

**A LITERARY CRITICAL STUDY OF CULTURAL
(MIS)REPRESENTATION OF PASHTUN AND FARSI
SPEAKING CHARACTERS IN KHALED HOSSEINI’S NOVELS**



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To my great parents and loving wife

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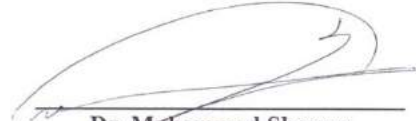
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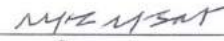
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ABSTRACT

The study analyzes (mis)representation of two ethnic groups of Pashtun and Persian (Farsi-speaking) characters in the novels of an Afghan-American writer, Khaled Hosseini. His novels included in the study are *The Kite Runner* (TKR), *A Thousand Splendid Suns* (ATSS) and *And The Mountains Echoed* (ATME). The ethnic groups belong to Afghanistan which has been pushed into a new war after the event of 9/11. The characters are analyzed in the framework of Mahmood Mamdani's theory of "good" vs. "bad" Muslims and Fernando Ferrara's 'Theory and Model for the Structural Analysis of Fiction' which has three layers of analysis i.e. surface structure, middle structure and deep structure. The analysis shows that Pashtun characters are portrayed with traits of cowardice, selfishness and immorality. Some Pashtun characters are portrayed as "good" Muslims due to Americanization/Westernization and hostility toward Taliban. Others having sympathy with Taliban are depicted as "bad" Muslims. They are more under influence of their code of life called *Pashtunwali*. They are shown as rich who exploit other ethnicities. Many Pashtun and Farsi-speaking characters challenge *Pashtunwali* for the reason that Pashtun cultural values are the main factors of disturbance and backwardness of people in the country. Farsi-speaking characters are depicted as brave, loyal, victimized, exploited and oppressed (traits). They are shown as poor and helpless people who suffer under dominating influence of Pashtuns in Afghanistan. They are depicted as "good" Muslims either because of being modern and Westernized or due to their hatred for Taliban. The presence of Americans is justified in the name of civilizing "bad" Muslims through Westernization and Americanization. However, Westernized/Americanized characters misrepresent cultural values of Afghanistan.

Key Words: *Pashtunwali*, Ethnicity, Good Muslims, Bad Muslims, *Nang* and *Namus*.

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DECLARATION

I, Waheed Ahmad Khan s/o Haji Muhammad, Registration No. 70-FLL/PHDENG/S13, student of PhD English (Literature), do hereby declare that the matter printed in the thesis **“A Literary Critical Study of Cultural (Mis)Representation of Pashtun and Farsi-speaking Characters in Khaled Hosseini’s Novels”** submitted by me in partial fulfillment of PhD degree, is my original work and no part has been copied from any published source. I also solemnly declare that it shall not be submitted by me in future for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/ dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

This work was carried out and completed at International Islamic University, Islamabad, Pakistan.

Dated: November, 2018

Signature of candidate

WAHEED AHMAD KHAN

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List of Key Words

Afghan: The term referred to only Pashtu speakers of Afghanistan until the early twentieth century. However, now the term refers to all citizens of Afghanistan.

Surface structure: It is terminal string and consists of traits.

Fictional Model Type: The established tradition of fiction for a character portrayed.

Middle structure: It is transformational zone and consists of social model image.

Social Model Image: Personality of a character in the dominant culture.

Deep structure: This is the zone where values originate.

Intrinsic trait: It refers to the physical or mental characteristics of a character.

Functional trait: It refers to relation that a character has to its contexts and to its function in relation to them.

Homodiegetic narrator: It is the narrator who is also character in the story.

Heterodiegetic narrator: It refers to the narrator who is not character in the story.

Direct Definition (characterization): A character is defined in terms of nouns, adjectives or adverbs.

Indirect Presentation (characterization): A character is defined in terms of speech, action, appearance, environment and landscape.

Focalization: It refers to perspective or point of view. It shows what a character sees or thinks.

Pashtunwali: It refers to the code of conduct and cultural unwritten law of life of Pashtun people.

Nang and namus: *Nang* means the honor of women and *namus* refers to the man's responsibility of protecting his woman's honor.

Ethnicity: Ethnicity refers to common, or shared, characteristics which are attributed to common descent. It plays a crucial role in formation of identity. "Ethnicity, for Hall, is a 'project', something that we continually shape and through which we position ourselves." (as cited in Hartley, 2002, p. 84)

Modern Hero: It refers to the traits of Hero found in the novels of Graham Greene (modern English novelist). Defining trait of his heroes is cowardice. He does not have inspiring qualities like those of ancient times heroes.

Wise fool: A character type who is wise but is made fun of due to physical deformity.

Hero: A character type known for bravery, selflessness, patience and sincerity. He is the one who evokes sympathy of readers.

Villain: A character having all the evil traits such as selfishness, deception, hypocrisy.

Heroine: A female character having qualities of courage, sincerity and loyalty and who evokes readers' sympathy.

Femme fatale: A character type of seductive woman who possesses exquisite beauty which she uses to trap her lovers.

Bad boy or rake: A character especially a man having lustful nature. His main interest is to seduce women.

List of Abbreviations

TKR= *The Kite Runner*

ATSS= *A Thousand Splendid Suns*

ATME= *And The Mountains Echoed*

SS= Surface Structure

MS= Middle Structure

DS= Deep Structure

FM= Fictional Model Type

SM= Social Model Image

t= trait

C= Character

CHAPTER 1

INTRODUCTION

Background to the Study: Pashtuns and Farsi-Speaking People in Afghanistan

The present study aims at an in-depth analysis of (mis)representation of Pashtun people, their way of life called *Pashtunwali* and Farsi-speaking people in the novels of Khaled Hosseini. The novels included in the study are *The Kite Runner*, *A Thousand Splendid Suns* and *And the Mountains Echoed*. These novels are written after 9/11. The novels portray characters of Pashtun ethnic group and Farsi-speaking community. The research focuses on comparison of Pashtun and Farsi-speaking characters' values since characters from the two different ethnic communities are depicted in the novels. The two communities are of key importance in the novels. Aim of the study is to know if Hosseini's novels truly represent Pashtun and Farsi-speaking characters and their cultural values by using Fernando Ferrara's Theory and Model for the Structural Analysis of Fiction and Mahmood Mamdani's theory of "good" vs. "bad" Muslims.

Furthermore, it explores and analyzes ethnic differences such as those between Pashtun/Sunni and Hazara/Shia people in Afghanistan. Afghanistan is a Muslim country since "Ninety-nine percent of Afghans are Muslims" (Wahab & Youngerman, 2007, p. 18). However, ethnic differences exist in the country. The war on terror has intensified these differences.

The study is helpful in developing understanding about (mis)representation of *Pashtunwali* in the novels. *Pashtunwali* is the code of life of Pashtun people for whom it is "paramount governing law" (Khan, 2011, p. 233). Despite being Muslims, these people in most cases give preference to their unwritten code of conduct, *Pashtunwali*, over religion. Their life is shaped by *Pashtunwali*. Certain features of it such as *nang* (honor) and *namus* (respect and chastity of women

and men's responsibility to protect them), *tura* (bravery) and *pardah or purdah* (wearing veil) are of prime importance in the analysis of the novels.

Depiction of Pashtun people has remained a thought-provoking area for many writers, and after the event of 9/11, it has become an eye-catching area for writers of the world. Many writers have depicted Pashtun people in their writings. Hosseini is one of them.

Hosseini is an Afghan-American writer whose homeland is Kabul, Afghanistan. His family moved to Iran, then to Paris (France) where his father served as a diplomat at the Embassy of Afghanistan. After the Russian invasion of Afghanistan, his father got political asylum in the US.

His first novel is *The Kite Runner* which was published in 2003. It covers time from 1970 to 2001. The Russians invaded Afghanistan in 1970s. The novel is set in Afghanistan and America. The political situation of the country changed dramatically between the two times. The novel also expresses ethnic and religious differences between Pashtun Sunni Muslims and Hazara Shi'a Muslims in Afghanistan. The story is also linked with the history and geography of Afghanistan, invasion of the Soviet, rise of the Taliban, the event of 9/11 and invasion of The U.S on Afghanistan. The novel depicts their social, political and economic relationships in Afghanistan. It has been acclaimed worldwide because it uncovers various factors responsible for instability in Afghanistan; one of the factors is ethnic hatred depicted in the novel. The sectarian differences such as those between Shi'a and Sunni Muslims also keep them away from each other.

A Thousand Splendid Suns is the second novel, published in May 2007. It spans over the period from early 1960s to 2000s. The novel portrays the miserable life of victimized women in Afghanistan. It has been praised for highlighting issues of women in the country. For instance,

Alexandra Andrews (2016) appreciates the novel for the reaction of women against male oppressors in Afghanistan (p. 85). The novel depicts male dominated society in Afghanistan where women are kept marginalized; they are not given active role to play in the social and political activities and are confined to their homes.

And the Mountains Echoed (2013) is the third novel which transcends barriers of geographical, national and social boundaries. Various Afghan characters travel from Afghanistan to Paris and California where they settle. It shows their spirit for becoming part of global community. It narrates the story of separation of a brother and a sister (Farsi-speaking) and sufferings that they experience due to their separation. Pashtun characters are portrayed in comparison with Farsi-speaking characters. The novel is, therefore, included in the study.

The three novels of Hosseini mainly focus on Pashtun characters. A major part of each novel is devoted to Pashtuns. The reason is that Pashtuns have majority in Afghanistan. Thus their importance cannot be denied. However, a distinction-based on ethnicity- is made between two different cultures i.e. culture of Pashtuns and that of Farsi-speaking people.

Pashtun people constitute major ethnic group (42 percent) in Afghanistan (Wahab & Youngerman, 2007, p. 14). They are Sunni Muslims. Their major tribes are “the Durrani, Ghilzai, Momand, Afridi” (2007, pp. 14-15). Ahmad Shah Durrani was Pashtun who seized power in Afghanistan in 1747 and ruled for twenty-five years. Pashtuns, under his rule, developed “a national consciousness” (p. 71). The Durrani dynasty was followed by Barakzai dynasty (1826-1973) which ended with the reign of King Amanullah Khan (1919-1929). The British succeeded in overthrowing King Amanullah. Nadir Shah got control of the country from 1929 till 1933. Nadir Shah’s son Muhammad Zahir Shah remained the king from 1933 to 1973. He ruled for forty

years and was “the last ruler of the 226-year Durrani Pashtun dynasty” (Wahab & Youngerman, 2007, p. 113). During the era of Muhammad Daoud Khan, the cause of *Pashtunistan*, a homeland for Pashtun people, gained ground:

Not only were roughly half of Afghanistan’s population ethnic Pashtuns, millions of Pashtuns also lived in Pakistan’s North-West Frontier Province (now named Khyber Pakhtunkhwa), on the other side of an artificial border drawn by the British at the height of their colonial empire in India. (Mamdani, 2004, p. 79)

Daud’s rule was strongly opposed due to his authoritarian attitude. His government was overthrown due to a military coup which, “brought both factions of the Communist Party, Percham and Khalq (also named after its newspaper), into government” (Mamdani, 2004, p. 79). The Soviet bloc penetrated roots into Afghanistan. The Soviet troops were deployed in the country in 1979. The United States also wanted its own dominant role in the country. President Reagan’s era developed cooperation between the CIA and Pakistan’s Inter Services Intelligence (ISI) for “greater jihad” against the Soviets. According to Mamdani (2004), “The Islamic world had not seen an armed jihad for nearly a century” (p. 80). General Zia’s Islamization was part of this “greater jihad.”

In 1994, Taliban (Students at *Madrassahs*) emerged as a powerful group in most parts of Afghanistan. Mamdani (2004) is of the view that “the Taliban arose from the agony and the ashes of the war against the Soviet Union” (p. 99). The term ‘Taliban’ is plural of ‘talib’ who was a student in a religious school known as *madrassah*. Their movement gained popularity because of the promise that “it would establish law and order” (p. 100) in the country.

However, the event of 9/11 has changed the situation of Afghanistan by pushing it into a new war of terrorism in 2001 and continues even now in the year of 2018. People of Afghanistan generally and Pashtuns specifically have suffered due to war on terror. It has also affected Pakistan, especially Pashtuns of Khyber Pakhtunkhwa (KP) and Balochistan. These two provinces share border with Afghanistan and thus Pashtun people connect the two countries due to their cultural similarity. International politics, much under the influence of America, plays its role in the ongoing war in Afghanistan. Pashtun people have been pushed into corner due to being Taliban while smaller ethnicities such as Tajiks, Uzbeks and Hazaras are elevated (Hamid, 2015, p.175).

As Pashtuns cover major part of Hosseini's novels, it is necessary to understand their way of living called *Pashtunwali*. The present study aims at analysing *Pashtunwali* and the way it represents Pashtun people and their culture in the novels. It also includes Farsi-speaking characters for comparison.

Pashtun People and *Pashtunwali* (The way of Pashtuns' life)

The word 'Pashtun' is sometimes written as 'Pakhtun'. Bartlotti (2000) is of the view that use of the word depends on the variety of regional Pashtu language. He further says that Pashtun people have also used the term Afghan which refers to Pashtun ethnic group living in Afghanistan (as cited in M. Taimur S. Khan, 2016, p. 15). However, the term now refers to various ethnic groups living in the modern nation-state Afghanistan. Olaf Caroe (1958) comments on the term Afghan, "The Afghan holds for the most part the fertile plains, Kandahar, Herat, Kabul (by conquest) and Peshawar" (p. 24). The term *Pathan* is also used for Pashtun people. According to Caroe (1958), "the Pathan is a Hillman" (p. 24). However, M. Taimur S. Khan (2016) says that the term *Pathan* was "sanctified and popularized by the British colonial authors and

administrators” (p. 15). This is the reason that the term *Pathan* is used to refer to people “Wazirs, Bannuchis, Khattaks, Bangash, Orakzais, Afridis and the rest” (Caroe, 1958, p. 24) living in various parts of Pakistan. In this study, the term *Pashtun* is used for Pashtun ethnic group.

Pashtun people have ancient history. Various theories exist about their origin. Olaf Caroe (1958) has traced their history in his book *The Pathans*. He links Pashtuns’ history with Bani Israel. They are also believed to be the successors of the sons of Afghana who inhabited the mountains of Ghor, now known as Afghanistan (p. 5). There is also a theory which traces their history to a branch of Arian tribes (as cited in Khalil & Iqbal, p. 8). The current chapter does not give a detailed history of Pashtun people. Their history is discussed in detail in the second chapter. The most important feature of Pashtun people is their unwritten code of life known as *Pashtunwali*.

Pashtunwali is a code of conduct and a cultural law which guides and governs life of Pashtun people. It is an unwritten code of life which shapes identity of these people. Pashtuns feel pride in following their code of conduct and do not welcome any change in their way of life though globalization and the event of 9/11 have some impact on them. The prominent features of *Pashtunwali* are chivalry, hospitality, *Jirga* (group of their wise elders deciding disputes), *badal* (revenge), *nang*, (honor), *namus* (respect and chastity of women and the responsibility of men to protect them), and *hujra* culture. *Nang*, *namus* and *badal* (taking revenge against the clan or family which has harmed him) are some of the features of *Pashtunwali* which keep them fighting and even go to the extreme of killing their whole families. The US exploited the same spirit of fighting of Pashtun people and instigated them to fight against The Soviet Union; the war resulted in the disintegration of the USSR.

Features of *Pashtunwali*

Nang and Namus. The word *nang* means ‘honor and shame’ (Glatzer, 1998, p. 4). A person having *nang* is called *nangialay* who protects honor and fame of his family or community. A person having lost his *nang* is the one who is undignified and faces extreme insult in the society. Thus taking revenge of the insult becomes an integral feature of *nang* in order to regain the lost status.

Sharm is also a crucial element of *nang* and it means “shame in the sense of noble modesty as well as its contrary: *shamelessness*” (Glatzer, 1998, p. 4). A young person speaking loudly in front of elders is said to have no *sharm* (shame). A person is said to have no *sharm* if his unmarried daughter flirts with the boy of neighborhood. This is the most intolerable insult and leads to extreme hostility (*dushmani/enmity*) in most cases. The concept of *nang* (*sharm*) is related to the honor of women and it is considered a male’s responsibility to protect women’s *sharm*. *Namus* is the most suitable term for the protection of women’s honor:

The relation to women can be seen better if we analyze the term *namus* which belongs to the complex of *nang*. It means privacy and the protection of its sanctity. In the narrower sense *namus* refers to the integrity, modesty and respectability of women and to the absolute duty of men to protect them. In a wider sense *namus* means the female part of the family, of the clan, tribe and of the Afghan society; in the widest sense it is the Afghan home-land to be protected. (p. 4)

The word is written ‘*namus*’ or ‘*namoos*’. Glatzer (1998) has used ‘*namus*’ while Hosseini uses ‘*namoos*’ in his novels. The status of women plays a significant role in Pashtun society and it is reflected in the most important feature of *Pashtunwali* called *namus*. The honor of women is the

responsibility of men who are custodians of women's modesty and honor. The men who fail in accomplishing such manly task, have to face humiliation in the society. The concepts of *nang* and *namus* play a key role in the life of Pashtun men. This is the reason that Pashtun people are too much conscious about honor, respect and chastity of their women. They defend their honor at any cost. Thus in cases of violating and offending norms of *Pashtunwali*, Pashtun people take revenge which is called '*Badal*' (Khan, 2011, pp. 237-238).

The concepts of *nang* and *namus* are depicted in all the three novels of Hosseini. In the novel *ATSS*, Rasheed is the main character who emphasizes significance of *nang* and *namus*. He is strictly against father of Laila, who does not have control over his wife. He also criticizes the women who are modern and do not wear *burqa*. He says about husbands of such modern women, "They don't see that they're spoiling their own *nang* and *namoos*, their honor and pride" (Hosseini, 2008, p. 70). Therefore, the concepts are important in the analysis of the characters.

The cocepts of *nang* and *namus* gain crucial importance when they are compared with Western life style (Westernization) especially in a country like Afghanistan, where Afghan culture and the religion, Islam, have more influence on Afghan people. Pashtun people, no matter how much modern they are, do not tolerate loss of their *nang* and *namus*. Afghan culture does not allow modern and Westernized life style; besides *Pashtunwali* also does not approve of the loss of honor of women.

In the thesis, Westernized life style refers to modern life style which is in contrast to Afghan culture. For instance, Afghan culture does not allow sexual relationship without wedlock; such relationship is considered illicit and immoral and is thus a sinful act. In Western society it is not considered a sin. Western culture is used here in order to refer to a culture which is "rooted in a

vision of the world as secular” (Ahmed, 2002, p. 3). It also refers to Eurocentric cultural practices which are assumed to be superior. Many people who are inspired with secular and material societies, challenge some of the traditional cultural practices such as restriction of wedlock for sexual relationship.

The event of 9/11 has created misconception about Islam, “Islam is seen not only as incapable of but also resistant to modernity” (Mamdani, 2004, p. 18). Therefore, this Western viewpoint “tends to see Muslims as a source of violence and anarchy threatening a stable and prosperous West” (Ahmed, 2002, p. 4). This is the reason that Muslims living even in the West have to prove themselves as “good” Muslims by becoming “modern, secular and Westernized” (Mamdani, 2004, p. 21).

Purdah (Pashtun women wearing veil or burqa). *Purdah* is an Urdu word for veil. Pashtun society strictly maintains order of gender segregation. In Pashtun culture women are bound to wear veil; they do not move outside their home without their covering. Women seen without veil are considered modern and indecent. Women have to follow custom of *purdah* (wearing veil) while men are supposed to lower their eyes while facing women. This is considered as a sign of dignity. Dupree (1978) is of the view that “Pashtuns commonly identify *namus* as ‘defense of the honor of women’” (as cited in Kakar, 2003). *Purdah* is also one of the practices controlling women. In the cultural practice of *purdah*, men are also bound; they are bound to keep their gaze low when passing near women especially the ones who are not relatives.

