

## **Re-Orientalism and Talibanization: A Critical Feminist Reading of Selected Fictions of Afghan Diaspora**

<sup>1</sup> **Asad Khalid**

(Lecturer in English, University of Management & Technology, Sialkot Campus, Pakistan  
(asad.khalid@skt.umt.edu.pk)

<sup>2</sup> **Esha Mujeeb**

(19005119018@skt.umt.edu.pk)

<sup>3</sup> **Tahreem Zuhra**

(19005119044@skt.umt.edu.pk)

<sup>4</sup> **Mishal Nawaz**

(19005119017@skt.umt.edu.pk)

<sup>5</sup> **Isma Ali**

(19005119030@skt.umt.edu.pk)

### **Abstract**

This study examines how *A Thousand Splendid Suns* by Khaled Hosseini and *The Pearl that Broke Its Shell* by Nadia Hashimi serve as re-orientalist texts. Islamophobia under the Taliban regime in Afghanistan has recently gained currency in the international media. However, the self-proclaimed Islamic government of Afghanistan under the Taliban's regime is hailed as well as condemned among the Afghan people. The Occident-backed English fiction writing diaspora looks at Afghanistan with the Western lens following suit of the Western media and thus re-Orientalize representing the version of Islam under the Taliban regime as terrorizing, violent, unwanted, rejected, and appalling, particularly for Afghan women. The study observes how both the West and Afghan-American writers share the same view about the male-dominated Afghan society. The research is qualitative as data has been analyzed through content analysis techniques. Lisa Lou and Om Prakash Dwivedi's theory of *Re-orientalism and Indian Writers in English* is used as the theoretical framework of the study. Thus building upon Lou and Dwivedi's theory, the study unveils similar writing behavior patterns of Indians, as well as the Afghan diaspora, once moved to the West. The study will provide deep insight for future scholars to view fictional works of the Afghan-American diaspora more critically.

**Keywords:** *Re-orientalist, Afghanistan, Western lens, Afghan-American, Afghan women, diaspor*

### **Introduction**

Postcolonial literature tends to reflect the true representation of self, but this representation is itself deluded by some diaspora writers who write in English. In this regard, two Afghan-American diaspora writers, Nadia Hashimi and Khaled Hosseini's fictional works will be

studied to seek an overgeneralized picture of Afghanistan under the Islamic government of the Taliban that shows women conditioned, suppressed, bound, and lethargic whereas U.S invasion in Afghanistan has been hailed as necessary and welcomed. Such a presentation of Afghanistan strongly supports America's legitimacy in invading Afghanistan. Besides, to explore Hashimi's *The Pearl That Broke Its Shell* and Hosseini's *A Thousand Splendid Suns* as re-oriental works, Lisa Lau and Om Prakash Dwivedi's views on Indian diaspora writers will be used to furnish the researcher's ideas. Theorists like Lau and Dwivedi postulate that diaspora writers who write in English and live in the Western countries like America and U.K escalate the reality of their indigenous culture to receive awards, wider readership, and reputation. Further, these diaspora writers use their literary works as commodities to be sold in the Western markets. Moreover, realism in these writings is quite paradoxical where the representation by these writers is acknowledged and authentic in the West whereas it faces severe criticism in their own indigenous culture for its corporeal limits, inauthenticity, and misrepresentation.

*A Thousand Splendid Suns* by Khaled Hosseini depicts a violent picture of Afghanistan through his characters, Mariam and Laila who suffer from the patriarchy of Rasheed under the Taliban's rule. Mariam, an illegitimate child seeks her identity as a free and honored girl whereas she is married to a thirty years old shoemaker, Rasheed, who expects Maryam to be led by nose according to the orders of her husband. Likewise, her infertility to give birth to a male child infuriates Rasheed's already stirred anger toward Maryam. Sharia law allows Afghan men to beat their women if they try to leave their husbands and bounds women to go outside with a mahram and wear a burqa which women have been shown to dislike. Moreover, the sharia law does not allow women to have illegitimate children or have a secret relationship with a man. As Laila and Mariam try to run away from the cruelty of her husband, they have to bear horrible consequences due to the Taliban's support of patriarchy. All these depictions have been shown with too narrow a prism with the angle of a re-orientalist. For example, Laila and Tariq decide to go back to Afghanistan while expecting peace as soon as the Taliban's regime is toppled over by the allied forces of America after the 9/11 incident, Similarly, issues of illegitimacy or having a premarital relationship, wearing a burqa, obeying husbands, going outside with mahram are cultural values of Afghanistan and followed by its people.

Thus, it cannot be assumed to be patriarchal or violent only because the Western culture deters such values. It will be a re-orientalist point of view if Afghan culture is perceived and judged based on cultural values that exist in America or other Western countries. Besides, such violent depictions of a few individual women cannot reflect the whole cultural norms and can jeopardize realism if such depictions amount to overgeneralization. Thus the study suggests that the Afghan culture and Islamic law cannot be parallel to the Western ideology otherwise it may confuse, manipulate and propagate against another culture.

