SUNS

In A Thousand Splendid Suns, the creator makes it evident that he is locked in with the conditions of females in Afghan culture. The novel depicts the female characters, Mariam and her mom, Nana, and also Laila and her little girl, Aziza. The focal characters, Mariam and Laila, are fighting a patriarchal society in which they survive a type of mother-little girl bond.

Very ahead of schedule in the novel, Nana is presented as a poor hireling who is renounced by the general public for having sexual illicit relationships with Jalil Khan, a rich businessperson who protects himself by putting the whole fault on her. First and foremost, Nana extensively talks about "our present situation" the part of the deficient and careless "ladies like us" who are sentenced to tolerate the patriarchal weights and in addition exclusion from the group. "Take in this now and learn it well, my girl: like a compass needle that focuses toward the north, a man's blaming finger dependably finds a lady. Continuously. You recollect that Mariam." (Hosseini, 2007, pp. 91-92) Nana urges her little girl Mariam. The name of harami which implies an ill-conceived youngster, for no blame of her own was appended to Mariam for the duration of her life. As it is specified "she saw then what Nana implied, that a harami was an undesirable thing, that she, Mariam, was an ill-conceived individual who might never have true blue claim to the things other individuals had, things, for example, adore, family, home, acknowledgment" (Hosseini, 2007, p.1). At the point when driven Mariam, paying little mind to Nana's alerts, tries to transcend her position by asserting her rights, the desperate outcomes she is destined to endure are her constrained marriage to Rasheed and Nana's suicide.

Rasheed forces her to put on a burqa and expels her; notwithstanding "strolling past her like she was only a house feline" (Hosseini, 2007, p.45). Mariam lives in a consistent dread of "his moving dispositions, his unpredictable personality... now and again, he would resolve with punches, slaps, kicks, and once in a while attempt to offer some kind of reparation for with contaminated statements of regret and here and there not" (Hosseini, 2007, p.54). The other principle character of the novel is Laila, an informed young lady who swings to be Rasheed's second spouse. Rahimi (1991, p.6) states: "Young ladies were typically raised to be great moms and tolerant housewives. Along these lines nobody gave careful consideration to their training, aside from in exceptionally uncommon cases in some well-to-do families." Laila is the person who profited from living in such a family. His dad is a scholarly man who prompts her little girl to possess herself with information and learn enthusiastically and truly. Despite the fact that she has encountered an alternate way of life contrasted with the lion's share of young ladies about her age, her life goes to a terrible circumstance when she loses her folks in a bomb assault. War, destiny and incident make a solid bond amongst Mariam and Laila, and bit by bit they progress toward becoming buddies who endeavor to survive and furthermore counter Rasheed's evil medications. They battle for their own particular individual character keeping in mind the end goal to subvert the mistreatments forced on them by a male ruled society and the endorsed parts and pictures of ladies that they are related to. As Gordan and Almutairi (2013, p. 244) write in their article on *A Thousand Splendid Sun*, Mariam shows the skirmishes of the Afghan females who live in the traditionalist/Orthodox people group and the learning she acquired from many years of managed different sufferings as a lady. They show the females who are part between the customary standards and finding their own sentiment self-killed from group and duty.

Mariam's total dismissal for her parts and relinquishment of the town is agreeable to another self-distinguishing proof, a long way from the past world and its traps. As a love bird, Mariam looks for the part of the genuine lady, paying little mind to the way that she may conduct herself to the point of oppression to Rasheed. In spite of the fact that she tries her best to get together with her parts with immaculate commitment so as to pick up the perfect status of an Afghan lady and to win the proper regard from her achievements, her better half, Rasheed, rewards her with unforgiving treatment. When she is with Laila and Aziza, she feels an extraordinary joy in light of the fact that "Mariam had at no other time been needed this way. Adore had never been pronounced to her so honestly, so wholeheartedly" (Hosseini, 2007, p. 115). The affection for Laila and Aziza is an incredible motivation to remain against the smothering energy of Rasheed by conceiving an arrangement to flee from the house with the mindfulness that if the arrangement comes up short, a serious discipline anticipates them. This runaway arrangement speaks to one of the critical indications of resistance against patriarchal standards and suppositions for mistreating the ladies.

Later on, Mariam's choice to slaughter Rasheed so as to spare Laila's life is a remarkable part which shows Mariam's irritation of what has been disguised in her, what Nana showed her to persist without dissent. Be that as it may, now she is no longer a passive casualty to Rasheed's household savagery; she picks up power. Over the span of the novel, it is delineated that Laila is the person who continuously acts against Rasheed's belief system, however Mariam happens upon with a lethal strike and "this was the first occasion when that she was choosing the course of her own life" (Hosseini, 2007, p.182).