The cultural practice of *Purdah* separates men and women. They do not move into the reserved places of each other. Kakar (2005) explains the same point, “men are as bound by the rules of *namus*, and are thus as restricted from stepping into space reserved for women as women

are from entry into men's space" (p. 4). It is owing to the gender segregation that in Pashtun society, men prefer to sit in their *hujra* which is a place for gathering of men only. Men spending most of their time at homes in the company of women are often criticized and are not given any respect in the society.

The use of *pardah* varies in rural and urban areas. In rural areas *burqa* is commonly used while in urban areas a shawl or scarf is used. It is also a fact that Western education is welcomed more in urban areas, and consequently the use of *pardah* has also changed with the increasing trend of Western education. Educated women use a scarf/shawl as a veil; they do not use *burqa*. There are also various views about veiling of women; some think that women should cover themselves completely; others are of the view that they need to cover their body especially their bosom and head; their face need not be covered. But the practice varies even among educated women; some cover their face and head completely while others leave their face uncovered.

ATSS portrays these two features of *Pashtunwali*. Islam also emphasizes *pardah* for women. People of Afghanistan practice it. Therefore, discussion regarding *pardah* has been included in the study.

***Tura* (Bravery).** In Pashtu language the word '*tura*' means a sword which symbolizes bravery in fighting. This is honor and social responsibility of a young Pashtun to protect his family or his ethnic community. As Glatzer (1998) says:

The ideal personality of a young man is supposed to be dominated by *turá*. He may be hot headed and ready to draw the sword (*turá*) or today a Kalashnikow at the slightest provocation. Aggressiveness is his first reaction, reasoning comes second. (p. 5)

A man in such a society must have power to secure his own or family's honor. It is an individual task. This is the reason that it is not enough to be attached to a strong group or brave fighters in order to protect his honor; the individual has to fight first for himself and then for his family or group. Aggression is the most prominent feature of a Pashtun; reasoning does not control him; wisdom of the elders "the white beards" (*spin giri*) can control anger and aggression of the young man.

Farsi-speaking People and Their Way of Life

Afghanistan is a country where diverse ethnic groups live. The term Afghan is used to refer to citizens of Afghanistan, though the term "originally referred to Pashtuns alone" (Wahab & Youngerman, 2007, p. 13). Major ethnic groups speaking Persian language are Hazras, Tajiks and Farsiwan. They speak Dari language.

Dari is the official name used for Persian language in Afghanistan. The native speakers also term their language as *Farsi*. It resembles closely Farsi language of Iran. Tajiks and Hazras speak Dari (Farsi) language.

Tajiks constitute roughly 27% of the population (Wahab & Youngerman, 2007, p. 14). Their origin can be traced in Iran and they speak a form of Persian language which is in use in Eastern Iran. Most of these people are Sunni Muslims and live in Kabul and Herat. Robson et al. (2002) are of the view that:

The Tajiks are 99% Muslim. Most are Sunni Muslims of the Hanafi sect, but there are a few Ismaili Shi'a Muslims living in the remote mountain areas. (A few Ismaili Shi'a Tajiks have been resettled in the United States). They are devout Muslims, strong in their faith. A proud, hard-working people, the Tajiks are known for their warmth and gracious

hospitality, though recent events have made them more apprehensive toward outsiders. (p. 11)

The Tajiks follow *Hanafi* sect (one of the four major sects) of Islam. The sectarian differences also keep Muslims apart from each other and do not permit harmony among them. As Afghanistan is deeply under influence of religious environment, the sectarian differences also shape their identity. In Afghanistan, Sunni Muslims have majority. Thus Tajiks also belong to this majority group. However, major ethnic group in Afghanistan is of Pashtuns who are Sunni Muslims.

The Tajiks are educated and modern in their lifestyle. These people also took part in war against the USSR. In war against the USSR, Afghan warriors were called *Mujahideen* which is used mostly with Tajiks in the second novel of Hosseini. Laila and her parents in *ATSS* belong to Tajik region:

The valley Mammy referred to was the Panjshir, the Farsi-speaking Tajik region one hundred kilometers northeast of Kabul. Both Mammy and Babi, who were first cousins, had been born and raised in Panjshir; they had moved to Kabul back in 1960 (Hosseini, 2008, p. 108)

Ahmad Shah Massoud, the Afghan Commander, also belonged to the same place. The Commander has been mentioned in the novel many times. He is known as “the Lion of Panjshir” (p. 143). He fought against the Taliban and was killed by them. He is a heroic figure for the Tajiks. He is depicted as a Mujahid (Holy warrior) in the mentioned novel. As the Tajiks speak Farsi/Dari language, they are compared with Pashtuns in the study.

The Hazaras constitute another Dari-speaking community. People of Hazara make up about 9 % (Wahab & Youngerman, 2007, p. 14) of population. Their origin can be linked to the

Mongols. Their language is a dialect of Persian. These people reside in Hazarajat region. Many of them have also moved into Quetta (Pakistan) in the 19th century (Wahab & Youngerman, 2007, p. 16). These people are mostly Shi'a (Shiite) Muslims. In Afghanistan, Sunni Muslims have majority. Sunni and Shi'a (Shiite) Muslims are followers of the religion Islam; both believe in the Holy Koran and the last Prophet Muhammad (SAW). They have some sectarian differences; some of their differences are about the Caliphs who succeeded the Prophet Muhammad (SAW) after his passing away. Abdul Rahman Dimashqiah (2010) says:

The Shias believe that Allah appointed Ali and his sons to the Imamate and say Abu Bakr seized the caliphate after the death of the Prophet. Abu Bakr was succeeded by `Umar and then by `Uthman. The Shias say these three men denied the rights of Ali and his descendants, and usurped the caliphate due to him. According to some of them, whoever believes that these three legitimately ruled the Muslims is defiantly disobedient or disbeliever according to others. (p. 56)

Shi'a (Shiites) and Sunni Muslims live in unity due to their sectarian differences. These differences keep their hostility alive and do not promote their relationship. They might have friendly relationship but developing blood relations is not possible for them. They do not marry from the other sectarian group. This aspect of sectarian differences is depicted in detail in *TKR*. Sectarian differences keep them apart from each other. Their differences are intensified especially by other countries in order to secure their interests. Iran, a neighboring Muslim country, supports Shi'a (Shiite) community and plays its role in securing its own interests in Afghanistan. Nader et al. (2014) express the same view by saying that "After all, Tehran supported Tajik and Shi'a (Hazara) Mujahideen commanders during the Soviet occupation of Afghanistan, and later provided aid to the Northern Alliance against the Taliban" (p. 5).

There are other small communities in Afghanistan like Uzbeks, Turkmen and Baluchis. The event of 9/11 has changed the politics and fate of Afghanistan as the community of large population of Pashtuns (42%) (Wahab & Youngerman, 2007, p. 14) has been pushed aside (Hamid, 2015, p. 175).

Thesis Statement

The analysis of Hosseini's characters reveals the worldview of Pashtun and Persian (Farsi-speaking people) culture after 9/11, since the writer's novels depict Pashtun and Dari (Farsi) speaking characters who are immersed in their cultural values. The study analyzes representation of two ethnic groups (Pashtun and Farsi-speaking characters) who are compared in the novels. One of the primary goals of the study is to investigate the marked difference between representations of the two ethnic groups. The study further focuses on sectarian and racial differences between the two ethnic groups such as Sunni and Shi'a Muslims and Pashtuns and Hazaras in Afghanistan. The study analyzes representation of Pashtun characters and their cultural law called *Pashtunwali*. Farsi-speaking characters are also included in the study for the sake of comparison. This study analyzes traits of the characters, their social status and cultural values. According to Hosseini, Westernization/Americanization should be welcomed in order to develop peace and prosperity in Afghanistan.

Research Questions

1. How does the author portray Pashtun and Farsi-speaking characters in terms of their traits and social image?
2. How do Pashtun and Farsi-speaking characters in Hosseini's novels (mis)represent their culture?

3. Why are Pashtun characters categorized into good and bad Pashtuns?
4. What narrative techniques are employed by the author in the novels?

Methodology

The research is qualitative and data driven in which the research is guided by data instead of hypothesis. In the light of close reading, the data are collected from the three novels of Hosseini.

The three novels of Hosseini, selected for analysis, are titled as *TKR*, *ATSS* and *ATME*. The characters named Amir, Baba, Soraya, Assef, Hassan and Ali are analyzed from *TKR*. Amir, Baba, Soraya and Assef represent Pashtuns while Hassan and Ali belong to Hazara ethnic group. Rasheed, Mariam, Laila and Tariq are selected from *ATSS*. Rasheed and Tariq are Pashtuns while Mariam and Laila are Farsi-speaking characters. Nila Wahdati, Suleiman Wahdati, Pari and Nabi are the most important characters in *ATME*. Nila Wahdati and Suleiman Wahdati belong to the aristocratic Pashtuns while Pari and Nabi are from Farsi-speaking community.

Analysis of the characters from the three novels at each level is compared to see (mis)representation of the two communities. For this purpose, relevant passages from the suggested novels are analyzed with the help of close reading. The analysis focuses on the selected characters belonging to two different ethnic groups in Afghanistan i.e. Pashtuns and Farsi-speaking people. As it is a study of the character analysis, some narratological concepts such as direct and indirect characterization and focalization, are also used in the analysis of the characters.

The analysis of the novels considers archetypal roles such as heroes, heroines, villains etc. It also unearths social personalities of various characters and cultural values which shape their lives. Mahmood Mamdani's theory of "good" vs. "bad" Muslims also reveals important aspects of Westernized and Americanized characters in the novels.

Theoretical Framework

The present study is rooted in the structuralist model of Fernando Ferrara titled as Theory and Model for the Structural Analysis of English. Ferrara (1974) offers a model for structural analysis of narrative fiction. His model identifies character as the dominant element of the work of fiction. In this model, character is the differentiating element (p. 250). Before explaining the model, two important types of textual indicators of characters are discussed. This part is about characterization which includes character-traits. There are certain elements (indicator of a character) in a text which are linked in most cases with characterization. Ewen (1971) discusses the two main types of character-indicators which are: direct definition and indirect presentation (as cited in Rimmon-Kenan, 2005, p. 61).

Direct definition involves various parts of speech such as an adjective, a noun or other parts of speech for characterization. Definition in a text is used for generalization and as a result “its dominance in a given text is liable to produce a rational, authoritative and static impression” (Rimmon-Kenan, 2005, p. 62). But presently the use of direct definition has lost its ground creating space for the use of indirect presentation.

Indirect presentation does not name the trait with the help of a noun, an adjective or other part of speech, but rather “displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply” (Rimmon-Kenan, 2005, p. 61). There are various ways through which a trait is displayed e.g. action, speech, external appearance, environment and landscape.

Fernando Ferrara’s Theory and Model for the Structural Analysis of Fiction.

Many modern writers consider character as dead, having no individuality. According to

Structuralists, “the notion of character ... is a myth” (Shlomith, 2005, p. 32). But the view of character as ‘dead’ is rejected by Marvin Mudrick (1961) (as cited in Rimmon-Kenan, 2005, p. 34). He is of the view that characters can be treated as individuals since they imitate people; they have their history and social position. Once readers feel the character as person-like and not just equated with only words, then it is possible to study characters having their names and traits.

Fernando Ferrara (1974) offers a model for a structural analysis of narrative fiction. His model identifies character as the dominant element of the work of fiction. In this model, character is the differentiating element (p. 250). The model focuses on character and considers it as the basic component of a work of fiction. Ferrara (1974) says:

In fiction the character is used as the structuring element: the objects and the events of fiction exist-in one way or another-because of the character and, in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible. (p. 252)

The model is interesting and relevant to the present study since it considers character as significant having central position in the work of fiction. This model is in contrast to the study of character in the past when character was studied not as a major element but as a superficial aspect of the work of fiction. Ferrara’s model is different from them because it treats character as the structuring element. It is the character which helps in relating various objects and events of fiction.

This model is derived from various theories; the theory of communication constitutes one of them. Language is the most important aspect of fiction. Fiction is defined by Ferrara (1974) as “communication through characters” (p. 250). Thus character is of prime importance since it is character through which communication in fiction is imparted. This is the reason that Ferrara

(1974) defines the term character by saying that it is, “a partial or total, stylized, rationalized, and interpreted reconstruction of a human being capable of fulfilling itself in a story” (p. 250). Thus a character is considered whether it appears partially or it emerges in every part of its life-story; human behavior as a model is ascribed to a character; every character even absurd, means something and is not meaningless; a character must be interpreted in the context of “a coherent system of signals by which it manifests itself” (Ferrara, 1974, p. 251). Ferrara further says that angels, monsters and animals create interest in fiction because they are attributed human features; a character possesses temporal data i.e. a character has a history or story.

The model divides the structure of a character into deep structure (genetic matrix), middle structure (transformational zone) and surface structure (terminal string). The SS of the character is termed as *figurae* (F) which Ferrara defines as “self-contained and meaningful set of information relative to one or more C’s, presented in a continuous sequence of time” (p. 256). According to Ferrara (1974) traits are the nuclear items which develop the character (C). In the act of analysis, the *t*’s are units of analysis and are identified as intrinsic *t*’s (physical or mental characteristics) and functional *t*’s (the relation that a character has to its contexts and to its functions in relation to them). Thus the SS of a C is reduced and meaningful *t*’s are compared to a fictional model type (FM). The fictional model type (FM) expresses the values which are traditional and help in identifying the character. The character is created either in harmony or in opposition to the type. The SS of C has a relation with the FM since the presence of *t* can be taken as either adhesion (positive *t*) or tension (negative *t*). The trait of the character is positive if it conforms to the fictional model type (FM); it is negative if it does not conform to the FM. If t^+ has a dominant presence, it shows conformism, while t^- indicates deviance. All the *t*’s of the C are examined and evaluated and leads to a uniform set of data. In the present study, various traits of the selected characters

from the three novels are analyzed and compared with their FM which is an archetype such as a hero, heroine, villain etc. The aim of highlighting the traits of various characters and their comparison with the FM, is to know about role of the characters in the novels. Analysis of the characters in terms of the traits reveals important and meaningful information. Pashtun and Farsi-speaking characters can be understood with the help of their defining traits.

Values originate from the deep structure and are transformed within MS. The values are then codified in the form of information. About the norms (values) Ferrara says:

The norms (values) naturally tend to be transformed in to exemplary attitudes (connotations of attitudes). It is known that social attitudes are not haphazard but are always referred to particular groups; because of this, the other indispensable element in the transformation is the social type to which the given models of behavior are attributed (status connotations).
(p. 263)

Thus status connotations and connotations of attitudes constitute personality of C. An individual is a member of a society. Identity of the individual is based on the values which are norms for social behavior. It is quite evident that social attitudes are referred to specific groups. Thus the individual is identified with the particular social group. For the purpose of analysis, status connotations and connotations of attitude are compared with the social model image which results either in conformism or deviance from the model. The analysis at this stage results in highlighting social personality of a character because exemplary modes of behavior are attributed to a social type within a given social system. Thus social personality of the character (Pashtun/Farsi-speaking) is revealed by analyzing his/her connotations of attitude and status connotations.

The third level of structure of C is deep structure. This is the zone where values originate and make up deep structure of the C. In order to analyze the characters, the relevant passages are considered; the passages are analyzed in terms of the cultural values which govern lives of the particular social group. For instance, cultural values shaping life of Pashtun people are generated by their ancient cultural law called *Pashtunwali*.

Unlike structural criticism, character in this model is studied “as a structural system” (Ferrara, 1974, p. 255). Thus character is the most dominant component of the work of fiction. According to Ferrara (1974) “every work of fiction belongs to cultural communication, which finds its origin and purpose in the surrounding society” (pp. 247-48). This is the reason that characters of both ethnic groups and their various cultural values are analyzed by applying Ferrara’s model.

Theory of “Good” vs. “Bad” Muslims

Mahmood Mamdani’s theory of “good” vs. “bad” Muslims is very important in this study since the three novels of Hosseini include war on terror and Taliban. After 9/11, President Bush made a distinction between “good Muslims” and “bad Muslims”. He considered “bad Muslims” responsible for terrorism. It was a clear message to the American Muslims that ““good Muslims’ were anxious to clear their names and consciences of this horrible crime and would undoubtedly support ‘us’ in a war against ‘them’” (Mamdani, p. 16). Mamdani (2004) relates this distinction between “good” and “bad” Muslims to political identities instead of cultural or religious ones.

He studies terrorism in historical context because nothing can be understood “in isolation” (Mamdani, 2004, p. 16). He questions the “very tendency to read Islamist politics as an effect of Islamic civilization-whether good or bad-and Western power as an effect of Western civilization”

(Mamdani, 2002, p. 767). Thus it is a misconception to consider terrorism as product of Islamic civilization.

This conception is relevant because it is widely used against Muslims to show them as terrorists; the Muslims now need to prove themselves as “good” in order to avoid the label of terrorists. A clear division is also made between Pashtuns i.e. Westernized Pashtuns and non-Westernized Pashtuns in the novels. Pashtuns and Farsi-speaking characters are also compared and analyzed through the lense of “good” vs. “bad” Muslims in order to know about their (mis)representation.

Delimitation of the Study

The study is delimited to the three novels of Hosseini, *TKR*, *ATSS* and *ATME*, so that an in-depth analysis is made of the novels. The three novels have been published after 9/11; the first one in 2003, the second one in 2007 and the last one has been published recently in 2013. The novels focus on many issues such as political, economic, religious and administrative problems in Afghanistan but the present study covers only (mis)representation of Pashtun and Farsi-speaking characters portrayed in the three novels.

Significance of the Study

Khaled Hosseini’s novels-especially the first one, *TKR*- have received wide acclaim in Europe. *TKR* is appreciated for representation of Afghanistan (its people and cultural values) for a Western audience. However, this study provides a critique about representation of Afghan People-Pashtuns and Farsi-speaking- in terms of Afghan cultural values. The study is of paramount importance in representation of Afghan people since the thesis focuses on the defining traits, social personality and cultural values of the two ethnic groups i.e. Pashtuns and Farsi-speaking people.

The event of 9/11 has affected the role of Pashtun people in the politics of Afghanistan. They are depicted in various literary and non-literary books. For the present study the three novels, *TKR*, *ATSS* and *ATME*, of Hosseini are analyzed. Pashtuns and Farsi-speaking characters have been depicted in the novels. This thesis provides a critique of the Westernized portrayal of Afghanistan and its cultural values, especially Pashtun people and *Pashtunwali* after 9/11.

Afghanistan is a country where various ethnic groups live. Their ethnic differences play a crucial role in their social and political activities. This study provides a detailed analysis of ethnicity and its influence on Afghan people. The study explains the two ethnic groups by analyzing different characters from the novels; the characters represent their ethnic groups. The study is significant in highlighting the cultural background of the two communities, their role in the politics of Afghanistan and their re-visited identities in the form of good/bad Muslims and good/bad Pashtuns especially after 9/11.

CHAPTER 2

PASHTUNS AND FARSI-SPEAKING PEOPLE: A CRITICAL STUDY OF VARIOUS WORKS

This chapter starts with background to the event of 9/11. The novels of Khaled Hosseini are studied thoroughly in order to see how different writers have explored and analyzed political, social and religious circumstances and people belonging to various ethnic groups. It examines critical views of various authors about his novels.

The chapter includes an analysis of books and research articles which focus on portrayal of Pashtun and Farsi-speaking characters in Hosseini's novels. As Pashtuns constitute major ethnic group in Afghanistan, portrayal of their culture in Pashtu poetry is mentioned. The chapter compares Pashtun culture with Hosseini's depiction of Afghan culture in his three novels. It also includes critical views of various authors about the novels i.e. their appreciation for depiction of Afghan culture and ongoing war after 9/11 in the country, and also critique of the novels. The chapter concludes with rationale of the present study which focuses on (mis)representation of Pashtun and Farsi-speaking characters in the three novels.

Afghanistan after 9/11

The event of 9/11 has changed the world politics which has its impact on international politics. It has revolutionized the trends of literature too. The event has proved to be devastating for Afghanistan and Pakistan; it has led to a challenging situation for the Muslims and especially Pashtun people. The event of 9/11 was soon followed by American attack on Afghanistan since the Taliban-led regime refused to hand over Usama bin Laden to America.