As this research is interpretive, this is why it undertakes the content analysis of the novels with the help of Lou and Dwivedi's theory of Re-orientalism and Indian Writers in English is used as the theoretical framework of the study. The occident sponsored English fiction writing diaspora examine Afghanistan with the Western lens following suit of the Western media and thus re-orientalize representing the model of Islam below the Taliban regime as violent,

terrorizing, rejected, and unwanted, especially for Afghan women. The study observes how both the West and Afghan-American writers share an equal view about the male-ruled Afghan society.

Nadia Hashmi and Khalid Hosseini's writings have not been observed as re-orientalist texts. As the study provides glimpses of the poor condition of Afghan women and the privileges given to their opposite sex in Afghan society, the research is constructed upon the re-orientalist views of the writers, how the writers have represented the Afghan society through the text by various events such as a change of gender to avoid male chauvinism, the writers have written the text in a re-orientalist manner to please the West. In the research, the researcher tries to explore the re-orientalist ideas of the writers by explaining different events of the novel. Moreover, it also suggests that Afghanistan should not be considered merely the land of terror and suffocation. The society of Afghanistan is broad enough to give equal rights to women and make them feel safe, girls go to schools and universities, inherit property, and feel relaxed under their social and religious paradigm. Thus, the researcher explores the aspects of misinterpretation of Afghan society through the events in the novels. It also gives insight to the new researchers to explore the misinterpretation of the Afghan society by the diaspora writers who write in English. The significance of the study is to critically explore the misinterpretation of the Afghan society in fiction by diaspora writers who write in English.

### **Research Questions**

1. How does Hashimi manipulate the Afghan culture through the characters of Rahima and Shekiba in *The Pearl That Broke Its Shell*?
2. What are the glimpses of re-Orientalism through the character of Mariam in *A Thousand Splendid Suns*?

### **Objectives**

1. To analyze how Hashimi exploits the Afghan culture through characters and events that happened in the life of Rahima and Shekiba.
2. To observe issues of misrepresentation and overgeneralization of Afghanistan through the character of Mariam in *A Thousand Splendid Suns*.

### **Methodology and Theoretical Framework**

As this research is qualitative this is why it undertakes the venture of critical and textual evaluation of the prescribed novel. Therefore, the evidence furnished to aid the thesis is specifically textual. Lisa Lou and Om Prakash Dwivedi of their theoretical framework Re-Orientalism and Indian Writing in English regard that the reason for self-illustration turned into to create a hyperlink among the illustration and fact however, this self-illustration itself is a misrepresentation. Re-Orientalism principle specifically contends that even though the East has seized the strength of illustration however it isn't without the host of partial influence and it is nonetheless western-inspired and post-colonial. A re-orientalist author writes in English inside a Western publishing enterprise and offers his domestic country as poverty afflicted and

backward. Furthermore, they regard that even though the East is gaining the strength of illustration, the voices of Orientals are echoing greater sonorously than ever before. The colonialism of the nineteenth and twentieth century. Nonetheless, these days the basic hassle of post-colonial research is to reply to empire e however, it has become a pretty arguable approach of exploitation and politicized and desires to be observed. At the same time as orientalism defines the venture of illustration in the palms of the West. This chapter of the theory will discuss the misrepresentation of the way of life withinside the post-colonial research through the diaspora writers. Moreover, it's far contended that the diaspora writers constitute the masters and communicate the language and mind of the preceding authority. However, the demand of post-colonial writers turned into to self represent to repair an actual relationship between illustration and reality. However, Lisa Lou and Om Prakash Dwivedi in their theoretical framework Re-orientalism and Indian Writing English regard that self-representation is at risk of abuse, misrepresentation, inauthenticity, and distortion. Re-Orientalism concept specifically contends that even though the East has seized the strength of illustration, however, it isn't always without the host of partial influence and it is nevertheless western-inspired and post-colonial. Furthermore, they regard that even though the East is gaining strength in illustration but the voices of Orientals are echoing extra sonorously than ever before. Orientalism theory observes that the western illustration remains continued through the Western structure of knowledge. It is an identified truth that diaspora writers do not write originally and fairly alternatively their texts are primarily based totally upon biased and discovered through a Western lens and Re-Orientalism fixes its roots. Such writers appoint special techniques like the commodification of poverty, rewriting of ancient debts, and the advertising and marketing of exotica to rise to the top, tell their narratives, and keep their authority. For instance, the radical *Nacropolis* depicts the underbelly of India in which destitute and impoverished information of India had been depicted and displays a dark India. Indian writers in English in particular the diaspora writers re-orientalize India in numerous manners to promote their merchandise in the post-colonial market. There may be a distinct division among the diaspora and domestic authors with the cause that the diaspora authors seem as elites and authoritative and are extra privileged compared to the home authors. Even mediocre work through a diaspora is exceptionally hailed and gains universality both through the indigenous and the colonizers.