Moreover, Mariam increases some "reputation among prisoner[s]" inside the Walayat ladies' jail, as it is depicted: None of the ladies in Mariam's cell were serving time for savage wrongdoing they were all there for the basic offense of "fleeing from home ... the ladies looked at her with a respectful, practically awestruck expression. They offered her their covers.

They contended to impart their nourishment to her (Hosseini, 2007, p.188). It is not an aggregate false notion to state that the other ladies respected her for the possibility of her as the victor against patriarchy. In the above cited passage, the other obvious point is that the majority of the detained ladies experience the ill effects of not being heard in a patriarchal society and their demonstration of resistance is gone up against with mistreatment, as Spivak investigates this reality in "Can the Subaltern Speak?". So also, the novel portrays a standout amongst the most noteworthy female resistances and battles when Laila chooses to surrender every one of the sufferings behind and assemble another feeling of self, isolates from her impulses to satisfy other individuals' desires. What's more, here Laila acknowledges she has never accomplished any satisfaction by building a feeling of self that is foreordained by preferences in her way of life and society.

Sooner or later in the novel, Laila's resistance against Rasheed, the residential patriarch dictator, is depicted when Rasheed was beating Mariam with a belt and Laila "lurched at him. She snatched his arm with both hands and attempted to drag him down, however she could do close to dangle from it. She succeeded in moderating Rasheed's advance toward Mariam" (Hosseini, 2007, p.126). Or, on the other hand in another part when Mariam attests that Laila will get used to the savage circumstance of living in Rasheed's family unit, Laila answers solidly that "I won't", "I couldn't let him...I wasn't brought up in a family unit where individuals did things like that" (Hosseini, 2007, p. 130). It shows how Laila's attitude is not the same as practically the dominant part of Afghan females who pick an uninvolved method for living, to persevere. Her demeanor towards the foul play and dictatorship of male specialist is to oppose, regardless of whether this unjustness is a local one or an administrative one. As when she neglects Rasheed's difference to go with her to visit Aziza, who is compelled to live in a halfway house for a timeframe, Laila states "You can't stop me, Rasheed. Do you hear me? You can hit me all you need, however I'll continue going there" (Hosseini, 2007, p.164). In spite of the fact that Rasheed's refusal to go with Laila provokes her with another issue of being beaten by Taliban specialists, she chooses to do what she needs. Hence, Laila speaks to the white collar class Afghan female who has her own perspective and has more chances to find life.

Laila comes back to her nation Afghanistan, despite the fact that she had encountered a serene and wonderful family existence with her adoration, Tariq, in Pakistan. She needed to satisfy Babi's fantasy that Laila will be required in Afghanistan's reconstruction and development prepare; and furthermore emerge the forecast of her companion, Hasina, that one day Laila's photograph will be on the front page of the daily paper. The home-coming is Laila's most amazing choice and it speaks to how these underestimated individuals discover their way to the inside. Laila turns into an educator at the shelter with a specific end goal to anticipate lack of education among her kin. As Skaine (2002, p. 9) contends, "A standout amongst the most ruinous impacts of the Taliban's limitations on ladies working is that an era of youngsters is growing up uneducated on the grounds that a large portion of Afghanistan's educators were ladies".

4. CONCLUSION

A Thousand Splendid Suns depicts the picture of Afghan ladies and the tenets administering them in the constitution of a patriarchal group. A watchful examination into the characters of Mariam and Laila, self-obviously shows that females are viewed as peons in the substructures of conventional Afghan culture. The inadequacy of ladies is characterized as a characteristic idea and it is strengthened through the male translation of religion in the ideologically male commanded social develop. The guidelines that are acknowledged as standards for regent womanhood are conversely with the truth of ladies' independence. Afghan male belief system sets up a structure in the public arena which prompts the hardship of ladies' voice and self-personality. A great case of this dictatorship is spoken to in the novel where ladies must be very dependent on their fathers, spouses and children for their living. The underestimation of ladies is a critical normal for the patriarchal way of life. Being worthless in all parts of life is by one means or another disguised in ladies' attitude; ladies have no privilege to request correspondence. In such a framework, some bear the social and aggressive behavior at home and turn into the casualty of a misanthropic culture, while others oppose against the familial, political, social and religious foundations which build up the lady's character. The level and nature of resistance towards such organizations is spoken to through the character of two noteworthy figures in the novel, Mariam and Laila, who experience numerous hardships in order to have their individual recognizable pieces of proof in life. Their endeavors demonstrate that female subaltern's voice can be heard through solid resistance against persecution. The portrayal of Mariam and Laila undermines the suspicions about third-world ladies made by Western women's activists: as a gathering or a class [that] are consequently and essentially characterized as: religious (read 'not dynamic'), family situated (read 'conventional'), legitimate minors

(read 'they-are-still-not-aware of-their-rights'), unskilled (read 'oblivious'), household (read 'in reverse') and once in a while progressive (read 'their-nation is-in-a-condition of-war-they-must-battle!') (Mohanty, 2003, p. 40).

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