The Taliban are mostly Pashtuns who are scattered in Afghanistan. They also live in the provinces of Pakistan known as Khyber Pakhtunkhwa (formerly known as North West Frontier Province) and Baluchistan. In Afghanistan various ethno-linguistic groups reside i.e. Pashtun, Tajik, Hazara, Uzbek etc. Pashtuns have majority in the country. Though most of the Pashtuns are Sunni Muslims, they are also ruled by *Pashtunwali*, their code of honour. Shi'a community constitutes a minor group in Afghanistan.

After the disintegration of USSR, the *Mujahideen* groups in Afghanistan started fighting among themselves, since America lost its interest with the fall of the Communist regime in Afghanistan. International community also turned away and did nothing practically to help the country. The time (1994-95) was quite favorable for the Taliban to establish itself in the country. Rebecca Knuth (2006) says:

Attrition among the various rival groups and public disgust at their tactics eventually created an opening into which the Taliban stepped. Taliban members were primarily from the Pashtun ethnic group, which comprised about 44 percent of the Afghan population. They promised to rid Afghanistan of corrupt leaders and build a purified fundamentalist and ultraconservative Islamic nation, a plan linked in their minds with Pashtun dominance and renunciation of Western influences. (p. 142)

The Taliban got support from the Afghan warlords and by 1998 they captured 90 percent parts of Afghanistan and restricted the Northern Alliance to only north east of Afghanistan. The leader of the Northern Alliance, Ahmad Shah Massoud, invited America for intervention in Afghanistan. The leader of the Northern Alliance was supported by Russia and America since America feared growing hold of Pashtuns in Afghanistan. Ahmad Shah Massoud was assassinated by al-Qaida before 9/11. After the attack of 9/11 on World Trade Center, the US administration threatened the

Taliban to hand bin Laden over to them but the Taliban refused. They gave him protection on several grounds; he was a Muslim and had fought against the Soviet Union; it was against *Panah*, the principle of the code of conduct of Pashtuns. Martin Ewans (2005) says in *Conflict in Afghanistan*:

He was a fellow Muslim who had fought with them against the Soviet Union, to have handed him over would have transgressed the Pushtoon principles of asylum and hospitality, he had contributed money and men to the Taliban cause, and to have bowed to outside pressure would have seemed demeaning. For an isolationist regime such as the Taliban, sanctions were in any case only minimally effective. Not unreasonably, both before and after 9/11, the Taliban asked to be shown proof of bin Laden's complicity in terrorist activities, but this was not forthcoming. (p. 135)

America took a hasty decision in attacking Afghanistan. It is a fact that negotiation with the Taliban should have been the first step which would have led to favorable results. Ewans (2005) criticizes the hurried attack of America on Afghanistan:

Throughout, the Taliban were evasive, but equally none of the contacts suggest that there was any serious attempt to engage them in a negotiation. After they had been attacked with missiles and subjected to sanctions, it is not surprising that they were unreceptive and that diplomacy went nowhere. Had more finesse been shown, the outcome might have been different: the view of some Afghans at the time was that if patience had been exercised the Taliban might themselves have dealt with bin Laden. This was never put to the test. (p. 135)

The attempt by US to give a chance of representation in the democratic set-up of Afghanistan reveals that attack on Afghanistan was not a sensible decision. The Taliban were not given a chance of negotiation. It is true to say that war was imposed on them.

After 9/11, Pashtuns in Afghanistan and Pakistan are under attack. It is not only physical war which has made them miserable, they are also publicized as barbaric, brute, uncivilized and inhuman. The new imposed identity is projected not only in media but also in literary and non-literary texts. After 9/11, Pashtuns have been alienated due to war inflicted on them. The present Afghanistan has diminished representation of Pashtuns in the parliament, giving dominance to the minorities such as Tajiks, Uzbeks and Hazaras. Thus Pashtuns lack an effective and meaningful representation in the Afghanistan government especially in its security institutions:

By backing the Northern Alliance against the Taliban and then failing to include a meaningful representation of Pashtuns in a power-sharing deal in Kabul, the US not only sided with India in the Indian-Pakistani proxy war in Afghanistan, it also elevated a coalition of Afghanistan's smaller ethnicities above its largest ethnic group, the Pashtuns.

(Hamid, 2015, p. 175)

Representation of Pashtuns in Afghanistan is not based on democratic principles. Though Hamid Karzai (Pashtun) was elected as a President in December 2001; it was only "window dressing, while the Northern Alliance took over the most powerful sections of the government" (Hamid, 2015, p. 175).

Portrayal of Pashtun Culture in Pashtu Poetry

Pashtun culture has been depicted in various literary works. Khushal Khan (1613-89) is one of them. He was a prominent poet of Pashtu. He depicted Pashtun people and their culture in his poetry. Olaf Caroe (1958) mentions two important themes in his poems. One is his hostility to Emperor Aurangzeb and the second is appreciation of *nang*. In *The Pathans*, Caroe (1958) mentions translation of one of Khushal's poems, a few verses of which are:

The very name Pakhtun spells honour and glory,
Lacking that honour what is the Afghan story?
In the sword alone lies our deliverance,
The sword wherein is our predominance,
In life, in death, let honour be his guide,
So shall his memory in the grave abide!

(p. 238)

Caroe (1958) comments on Khushal's poem and says that it shows his love for Pashtuns' way of life; he praises their manliness and bravery without which they are nothing. He himself was a brave warrior and loved sword; he was not afraid of death. He wrote about sword, death, *nang* and bravery because for him these were defining features of Pashtuns. He also wrote love lyrics. Caroe (1958) mentions translation of one of his poems:

Two things do I love most in myself and in the world,
In myself mine eyes, and in the world fair women,
When I behold the beauty of the fair I feel I have found God,
Short is the distance 'twixt love sacred and profane...

(p. 244)

Pashtun society does not tolerate romantic relationship of male and female; their relationship of love becomes possible only after marriage. However, love is one of the major themes of Pashtu poetry. Ghani Khan (1994) says about Pashtun, “He cannot think of love without marriage. If he does, he pays for it with his life and therefore, all his love poetry is about those who dared it” (p. 14). Due to Pashtun’s strong belief in *nang* and *namus*, he never tolerates his daughter or sister to have love relationship with a man without marriage.

Hosseini (2008) also depicts romantic relationship between Laila (Tajik) and Tariq (Pashtun) in his novel *ATSS*. Their relationship is criticized by Afghan people. Such kind of relationship between male and female is approved only in the form of marriage; without wedlock this kind of relationship is considered licentious and immoral. This is the reason that sexual relationship between Baba and Sanaubar in *TKR* is kept secret and when it is disclosed, Amir loses respect and love for his father due to the illicit relationship.

The novels of Hosseini depict patriarchal aspect of Afghan society. In *TKR*, Pashtun cultural values such *nang* and *namus* are portrayed. Characters of Hazara ethnic group are also included in the novel. In *ATSS*, plight of women in Afghan society is depicted. Rasheed (Pashtun) is portrayed to represent Pashtun people especially with reference to his strict adherence to *nang* and *namus*. In *ATME*, Nila Wahdati (Pashtun) criticizes her patriarchal father, Amanullah.

Hanif Khalil has analyzed Pashtun culture with the title *Pashtoon Culture in Pashto Tappa*. The study focuses on various aspects of Pashtun culture e.g. their social, economic, religious and tribal life. Bravery, honesty, hospitality, fulfillment of promise, hujra culture, culture of *jirga* and honor are some of the prominent features of Pashtun culture called “*Pashtunwali*” or “Pashto” or most commonly known as “Pakhto”. Pashtuns follow their “Pakhto” strictly. Though the recent economical, sociological and political changes have an impact on Pashtun culture as most of the

people shift to urban areas but people of rural and tribal areas still follow their culture. The writer further delineates Pashtun culture in Tappa (the oldest folk poetry) which can be considered a real source of the representation of Pashtun spirit. Pashtuns are filled with the spirit of Islam so much that nobody can imagine a non-Muslim in Pashtun nation. Pashtu Tappa reveals Allah and His attributes, the life and character of the Holy Prophet (SAW), the Holy Quran and the rules and teachings of Islam which shows Pashtuns' love and strong attachment with their religion Islam.

Hanif Khalil analyzes various aspects of Pashtun culture in Pashtu poetry. About portrayal of women in Pashtu poetry, he says:

Her status as a mother, daughter, sister and other family relation has been elaborated in Pashtu Tappa. But her status as a beloved is more picturesque in these Tappas as compared to her status at other position. How she loves and how much is it difficult for her to love due to restriction imposed upon her in Pakhtoon culture and society? And despite these restrictions how she expresses her love? (p. 44)

Pashtun society does not allow romantic relationship between males and females without bond of marriage based on willingness of parents of both the partners. However, love is treated as a main element in Pashtu poetry. Due to restrictions on women, they do not develop love relationship. This is the reason that romantic love in real practice in Pashtun society is not possible.

However, Pashtun culture is now depicted negatively. It is considered responsible for backwardness of Pashtuns; it is compared with Western and American culture in order to show it inferior. Pashtun people and their culture are misrepresented. Features of *Pashtunwali* such as *nang* and *namus* are criticized for marginalizing women in Pashtun society. This aspect is part of the present study.

Arsala Khan Kakar (2012) focuses on domination of male people in his study titled “Masculinity in Pashto Folk Poetry (Gharra, a genre of Pashto folk poetry). Data have been collected through interview with male respondents. Audio cassettes, having history of almost hundred years preserved, are also used for collecting data. The research covers patriarchal issues in Pashtun culture reflected in Pashtu poetry by considering “Gharra” which is one of the most important genres of Pashtu folk poetry. It concludes by saying that Pashtun society is male dominated; the folk genre ‘Gharra’ embodies these features and reinforces solutions to tribal feuds. It is now losing popularity due to advancement in technology, though most of the cultural history is still preserved in ‘Gharra’. The research is different from my study since my study of the novels aims at (mis)representation of Pashtun culture in Hosseini’s novels by uncovering *Pashtunwali* which shapes their life. It analyzes Pashtuns in Afghanistan, their representation in the novels and their cultural values. They are not backward due to their cultural values. They do not like to absorb influences from Western or American cultures due to which Pashtun culture is considered anti-modern.

Close reading of the three novels indicates that *Pashtunwali* is depicted in comparison with culture of Farsi-speaking people: *Pashtunwali* is differentiated from Afghan culture. All the three novels make a consistent division between the two ethnic groups i.e. Pashtun people and Farsi-speaking people.

The present thesis analyzes cultural values of Pashtun and Farsi-speaking people in Hosseini’s novels. The analysis is based on Fernando Ferrara’s Theory and Model for the Structural Analysis of Fiction and Mahmood Mamdani’s theory of “good” vs. “bad” Muslims. Various narrative techniques used in the novels are also analyzed to show how they help in understanding portrayal of the characters belonging to various ethnic groups in Afghanistan.

Critiques of the Texts under Study

The novels of Hosseini have been analyzed from various aspects. The review includes analysis of the novels by various authors who have approached the novels by considering different aspects. Their analyses comprise of issues of identity, stereotyped representation of Pashtuns, historical and political contexts, power relations, dominance, oppression, marginalization of women and certain ethnic groups in Afghanistan. Most of the researches have analyzed *TKR* which has been interpreted on various levels. My research study is different since it covers Hosseini's three novels *TKR*, *ATSS* and *ATME* and studies the concept of *Pashtunwali* portrayed in the three novels.

Farlina (2008) has developed thesis on *TKR* with the title *The issue of Cultural Identity in Khaled Hosseini's The Kite Runner*. The writer comments on the issue of identity of various characters e.g. Amir and Hassan who belong to two different cultural backgrounds. Amir is a rich and educated Pashtun character. His father is a successful person. But Hassan is an inferior ethnic in Afghanistan. He is treated as a slave and is deprived of education. Being Hazara, he is a victim of racialism and discrimination. The study further says that Hassan represents Hazara people since:

The Hazaras in Afghanistan have negative attributes from the other ethnic groups such as low job, poor, defect in body such as Hassan. His identity makes him always a victim of discrimination and racialism from the Pashtun and the Taliban. So, the Hazara is inferior ethnic in Afghanistan. (p. 62)

These differences lead to various conflicts in their life. Hassan is Hazra and Shi'a Muslim while Amir is Pashtun and Sunni Muslim. The study concludes that Hazara people being illiterate and

poor remain victims of the elite Pashtun. The differences shape their identities in the country. The author further says that their identities never change, “Amir and Hassan have the cultural identity that is stable and cannot be changed by anything” (p. 62).

However, the situation in Afghanistan after 9/11 has changed. Pashtun people have been stereotyped as brutes and terrorists. The other ethnic groups on the other hand enjoy powerful position in the government. The above mentioned study is mainly about identities of the two different ethnic groups in the novel *TKR* and characterizes Pashtuns as exploiters and brutes; it confirms portrayal of the ethnic hatred in Afghanistan where Hazaras are victimized and deprived of the rights of education and respectable life. It supports the idea that in the presence of Pashtun ethnic group, Hazaras will never attain identity of Afghans; that they will never develop in the country. The study validates plight of Hazara people in the country.

The present study covers the three novels of Hosseini in the light of Ferrara’s model to study cultural (mis)representation of Pashtun and Farsi-speaking characters and Mahmood Mamdani’s theory of “good” vs. “bad” Muslims. It highlights division between Muslims generally and Pashtuns of Afghanistan specifically based on “an idea that has become the driving force of American foreign policy” (Mamdani, 2004, p.20). It also analyzes cultural values and social personalities of various characters belonging to the two ethnic groups in order to see their representation in the novels.

An article of Hunt (2009) titled “Can the West Read? Western Readers, Orientalist Stereotypes and the Sensational Response to *The Kite Runner*” compares *TKR* with the novel *Kim* written by Rudyard Kipling. The article is based on the points of similarities and differences between the two novels. Both the novels can be called bildungsroman since protagonists of both the novels pass through a process of education and development. The author focuses on depiction

of Amir and Assef as Orientalist stereotypes. Assef has been portrayed as a stereotype character having all negative traits in order to make his character acceptable among American readers:

This stereotypical combination of Assef's character traits makes him an easily accessible and compatible figure with American audiences, since he fits quite neatly into the reassuring Orientalized model of characterization that celebrates Western ideologies over Eastern ones. (p. 14)

The study is based on *TKR* and it aims at analyzing the reasons of the novel's popularity among Americans. The study does not cover all the novels of Hosseini and has not incorporated Farsi-speaking characters who also make up the second major group in the novels of Hosseini. Hunt (2009) concludes by saying that "... although Hosseini's *The Kite Runner* represents a powerful and compelling work of fiction, I find the development of both Amir and Assef's Afghan cultural identities to be misleading and problematic because of its heavy reliance on Orientalist stereotypes" (p.15). The author has clarified the point that Pashtun characters e.g. Amir and Assef, are depicted on stereotypical images of Orientalists and for this purpose the familiar structure of bildungsroman is used for the development of Amir.

The article of Hunt (2009) portrays Amir as a lover of Western culture due to his Western education in contrast to Assef who represents primitive and unwelcomed thought. Thus there is comparison between Amir and Assef in the novel; Amir represents modern ideologies supported by West while Assef represents Islamic fundamentalist and racist ideologies. The article focuses on the negative portrayal of Amir and Assef in the framework of Orientalist features. It makes critique of the Orientalist representation of the two characters. They are portrayed with Orientalist traits in order to show them different from the Western people.

The above study overlooks an important aspect of the novel i.e. ethnic differences between Pashtuns/Sunni and Hazaras/Shi'a Muslims because it does not analyze representation of Farsi-speaking characters who are depicted in the three novels in contrast to Pashtun characters. These characters are included in the present study. The present study analyzes the other two novels as well. The second novel is about the status of women in Pashtun society. The third novel includes Westernized characters (Pashtun) named Nila Wahdati and Suleiman Wahdati. The present study also analyzes division between Muslims on the one hand and Pashtuns on the other hand in the light of Mamdani's theory of "good" vs. "bad" Muslims. Pashtun and Farsi-speaking characters are analyzed to show difference in their representation in the novels on the basis of Ferrara's model.

Stuhr (2009) has analyzed *TKR* and *ATSS* in the book *Reading Khaled Hosseini*. The book covers various aspects of the two novels. The author has discussed setting, major characters and various themes of *TKR*. Amir and Baba are shown as members of dominant ethnic group Pashtun and Sunni Muslims who exploit Hazaras, such as Ali and Hassan. Amir is characterized as a selfish person who betrays his friend, Hassan. Hassan has been shown as a saint. Their relationship is described in terms of their ethnic differences i.e. Amir is Pashtun and Sunni Muslim while Hassan is Hazara and Shi'a Muslim. Stuhr (2009) says, "This is a typical servant-master arrangement. Hazaras were often illiterate because they lacked education opportunities. They were seen as ethnically and religiously inferior to the Sunni Pashtuns" (p. 42). The author has analyzed the novel by accepting Hosseini's line of depiction i.e. master-slave relationship of Pashtun and Hazara people.

Stuhr (2009) has also analyzed the second novel *ATSS* by explaining setting and various characters of the novel. Rasheed has been analyzed as a villainous character who tortures Mariam

and Laila. Rasheed is from Pashtun ethnic group while Mariam and Laila are Farsi-speaking characters. The theme of women's plight in Afghanistan has also been discussed.

The book of Stuhr (2009) authenticates what has been depicted in the two novels. He focuses on the Master-Slave relationship between Pashtun and Hazara people in *TKR*. He also criticizes the miserable life of women in Afghanistan in the second novel *ATSS*. Stuhr (2009) does not consider cultural values of Afghan Muslims and Pashtuns who are dictated more by *Pashtunwali*. The present study is quite different from it because it includes (mis)representation of Pashtun and Farsi-speaking characters and their cultural values in the three novels.

N. Shamnad (2010) in his research entitled "*The Kite Runner* by Khaled Hosseini: Historical, Political and Cultural Contexts" analyses the novel from historical, political and cultural perspectives. The study shows Amir belonging to the elite class of Afghanistan- the Pashtuns while Hassan to the ignored ethnic minority- the Hazaras. Ali and Hassan never complain against the elite class and that is the reason that they remain friendly and serve Baba and Amir till the end. The study follows Hosseini's line of depiction of characters; it analyzes the character of Baba as secular. Pashtuns are known for their bravery, honesty and spirit of sacrifice but these traits are ignored in the novel as well as the research conducted on it. History shows them as undefeatable warriors. But the study and the novel portray Pashtuns as weak and selfish people.

Shamnad (2010) has explained various characters in the novel with the historical events of Afghanistan and also ethnic diversity in the country. The study concludes by saying that Afghanistan suffered due to brutalities of foreign invasions and now it has to face the atrocities of Taliban. The study does not include reasons of portraying Pashtun characters negatively; it considers this kind of depiction as true representation of Pashtun people. However, the present study covers (mis)representation of major characters belonging to Pashtun and Farsi-speaking

groups in Afghanistan. It aims at a detailed analysis of the cultural and social aspects of the ethnic groups.

Lindsay B. Shapiro (2010) highlights Middle Eastern women's issues by analyzing *ATSS* and the newspaper 'The New York Times' which has covered the same theme. The study is about women's issues in Afghanistan and compares it with Middle Eastern women's issues as highlighted in 'The New York Times'. It analyzes the miserable life of Mariam who is oppressed by her husband. It also considers wretched life of Laila who is married to an old man, Rasheed. About status of women, the study says, "Female value in Afghan culture, furthermore, is determined by the ability of women to produce males" (p. 33). It further points out the major issues of educational oppression, domination of men, coverings of body (*Purdah*) and restrictions to homes which women face in the country.