In the light of the above discussion, it is highlighted that the theoretical framework of Lou and Dwivedi, highlights that the re-orientalist writers particularly serve the West and assist the Western ideology by disparaging their indigenous tradition to gain fame. They regularly misrepresent their local cultures and hence their writings can be challenged.

### **Literature Review**

This chapter of the study consists of the critiques available on the chosen books from exclusive authors. It additionally offers studies articles taken from book critiques, research journals, interviews, and newspapers on the way of life of Afghanistan and the issues confronted by women in Afghanistan. It additionally covers how they extrude their gender so one can live to tell the tale withinside the patriarchal society through the bacha posh culture. Moreover, it additionally covers the research gap *Re-orientalism and Talibanization: A Critical Feminist*

*Reading of Selected Fictions of Afghan Diaspora.* Khalid Hosseini and Nadia Hashmi have covered the Afghan way of life through the western lens and represented the society as backward, oppressive, and illiterate. Furthermore, Nadia Hashmi is thought to be an Afghan-American novelist born and raised in America in 2002, she made her first experience in Afghanistan when the country turned into a below Taliban regime. She minutely observes the suppression of Afghan women that they face in a patriarchal society.

Women's subordination is a scenario in which girls are positioned in an inferior role in the structure of society. This factor happens because the patriarchal system is sturdy in a country. The patriarchal system itself is a system in which men are allowed to dominate women, from schooling to the work field. This situation makes women limited and controlled in doing activities. The author performed a study about women's subordinate phenomena in a novel entitled *The Pearl That Broke Its Shell* by Nadia Hashimi. It tells about Afghan women's subordination in society. Besides, there's a subculture achieved through women getting an equal chance as well as men called Bacha Posh. However, this subculture does not make women's function in society better, due to the fact they must fake to be men to get the equal possibility as men. The author used a qualitative technique to examine the facts since the information was textual content form and the result was defined in the shape of words. This study used a feminist technique. This tells about women's conflict to ward off the assumption that women are simply inferior to society, additionally social movement that targets to make equal rights among men and women.

The result of this study confirmed that a few characters in this novel, Shekiba, Rahima, Parwin, Shahla, and Raisa, experienced subordination by society. Rahima, Parwin, and Shahla had been pressured to be married to the men who had been not their choice, and Shekiba was not allowed to get her father's inheritance due to the fact she was only a daughter. Besides, Rahima and Shekiba needed to fake to be boys so that they might be usual by society through the subculture known as Bacha Posh. For the following researchers, the author indicates to conduct the study in the direction of the main characters in *The Pearl That Broke Its Shell* novel using socio-psychoanalysis approach (Suraya 5).

The goal of the research is to examine ladies' inferiority and conflict in the male dominant society of Afghanistan is visible in *The Pearl That Broke Its Shell* by Nadia Hashimi. The analysis used the theory of feminism and the ancient approach. The method carried out is close reading. The essential discussion is on the inferiority and conflict of ladies characters within the story. The treatment of ladies in patriarchal society delivers dangerous to ladies and makes the ladies lose their rights in lots of aspects. The first shape of women's inferior role is they may be powerless in choice-making approximately daughter's marriage. The second form of ladies' inferiority is that they get discriminative treatments consisting of son preference, residence works burden, lack of freedom and mobility, get bodily abuse, and shortage in inheritance. The ladies conflict towards those treatments. The sorts of ladies' conflicts are voicing their opinion, converting their identification for mobility, getting training, and running to earn money. To do the struggle the ladies should emerge as sturdy and

courageous due to the fact they oppose men and the norms that historically exist in Afghanistan society (Nur 2).

The constant situations of violence and battle in Afghanistan, persevering for nearly fifty years now, has brought on massive destruction in terms of material and human losses. It has additionally brought about an intensive transformation in its socio-cultural fabric nearly irreversibly. Because of their susceptible role in its society, the Afghan girls have continued a difficult existence as they got here to grips with a double subjugation within the form of patriarchal authority and the oppression emanating from the persistent situations of the battle. However, there is mostly a tendency to forge Afghanistan and its human beings in essentialist terms both in educational and non-educational endeavors. This paper studies the important difficulty of Afghan women's experience as narrated in Khaled Hosseini's *A Thousand Splendid Suns*. In the light of this novel, this paper argues how in the course of a critical section in Afghanistan's history, the situations of violence and battle magnified the oppression of its women. Contextualizing the Afghan women's experience in a particular set of historical, political, and social factors, will optimistically provide an alternative view of the circumstance of Afghan women as opposed to the standard stereotyped descriptions (Shameem 1).