Lindsay B. Shapiro (2010) focuses on women's issues in Afghanistan and those of Middle East. However, he does not consider cultural differentialism i.e. there are various cultures and the relationship and position of men and women varies from culture to culture. It is a fact that Afghan society is male dominated; however, the author of the novel has exaggerated the situation by comparing status of women in Western society with Afghan society which creates misunderstanding. Afghanistan is a country which believes in segregation of men and women. In Hosseini's third novel, *ATSS*, Nabi expresses his views about Afghan tradition, "... that when we had parties in Shadbagh, be it for a wedding or to celebrate a circumcision, the proceedings took place at two separate houses, one for women, the other for us men" (p. 106). Men and women in Afghan society have separate gatherings; they do not mix up with each other. Most of the Afghans are Muslims, "Ninety-nine percent of Afghans are Muslims... Hindus, Sikhs, and Jews together make up less than 1 percent of the population" (Wahab & Youngerman, 2007, p. 18). They do not

like mingling of men and women. Position of Western women is quite different due to their cultural values. There are also millions of Muslims living in the West. Source of inspiration for Muslims is Islam since Muslim society in an ideal situation is shaped by Islam. However, “Muslims interpret their own social reality” (Ahmed, 2002, P. 5). The reason is that history and culture also play an important role in shaping lives of Muslims living in different countries. Thus “The conditions of women vary from place to place, ...” (Ahmed, 2001, p. 187) due to various cultural practices.

Alexandra Andrews (2016) in Masters dissertation (English) has discussed the novel *ATSS*. The author has appreciated the novel for portraying Afghan women who have courage to fight against oppression. The thesis further reveals that Afghan women reinvent themselves since they struggle for freedom and their rights. The novel has two major characters, Mariam and Laila. Hosseini’s interest in women’s rights in Afghanistan is appreciated. The study shows that Afghanistan is a patriarchal society where men have dominant and secure position and play active role in their social and political domains. Women are kept in peripheries since they are restricted to their homes in order to take care of household activities.

Andrews’ study (2016) analyzes major female characters (Mariam and Laila) as modern archetypes because they raise voice against various forms of oppression and fight for freedom. Importance of education is also stressed, “Because of the education she received, Laila believes that females are able to live out their dreams if they are educated” (p. 86). Laila and her parents are educated and they are in favour of women getting education.

Andrews’ study (2016) compares Western culture with Afghan culture. Both the cultures have differences. Therefore, the status of women needs to be studied within their own culture

since context plays an important role in highlighting problems of women. This aspect is included in the present study to show that Afghan people do not welcome Westernization.

Sarah O'Brien (2018) translates trauma of the ongoing war in Afghanistan in her article "Translating Trauma in *Khaled Hosseini's* *The Kite Runner*". She analyzes character of Amir in terms of journey through personal and political turmoil. The author focuses on "European powers, various powerful elites and later Taliban – whose violence has plagued Afghanistan for generations" (p. 4).

Sarah O'Brien (2018) analyzes the novel in terms of "allegorical representation of Afghanistan's political upheaval through the perspective of a traumatized child" (p. 7). Amir, protagonist of the novel, finally gains strength of assuming a role of raising voice for the periphery and is no more silent.

However, the article does not consider important aspects of the novel i.e. factors of ethnic differences and instability in the country. It also does not analyze representation of Pashtun characters compared with Hazara characters such as Hassan in the novel. The present study includes all the three novels and focuses on characters of both the ethnic groups.

The review focuses on the three novels. It shows that the novels have space for research in the proposed area. Most of the past researches have focused on the novel *TKR* and *ATSS* and have shown Pashtuns as barbaric who victimize other ethnic groups such as Hazara, Tajik and Uzbek. Full-fledged research about the Pashtun and Farsi-speaking characters has not yet been conducted on the three novels. The present study focuses on comparison of Pashtun and Farsi-speaking characters in the three novels of Hosseini; the novels are analyzed in the light of Ferrara's 'Theory and Model for the Structural Analysis of Fiction' and Mahmood Mamdani's theory of "good" vs. "bad" Muslims.

CHAPTER 3

HISTORY OF PASHTUNS AND FARSI-SPEAKING PEOPLE

This chapter highlights history of Pashtun and Farsi-speaking people living in Afghanistan since the study is about the two groups. There are numerous theories about the history of Pashtun people. Some of the theories are discussed in the chapter in order to know about their nature and culture. These people have attracted attention of the world after 9/11 due to the factor of Talibanization in Afghanistan.

Besides Pashtun people, there are other ethnic groups such as Tajik, Hazara, Uzbek, Baluch, Farsiwan and Sayyeds living in Afghanistan. As characters of some of these ethnicities are portrayed in Hosseini's novels, history of these people and their languages are mentioned in this chapter.

Pashtuns in Historical Perspective

The history of Pashtun people is not available in written form but it is an undeniable fact that they have an ancient history. There are various theories about the origin of Pashtun people. Olaf Caroe (1958) in his book *The Pathans* traces the origin of these people. His debate covers the pre-Islamic period and the period which started with the prophet Muhammad's (SAW) migration to Madina. Analyzing the views of different historians, Caroe (1958) thinks that the Pathans or Pashtuns can be linked with Bani Israel since according to Biblical history:

There is a prelude of Old Testament scripture, somewhat garbled, relating to the transaction of the Jews from the Patriarch Abraham down to King Saul, who is called Talut or Sarul. So far the narrative ... does not differ essentially from Hebrew scripture. (p. 5)

This theory has been rejected by many prominent scholars due to new evidences. Sayyed Bahadur Shah Zafar Kakakhel is of the view that, "There is no solid proof to accept this theory, even in Arabian history or in Islamic history"(as cited in Khalil & Iqbal, p. 5). He further quotes Sir Percy Cycks who has criticized the theory of Bani Israel in *History of Afghanistan*:

A protest must here be made against the erroneous view that the Afghans are members of lost tribes of Israel, which various writers including Bellew and Holdich advocated. Actually this theory is of purely literary origin and is merely an example of the wide spread customs among Muslims of claiming descent from some personage mentioned in the Quran or some other sacred work. In the case of the Afghan they claim Malik Talat or king Savi their ancestor. Among the reasons advanced in support of this claim are noticeably curved noses of the Afghan but this peculiarity is equally striking in the portraits of the koshan monarch of the first century A.D who had no Hebrew blood in their veins." (as cited in Khalil & Iqbal, p. 5)

Caroe (1958) furthers his point and says that according to Afghan historiographers Irmia (Jeremiah) was son of Saul and Irmia had a son whose name was Afghana. Afghana was later on appointed as chief command of the army (p. 5). Sons of Afghana shifted to the mountains of Ghor which is now known as Afghanistan and "some to the neighborhood of Mecca in Arabia" (p. 5). The presence of Khyber is also a confirmation of this point of view about the origin of Pashtuns (Pathans). Caroe (1958) expresses his view:

In regard to the men of Mecca he (Elphinstone) cites as confirmation the fact that 'the Jews were very numerous in Arabia in the time of the Prophet, and that the principal division of them bore the appellation of Khyber, which is still the name of a district in Afghanistan if not an Afghan tribe'. (p. 6)

But this view is also met with contradictions and ambiguities. And it is evident from the fact that the Afghans do not wish to be linked with the Jews; they have strong prejudices against the Jews. Caroe (1958) quotes Raverty who links the origin of Pashtuns with Bani Israel. Raverty supports the view that in order to avoid trouble of the Jews, Cyrus transported them to the far away parts of the Persian Empire. The Jews fled eastward and thus remained away from the successors of Cyrus (pp. 6-7). But Caroe (1958) does not accept the view of Raverty and is of the opinion that “all the Hebrew canons praise Cyrus and the Great King’s administration as markedly in their favour” (p. 7).

The Afghan historians also link Pashtuns/Pathans with Khalid Bin Walid who was the most well-known and reputable man of the Prophet’s Ansar (Companion). He is said to belong to the line of Afghana who lived near Mecca. But some Muslim historians are also of the view that Khalid Bin Walid belonged to the family of Quraish which was tribe of the Prophet (p. 7). After embracing Islam, Khalid bin Walid conquered Syria and Iraq. This was the time when the Prophet Muhammad (SAW) was still alive. Khalid bin Walid visited Ghor either personally or he ordered his people to teach the new faith to the Afghans of Ghor. This paved the way for the visit of a number of representatives of the Afghans of Ghor who were led by Qais. Qais and his supporters then fought bravely on the side of the prophet (pp. 7-8). The history continues:

The Prophet lavished all sorts of blessings upon them; and having ascertained the name of each individual, and remarked that Qais was a Hebrew name, whereas they themselves were Arabs, he gave Qais the name of Abdurrashid and observed further to the rest that, they being the posterity of Malik Talut, it was quite proper and just they should be called Malik likewise...and the Prophet predicted that God would make the issue of Qais so numerous that they would outlive all other people, that their attachment to the Faith would

in strength be like the wood upon which they lay the keel when constructing a ship which seamen call Pathan; on this account he conferred upon Abdurrashid the title of Pathan also.

(p. 8)

This is an undeniable fact that Pashtuns (Pathans) have strong attachment with Islam; Islam is a key feature of their code of conduct, *Pashtunwali*. This is the reason that all Pashtuns (Pathans) are Muslims.

This theory remained valid for a long time but lost its ground in the 20th century since a new theory about the origin of Pashtuns was presented by some scholars of Pakistan, Afghanistan and some Orientalists. The theory states that Pashtuns descended from Aryan races.

Dr. Hanif Khalil et al. offer various theories about the origin of Pashtuns in the paper titled as “An Analysis of the Different Theories about the Origin of Pashtoons”. One theory links Pashtuns with the branch of the Aryan tribe:

According to this theory the Pashtoon is the branch of the Arian tribes which are known in history as Indo Arian tribes. Actually the Indic branch is divided in two major parts named Indo European and Indo Arian and then the Indo Arian branch is divided in two sub branches named Indo Iranian and Indo Arian. Pashtoons belonged to the branch of Indo Iranian. This theory is based on the words "Pashtoon" (name of nation or tribe) and Pashto (name of the language of that tribe or nation). (pp. 7-8)

Rig-Veda, the Holy Book of Aryans and Hindus, gives further verification of the name Pashtun since these words are found in the book. Bahadar Shah Zafar Kakakhail says that:

In Rig-Veda the word phakt or phakta were used for the geographical surrounding of the Pashtoons. "Phaktheen" was used for Pashtoon. Initially Phakthean was converted into Pashteen and then into Pashtoon. It is also mentioned in Rig-Veda that Pashtoons

used to stay in Bactria (Bakhtar) the old name of Pashtoon area and the present Afghanistan for so many years. In Bactria the Pashtoons are known as the inhabitants of Bakhda. After that the city of Balkh in the present Afghanistan became famous because of these Pashtoons as stated by some Greek historians they were known as pakteen and pashteen, and these words resembled with word Pashtoon and Pashtoonkhwa. So for the first time Mr. Lasan accepted the resemblance between the words pakteen and Pashtoon. Keeping in view all these facts it became believable that the Pashtoon nation was a branch of the Arian tribes and their language was one of the languages of Arian stock. (as cited in Khalil & Iqbal, p. 8)

The passage traces the origin of Pashtuns and considers them a branch of Arian tribes. The claim is supported with references of names derived from old names having close resemblance. This theory weakens authenticity of the theory of Bani Israel. The theory of Arians is comparatively authentic.

The mystery of Pashtun's origin can be summed up in the words of a well-known Pashtu poet and lover of Pashtuns, Ghani Khan (1994):

Whatever he might be, he is not a Jew, for where will you find who will tell his child about war and courage, death and glory! He is perhaps a mixture of every race that came to India from the heart of Asia- the Persian, the Greek, the Mongol and the Turk. (p. 5)

Ghani Khan (1994) has named them as "the nation of fighters" (p. 53). They can go to any extreme in killing but their killing is for a just cause. Ghani Khan says, "I love them in spite of their murders and cruelty, ignorance and hunger. Because he kills for a principle and cares not who calls it murder. He is great democrat" (p. 57). Pashtuns are never afraid of fight or war; they face it happily and proudly, "But the chief reason why I love him because he will wash his face and oil

his beard and perfume his locks and put on his best pair of clothes when he goes out to fight and die ... He thinks God will dislike a dirty face as much as he does himself; so he washes it:

He says Allah

Is good and sweet

To him who laughs

And sings and dies.

He says the cowards

Weep and work,

But fighters go

To paradise". (p. 58)

History of Persian (Farsi-Speaking) People

Afghanistan is a country where different ethnic communities reside. The Pashtun, Tajik, Hazara, Uzbek, Baluch, Farsiwan and Sayyeds are some of the major ethnic groups. The Pashtuns comprise leading group in the country and their history has already been discussed. The present study includes some of the Farsi-speaking groups such as Hazaras and Tajiks. Tajiks constitute the second largest ethnic group and they speak Dari (Farsi). Most of them are Sunni-hanafi. Hazara is the third major group in the country and the region of their dwelling is known as Hazarajat. They speak Dari and most of them are Shia. Due to poverty, most of them are illiterate and this can be found in the novels of Hosseini who has compared them with the Pashtun characters. In

TKR, the writer has made such a comparison. In *ATSS*, the writer mentions Farsi-speaking region Panjshir where Tajiks live (Hosseini, 2008, p. 108).

The Persians are the progenies of the Aryan (Indo-European) tribes that migrated from Central Asia to the present Iran. The Persian language and other tongues came into existence after the Aryan tribes divided into two major groups, the Persians and the Medes. Wahab and Youngerman (2007) are of the view that:

The Medes, a group of tribes in northern Iran related to the Persians, followed the Assyrians. ... They were soon eclipsed by the Persians, who conquered them around 550 B.C.E. and proceeded to carve out the largest political entity yet known. (p. 38)

Beeman (2006) is of the view that “Tajik, Dari and Persian are “languages” in the sense that they have concretized canonical forms that are transmitted through institutionalized schooling and reference works, however structurally they are all varieties of Persian” (p. 3). Though there may be certain variations in the varieties but they also overlap in some features. He further says that Persian is a standard form while Tajik and Dari are colloquial forms. Dari is not considered as a prestigious variety in Iran and as a result Afghan residents in Iran prefer English instead of Dari:

Dari, as spoken in Afghanistan, is seen as a stigmatized variety for many of its speakers when they find themselves in a primarily Persian speaking setting. Afghan residents in Iran will often resort to using a foreign language such as English rather than speak Dari. To reinforce this notion of hierarchy it is worth noting that speakers of Persian varieties rarely learn Tajik or Dari forms, whereas educated Tajik and Dari speakers all acquire some command of Persian forms. (Beeman, 2006, p. 4)

Dari and Tajik are various forms of Persian language; educated people prefer learning Persian instead of Dari and Tajik. Dari and Pashtu are frequently spoken languages in Afghanistan. All

Hazaras “speak a dialect of Dari” (Wahab and Youngerman, 2007, p. 16). Hosseini mentions Farsi (Persian) language in his novels; it is the language of Iran and is also spoken in Afghanistan.

The Tajik, Uzbek and Turkmen have shared history, language and culture. Their people are scattered in Tajikistan, Uzbekistan, and Turkmenistan (the Central Asian republics). They moved into Afghanistan as refugees, “fleeing first the advance of the Christian czarist forces in the 19th century and then the triumph of Soviet atheism in the 20th century” (Wahab and Youngerman, 2007, pp. 15-16).

Many of Hazara people have features of East Asian people. Wahab and Youngerman (2007) argue that they “may well be descendants of the Mongol invaders of the 13th and 14th centuries” (p. 16). They speak a dialect of Dari. Hazara people are Shi’a Muslims. There are two possibilities of Hazaras being Shi’a Muslims. First one is that it might be due to the Mongols who first converted to Islam or they may be Shi’a from the “time of the Safavid dynasty, which militantly imposed Shiism in Iran” (Wahab and Youngerman, 2007, p. 16) and the same imposition was practiced in Afghan territories. Some Hazara people shifted to Quetta in Pakistan in the late 19th century.

Afghanistan is a country having multiplicity of ethnic groups. There are other ethnic groups such as Nuristani, Kuchis and Turkmen living in Afghanistan. However, study of these ethnic groups is beyond the research parameters of this study.

CHAPTER 4

ETHNIC DIFFERENCES BETWEEN PASHTUNS AND HAZARAS IN *THE KITE RUNNER*

The chapter focuses on analysis of the novel *TKR* published in 2003. The novel portrays ethnic differences between Pashtun and Hazara characters in Afghanistan. Pashtuns are Sunni Muslims while Hazaras are Shi'a Muslims. The chapter analyzes their cultural values and marked differences in representation of the two ethnic groups in the novel since the novel delineates characters of the two groups consistently.

The study uses Fernando Ferrara's 'Theory and Model for the Structural Analysis of Fiction'. The analysis (SS) takes into account traits of the characters by comparing them with a fictional model type. Middle structure interprets characters' connotations of attitude and status by comparing them with social model image and finally deep structure explains cultural values and laws governing the society. The model is helpful in detailed analysis of the characters by considering the fiction in which a character is placed with the cultural system based on traditional and dominant values represented by the character.

The study also seeks insights from Mahmood Mamdani's theory of "good" vs. "bad" Muslims. The theory is relevant because in the novel there are characters who join Taliban while some characters are against them and have inclination towards Westernization/Americanization. The chapter thus analyzes these characters to show difference in their representation by using theory of "good" vs. "bad" Muslims.

Overview of the Plot

Amir is an affluent Pashtun, the main narrator and protagonist of the story (*TKR*) and Hassan is a Hazara who is the son of Baba's servant, Ali. The novel uses the word Baba (as a name) for Amir's father. Amir thinks more about Baba because he feels his father's growing compassion for Hassan which leads to his envious feelings, "He asked me to fetch Hassan too, but I lied and told him Hassan had the runs. I wanted Baba all to myself" (p. 13). Amir thinks that his father considers him responsible for the death of his mother. Baba's friend Rahim Khan is the man who supports Amir and proves himself as a kind father figure to Amir. Rahim Khan also encourages Amir for writing stories.

Hassan is a brave and sincere character who serves and loves Amir and does everything in order to save Amir. He puts his life in trouble and saves his master and friend, and finally sacrifices his life for his sake. He serves him till the last moment of his life.

Assef is an evil-minded character who hates Hazaras. According to him, Hazaras belong to an inferior race and should be treated like slaves. He believes in the superiority of Pashtuns, "Afghanistan is the land of Pashtuns. It always has been, always will be. We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our watan, they dirty our blood" (p. 38). He blames Amir for his close attachment with Hassan, "In fact you bother me more than this Hazara here. How can you talk to him, play with him, let him touch you? ... How can you call him your friend?" (p. 38). He goes to the extreme of attacking Amir with his brass knuckles but Hassan saves Amir as he has his slingshot and keeps Assef away from his violent attack.

Kite-fighting tournament is the major event during winter in Kabul. Hassan is a good kite runner and wins a local tournament for Amir. Thus he wins Baba's praise which makes him quite

happy. Hassan fulfills his promise and runs the last kite for Amir which puts Hassan into an insulting situation. On the way Hassan is stopped and surrounded by three boys, Wali, Kamal and Assef and finally Hassan is raped since he is not willing to give the kite to Assef. Thus he sacrifices his dignity and respect for Amir. After the incident, Amir feels guilty since he does not do anything in order to save Hassan from Assef and lets him being raped by Assef. In order to get rid of Hassan, Amir accuses him of stealing money and a watch; Hassan confesses falsely. Baba forgives Hassan in spite of having no tolerance for stealing but Ali and Hassan leave the house.

The Soviets' invasion of Afghanistan has a terrible impact on Amir and Baba since they decide to leave their luxurious life in Afghanistan and make preparations in order to shift to Peshawar from where they move to California, USA. Life in USA in early days is a challenge for them because Baba has to work at a gas station. After sometime Amir takes admission in a local community college for writing skills. Baba falls ill which causes loss of his weight. After diagnosis, he is told about the terminal small cell carcinoma. Baba expresses his wish of the marriage of Amir and Soraya Taheri, daughter of General Taheri. Amir shows his willingness and Amir and Soraya Taheri get married. After the marriage Baba dies. Amir and Soraya enjoy their peaceful and happy life. The only unfortunate news for them is lack of possibility of having children.