In his novel *A Thousand Splendid Suns*, writer Khaled Hosseini offers a vibrant portrait of a rustic shattered by a sequence of ideological leaders and wars imposed on it by overseas and inner forces. The narrative, which spans numerous decades, is pushed by the tales of women, Laila and Mariam, who, despite starkly different beginnings, locate themselves in detail related and established upon one another. Hosseini's women, similar to the country of Afghanistan itself, appear propelled through the whims of outdoor forces, familial and societal, with little risk of influencing their personal lives and futures. Yet Laila and Mariam are neither passive nor helpless as they make alternatives and be given outcomes to have an effect on preferred ends, each hopeful and tragic. In interviews and talks, Hosseini claims to jot down simple love tales, however, his portrayal of Laila and Mariam and their dreams, trials, and demanding situations give a complicated view of ladies in Afghanistan that is going beyond oppression and the stereotype of the veil (Stuhr 3).

If it was set in Afghanistan at peace, it might have been a novel of contrasts: an urban existence with instructional and expert possibilities for Laila in Kabul, and a rural existence of strict mores and stark deprivation for Mariam developing up out of doors the town of Herat. Because it is a novel of Afghanistan in conflict and upheaval, however, it is a tale of shared experiences. The women's lives come collectively and intertwine with a shared desire for their family's survival. (Stuhr 3).

This research examines the life of women within the Islamic world, in particular, Afghanistan concerning Khalid Hosseini's *A Thousand Splendid Suns* through the utility of feminist literary criticism. Through the deep reading analysis method, the qualitative examination intends to spread distinct styles of gender inequality and the response of women to such oppression. The research reveals the reality that though Islam has confidence in the rights of women, however still Islamic world is juggling gender politics. The findings of the study reveal that girls, within the novel, are represented as appearing in stereotypical

conventional roles which include mothers and caretakers. They are subjected to distinct styles of gender subjugation as sexual and physical abuse, mental violence, the choice to have sons, forceful marriages, sick healthcare facilities, confined mobility, and marginalization from schooling. The novel additionally suggests women's responses to such recognition, inequalities, and resistance. Nana (character) accepts her subjugation as her destiny. She defenselessly bears without challenges due to her academic deprivation which by no means offers her braveness to face her rights. While Mariam and Laila protect their rights due to Laila's academic spirit that permits them to realize their dignity and well-worth. The thorough expertise of the textual content explains the high-quality role of schooling that gives women s to elevate their voice in opposition to the mounted male dominant society (Sheikh 1).

In the novel *A Thousand Splendid Suns*, Khaled Hosseini describes the lives of Afghan women, Mariam and Laila, with the occasions from the reign of King Zahir Shah to the invasion of the United States in 2001 masking nearly forty-four years of history of Afghanistan. These ancient occasions play a big role in the development of the narrative as their tale moves analogous to the tale of Afghanistan. The novel is advised from the views of women representing conventional and current women of Afghanistan and those views mix with that of the author. Hosseini, through his novel *A Thousand Splendid Suns*, attempts to offer the bodily and intellectual geography of his country. The patience of Afghanistan and its women is poignantly represented in this novel. Hosseini interrogates the patriarchal hierarchies that encompass/eclipse the identification of women. Women emerge as a key signifier of the country's odyssey as Hosseini compares the struggle of women to the struggle of the country. Articulating the existence and hardships of women displays the articulation of the existence and struggle of the country. Respectively, unfolding each other, each will become the other, continuously making it a task to dissociate the two. He uses the plain image of the woman as a country and hyperlinks the two in a reciprocally describing metaphor that problematizes the relationship (Singh and Dharmani 4).

Khalid Hosseini's novel *A Thousand Splendid Suns* offers mainly the problems of women in Afghanistan expressed through the struggles of women characters Mariam and Laila. The subjectivity, freedom, and identification of each of the kingdoms and the women in it turn out to be the factors of the axis on which he conceives the tale and materializes his narrative. In the novel *A Thousand Splendid Suns*, Hosseini has defined the activities from the generation of political balance to the upheaval of 2003. During the time of Zahir Shah and Daoud Khan, the circumstance of Afghanistan and its women turned a good deal better, especially in city areas. There are scenes where women are described without a burqa (5).

The above data on literature deals with the wretched situation of women in Afghanistan. They have to face strict patriarchal doctrines to continue to exist in society. Men are breadwinners and women are imagined to live at home while not having any possibility to visit faculties and get an education. The number one awareness of this study is how the writers have misrepresented the tradition and society of Afghanistan through their female characters. The diaspora writers, at the same time, represent the tradition much more likely to misrepresent and re-orientalize because of the impact of the great power, America. In this study, the researcher will adopt the qualitative evaluation of textual content at the same time as making use of the

theories of Lisa Lou and Dwivedi's *Re-orientalism and Indian Writers in English* as this area of research remains still unexplored by any researcher.

### **Analysis**

Female characters within the novel *The Pearl That Broke its Shell* are remarkably mentioned as misrepresentation through Hashmi and she makes use of the bacha posh lifestyle in Afghanistan as a way of exploitation to offer a dark feminist destiny of Afghanistan. The following discussion and textual references allude to this main problem with the declaration that being a diaspora writer Hashmi's writing is in reality manipulation and exploitation of the Afghan women with the depiction of disgust towards the Afghan norms and the Islamic lifestyle wherein women tend to live. The following discussion could additionally present Hashmi as a re-orientalist who has glanced at the women of Afghanistan through the Western lens and disregarded the voice of women of Afghanistan as how they sense that lifestyle. Realizing the inclination of diaspora writers in the direction of the West Lou remarks "it's far still western-centric and postcolonial" (Lou 2). Particularly through the characters of Rahima and Shekiba, the novelist has overgeneralized the plight of the entire Muslim Afghan female lifestyle. Mainly her novel makes a specialty of supplying the Muslim Afghan lifestyle as a suffocating burqa-carrying lifestyle in which women experience difficulty breathing.

Women are presented as feeling disgusted in opposition to dwelling in four walls, accompanying a mahram whilst going outdoor and that Afghan women have no right for getting an education, assets are by no means inherited to a daughter in keeping with tribal legal guidelines of Kabul and below such instances, a bacha posh is the most effective gateway of freedom for women. It indicates that injustice lies due to the fact the tradition of Afghanistan is as diverse as in any part of the world. Certain Islamic trends are considered with a slender prism which fortifies the researcher's point of view that diaspora writers are re-orientalist who stare at their home with the Western ideology. For this Hashmi has manipulated the females of Afghanistan within the name of bacha posh and indicates to the readers that subverting to bacha posh is the best approach to liberation for a female in Afghanistan. Thus, being a diaspora writer, self-representation by Hashmi is more inclined to distortion and inauthenticity.

Lou postulates that even though East has acquired the strength of illustration, however, it is far nevertheless now no longer dependable supply as a substitute it has a tendency to be opposed to the partial influence (Lou 2). The novel starts with the story of Rahima the protagonist who has no brother but only sisters, Shaila, Rohila, Parwin, and Sitara. She has been provided as residing in a patriarchal home of Arif, her father. He strongly hates having daughters and no son. In the beginning, Parwin is chased by guys in street and her shirt is torn through a planned bicycle coincidence through a boy. When Arif is aware of approximately the incident he says: "If I had a son this would now no longer be happening! Goddamn it! Why do we have a residence complete of girls! Not one, now no longer however five of them! he might yell" (Hashmi 5). The character of Rahima offers the existing scenario of Afghanistan in which women occupy seats within the Afghan Parliament and have freedom of expression, thought, and walk. A senior researcher in the gender department, however, Hashmi has provided the



Afghan culture as stereotypical and strictly patriarchal which is in opposition to the facts and present circumstances of Afghanistan.

Furthermore, it's also now no longer really that women do not gain power, and subverting Bacha Posha is the best approach for women to be stored from exploitation. Indeed, the depiction of women as extraordinary beings in Afghanistan forces the West to erect heads and rectify the patriarchal order in Afghanistan. Orientalists continually had the slogan to enlighten people about their religious, social, and cultural practices. But being a diaspora and a re-orientalist, Hashmi has implicitly rendered this obligation by misrepresenting the Afghan women in her writing. For instance, Shekiba is deprived of the belongings inherited from her through her father. But the deed of the property is right away torn aside due to the fact she is not a son but, a woman. Now, the query arouses whether or not all ladies in Afghanistan are deprived of inheriting land from their fathers. This is the problem now no longer controversial and alternatively considered through an extraordinarily biased and narrow prism due to the fact the constitution of Afghanistan lets a girl get an inheritance from her father's belongings. The answer to the query whether or not all girls are deprived of belongings or inheritance is NO. Hashmi has too many overgeneralized females in her writing that they appear to give the picture of complete Afghanistan instead of a selected domestic where a particular woman is stricken by home injustice.

Shekiba and Rahima belong to different generations but their stories are much like each other. It suggests that women were dwelling on a dependent existence in history. First, she was gifted to a rich character of her town (Azizullah) through her uncle. Later on, Azizullah gifted her to the king to defend the Harem, in which the king's concubines lived. Women are dealt with as a commodity in Afghanistan as one of the Harem's guards (Guljan) Ghafoor is being exchanged through her father for a cow. He informed his spouse that they were going to visit Guljan's grandmother however he left her in the palace and brought a cow home. She explains that "Ghafoor got here from a modest family in a close-by village and have been given to the palace in change for a cow" (Hashmi 157). She turns into Shekib and withinside the harem, plays her responsibility as a guard. In the harem, there are five Bacha Posh who carries out their responsibilities well-sufferer of gender inequality. Almost every girl appears to be stricken by slavery withinside the novel and locating bacha posh as a way to escape amounts to the misrepresentation of girls and strengthens Lou's declaration that diaspora writers use commodity of poverty and barriers as a way to misrepresent.