Amir continues his writing and now he has secured a successful career in writing novels. He receives a call from Rahim Khan after a long time, fifteen years after the wedding. Rahim Khan wants Amir to come to Peshawar, Pakistan, as Rahim Khan thinks that "there is a way to be good again" (p. 177). Amir is reluctant to visit Kabul which is controlled by Taliban but he finally makes up his mind to take Sohrab from an orphanage as he is now all alone; his parents have been killed by Taliban. Hassan has sacrificed himself for the sake of Amir's house since he was ordered

to leave the house but he refused and thus was murdered along with his wife, Farzana. Amir is not ready to take Sohrab with him to California but in the end he makes up his mind. Sohrab is in the custody of Taliban who make him dance for their entertainment, “One of the guards pressed a button and Pashtu music filled the room. Tabla, harmonium, the whine of a *dil-roba*. I guessed music wasn’t sinful as long as it played to Taliban ears. The three men began to clap” (p. 257). They don’t treat him as a child. Amir succeeds in releasing Sohrab from Taliban and thus both after staying for some days in Peshawar shift to USA.

Surface Structure

The novel includes characters from Pashtun and Hazara community. Hosseini (2003) has depicted their relationship in Afghanistan. The novel has a number of Pashtun and Persian speaking characters but the present analysis focuses on Amir, Assef, Baba, Sorayya, Hassan and Ali.

Amir is the main narrator (homodiegetic narrator) of the story. He is the son of an influential Pashtun, Baba, “My father was a force of nature, a towering Pashtun specimen ...” (p. 12). The story begins in the middle when Amir is in San Francisco and receives a phone call in 2001 from Rahim Khan, friend of Amir’s father. Rahim Khan asks him to visit Afghanistan to rescue Hassan’s son Sohrab. He finally visits Afghanistan and helps Sohrab by adopting him. Thus the story makes use of flashback and throws readers into the past of Amir and Hassan in 1975 in Kabul. The adult Amir narrates his story of childhood experiences.

Amir in the very first chapter reveals himself when he thinks about his past after receiving call of Rahim Khan:

I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins ... I thought about something Rahim Khan said just before he hung up, almost as afterthought. *There is a way to be good again* ... I thought about Hassan. Thought about Baba. Ali. Kabul. I thought about the life I had lived until the winter of 1975 came along and changed everything. And made me what I am today. (pp. 1-2)

Amir thinks about his past which generates his story of friendship with Hassan. Amir's thinking is focalized with the help of the internal focalizer (character-focalizer). He is an adult narrator who narrates his past story. He characterizes himself with the help of direct characterization as a person who led a sinful life. In the very first chapter readers learn about his 'past life of unatoned sins' which reveals his character. He is the protagonist having weaknesses of a common man. Rahim Khan's statement '*There is a way to be good again*' shows that Amir has flaws in his character; that he did something evil and now there is an opportunity for him to atone for his sinful past. It also indicates that he is a round character which according to Forster means that it is "both complex and developing" (as cited in Rimmon-Kenan, 2005). The statement of Rahim Khan indicates that Amir has negative traits and that he can attain a good position by developing his personality. His unforgiveable sins characterize him a modern hero (FM). He looks like protagonists of Graham Greene's novels because their defining trait is cowardice and in the end of the story they overcome problem of cowardice and gain heroic status.

At this stage, he is in the U.S. and has realized his injustices done with his friend, Hassan. He has become very optimistic. Rahim Khan has informed him about son of his friend who is in custody of Taliban. This happens in the end of the story; however, the novel starts with this ending point. This realization indicates that he has made up his mind to release his friend's son from Taliban's custody and thus proves himself Westernized and a "good Muslim." He has weaknesses

and in the novel he passes through a process of education which is evident from his promise that “*There is a way to be good again.*” An important aspect about his character is that everything is shown through the eyes of Americanized Amir.

Amir (Pashtun) is depicted in comparison with Hassan (Hazara). Amir and Hassan are best friends but Amir does not prove himself loyal and sincere in his friendship. He feels jealous when he sees Baba’s love and sympathy toward Hassan. He tells lies, and even deceives his father in order to deprive Hassan of Baba’s love:

He asked me to fetch Hassan too, but I lied and told him Hassan had the runs. I wanted Baba all to myself. And besides, one time at Gargha Lake, Hassan and I were skimming stones and Hassan made his stone skip eight times. The most I managed was five. Baba was there, watching, and he patted Hassan on the back. Even put his arms around his shoulder. (p. 13)

Amir is a homodiegetic narrator i.e. he is also a character in the story. Narrator and focaliser are the same person i.e. Amir. The passage shows presence of the external and the internal focalizer i.e. his speech in which he addresses his father. Baba’s appreciation of Hassan by putting his arms around his shoulders shows external focalization while, ‘I wanted Baba all to myself’ reveals internal focalization. It is quite easy for the adult narrator to access mind of his child focalizer (Amir). He is also focalized in the passage. His act of deceiving his own father is seen through his own eyes. As he is an adult narrator, narrating his childhood story, he knows more than the character, Amir. His functional trait is displayed through indirect presentation which is the character’s speech. His speech shows jealousy towards Hassan; he tells lies to his Baba since Baba loves him (Hassan). This is evident from the words of Amir “he patted Hassan on the back. Even put his arm around his shoulder”. Amir cannot tolerate his Baba showing love to Hassan. Amir’s

functional traits characterize him a jealous person. The reason of Amir's jealous feelings is that Baba loves Hassan partly because Hassan is his son, though illegitimate, and partly due to his bravery. The trait of jealousy is linked with rich Pashtuns who are shown merciless in the novel.

The relationship of Baba and Amir is quite strange; Amir does not love his father, Baba, since Baba does not prove himself a kind and sympathetic father, "Most days I worshiped Baba with an intensity approaching the religious. But right then, I wished I could open my veins and drain his cursed blood from my body" (p. 30). The lines reveal contempt of Amir for his father; a negative and satirical picture of Baba develops in the beginning of the novel. He does not have loving feelings for his father; he does not want to have association with Baba. It is just because of his jealous feelings that he wants to win support of Baba; he wants to defeat Hassan in this competition.

The passage makes a comparison between Amir and Hassan. Amir skims the stone not far away but Hassan does. It seems Amir is not so much talented and competent as Hassan is and it is true about him throughout the story. In order to win love of Baba, Amir takes credit of Hassan's brave and daring deeds. Thus his character is developed on fictional model type of a modern hero. Functional traits of Amir (jealousy and lie) constitute t⁺ since the traits are in conformity with the FM (modern hero). Thus through character of Amir, Pashtuns are shown as liars and jealous.

Hassan does every sacrifice for Amir but it does not reduce jealousy of Amir. Consequently, he does his best to deprive Hassan of his Baba's love:

Nothing was free in this world. Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it: He was just a Hazara, wasn't he? (p. 73)

Adult narrator and internal focalizer in the passage refer to the same person, Amir. A child (Amir) does not know about ethnic differences i.e. between Sunni and Shi'a Muslims. Biased treatment of the Hazaras is shown from the perspective of Amir. These thoughts are of the adult Amir. Amir's functional trait is shown through indirect presentation i.e. Amir's speech. He thinks that Hassan being a Hazara deserves his cruel treatment. Hassan is just like a lamb for Amir; he can slaughter him anytime. This shows element of sacrifice on the part of Hassan and a selfish character of Amir. The above lines also indicate that Hassan being a Hazara has to sacrifice, but in the act of sacrifice he does not lose his dignity. He possesses features of a traditional hero (victim). Amir is very much conscious about his own status and ethnic group; that he is Pashtun and Hassan a Hazara; that a Hazara deserves to be used as a victim for his selfish purpose. The functional trait of Amir being selfish is in line with the FM (modern hero) of Amir and thus makes his trait t⁺. Pashtuns are misrepresented as selfish and cruel because they exploit Hazara people such as Hassan in this case.

However, when Amir shifts to America, he loses sensitivity about ethnicities. He does not consider Hazaras inferior anymore. When Rahim Khan discloses secret of Baba's sin, Amir wishes that he should have brought Hassan to America since in America "no one cared that he was a Hazara, where most people did not even know what a Hazara was" (p. 209). Amir is depicted to represent Westernization and Americanization which are against ethnic oppression. Thus he is shown as a "good" Muslim because of being infused with American positivity. Rahim Khan tells him, "America has infused you with the optimism that has made her so great" (p. 186). Indirectly, he criticizes Pashtun people who are conscious about ethnic differences. When General Taheri (Pashtun) asks him why he has brought the Hazara boy to America, he gets infuriated and tells

him, “You will never again refer to him as ‘Hazara boy’ in my presence. He has a name and it’s Sohrab” (p. 331).

Amir uses Hassan for winning support and appreciation of Baba. He treats Hassan in an insulting manner. On one occasion he asks Hassan meanings of some words:

I knew I was being cruel, like when I’d taunt if he didn’t know some big word. But there was something fascinating- albeit in a sick way- about teasing Hassan. Kind of like when we used to play insect torture. Except now, he was the ant and I was holding the magnifying glass. (p. 50)

The narrator is Amir, the adult, while internal focalizer is Amir, the child. Amir’s teasing (cruelty) of Hassan is presented through the eyes of Amir. Indirect presentation is used to show functional trait of Amir with the help of action i.e. acts of commission. Amir teases Hassan by asking some words which Hassan does not know as he is illiterate. He treats Hassan as his slave and expects from him utter submission. Hassan shows complete obedience and does not disobey the orders of Amir. He realizes his cruelty as he says in the above lines. The functional trait (cruelty) of Amir conforms to his FM (modern hero) and thus his trait is t⁺.

Amir does not treat Hassan as his friend though he claims Hassan to be his friend. There is contradiction in his claim about his friendship with Hassan and his treatment of Hassan. His treatment of Hassan is in clear contrast to his claims of friendship. Amir makes claims of unbreakable friendship but his treatment does not support his claims. This is evident from the speech of Assef who tells Hassan about Amir’s false claims of friendship:

But before you sacrifice yourself for him, think about this: Would he do the same for you? Have you ever wondered why he never includes you in games when he has guests? Why

he only plays with you when no one else is around? I'll tell you, Hazara. Because to him, you're nothing but an ugly pet. Something he can play with when he's bored, something he can kick when he's angry. Don't ever fool yourself and think you're something more.
(p. 68)

The narrative shifts to Assef who is Pashtun and treats Hassan (Hazara) in an insulting manner. Assef, a character, is external focalizer who focalizes hypocrisy and selfishness of Amir, who is the narrator. He addresses Hassan and reveals the personality of Amir. Amir's functional trait is explained with the speech of Assef, a Pashtun character. Assef's speech characterizes not only his own character but also that of Amir and Hassan. He addresses Hassan by saying that Amir is selfish since he is conscious about his prestigious status and plays with Hassan only when there is nobody around; in the presence of guests he does not allow Hassan (a servant) to be close to him. Hassan's character is also expressed with the help of direct definition (by calling him 'an ugly pet'). This also characterizes Assef as rude and insulting in his manners. He tells Hassan about false claims of Amir. Thus functional trait (hypocrisy) of Amir is (t⁺) as it conforms to his FM (modern hero). Pashtuns are depicted hypocrite who exploit Hazara people in Afghanistan. However, Amir in America changes and treats Hassan's son as his own son. He realizes betrayal of his friend and wants to "atone not just for my [Amir's] sins but for Baba's too" (p. 209). Amir is shown to have absorbed American influences of optimism. Thus he proves himself a "good" Muslim.

Amir does not have courage to face people like Assef. When Assef surrounds Hassan and Amir, Amir is nervous and remains silent due to fear, "I opened my mouth, almost said something. Almost. The rest of my life might have turned out differently if I had. But I didn't. I just watched. Paralyzed" (p. 69). Narrator in this case is Amir, the adult, while internal focalizer is Amir, the

child. Amir's coward act is seen through the eyes of the child focalizer. These lines depict character of Amir by showing his act of omission (Amir's failure to save Hassan from Assef's attempt of rape). He wants to resist evil plan of Assef but he does not do so. This failure becomes Amir's obsession and is of significance in the novel. This develops a coward picture of Amir (modern hero). He remains silent due to his lack of courage and this is a selfish act on his part. The same fear haunts him all his life. Amir remains passive due to his fearing nature. On every crucial moment, he acts cowardly and leaves Hassan alone. When Assef rapes Hassan, Amir does not make any attempt in order to save Hassan from the evil plot of Assef, "I stopped watching, turned away from the alley ... I was weeping. From just around the corner, I could hear Assef's quick, rhythmic grunts" (p. 72). Again the narrator is Amir, the adult, but external focalizer is Amir, the child, since the narrator refers to his childhood time when he had no courage to save his friend and just wept. The lines indicate the act of omission of Amir. He remains passive which shows his coward nature. He could have interfered in order to protect honor of Hassan but he did not make attempt for protection of Hassan:

I could step in to that alley, stand for Hassan- the way he'd stood up for me all those times in the past- and accept whatever would happen to me. Or I could run. In the end, I ran. I ran because I was a coward. (p. 72)

Amir being homodiegetic narrator watches his friend Hassan being raped. In the beginning of the passage, there is internal focalizer (Amir) who observes Hassan and thinks about him. The passage reveals his own thinking about the tragic incident. He realizes his passive role due to his contemplated act which according to Rimmon-Kenan (2005) is "an unrealized plan or intention of the character" (p. 63). He knows that Hassan had put himself in trouble for his sake but he did not do any such daring deed for Hassan. The author uses direct definition (use of the adjective

'coward') for the trait of Amir. In the above lines functional t (Amir's inability to act bravely) can be seen on the level of SS. The passage indicates that Amir's functional trait (cowardice) is t⁺ because it is based on the FM (modern hero). Amir does not possess Pashtuns' well known trait of *tura* i.e. bravery (see Introduction on pages 11).

The selfish and coward nature of Amir becomes more evident when he sees his friend, Hassan, being raped by Assef. He does not have courage to undertake a daring deed and instead takes credit for Hassan's deeds. Amir steps away from helping Hassan because on the one hand he is afraid of Assef and on the other hand he thinks that Hassan being a Hazara deserves such sacrifice:

I actually aspired to cowardice, because the alternative, the real reason I was running, was that Assef was right: Nothing was free in this world. May be Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it. He was just a Hazara, wasn't he? (p. 73)

Amir being homodiegetic narrator reveals his own character. Hassan is focalized with the help of the internal focalizer (Amir) because the passage reveals Amir's thinking about his cowardice. Direct definition is used to reveal Amir's functional trait i.e. cowardice. He mentions reason of his being passive (act of omission) during the rape scene of Hassan. Amir considers Hassan his slave who must sacrifice for the sake of his master, Amir. Amir pretends to be Hassan's friend but the fact is just the opposite; he does not treat Hassan like his friend; he considers him his servant. When Amir is alone and has nobody else, only then he plays with Hassan. Functional trait of Amir is t⁺ because Amir's deceptive and selfish nature conforms to the FM which is modern hero.

The selfish nature of Amir is further depicted when Amir forgets his worries in the company of Baba, “I buried my face in the warmth of his chest and wept. Baba held me close to him, rocking me back and forth. In his arms, I forgot what I’d done. And that was good (p. 74)”. Amir soon forgets the incident of Hassan’s rape; for him it is good to forget, not to be worried about his selfish act of letting Hassan raped by Assef. Amir’s functional trait is t⁺ because Amir’s trait of selfish attitude is in line with his FM (modern hero).

Amir is lazy and irresponsible. He cannot compete Hassan in running. Amir says:

I remember one overcast winter day, Hassan and I were running a kite. I was chasing him through neighborhoods, hopping gutters, weaving through narrow streets. I was a year older than him, but Hassan ran faster than I did, and I was falling behind. (p. 49)

Indirect presentation is used to express functional traits of Amir and Hassan. Analogy between Amir and Hassan reinforces characterization. The passage reveals the child focalizer (internal), Amir. He recalls flying of his kite with Hassan. Hassan is focalized and shown as an active boy. He is older than Hassan but even then Hassan surpasses him in running. Amir is lazy and cannot catch Hassan in running; he is slow in running while Hassan active and fast. Thus intrinsic trait of (physical weakness) Amir is t⁺ because it conforms to FM (modern hero).

Amir does not have courage and Baba knows about this aspect of Amir’s personality. It is Hassan who protects Amir in trouble:

Self-defense has nothing to do with meanness. You know what always happens when the neighborhood boys tease him? Hassan steps in and fends them off. I’ve seen it with my own eyes. And when they come home, I say to him, ‘How did Hassan get that scrape on

his face?’ And he says, ‘He fell down’. I’m telling you, Rahim, there is something missing in that boy. (p. 21)

Amir is standing near Baba’s study-room. Being homodiegetic narrator, he narrates only what he hears from the conversation between his Baba and Rahim Khan. Baba’s conversation with Rahim Khan is focalized by internal focalizer (Amir). The focalizer is the child, Amir. Amir’s cowardice is explained in indirect presentation i.e. through Baba’s speech. Amir and Hassan are contrasted and thus traits of both are emphasized. It is Hassan who protects Amir; Baba says that bravery is missing in his son, Amir. The passage reveals functional t of Amir that he is coward and cannot protect himself. This opinion is given by Baba who is worried about his legitimate son. He wants his son to be brave enough to protect himself. Fictional model type (FM) for Amir is modern hero. Functional trait of Amir is in line with the FM (modern hero). Thus in this case Amir’s trait is t⁺.

Baba reveals cowardice of Amir on another occasion and says, “But something about Amir troubles me in a way that I can’t express. It’s like ... If I hadn’t seen the doctor pull him out of my wife with my own eyes, I’d never believe he’s my son” (p. 22). In this passage Amir is characterized with the speech of his own Baba. Baba is of the view that if he had not seen him during birth time, he would not have believed that Amir was his son. Baba’s regret is due to Amir’s cowardice. Functional t of Amir is positive (t⁺) because it conforms to the model (modern hero).

Amir is haunted throughout the novel with the idea of his coward and selfish act of being passive and silent during the scene of his friend being raped by Assef. This idea disturbs Amir’s peace of mind, as he does not remain happy when he recalls the disgraceful incident of Hassan’s rape:

I watched Hassan get raped, I said to no one. Baba stirred in his sleep. Kaka Homayoun grunted. A part of me was hoping someone would wake up and hear, so I wouldn't have to live with this lie anymore. But no one woke up and in the silence that followed, I understood the nature of my new curse: I was going to get away with it. (p. 80)

Amir is the narrator and internal focalizer who focalizes himself. The passage characterizes Amir with the help of indirect presentation i.e. Amir's thinking and his act of omission. Amir thinks all the time about his coward act of omission. The act of omission (Amir's omission of saving Hassan) of Amir becomes his obsession which haunts him for the rest of his life. This is the reason that whenever he recollects Hassan's rape scene, he becomes upset and depressed. He wants to disclose the secret to his Baba and Kaka Homayoun so that he can release his depression. He wants to share his repentance over his shameful act of remaining silent during Hassan's rape. He wants to get rid of his lie by informing his Baba and kaka Homayoun but he cannot do so. If he had told Baba about the incident, Hassan would not have left the home of Baba. But he does not share it with Baba or Kaka Homayoun and remains distressed. A change occurs in his personality which proves that he is a round character. But even in the process of changing his attitude, he is shown selfish and coward; he wants to get rid of the unease which he faces. Functional trait of Amir is t⁺ since he behaves cowardly like the modern hero (FM).

Amir thinks about his past time spent with Hassan and it reminds him of Hassan's dream:

I thought about Hassan's dream, the one about us swimming in the lake. There is no monster, he'd said, just water. Except he'd been wrong about that. There was a monster in the lake. It had grabbed Hassan by the ankles, dragged him to the murky bottom. I was that monster. (pp. 80-81)

Amir is the narrator who participates in the story. He is also the internal focalizer since the passage reveals his thinking. The story is told through flashback; the adult narrator, Amir, narrates the story. This is the reason that Amir relates himself with the monster of Hassan's dream. The passage shows functional traits of Amir and Hassan with the help of an analogy (indirect presentation). Both are contrasted by mentioning Hassan's dream. The passage reveals innocent nature of Hassan and evil nature of Amir. Amir has been compared with a monster which stands for evil. Hassan's downfall and his miseries are due to Amir's evil acts which lead to Amir's rise in the eyes of Baba. The unfaithful acts of Amir, shock Hassan. Amir's functional trait is t⁺ because Amir behaves like a monster (evil) while his defining trait is cowardice and thus he is a modern hero (FM).