Afghanistan is a Muslim country wherein marriages are celebrated in keeping with the sharia law. But the account of Shekiba's marriage that Hashmi involves is incredibly misrepresented. For example, Agha Baram (Asif) desires Shekiba as a second spouse due to the fact his first spouse does not bear a male child. Similarly, simply after a couple of weeks, Shekiba's marriage takes place. She does not like Agha Baram due to the fact she is aware that he has an unlawful affair with Benafsha who has been stoned to death. She is pressured to mention yes however, she does not say yes in reaction to the mullah, they close the nikkah by saying that she agrees due to the fact she does not refuse. She is pressured that "simply say yes so we will send phrases to the mullah to shut the nikkah! maybe we ought to simply talk on her behalf. I am in no temper to wait. Fine. Then it is agreed. She has not stated no. I will inform the mullah" (Hashmi

347). Lou comments that the re-orientalist writers prospect the West on the advantageous function of the center as marriages are not fornicated under such situations within the West, Hashmi has deflated the entire group of marriages in the context of the Afghan cultural setting.

Moreover, Shekiba's veil has been presented as a suffocation object as Hashmi says: "The burqa was suffocating" (Hashmi 97). Thus, to offer this cultural element as exploitation of females in Afghanistan is an injustice to the girls in Afghanistan due to the fact the Islamic teachings strictly command the believers to put on hijab so that a stranger might not molest them. It is in the West that they view the Muslim girls encapsulated in a burqa and use derogatory phrases like "letter boxes" and "terrorists". Likewise, having a mahram with a lady while going out in a marketplace has been provided as taboo for Afghan women however it is not the actual face of fact. It is a way of honor and delight for females to get the safety of their brothers and elders along with them while going outside. It is likewise regarded as simplest in America that girls can cross on their own freely, have sex, and lose virginity with no reluctance at whatever age. Moreover, while Shekiba desires to cross domestic alone and discover a deed, she is exactly prohibited by Marjan when she says " you expect to go wandering around the village by yourself? Have you lost your mind? (94). The patrilineal shape provided through Hashmi is too generalized and biased to draw the eyes of the West wherein, she is living. Similarly, some other misrepresented chunk from the novel is while Rahima escapes from the abused domestic and reveals a brand new way for development as she, being a bacha posh has visited the school and it is a great element which makes her exclusive from other girls. For instance, she can read and write and is sent to Kabul for attending meetings. Similarly, in the shelter, she comes to recognize that like her other girls have faced humiliation and disrespect and have departed their abused homes. Another female twelve years old similar to Rahima is likewise married to a guy five times older than her age and he treats her like a slave. She realizes that she is not the only case of humiliation and gender bias that prevails in Afghan society.

She says nervously:

I had time in the shelter, time to finally sit down and contemplate all that happened. I felt embarrassed, remembering the day I'd argued with Khala Shaima, snapped at her that all the education she'd pushed me to get hadn't done me one bit good"

"It wasn't true."

"It was only because I was literate that I was able to join Badriya in Kabul. It was only because I could hold a pen with a purpose that I was able to be her assistant and feel comfortable joining Hamida and Sufia in the resource center. It was my few years of school that allowed me to read the beauty shop flyer in the store window, to locate the street where Ms. Franklin waited nervously to help me make my escape. (449-450)

The above lines are a scathing attack on Afghan women who do not know how to read and write because they are not allowed to attend school. Rahima, in Kabul, has hope that this world is bigger than she imagines and there are opportunities, chances to do good for herself to migrate to humiliation. She reminds us that Khala Shaima is very right as she used to advise them about the benefits of education and evokes them to go to school. Now, the way Hashmi

has presented the misrepresentation of females because women in Afghanistan can go abroad alone, they are working as journalists, doctors, parliamentarians, etc.

The research analysis takes Hashmi's textual content a ways away from reality as the novel was written in 2015. Moreover, the setting of the novel is only pseudo support of Hashmi if anyone claims that she is providing the pre or post-Taliban era. Even if she is providing the time putting off the past in the man or woman of Shekiba, she has used the existing tense as a way to join her readers with the existing time instead of narrating it as a bygone account of the beyond. Thus, she in the long run pours out her disgust towards the Afghan culture.

The characters of Shekiba and Rahima present a monolithic angle of the suppression of ladies in Afghanistan. Firstly, it ignores the truth that the oppression of girls is not always the norm of the day. Secondly, those accounts of the oppressed Afghan women are sensationalized with the aid of using Western scholars who present Afghanistan as a primitive, backward, and bizarre land. Thirdly, women are discovered not through the religious, social, and cultural context of Afghanistan. Rather, they're glimpsed through the feminized Western standards. They additionally misrepresent the Islamic belief system. For example, Afghanistan is an Islamic state where Sharia law is enforced and property rights are endowed to girls in step with the essential concepts of the Holy Quran and Hadith. But Hashmi misrepresented it through the person of Shekiba while she is disadvantaged in her assets or even receives a harsh beating. She claims:

Please, sahib, I have the deed to my father's land and I am his only surviving child, I want to claim my inheritance. That land should belong to me and my uncles are taking it without right."