Amir's disturbance continues and does not recover his normal life since all the time he is haunted by the shameful act of Hassan's rape. The presence of Hassan reminds him of the incident and it adds to his distress. Thus he finds moments of peace when he is busy in school work:

School gave an excuse to stay in my room for long hours. And, for a while, it took my mind off what had happened that winter, what I had let happen. For a few weeks, I preoccupied myself with gravity and momentum, atoms and cells, the Anglo-Afghan wars, instead of thinking about Hassan and what had happened to him. But always, my mind returned to the alley. To Hassan's brown corduroy pants lying on the bricks. To the droplets of blood staining the snow dark red, almost black. (p. 85)

Amir is the internal focalizer since he thinks about his own disturbance and Hassan's rape. The passage explains the trait of Amir with the help of indirect presentation i.e. act of omission i.e. Amir does not make any attempt in order to save his friend Hassan. His passivity during Hassan's

rape (act of Amir's omission) haunts him for the rest of his life. His evil nature has further been intensified and made more prominent to the readers by saying that he is the main agent in the disgraceful act of Hassan's rape since he let it happen and didn't do anything in order to save Hassan from Assef. Amir and Hassan are also contrasted with the help of an analogy 'the droplets of blood staining the snow dark red'. Droplets of blood denote inhuman treatment of Assef and sacrifice of Hassan for the sake of his friend, Amir, while snow represents sincerity of Hassan. Color of snow becomes dark red with the blood which signifies Hassan's loss of honor and respect. Amir's functional trait is t⁺ since Amir's selfish nature conforms to the FM (modern hero). Hassan has been portrayed as innocent and victim of Amir's cruel treatment.

The passage reveals an important fact about Amir that he goes to school and gets Western education. This paves ground for the process of his Westernization. He is also interested in writing novels for which he takes inspiration from Rahim Khan. He materializes his dream in the U.S. Thus he proves himself a "good" Muslim because of Westernization.

Amir cannot face the stressed situation and ultimately decides to get rid of Hassan since his presence reminds him of his own cowardice and selfish nature. For this purpose, he makes a plan of putting blame on Hassan for stealing his watch and money which Amir himself hides under Hassan's mattress, "I went downstairs, crossed the yard, and entered Ali and Hassan's living quarters by the loquat tree. I lifted Hassan's mattress and planted my new watch and a handful of Afghani bills under it" (p. 97). Amir's trait is further revealed with the help of indirect presentation i.e. act of commission (something performed by the character). He is the narrator and character of the story. The passage shows presence of the external focalizer. He once again does something which proves him as an evil person. He blames Hassan in order to defame him and free himself from the agony of his guilt. He does not care about the consequences of his ill treatment; he

focuses on his own selfish interests. He informs Baba that Hassan has stolen his watch and money. For Baba it is unbelievable because he knows Hassan's nature but Hassan himself confesses. Thus Amir deceives not only Hassan but also Baba. The passage develops functional trait of deception of Amir. His functional trait (deception) conforms to the FM (modern hero) and is t⁺.

Amir behaves like a hypocrite; there is contradiction between his words and actions. He harms Hassan thinking that Hassan does not know about the real culprit. The fact is that Hassan knows it but does not inform Amir:

Hassan knew. He knew I'd seen everything in that alley, that I had stood there and done nothing. He knew I had betrayed him and yet he was rescuing me once again, may be for the last time. I loved him in that moment, loved him more than I'd ever loved anyone, and I wanted to tell them all that I was the snake in the grass, the monster in the lake. I wasn't worthy of this sacrifice; I was a liar, a cheat and a thief. (p. 98)

Amir being adult narrator reads Hassan's mind. Thus Amir is the internal focalizer while Hassan is focalized. The first few sentences of the above passage use indirect presentation i.e. Amir's thinking, for the characterization of Amir and Hassan. Amir is the narrator and he himself says about Hassan that he had seen everything in the alley, that he was aware of Amir's remaining silent during the shameful act of rape. This expresses functional trait of Amir as being selfish and coward. Then the author uses direct definition for the expression of functional traits of Amir, that he is a snake in the green grass, monster in the lake, a liar, a cheat and a thief. Amir and Hassan are two extremes; one is hypocrite, coward and disloyal while the other is open-minded, brave and loyal. Hassan knows that Amir betrayed him and the betrayal leads to his humiliation but in spite of it Hassan helps Amir and saves him. Amir should have saved Hassan from Assef but he is not

brave enough to do it. It is due to Hassan's unwavering loyalty that Amir loves him. Amir's negative features (snake in the grass, the monster in the lake, a thief and a cheat) make him a modern hero. Thus his functional trait is t^+ because his trait corresponds to the FM.

Amir is extremely selfish as he focuses constantly on his own interests. When he makes a plan in order to get rid of Hassan, he is happy that he will see Hassan no more since his presence reminds him of his own cowardice, disloyalty and treachery:

And I would have told, except that a part of me was glad. Glad that this would all be over with soon. Baba would dismiss them, there would be some pain, but life would move on. I wanted that, to move on, to forget, to start with a clean slate. I wanted to be able to breathe again. (p. 98)

Amir is the narrator and internal focalizer who focalizes his own thinking. Indirect presentation (Amir's thinking) is used for revealing functional trait of Amir's selfishness. The above passage shows inner contradiction of Amir through his own thinking i.e. he wants to tell everything to Baba and Rahim Khan but he cannot do so because it disturbs his expected peaceful life. He wants to forget Hassan and his past. He wants to move ahead in his life leaving Hassan behind. He wants to start a new life by throwing Hassan away. This is the extreme nature of his selfishness. He is a modern hero (FM). Thus his functional trait is t^+ .

Amir wants to get rid of his distress by telling someone about his selfish attitude but he fails in it. Hassan and Ali know about the evil nature of Amir. Amir cannot continue his life in this guise:

Ali glanced my way and in his cold, unforgiving look, I saw that Hassan had told him. He had told him everything, about what Assef and his friends had done to him, about the kite,

about me. Strangely, I was glad that someone knew me for who I really was; I was tired of pretending. (pp. 98-99)

Amir is the internal focalizer since he thinks and says that 'I saw'. Hassan is focalized in the passage. Functional traits of Amir are expressed with the help of indirect presentation i.e. Amir's thinking. The passage reveals silent activity of Amir's mind. He learns from the look of Ali that he knows about the dark secrets of Amir. He is worried about his wrongdoing by keeping it secret and when he feels that Ali knows about his offense, he is happy that at least somebody knows about him. He does not show his real face and identity; he keeps it hidden. It shows that he is a hypocrite and deceives not only Hassan but the whole society. The passage also shows possibility of a change in Amir; he realizes his wrongdoing and wants to reform himself but this is just a possibility and thus he moves in the direction of developing his character which proves he is a round character. At this stage functional trait of Amir is t⁺ because his functional trait of pretention is in line with his FM (modern hero).

He is in contrast to the main character, Rasheed, in the second novel *ATSS*. Rasheed is portrayed as an evil character who does not change during the course of the story; he remains evil till his death. Amir moves towards positivity in *TKR*. Rasheed remains voiceless since he is represented by other characters. In *TKR*, point of view of the adult Amir is followed. Both belong to the same ethnic group of Pashtuns.

The incident of Hassan's rape haunts Amir for the rest of his life; whenever he thinks about the incident, he feels repentant. His act of a silent and passive observer makes him too much grieved:

My mind flashed to that winter day six years ago. Me, peering around the corner in the alley. Kamal and Wali holding Hassan down. Assef's buttock muscles clenching and unclenching, his hips thrusting back and forth. Some hero I had been, fretting about the kite. Sometimes, I too wondered if I was really Baba's son. (p. 107)

Amir's functional traits of cowardice and hypocrisy are explained with the help of indirect presentation i.e. act of omission. Internal Focalizer is Amir, the child, who focalizes Hassan's rape by Assef. Amir thinks about the most painful incident of Hassan's rape which occurred six years ago. Hassan's innocence is shown through Amir. The passage shows Amir's repentance over his act of omission. He does not show any resistance against the evil act of Assef and remains passive. He wins appreciation and applause of Baba at the cost of Hassan's honor. The narrator also makes use of ironic comment by saying that, "Some hero I had been, fretting about the kite". This comment clearly indicates that Amir is not the traditional hero but a modern hero. Hassan sacrifices his peace of mind for the sake of Amir. Amir does not have the potential of winning and protecting the kite. He feels himself just like his Baba since Baba also deceived Ali by having illicit relation with his wife, Sanaubar. Amir's functional trait (cowardice) is t⁺ as the trait conforms to his FM (modern hero).

Amir does not have courage to reveal his secret in order to avoid further disaster. Ali and Hassan know about his hypocrisy and ill treatment of Hassan but it is not Amir who tells them. Before marrying Soraya Taheri, she tells him about her scandal in the past. Amir feels that Soraya is stronger than him by telling him about painful secret of her past:

I envied her. Her secret was out. Spoken. Dealt with. I opened my mouth and almost told her how I'd betrayed Hassan, lied, driven him out, and destroyed a forty-year relation

between Baba and Ali. But I didn't. I suspected there were many ways in which Soraya Taheri was a better person than me. Courage was just one of them. (152)

The passage shows grown-up internal focalizer and narrator, Amir. In the passage Soraya Taheri is focalized. Amir thinks that she is better than him since she has disclosed secret of her sinful past while he has not yet disclosed his own secret as he does not have courage to do it. Direct definition is used for the characterization of Amir. The use of verbs (betrayed, lied, and destroyed) express functional traits of betrayal, lying and destruction of Amir. The passage also explains the trait of Amir with the help of an analogy i.e. by comparing Amir with Soraya. Amir compares himself with Soraya whom he is going to marry. She tells him about her scandalous past before marriage but he cannot tell her about his ill treatment of Hassan. He is the one who betrays Hassan, tells lies in order to get rid of him, and thus breaks forty-year attachment of Baba with Ali. He is thus portrayed as evil-minded. His functional trait is t^+ because his traits of being a liar and destroyer are the features of a modern hero (FM).

Amir treats Hassan as his servant due to his ethnicity of a Hazara. He does not know that Hassan is his half-brother. Rahim Khan informs Amir about the story of Hassan and his secret relation with Amir. Amir is too much irritated and angry with his deceased father for keeping the relation of Hassan a secret. Rahim Khan further tells him about the sacrifice of Hassan and his wife Farzana who are killed by Taliban in the house of Amir. Their only son, Sohrab, is left and he is in the custody of Taliban. Amir is requested to visit Kabul and release Sohrab from Taliban. His response is:

I didn't want to understand that comment, but I did. I understood it all too well. "I have a wife in America, a home, a career, and a family. Kabul is a dangerous place, you know that, and you'd have me risk everything for ...". I stopped. (p. 204)

The first two sentences of the passage show Amir as internal focalizer since he thinks. Then from the third sentence onwards, focalization shifts to external focalizer as he talks to Rahim Khan through telephone. Indirect presentation (speech) is used for characterization of Amir. Amir is the narrator and also the character and thus he quotes his own dialogue. This is the point from which Amir starts his narration. After narrating the story of his childhood friendship with Hassan, he reaches the starting point of his narration. In the given passage, Amir is shown as a mature focalizer. Rahim Khan tries to convince him for visiting Kabul in order to save Sohrab. Hassan remains loyal to Baba and Amir and even sacrifices his life for protecting their house. He does not change his loyalty even after being deceived and expelled from the house by Amir. When Amir is requested to help Hassan's son Sohrab, he thinks about his wife, his home, his career, his family and his safety. He thinks that Kabul is not safe due to the presence of Taliban and does not want to put himself in trouble by visiting Kabul. This sort of attitude shows that he is extremely selfish and cares about himself and his family. Thus his functional trait (selfishness) is t⁺ because his trait corresponds to the FM (modern hero). However, he has aversion to Taliban and this is the main feature which differentiates him from Assef (Pashtun) and other Pashtuns having sympathy with Taliban. He is thus depicted as a "good" Muslim who fights against the terrorists.

Amir does not want to visit Kabul due to insecure environment in Afghanistan. When Rahim Khan tries to convince Amir in order to help Sohrab, Amir realizes that it is just because of his treachery that Hassan lost everything:

But I had driven Hassan and Ali out of the house. Was it too far-fetched to imagine that things might have turned out differently if I hadn't? May Baba would have brought them along to America. May be Hassan would have had a home of his own, a job, a family, a life in a country where no one cared that he was a Hazara, where most people didn't even know what a Hazara was. May be not. But may be so. (p. 209)

Amir is the grown-up homodiegetic narrator. He is also internal focalizer because he thinks about the past. The passage portrays thinking of Amir by using indirect presentation (Amir's speech). He uses first person for his speech. He thinks that he is responsible for Hassan's disastrous end. If he had not expelled Hassan from his home, he would have shifted to America with Baba and Amir; he would have a peaceful life there. But Amir deprived him of his happy life just for becoming a hero in the eyes of his Baba. It shows his egocentricity. He is just the opposite of Hassan; he is completely self-centered but Hassan is altruistic; he is hypocrite while Hassan is very straightforward and honest. Amir's hypocrisy and Hassan's innocence are shown through the focalizer, Amir. Amir's functional traits (treachery and selfishness) constitute t^+ because his traits conform to his the (modern hero).

A change finally occurs in the character of Amir when he makes up his mind and visits Kabul in order to release Sohrab from Taliban. He succeeds in the task and takes Sohrab to Peshawar. When Amir and Sohrab reach Peshawar, Amir is still confused about Sohrab; he has still not made up his mind to take Sohrab to America and adopt him:

The plan was this: Leave the hospital. Get the money from the safe-deposit box and pay my medical bills. Drive to the orphanage and drop Sohrab off with John and Betty

Caldwell. Then get a ride to Islamabad and change travel plans. Give myself a few more days to get better. Fly home. (p. 282)

The passage reveals the presence of the mature internal focalizer, Amir. Indirect presentation (Amir's speech) is used for the characterization of Amir. The passage portrays functional trait (selfishness) of Amir. The passage depicts his thinking. He cannot share his thinking with others because his intentions are evil. His evil intentions of selfishness are shown through his own eyes. In most of the passages, he is characterized with the help of silent activity of the mind since he cannot reveal it to anyone. He is afraid of even going to Kabul; however, in the end he goes there. But it is Sohrab who helps him in safe escape from Taliban. When Amir and Assef fight in which Amir is badly injured, it is Sohrab who gets a slingshot and strikes Assef's eye. Assef falls down shrieking because his left eye is injured. Sohrab helps Amir and thus moves out to get into Farid's Land Cruiser. Amir is at a hospital in Peshawar for treatment. He is afraid of the situation; he cannot face it anymore and thus wants to go back to America after recovery. For Sohrab he has a plan in his mind; he wants to leave him at an orphanage. Amir is a modern hero (FM); he does not have qualities of the traditional hero; he is not brave, fair or faithful. His functional trait is thus t⁺.

However, Amir proves himself a "good" Muslim because he fights against Taliban in order to release Sohrab, son of a Hazara. He unites with Hazara in the war against terrorism. This is aim of the distinction between "good Muslims" and "bad Muslims," so as to cultivate the former and target the latter" (Mamdani, 2004, p. 149). For a "good" Muslim it is necessary to fight against terrorists or "bad" Muslims because only then they can be called "good" Muslims. Therefore, Amir and Sohrab are "good" Muslims.

Amir realizes his sins in the end and prays to God for forgiveness. He also develops his belief in God and is determined to take care of Sohrab. He takes him to America and adopts him. General Taheri does not approve of Amir's decision but Amir does not change his mind, "My hands are stained with Hassan's blood; I pray God doesn't let them get stained with the blood of his boy too (p. 317)." Amir being narrator-character speaks in the first person. He is also the internal focalizer since he thinks about himself. His thinking shows confession. He accepts Sohrab, a Hazara, and loves him as his son though in adopting Sohrab, he has been shown selfish since his wife is childless. Soraya weeps when she receives Sohrab, "her eyes tearing over a little, I had a glimpse of the mother she might have been, had her own womb not betrayed her" (p. 328). Thus looking at his selfish desire of having a son in the form of Sohrab, it can be said that his functional trait is (t⁺) because even in the end, his kind act of adopting Sohrab is shrouded in his selfish motive. Thus the functional trait is in line with the FM (modern hero).

Amir's character indicates an important feature. He moves from the stage of negativity to the stage of positivity. The analysis of his traits shows that he is jealous, selfish, liar, hypocrite and coward. These functional traits dominate his life. He feels jealous in case of his father's love for Hassan. He deceives Hassan and destroys his life. He is coward and cannot protect his friend Hassan. He pretends to be friend of Hassan but in fact he is not. In the end he feels sorry for his evil plan of becoming a hero but it is too late since Hassan and his wife have lost their lives. However, his character shows an education; in the end he is different Amir from that of the child Amir; he develops genuine feelings for his friend, Hassan. He realizes that he was not justified in his ill-treatment with Hassan. This change in Amir occurs only due to Westernization and Americanization. As the readers are shown everything through the eyes of Americanized Amir,

they are far away from the real people and culture in Afghanistan. He misrepresents Pashtun people and their culture in the novel.

Amir is different from Pashtun characters portrayed in the novels *ATSS* and *ATME*. Amir's defining trait is cowardice and shows inclination towards Westernization. However, Rasheed (Pashtun) in *ATSS* is depicted as a rigid and brutal person who hates Westernization. His whole character is summed up in his act of severe physical punishment of his wives. Nila Wahdati in *ATME* is Westernized but she is depicted as an indecent and licentious lady whose life style is criticized by the narrator, Nabi.

Baba is father of Amir and plays an important role in story of the novel. Amir is his legitimate son while Hassan illegitimate one; thus his relationship with Amir and Hassan makes him significant in the story. Amir describes his Baba in the following words:

My father was a force of nature ... with thick beard, a wayward crop of curly brown hair as unruly as the man himself, hands that looked capable of uprooting a willow tree, and a black glare that "would drop the devil to his knees begging for mercy," as Rahim Khan used to say. (pp. 12-13)

Amir being narrator uses the first person 'my' for himself. He mentions physical features of his own father. He is the internal focalizer as he thinks about his father. Baba's stout physique is focalized through Amir. Baba has been described through direct characterization i.e. by using adjectives e.g. 'thick beard', 'curly brown hair', 'unruly', 'black glare'. The adjectives reveal intrinsic traits (t) of Baba. His physical description seems to resemble the look of a monster and it is evident from the words of Rahim Khan that Baba's terrible stare terrifies even a devil who

begs mercy. He is so powerful that he is capable of uprooting even a willow tree. He is depicted as a villain (FM) since his traits are in line with the FM.

Baba is rigid and does not show any feelings of love to Amir though he treats his illegitimate son Hassan in a loving manner. Amir realizes it and wishes to be loved by his father. His love for Baba is due to his feelings of jealousy (See analysis on pages 54-55). If he loves his father, it is due to the fact that he being Baba's son feels secure from the troubles of Assef, "It also occurred to me how lucky I was to have Baba as my father, the sole reason, I believe, Assef had mostly refrained from harassing me too much" (pp. 36-37). Amir's disgust for Baba is shown through indirect presentation i.e. his own thinking. He is also the internal focalizer. Therefore, his focalization reveals functional trait of an unkind and unsympathetic father who does not deserve to be loved. His trait conforms to the FM (villain) and is thus t⁺.

Baba is a kind of person who lives life according to his own wishes. He wants to shape everything according to his needs, "... my father molded the world to his liking. The problem, of course, was that Baba saw the world in black and white. And he got to decide what was black and what was white" (p. 15). The first person 'my' refers to Amir since he is the homodiegetic narrator and also internal focalizer. The passage characterizes Baba through indirect presentation i.e. action. Baba is the one who decides right and wrong; he does not seek guidance from society or religion. It also shows that he is not kind and loving even to his own son. This is the reason that Amir does not love him. The passage reveals functional trait of Baba as an unkind person and thus his trait is t⁺ as the trait resembles the FM (villain).

Baba has his own philosophy about sin. He is of the view that theft is an unforgivable sin because it is theft that leads to other sins. He tells Amir:

When you kill a man, you steal a life. You steal his wife's right to a husband, rob his children of a father. When you tell a lie, you steal someone's right to the truth. When you cheat, you steal the right to fairness. Do you see? (p. 17)

The character of Baba is shown with the help of indirect presentation i.e. his speech. He addresses his son, Amir. The narrator is Amir who is also the focalizer. The passage shows functional trait of Baba. For Baba, theft is the sin that paves way for other sins. Baba mentions some examples in order to explain his point of view. He says that in case of killing a man, the murderer steals the right of his wife and children. In the same way, a person steals someone's right to truth by telling a lie. He is right in his understanding of evilness of theft but he does not follow his own principle of life. His illicit relationship with wife of his friend and servant, Ali, is just one example that discloses his hypocritical position. He deprives Hassan of legitimate position; he also deceives his friend, Ali. Amir comes to know from Rahim Khan about his father's unlawful relationship with Hassan's mother:

How could he have lied to me all those years? To Hassan? He ... said, *There is only one sin. And that is theft ... When you tell a lie, you steal someone's right to the truth.* Hadn't he said those words to me? And now, fifteen years after I had buried him, I was learning that Baba had been a thief. And a thief of the worst kind, because the things he had stolen had been sacred: from me the right to know I had a brother, from Hassan his identity, and from Ali his honor. His *nang*. His *namoos*. (p. 208)

The first person in the passage refers to Amir since he is the homodiegetic narrator. He is also the internal focalizer. Baba's hypocritical nature is shown through indirect presentation i.e. Amir's thinking. It is after death of Baba that Amir is told about his father's hypocrisy. Amir is shocked

to know that his Baba acted against his own principle of life i.e. theft is an unforgivable sin. Baba himself is a thief because by developing illicit relationship with the wife of his friend, he stole sacred things from Ali i.e. his honor; he deceived Ali, Hassan and Amir. Thus his functional trait of hypocrisy makes t⁺.

Baba and Ali live together for a long time. When Ali and Hassan leave for Hazarajat, Baba is very upset; he requests them repeatedly not to leave the house:

Ali and Baba grew up together as childhood playmates ... just like Hassan and I grew up a generation later. Baba was always telling us about the mischief he and Ali used to cause ... But in none of his stories did Baba ever refer to Ali as his friend. (p. 24)

Baba's character is revealed through indirect presentation i.e. Amir's thinking and Baba's speech. Being adult narrator, he narrates his past story. He visualizes Baba's position through his own eyes. He says that Baba used to tell him stories of his friendly relationship with Ali; they used to play together but he never treated Ali as his friend; Ali remained just a servant. In the same way Ali's son, Hassan, also remains just a servant though Hassan is also closer to Baba's son, Amir. This aspect of Baba's life shows functional trait (t) of hypocrisy.

Baba on certain occasions behaves boldly. When he leaves Afghanistan due to Russian invasion, he rebukes a Russian soldier for behaving indecently with a woman as the Russian soldier wants company of the lady in loneliness i.e. he wants to molest her, "Tell him he'd better kill me good with that first shot. Because if I do not go down, I am tearing him to pieces, goddamn his father" (p. 108). Baba is characterized through indirect presentation i.e. his action. He acts bravely because he cannot see his Afghan woman being insulted. Amir is the external focalizer who focalizes bold act of his father but he himself is terrified. The passage reveals functional trait of

bravery of Baba. His functional trait of boldness especially on occasion of a noble deed makes t̄ because the trait deviates from the FM (villain).

Baba's view about his ideal people is eccentric. He loves Americans and has soft corner for their politicians and people. He tells his son, Amir, about them, "There are only three real men in this world, Amir," he would say. He would count them off on his fingers: America the brash savior, Britain, and Israel'. "The rest of them ... they are like gossiping old women" (p. 116). Baba's character is depicted through indirect presentation i.e. Baba's speech. He is focalized by Amir, the external focalizer. He appreciates America, Britain and Israel and it proves him to be Westernized and a "good" Muslim. He is strictly against religious people and calls them "bearded idiots" (p. 16) or "self-righteous monkeys" (p. 16). He also hates Taliban. He wants Westernized life-style which is free from the restrictions prevailing in his country, Afghanistan. Thus his functional trait of Westernization is depicted in the passage and it is also evident from his habit of drinking. His trait does not conform to the FM (villain) and constitutes t̄.

In spite of being a "good" Muslim he is portrayed as a villain. The reason is that Amir has to atone for the sins of his father, Baba. Amir himself thinks that Rahim Khan called him to Afghanistan, "to atone not just for my sins but for Baba's too" (p. 209).

Baba is emotional and sometimes behaves in aggressive manner. In America at a grocery store, he gets irritated when he is asked about his ID. The store man's wife gets nervous, "I saw her hands were shaking more than usual, and that made me angry at Baba, his causing an old woman to shake like that" (p. 119). Amir is focalizer who focalizes shivering of the old lady due to the aggressive behavior of Baba. Baba is portrayed through indirect characterization i.e. his

action. He is very much furious and behaves shockingly when he is asked about his identity. His functional trait of aggressiveness is shown in the passage.

Baba works hard since he does not want to depend on others. He finally becomes victim of cancer. Amir is very distressed and for the first time feels loneliness, "I thought of all the empty spaces Baba would leave behind when he was gone" (p. 149). Amir being internal focalizer, focalizes his thoughts (indirect presentation) about Baba; he thinks about loneliness after death of his father. Baba comes closer to his son in America where they have no one else except General Taheri. But Amir's sympathy and loving feelings for his Baba do not last for ever; after Baba's death, he learns about his villainy, "And now, fifteen years after I had buried him, I was learning that Baba had been a thief" (p. 208). Baba's functional trait of theft is depicted in the quoted lines. Though he dies without showing repentance to Amir or Hassan; Rahim Khan in the end tells Amir about his remorse. Amir also realizes it in the end. Thus Baba does not remain villain till the end; he is absolved of his sins.

Baba's character shows influences of Westernization and Americanization. He is very impressed with America, Britain and Israel. He hates religious people (Muslims) and Taliban. These are the signs of a "good" Muslim dictated by President Bush after 9/11. He is portrayed as a villain; however, his sins are atoned by Amir by adopting Hassan's son and taking him to America. Rahim Khan writes to Amir and tells him about Baba's goodness:

I loved him because he was my friend but also because he was a good man, may be even a great man ... real good, was born out of your father's remorse. Sometimes, I think everything he did, feeding the poor on the streets, building the orphanage, giving money to

friends in need, it was all his way of redeeming himself. And that, I believe, is what true redemption is, Amir Jan, when guilt leads to good. (p. 277)

Amir gets convinced and prepares his mind for visit to Afghanistan. He is now sure that his Baba had suffered due to his sin and that repentance made him do good, “We had both sinned and betrayed. But Baba had found a way to create good out of his remorse” (p. 278). Thus Baba is absolved of his sins.

He is depicted as a different character from Rasheed in *ATSS* and Nila Wahdati and Suleiman Wahdati in *ATME*. Rasheed’s defining trait is brutality; he does not have feelings of kindness either as a husband or a father. He rules his wives with an iron hand. Nila Wahdati is not kind because she separates Pari from her loving brother, Abdullah, who reunite in their old age. Her defining trait is licentiousness. Suleiman Wahdati lives his life only for the sake of sexual entertainment. Both Nila and Suleiman exploit their servant, Nabi. However, Baba (*TKR*) atones his sins by helping poor people; Amir also adopts Sohrab in order to recompense not only his sins but Baba’s too.

Hassan is another major character who is a Shia Muslim and an ethnic Hazara. He is an illegal child of Baba who had illicit relation with Ali’s wife, Sanaubar, and Ali accepts him as his own son. He serves Baba and Amir as a servant and leads a humble life. Hassan and Amir have close attachment and are childhood friends. The following analysis focuses on the traits of Hassan at the level of Surface Structure.

Hassan is more courageous than Amir. It is Hassan who helps Amir in trouble. Amir does not have courage to help Hassan or his son, Sohrab. But Hassan takes every step to protect Amir:

I closed my eyes, pressed my ear, even harder against the door, wanting to hear ... You know what always happens when the neighborhood boys tease him? Hassan steps in and fends them off. I've seen it with my own eyes. And when they come home, I say to him, 'How did Hassan get that scrape on his face?' And he says, 'He fell down' (p. 21).

Indirect presentation (Baba's speech) is used for characterization of Hassan. Baba is the character who utters the sentences but he is not the narrator; Amir is the adult narrator who is also character of the story. He is the external focalizer since he hears speech of his Baba from some distance. He and Hassan are focalized in the passage. He is standing near Baba's study-room and hears him saying the above sentences, "I heard the leather of Baba's seat creaking as he shifted on it" (p. 21). Baba addresses Rahim Khan for whom Baba uses the second person (you). He criticizes Amir for being coward and liar and appreciates Hassan for bravery. Hassan does not care about his safety when Amir is in trouble. Baba knows about Hassan's bravery and also about his son's cowardice. Hassan defends Amir and tries to hide Amir's cowardice; he never tries to win sympathy of Baba by telling his own stories of protecting Amir. On many occasions he gives credit to Amir. His FM at the level of SS is of modern hero; his functional trait of bravery lasts till end of his life since he sacrifices his life bravely for protecting the house of Baba. Functional trait (bravery) of Hassan in the above passage makes t⁺ as it corresponds to his FM (hero).

Hassan being a hero is victim of cruel and unjust treatment. He is deprived of many of his rights that would have changed his life:

... Hassan absently plucked blades of grass from the ground as I read him stories he couldn't read for himself. That Hassan would grow up illiterate like Ali and most Hazaras had been decided the minute he had been born, perhaps even the moment he had been

conceived in Sanaubar's unwelcoming womb- after all, what use did a servant have for the written word? (p. 26)

Amir being narrator (mature) thinks about Hassan. He is child and internal focalizer since he is thinking about Hassan's miserable fate. He is narrating past story of his friendship with Hassan. But the secret of "Sanaubar's unwelcoming womb" is not in the knowledge of the child, Amir. He says it because he is a mature narrator who narrates his past story of childhood life. Indirect presentation (speech) is used for expressing functional trait (victim) of Hassan. Hazaras being minority group remain uneducated. Hassan is also a Hazara and is illiterate. Hassan's people are not allowed to get education and are supposed to remain servants. Functional trait of Hassan is t⁺ because Hassan being a hero is the victim and thus his trait corresponds to the FM of Hassan (hero).

Hassan being a Hazara has to face problems. Assef, a Pashtun, treats him brutally. He calls him bad names and reminds him of his lower status, "We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our *watan*. They dirty our blood" (p. 38). There is external focalizer in the passage but instead of the narrator, it is the character, Assef, who is focalizer; Hassan is focalized. Victimization of Hassan due to racist attitude on the part of Assef, is shown through the focalizer, Assef. Amir is the mature narrator. As features attributed to Hassan are uttered by Assef who is not the narrator, thus such naming of the character's traits count as indirect characterization. Assef calls Hassan a Flat-Nose person which is not a polite way of addressing somebody. Assef being racist and ethnocentric also claims that presence of Hazara people pollutes the race of Pashtun people, a community having clear majority in Afghanistan. Hassan's people are being considered inferior. That's why Assef says that Hassan's people pollute homeland of Pashtun people. Functional trait of Hassan is t⁺ since he is the victim of unjust treatment and thus his trait is in line with the FM of Hassan as a hero.

Hassan is active while Amir is lazy. Hassan wakes up early in the morning, offers his prayer and prepares breakfast for Amir who is still in bed. Amir cannot compete with Hassan in running; Hassan is always ahead in running. Hassan runs fast and leaves Amir behind. Though Amir is older than Hassan, even then Amir cannot compete with him. Hassan is physically active and possesses all inspirational qualities (See analysis on page 61). Thus his intrinsic trait is t^+ because it conforms to the FM of Hassan (hero).

Hassan is good in playing cards. He is often near winning the game but lets Amir win it. He does not want to prove himself a winner by defeating Amir:

I killed his king and played him final card, the ace of spades. He had to pick it up. I'd won, but as I shuffled for a new game, I had the distinct suspicion that Hassan had let me win. (pp. 54-55)

Amir in the passage is the adult narrator and the child focalizer. Amir's playing game with Hassan is focalized through the eyes of the child, Amir. Hassan and Amir are characterized with the help of indirect presentation (Amir's speech). Amir being a reliable narrator appreciates Hassan for playing cards. Amir knows the fact that he wins the game because Hassan lets him win it, that he cannot defeat Hassan. Hassan shows spirit of sacrifice everywhere and remains tolerant like a mature person. He is not an emotional child and does not entertain ambitions like Amir; he leads a silent life but is not disappointed when he looks at the influential status of Amir. His intrinsic trait (intelligence) and functional trait (sacrifice) constitute t^+ because the traits correspond to his FM (hero).

Obedience and loyalty also make Hassan a heroic figure. He does not deceive Baba or Amir and remains loyal to them till his death. He obeys every instruction and order of Baba and

Amir. This is the reason that Baba trusts him more than his son, Amir. One day after running together, they are sitting in a field. Amir wants to test his loyalty and obedience and asks him to eat dirt, “‘If you asked, I would’ ... I dropped my eyes. To this day, I find it hard to gaze directly at people like Hassan, people who mean every word they say” (p. 51). First person “I” in the first sentence refers to Hassan while in the remaining sentences it refers to Amir because he is a homodiegetic narrator. He is the adult narrator and the phrase “To this day” refers to his adult life. The focalizer is Amir, the child. Hassan is focalized in the passage. Amir being adult is a reliable narrator. He appreciates unchanging loyalty of Hassan. Amir asks him if he will eat dirt for him. Hassan accepts the order and tells Amir that if he is asked to eat dirt, he will do it exactly. The response shows complete submission of Hassan but it also degrades Amir. Amir cannot face Hassan because it is inhuman to expect a person to eat dirt. This shows that Hassan really means what he says, he does not believe in deception and hypocrisy. Thus functional traits (obedience and loyalty) of Hassan make t⁺ since he has the traits of a hero (FM).

Hassan is victim of Amir’s cruelties and it continues till end of Hassan’s life. The reason is that Hassan being Hazara is Amir’s servant. Therefore, according to Amir, he deserves harsh and unjust treatment, “Nothing was free in this world. May be Hassan was the price I had to pay, the lamb I had to slay, to win Baba” (p. 73). The passage is narrated by the grown-up Amir; the child, Amir, is the focalizer but the deep philosophical language is of the narrator, Amir. Hassan is focalized as a victim of racism and ethnicity. He proves himself cruel and inhuman for which the author uses Amir as a narrator who narrates his past time spent with Hassan. His speech shows Hassan as innocent and victim of Amir’s cruelties. Hassan is compared with a lamb which is slain in order to win love and appreciation of Baba. Hassan knows that Amir takes credit of most of his daring deeds but he remains silent and does not show any reaction; he himself lets Amir take credit

of his action. The most obvious example is that of the kite tournament in which Hassan has to sacrifice even his honor for the sake of Amir. Thus Hassan's functional trait (victimization) is t⁺ as it conforms to his FM (hero).

Hassan is loyal and has firm belief in loyalty. Amir acknowledges inspirational quality of Hassan, "Everywhere I turned, I saw signs of his loyalty, his goddamn unwavering loyalty (p. 83)." Amir being an adult homodiegetic narrator admits good qualities of Hassan. Hassan's functional trait of loyalty has been emphasized with the help of the phrase 'goddamn unwavering loyalty'. Hassan's functional trait is t⁺ because the trait is in line with the FM of Hassan (hero). It is loyalty of Hassan that leads him to sacrifice his life for the sake of Amir. When Amir puts blame of the theft of his watch and money on Hassan, Baba does not believe it. If Hassan had denied the blame, Amir would have been accused but Hassan accepts Amir's allegation and saves him from humiliation:

My heart sank ... Then I understood: This was Hassan's final sacrifice for me. If he'd said no, Baba would have believed him because we all knew Hassan never lied. And if Baba believed him, then I'd be the accused; I would have to explain and I would be revealed for what I really was. Baba would never, ever forgive me. (p. 98)

Amir is the internal focalizer while Hassan's spirit of sacrifice is focalized. Amir being homodiegetic narrator characterizes Hassan with the help of indirect presentation i.e. Amir's speech. The passage portrays Amir's thinking about Hassan. Amir appreciates Hassan for his sacrifice for the sake of Amir. This shows that Hassan is truthful and never deceives anyone. He accepts the allegation just for the sake of Amir. He knows that if Amir's villainy is exposed, Baba

would hate him and Hassan never wanted it. Thus Hassan's functional trait (loyalty and truthfulness) make t⁺ because Hassan's traits conform to the FM (hero).

Hassan's loyalty is further made evident when Amir is in America; Baba passes away while Rahim Khan requests Hassan to take care of Amir's house. Hassan asks about Amir and Baba and when he is told about Baba's death, he starts weeping like a child. Rahim Khan says:

I told him you were in America, but that I did not know much more. Hassan had so many questions about you. Had you married? Did you have children? How tall were you? ...Then he asked me about your father. When I told him, Hassan buried his face in his hands and broke into tears. He wept like a child for the rest of that night. (p. 192)

Rahim Khan, Baba's friend, is the narrator who speaks to Amir about Hassan. Rahim Khan's narration characterizes Hassan. He is focalizer while Hassan and his true love for Baba are focalized. The passage shows functional trait of Hassan's loyalty with the help of indirect presentation i.e. Amir's speech. The first person "I" in the passage refers to Rahim Khan who addresses Amir, the adult homodiegetic narrator of the story. Rahim Khan tells Amir about Hassan's restlessness and his love for him. Hassan still has love for Amir and asks about him. He never thinks about Amir's unjust treatment in the past. He loves Baba and weeps when he is told about Baba's death. Baba deprived him of his legal relation and kept the fact secret that Hassan was his son. Amir tortured and deceived him and kicked him off in the end, but Hassan forgives all this. Hassan's functional trait (loyalty) is t⁺ because his trait conforms to the FM (hero). Hassan's fidelity becomes more evident when he decides to live in the hut of Baba's house. Rahim Khan requests him to live in Baba's house:

But he would not. He said it was a matter of *ihitiram*, a matter of respect. He and Farzana moved their things into the hut in the backyard, where he was born ... “What will Amir agha think?” he said to me. “What will he think when he comes back to Kabul after the war and finds that I have assumed his place in the house?” Then, in morning for your father, Hassan wore black for the next forty days. (pp. 192-193)

Rahim Khan continues his narration. He is the external focalizer who listens speech of Hassan who is focalized in the passage. The mentioned passage characterizes Hassan as loyal and loving (functional trait) with the help of indirect presentation i.e. Rahim Khan’s and Hassan’s speeches. Rahim Khan is the character who speaks to Amir; he tells him about Hassan’s love and respect for Baba and Amir. Hassan’s traits of love and loyalty are explained. He praises Hassan for his unchanging love. He shows respect for Baba by living in his hut, the place of his birth. He does not want to take place of Amir in the house. In spite of Amir’s treacherous treatment, he lives in Baba’s house to protect it because Rahim Khan is too old to guard it. Hassan mourns Baba’s death by wearing black clothes for forty days. This is a ritual for lamentation. This shows that Hassan is full of the spirit of loyalty and love which make a hero (FM). Thus Hassan’s functional traits constitute t⁺.