Hakim's eyes widened.

"You want what? Azizullah-Jan, may Allah grant you a long life."

He called out.

Shekiba could not take much hope from his exasperated tone. She pulled the paper from under the burqa.

"It is my land and it is my right. Please, sahib, just look at the deed and you will see"

Hakim sahib took the paper from her and glanced at it. His eyes returned to fast-approaching Azizullah.

"Please, Hakim sahib, I have nothing else. I have no one else. This land is my only". (Hashmi 128)

Fourthly, many accounts are reflected by the accounts of a few individuals who are supplied in opposition to the picture of stock- characters and create a severe danger to the real illustration of the Afghan culture. For instance, Shekiba is presented because a fragile puppet character till she turns into a bacha posh. Exaggeration of violence within female stratagem is the actual trouble and Hashmi makes use of it as a device of misrepresentation of the Muslim Afghan females.

Afghan women gained excessive visibility everywhere in the world after the attacks at the World Trade Center and the Pentagon. Literary works that specialize in Afghan tradition began to be published shortly. They portrayed Afghan women as passive sufferers of battle and violence. One such novel, *A Thousand Splendid Suns* by Khaled Hosseini, portrays the women of the Afghan tradition. The story covers three decades of anti-Soviet jihad, civil battle, and Taliban tyranny as visible from the views of women. It is the soul-stirring connection among victimized women that offers this novel its battered heart.

The novel can be divided into four primary sections based on the subject matter. The first element specializes in the upbringing of Mariam, a toddler of illegitimate delivery who was raised in a small hut outside of the metropolis of Herat. The second segment specializes in Laila, who is a generation more youthful than Mariam. Laila is born in Kabul to two parents, and her father hopes that she can be able to make contributions to Afghan society. The third element follows the intersection of Mariam's and Laila's lives. In the remaining element, they travel their separate paths.

Hosseini's writing appears American in style due to its open disagreement of difficult moral, social, and political issues. Diaspora writers use their literary works as commodities to be sold in the Western markets. Moreover, realism in these writings is quite paradoxical where the representation by these writers is acknowledged and authentic in the West whereas it faces severe criticism in their own indigenous culture for its corporeal limits, inauthenticity and misrepresentation.

*A Thousand Splendid Suns* by Khaled Hosseini depicts a violent picture of Afghanistan

through his female characters, Mariam and Laila who suffer from the patriarchy of Rasheed under the Taliban's rule. Mariam, an illegitimate child seeks her identity like a free and honored girl whereas she is married to a thirty years old shoemaker, Rasheed, who expects Mariam to be led by nose according to the orders of her husband. Likewise, her infertility to give birth to a male child infuriates Rasheed's already stirred anger toward Mariam. Sharia law allows Afghan men to beat their women if they try to leave their husbands and bounds women to go outside with a mahram and wear burqa told which women have been shown to dislike. Moreover, sharia law does not allow women to have an illegitimate child or have a secret relationship with a man. As Laila and Mariam try to run away from the cruelty of her husband, they have to bear horrible

consequences due to the Taliban's support of patriarchy. All these depictions have been shown with a narrow prism with the angle of a re-orientalist.

The novel *A Thousand Splendid Suns* is a re-orientalist work written by Khalid Hosseini who has represented the Afghan society through his family characters as backward, a society that mistreats women and does not give proper rights to women. He has represented the mistreatment of women in Afghan society through his characters Mariam and Laila using an American writing style to please the West.

Based on evaluation there are consequences of this research. The first result of this study is Mariam's characteristics. She is naive, not confident, religious, and tough. The second result problem the motives why Mariam struggle for her existence There are elements because Mariam struggles with a sense of lack of love from her father and the tortures which have been done through her husband. It makes Mariam try and change the situation. Moreover, Mariam and Laila suffer psychologically and physically. The author has represented the existence of Mariam in the worst possible way to explain the society of Afghanistan as patriarchal and backward torturing women. Khalid Hosseini has represented Afghan society as male dominant where women are oppressed and beaten up brutally by their husbands through the character of Mariam and her husband Rasheed. Through his novel, the reader gets a negative image of the Afghan society where male domination occurs in every aspect specifically in the marriage system through the character Mariam and Laila.

Rasheed grabbed Laila by the elbow and pushed her up the steps. He was still wearing the shoes he wore to work, hadn't yet changed to his flip-flops, taken off his watch, and hadn't even shed his coat yet. Laila pictured him as he must have been an hour, or maybe minutes, earlier, rushing from one room to another, slamming doors, furious and incredulous, cursing under his breath. At the top of the stairs, Laila turned to him. "She didn't want to do it," she said. "I made her do it. She didn't want to go " Laila didn't see the punch coming. One moment she was talking and the next she was on all fours, wide-eyed and red-faced, trying to draw a breath. It was as if a car had hit her at full speed, in the tender place between the lower tip of the breastbone and the belly button. She realized she had dropped Aziza, that Aziza was screaming. She tried to breathe again and could only make a husky, choking sound. Dribble hung from her mouth" (Hosseini 160-161).

The above lines explain the violent situation of marriage in Afghanistan. Through his characters, he has represented the dark side of marriage in Afghanistan and how brutally men treat their wives. Rasheed's violence reveals his mindset towards the women: they may be his property, to treat as properly or as poorly as he wishes. By locking each of them up and depriving them of food, water, and sunlight, he demonstrates his whole control over their fates. His strength over them, coupled with the anti-women legal guidelines of Kabul, makes it not possible for the girls to escape. There is no one they can consider but each other. Submission to those rules is their simplest way of survival.

The society of Afghanistan is now very much different than the one portrayed in the novel, the King Amanullah made movements toward the independence of women. During his tenure, he made many schools and universities for women and opened many workplaces too. In terms of religion, the Taliban made use of Sharia laws strictly. Hence the novels *The Pearl That Broke its Shell* and *A Thousand Splendid Suns* are both Western-centric and re-orientalis.

## **Conclusion**

The undertaken research concludes that women destroy their shells and alternate their gender position because they may not be happy under the clutches of men. They are suffering in a male-targeted society to unshackle themselves to live a legitimate life. Men berate and take advantage of them physically, verbally, and sexually and pressure them for their benefit.

Women need liberty, freedom, and a life without humiliation, disrespect, and a violence-free society. The foremost goal of the research is the essential feminist reading of the novel. The researcher has attempted to show the depiction of Eastern females as especially controversial, biased, and misrepresented in Hashmi's and Hosseini's writings. A diaspora author does not realize but attempts to portray the actual problems of home and it's been analyzed through Lou and Dwevidi's theory of re-orientalism. Lou regards that the technique of self-illustration is thru the East of the East, that is, those writers present the West at high-quality function and hail West of their writings. The mirrored image of orientalism nevertheless reverberates through the writings of the diaspora. Hashmi and Hosseini too do not present a genuine depiction of females in true feel instead she exploits the Afghan women withinside the name of bacha posh. Moreover, Hosseini depicted that the best manner a woman may be included in Afghanistan is through marriage even if it's an abusive marriage. For example, turning into a bacha posh is the best means of having more freedom and Mariam marries Rasheed so that it will protect herself and her unborn infant after the death of her parents and the supposed death of Tariq. The researcher indicates that the Afghan Muslim culture needs to not be regarded through a slender prism and with the Western ideology due to the fact each way of life has its very own views and that they won't be taken into consideration as taboo instead they may be regular effortlessly and happily. A diaspora author can't be valued as perfect and sincere when he/she writes to assist the Western ideology and resultantly works as a re-orientalist. Besides, Afghan women have been given greater liberation than before, and they can't be presented as subjugated beings as they have simple human rights. Furthermore, the depiction of the complete society should not be estimated by the portrait of an individual as it tends the misrepresent the Afghan females.

## References

1. Hashmi, Nadia. *A Pearl That Broke its Shell*. May 1, 2014.
2. Hosseini, Khalid. *A Thousand Splendid Suns*. May 22, 2017.
3. Lou, Lisa. n.d.
4. Nur, Anisa, Elfiondri Elfiondri, and Dahlan Femmy. "WOMEN INFERIORITY AND STRUGGLE IN THE PEARL THAT BROKE ITS SHELL BY NADIA HASHIMI. ." Diss. Universitas Bung Hatta (2020).
5. Reshi, Arif, Palwasha Yusaf, and Tanzeen Rashed Doha. "Subalternity in The Pearl that Broke Its Shell: An Alternative Feminist Analysis." *International Journal of English Language & Translation Studies* (2018): 1-15.
6. Shameem, Basharat. "LIVING ON THE EDGE: WOMEN IN KHALED HOSSEINI'S." *Research Journal of English Language and Literature* (2014): 1-5.
7. Sheikh, Ansari and Ahmed, Tania, Dr and Dr Komal and Rafique. "Subjugated Status of Muslim Women in Afghanistan concerning Khalid Hosseini's 'A Thousand Splendid Suns.'" *The Women-Annual Research Journal of Gender Studies* (2018): 1-25.
8. Singh, Reetu, and Dr. Deepti Dharmani. "Women as Nation in Khaled Hosseini's *A Thousand Splendid Suns*." *Language in India* (2018): 1-9.
9. Stuhr, Rebecca A. "A Thousand Splendid Suns: Sanctuary and Resistance." Penn libraries, university of Pennsylvania (2011): 1-18.

10. Suraya, Amiliya Wahyu. "Women Subordination In Nadia Hashimi's The Pearl That Broke Its Shell." Diss. Universitas Brawijaya (2018): 1-64.