Hassan after returning to Baba’s house in Wazir Akbar Khan, writes letters to Amir. All the letters express Hassan’s love for Amir. Hassan has same respect and love for Amir. He protects Baba’s house with same devotion and commitment. In one of his letters, he says:

I unfolded the letter ... ‘Farzana Jan, Sohrab, and I pray that this latest letter finds you in good health and in the light of Allah’s good graces. Please offer my warmest thanks to Rahim Khan sahib for carrying it to you. I am hopeful that one day I will hold one of your

letters in my hands and read of your life in America. Perhaps a photograph of you will even grace our eyes ...'. (p. 199)

Hassan (grown-up) is the narrator in the above passage. He is the focalizer and Amir the focalized. His love for Amir is shown through his own eyes. Indirect presentation (Hassan's speech) is the technique used for showing functional traits of Hassan. The mentioned passage is a letter from Hassan to Amir. Hassan is still having best wishes for Amir; he still wants pictures of Amir so that he can see his old friend. He also waits for a letter of Amir. It shows sincerity in his love. He does not believe in revenge; he never thinks of the unkind and unfair treatment of Amir. Functional trait (love) of Hassan is t^+ as it corresponds to the FM of Hassan (hero).

Hassan is very brave and it is he who protects Amir from the villainy of Assef. When Amir talks to Sohrab about Assef's wickedness, he tells him that he (Amir) appreciates Hassan's courage and bravery:

He ... he tried to hurt me once when I was your age, but your father saved me. Your father was very brave and he was always rescuing me from trouble, standing up for me. So one day the bad man hurt your father instead. He hurt him in a very bad way, and I ... I couldn't save your father the way he had saved me. (p. 292)

The narration shifts to the homodiegetic narrator, Amir. Amir is the external focalizer and Hassan the focalized. Amir is now mature and informs Sohrab about his father's bravery. Hassan has been portrayed as brave by using the adjective 'brave' for him. The lines are uttered by Amir who tells Sohrab about Hassan's heroism. He tells him that Hassan always saved him from the bad man, Assef, who later on joins Taliban, but that he (Amir) couldn't help him when Hassan was in trouble. It refers to Hassan's rape scene. Thus Amir himself affirms Hassan's bravery and his

own cowardice. There is not a single occasion on which Amir has saved Hassan. Hassan's bravery is shown through Amir's eyes. Thus functional trait (bravery) of Hassan is (t⁺) because his trait conforms to his FM (hero).

Sympathy of readers with Hassan develops even more when Taliban kill him and his wife Farzana, "Hassan's and Farzana's murders were dismissed as a case of self-defense. No one said a word about it. Most of it was fear of the Taliban" (p. 203). As he is victim of Taliban, he proves himself a "good" Muslim. One reason is that he belongs to Hazara ethnic group and secondly, he is against Taliban (terrorists) and thus qualifies Americans' condition of a "good" Muslim.

The analysis of Hassan's traits shows that he is depicted as a heroic figure and is thus brave, victim of cruelties, active, sincere, intelligent, loving, sacrificing and loyal. All the traits conform to the FM of Hassan (hero). Thus the traits of Hassan are t⁺. He is a "good" Muslim who is oppressed by rich Pashtun and Taliban (terrorists).

Soraya is daughter of an Afghan person named General Taheri. Amir meets her in the U.S.; he falls in love with her and finally marries her. She is also an important character since she inspires Amir with her qualities and supports him on many important occasions.

She is a young woman of graceful features; her beauty has a haunting effect on Amir. When Amir sees her for the first time, he admires her exquisite beauty:

She was standing behind us, a slim-hipped beauty, with velvety coal black hair, an open thermos and Styrofoam cup in her hand. I blinked, my heart quickening. She had thick black eyebrows that touched in the middle like the arched wings of a flying bird, and the gracefully hooked nose of a princess from old Persia-may be that of Tahmineh, Rostam's

wife and Sohrab's mother from the *Shahnamah*. Her eyes, walnut brown and shaded by fanned lashes, met mine. Held for a moment. Flew away. (Hosseini, 2003, p. 130)

Soraya is portrayed through direct characterization i.e. by using adjectives. Amir is the narrator and focalizer in the above passage. He is impressed with Soraya's beauty. Her image is described through Amir's eyes. She has elegant features; her body is slim and has black hair; her eyebrows are also black and thick which add to her beauty; her eyebrows are compared with the wings of a flying bird; her nose is charmingly curved; she has attractive eyes. These are intrinsic traits of Soraya. Her intrinsic traits indicate that she is portrayed as a heroine of the protagonist, Amir. Her enchanting beauty captivates Amir. He thinks about her all the time:

... her heels white against the asphalt, silver bracelets jingling around her slender wrists. I'd think of the shadow her hair cast on the ground when it slid off her back and hung down like a velvet curtain. Soraya. Swap Meet Princess. The morning sun to my *Yelda*. (Hosseini, 2003, p. 133)

The passage depicts Soraya with the help of direct characterization i.e. by using nouns and adjectives. Her heels, silver bracelets, her slim wrists, her charming hair compared with velvet curtain make her princess of the flea market or Swap Meet. It is the place where he meets her. Soraya's intrinsic traits make her beloved of Amir. Thus Soraya is depicted as a heroine (FM).

Soraya is a decent woman and also very responsible. When she was eighteen years old, she ran away with an Afghan man against her parents' wish. This incident has bad impact on her life and she suffers it. She is lucky that Amir comes into her life and marries her. After marrying Amir, she proves herself a responsible wife:

Soraya dedicated herself to taking care of my father. She made his toast and tea in the morning, and helped him in and out of bed. She gave him his pain pills, washed his clothes, read him the international section of the newspaper every afternoon. She cooked his favorite dish, potato *shorwa*, ... and took him out every day for a brief walk around the block ... (Hosseini, 2003, p. 158)

Soraya is characterized through indirect presentation i.e. her action. She nurses Amir's sick father; she serves him by preparing breakfast and meal for him; she gives him medicine and cooks dish of his choice. Amir's father in a way becomes dependent on her. This shows her functional trait of being a responsible woman. She loves her husband, Amir, and helps him in serving his father, Baba. Her functional trait of being responsible and loving conforms to her FM (heroine).

Soraya is reactionary and shows dislike for some of her cultural practices. She does not like her male dominated society where a female suffers:

Their sons go out to nightclubs looking for meat and get their girlfriends pregnant, they have kids out of wedlock and no one says a goddamn thing. Oh, they're just men having fun! I make one mistake and suddenly everyone is talking *nang* and *namoos*, and I have to have my face rubbed in it for the rest of my life. (p. 164)

Soraya is the character who speaks to Amir. She tells him about her Afghan people who treat men and women differently. An Afghan woman accused of wrongdoing has to suffer for the whole of her life. Soraya hates such double standard and speaks against it. She realizes that she has made a mistake but she dislikes extreme punishment, for the whole of her life, imposed upon her. She is victimized by the Afghan man who deceived her, and then by her father who punished her for her wrongdoing. Due to her extreme sufferings, she turns reactionary against patriarchal society.

Soraya is focalized by external focalizer, Amir. Her functional trait of being victim is depicted in the passage and conforms to her FM (heroine).

Soraya's dislike for Pashtun's cultural values such as *nang* and *namoos* shows that she has Westernized bent of mind. She is impressed with optimism of Americanized Amir and tells him that he is very different from Afghan men. Unlike her father, she is not in favour of ethnic hatred. She is fond of drinking alcohol:

After General Taheri and his wife left, Soraya and I celebrated with an expensive bottle of Merlot I had bought on the way home-the general did not approve of women drinking alcohol, and Soraya did not drink in his presence. (p. 168)

Soraya is impressed with Western culture and develops understanding easily with Amir because both are Westernized. In the end she also works in Afghan projects and proves herself a Westernized "good" Muslim.

Soraya is different from her mother and rest of Afghan women. She is bold enough to defend her choice of becoming a teacher in front of her father, "Teaching may not pay much, but it's what I want to do! It's what I love, and it's a whole lot better than collecting welfare, by the way" (p. 162). She does not like her father's dependence on welfare in the U.S. She says it in front of her mother who warns her to keep silent. Thus her functional trait of boldness is t⁺ because it conforms to her FM (heroine).

She is very kind and helping. When Amir informs her about his sinful past and adoption of Sohrab, she weeps and does not show aggression. She tells Amir, "But I know this much: You have to bring him home. I want you to ... Amir, he is your *qaom*, your family, so he is my *qaom* too ... You cannot leave him to the streets" (p. 299). Soraya speaks to the main character and

narrator, Amir. She is focalized by Amir. Her functional traits of kindness and cooperation are depicted through indirect presentation i.e. Soraya's speech. After knowing about Amir's evil treatment of Hassan, she becomes upset and weeps. She expresses her willingness for the adoption of Hassan's son, Sohrab; she considers him part of his family. Her speech relieves Amir of his burden. She supports Amir on every occasion and never complains against anything. She loves Sohrab and tries to prove herself a kind and loving mother for Sohrab; she prepares bedroom for him; She decorates it with sheets showing "brightly colored kites flying in indigo blue skies" (p. 328). It indicates that she has no hatred for Hazara people and does not believe in ethnic differences. Her traits of kindness and cooperation constitute t^+ since the traits are in line with her FM (heroine).

Soraya's intrinsic traits characterize her to be a woman of exquisite beauty; she has elegant features. She loves Western culture and hates Pashtun cultural values. It is Amir who focalizes her. Thus Amir is impressed with her charm and falls in love with her. Her functional traits show that she is responsible, bold, kind and cooperative. All the mentioned traits indicate that she has been portrayed as a Westernized heroine (FM) and a "good" Muslim. However, through her Westernized lifestyle, Pashtun people are misrepresented.

Soraya resembles Laila (Farsi-speaking) in the novel *ATSS*. Laila is Westernized and bold. She proves her belief in romantic love. Soraya also reacts against restrictions of Pashtun culture and lives Western life style. Both are kind and loyal. Though they belong to different ethnicities, Western life style diminishes their differences. It also confirms the belief that Westernization can overcome issues of ethnicities in Afghanistan.

Ali is Hassan's father and suffers like his son and other Hazara characters. People laugh at him as he is not good-looking:

Ali had a congenital paralysis of his lower facial muscles, a condition that rendered him unable to smile and left him perpetually grim-faced ... polio had left Ali with a twisted, atrophied right leg that was sallow skin over bone with little in between except a paper-thin layer of muscle ... Ali's face and his walk frightened some of the younger children in the neighborhood. But the real trouble was with the older kids ... Some had taken to calling him *Babalu*, or Boogeyman ... (p. 8)

Ali is portrayed through indirect presentation i.e. Amir's speech. Amir is the external focalizer and focalizes external features of Ali. Ali is not a normal person; he cannot walk properly due to his polio affected right leg. His face is also distorted due to paralysis. He seems to be a comic figure. Children and even some grown-up kids make fun of him and call him Babalu or "Flat-nosed Babalu" (p. 8). Assef is the leading one in making fun of him by using bad names for him, "Hey, you flat-nosed Babalu, who did you eat today? Tell us, you slant-eyed donkey!" (p. 36). Ali is addressed as a man-eater and a donkey. He does not get angry and tolerates all this laughing of the kids. The passage depicts intrinsic trait of Ali and is thus characterized as a man with deformity having ugly appearance and distorted leg. He is portrayed as a pitiable character. He does not raise his voice against his sufferings and bears them. His intrinsic traits are in line with the FM of a wise fool (t⁺) since he is not a fool but is treated like a fool.

Ali is a victim of many injustices. He is insulted due to his physical deformity but his insult does not stop at this point. He faces extreme insult due to his wife. Baba develops illicit

relationship with his wife, Sanaubar, who gets pregnant due to Baba's sexual relationship. When Amir is told about his Baba's secret and unlawful relationship with Sanaubar, he is very upset:

The questions kept coming at me. How had Baba brought himself to look Ali in the eye? How had Ali lived in that house, day in and day out, knowing he had been dishonored by his master in the single worst way an Afghan man can be dishonored? (p. 208)

Amir being narrator thinks about the degrading situation of Ali. Ali's wife had given birth to Hassan as a result of Baba's sexual relationship with her. Rahim Khan tells Amir about Ali that "Ali was sterile" (p. 205). Ali remains silent and does not protest against his humiliation. He is depicted as a pitiable character through indirect presentation i.e. Amir's thinking. He suffers all his troubles with patience. He tolerates the worst kind of dishonor. He serves Baba and does not deceive him in any way. Thus his functional trait of victimization is portrayed in the passage. His trait conforms to his FM (wise fool).

Ali lives silently and does not complain due to being treated so badly. He does not express feelings of his distress; he remains quiet even when Amir accuses Hassan of stealing his watch and money:

Ali never retaliated against any of his tormentors, I suppose partly because he could never catch them with that twisted leg dragging behind him. But mostly because Ali was immune to the insults of his assailants. (p. 9)

Amir is the homodiegetic narrator and is also the internal focalizer as he focalizes thoughts of Ali. Ali's functional trait is depicted through indirect presentation i.e. Amir's thinking. Being adult narrator, he is able to access mind of Ali. He explains situation of Ali that he never complained against the tormentors. According to Amir, there are two reasons. The first one is that Ali being

physically disabled cannot catch those kids and secondly that he bears all the insults boldly. Thus the passage reveals functional trait of Ali's tolerance. It shows that Ali is not a fool but he is treated like a comic figure due to his physical deformity. Therefore, his trait makes t⁺.

Ali is an honest person and does not believe in deception. He is a man with religious inclination since he "had memorized the Koran" (p. 7). Amir says:

Like Hassan, Ali was incapable of lying. Every year, he pretended not to know what Baba had bought Hassan or me for our birthdays. And every year, his eyes betrayed him and we coaxed the goods out of him. This time, though, it seemed he was telling the truth. (p. 41)

Ali is characterized as a fair person through indirect presentation i.e. Amir's thinking. Amir being narrator reveals functional trait of Ali. He is also the internal focalizer i.e. Amir reveals Ali's trait of honesty through his thinking. Baba has bought a gift for Hassan and calls him to inform Hassan. Amir asks about the gift and Ali replies by saying that Agha sahib has not told him about the gift. The passage does not portray him a fool but indicates his uprightness. Being poor and physically deformed, children treat him like a toy.

Ali is depicted as a "good" Muslim because he never supports Taliban, rather he is a victim of the terrorists. Unlike Amir and Baba, he has memorized Koran and is not capable of lying. Thus he is a true and "good" Muslim.

Assef is another major character who is Pashtun. He is biased against Hazara people and hates them. It is his prejudice which forces him to torture Hassan and his son, Sohrab. His traits are analyzed below.

Assef is arrogant and believes in power and superior race. For him kindness, sympathy, honesty and humanity are strange words. Hosseini (2003) describes him in the novel:

His well-earned reputation for savagery preceded him on the streets. Flanked by his obeying friends, he walked the neighborhood like a Khan strolling through his land with his eager-to-please entourage. His word was law, and if you needed a little legal education, then those brass knuckles were just the right teaching tool. I saw him use those knuckles once on a kid from the Karteh-Char district. I will never forget how Assef's blue eyes glinted with a light not entirely sane and how he grinned, how he grinned, as he pummeled that poor kid unconscious. (pp. 35-36)

The passage is narrated by the homodiegetic narrator, Amir. Assef's savage appearance is seen through eyes of the child Amir (focalizer). Assef's brutal figure is focalized. The passage characterizes Assef with the technique of direct characterization. The very first sentence describes Assef as savage by using noun 'savagery' as his functional trait. Amir being adult and reliable narrator tells readers about the ferocious nature of Assef. What Amir says about evil nature of Assef, proves true in the rest of the novel. The passage delineates Assef as a man of inhuman and cruel temperament. It indicates that he believes only in exploiting weak people; he punishes them to the extreme level in case of disobedience. His reputation rests on savagery which helps him in securing his authority and dominance. Thus his intrinsic traits are t^+ because the traits follow FM of a traditional villain e.g. the use of brass knuckles for punishment, his blue eyes glinting with a light showing his wild expression, his grinning, and his beating of the kid. His functional t 's are also t^+ as they follow FM (fictional model type) which in this case is villain e.g. his reputation for savagery, flanked by his obeying friends, 'his word was law' showing his authority.

Assef is portrayed as a savage person; he rapes Hassan; later on he joins Taliban. He is compared with Hitler. He is the best example of a “bad” Muslim because he has all the features of a “bad” Muslim set by Americans.

Assef is ethnocentric and hates Hazara people; he makes fun of Hassan’s father, Ali, who is lame and cannot walk properly. His physical appearance and walking style terrifies some of the children. Older boys call him ‘Babalu’. Assef is also one of them and makes fun of Ali by calling him, Babalu:

Of all the neighborhood boys who tortured Ali, Assef was by far the most relentless. He was, in fact, the originator of the Babalu jeer, Hey, Babalu, who did you eat today? Huh? Come on, Babalu, give us a smile! And on days when he felt particularly inspired, he spiced up his badgering a little, Hey, you flat-nosed Babalu, who did you eat today? Tell us, you slant-eyed donkey! (p. 36)

Amir narrates the passage. The ill-mannered Assef is focalized through eyes of the child Amir (focalizer). The passage portrays Assef with the help of indirect presentation i.e. Assef’s act of commission. Amir tells readers about Assef and thus the third person is used for him (Assef). The passage portrays Assef as an ill-mannered (functional trait) person. Assef insults both Ali and Hassan due to their inferior status. He does not call Ali with his name; he uses a mocking name (Babalu) in order to insult him. He considers him a man-eater because his physical appearance is frightful. He calls him flat-nosed and slant-eyed donkey; for him Ali is not a human-being. He does not spare a moment in mocking Ali or Hassan. He is of the view that people of Hassan or Ali have polluted the land of Afghanistan. Assef’s extreme hatred for these people is due to his

belief in racism. Thus his functional trait is t^+ since his trait mentioned in the above passage conforms to the FM of Assef (villain).

Assef is against Amir just because of Hassan. He thinks that Amir and his Baba have given protection to Hazara people at their home and that they should not be there, rather they should be in Hazarajat which is their place, ““If idiots like you and your father didn’t take these people in, we’d be rid of them by now. They’d all just go rot in Hazarajat where they belong. You’re a disgrace to Afghanistan.’ I looked in his crazy eyes and saw that he meant it” (p. 39). The passage is narrated by Amir who is the focalizer while Assef the focalized. Assef is shown as rude and arrogant. The passage describes Assef with the help of indirect characterization i.e. Assef’s speech. Assef is the character who addresses Amir, for whom the second person is used. Thus the first person ‘I’ in this case refers to Assef. He cannot tolerate their presence and wants to expel them at any cost. He is extremely arrogant and believes in the purity of his race. For him, Hazara people are inferior. Assef’s functional trait (arrogance) is t^+ because the trait of arrogance is that of a villain (FM).

Assef is not an obedient son; he is very rude and does not respect even his parents. He does not know how to treat elder people, especially his parents. Amir, the homodiegetic narrator, says about Assef:

Assef was standing between the two of them now, grinning, looming over both, his arms resting on their shoulders. He led them toward us, like he had brought them here. Like he was the parent, and they his children. (p. 89)

Assef is characterized through eyes of the child Amir (external focalizer). Assef is focalized in the passage. Indirect presentation i.e. Assef’s act of treating his parents, is used for the functional

trait of Assef. The passage shows habitual nature and act of commission in treating his parents. It tells us about unchanging nature of Assef in ill-treating people. Assef has come with his parents to attend Amir's party. He is standing between them; he has put his arms on their shoulders which is not a respectable way of treating one's parents. He leads his parents toward Baba and Ali, as if Assef is the parent. This sort of rude behavior suits a villain since a villain is never polite and respectful; he is always rude and disobedient. Thus his functional trait is t⁺ as his trait conforms to the FM (villain).

Assef is the real villain who does not believe even in morality. He can do anything, especially in taking revenge. For him right or wrong is not a serious matter, he simply believes in revenge, whether through fair or foul means. This is the reason that when Hassan refuses to give Amir's kite to Assef and strikes him with a stone in the forehead, Assef looks for an opportunity to trap Hassan and take revenge from him. Finally, he gets hold of him with the help of his two friends and rapes him. He thinks that "And there is nothing sinful about teaching a lesson to disrespectful donkey" (p. 71). Amir is the narrator while Assef is the focalizer. Amir narrates the words of Assef (speech). Assef does not feel guilty while raping Hassan. He is immoral and lustful and this trait makes him a villain. His immorality is further revealed when he joins Taliban and arrests Hassan's son, Sohrab. Amir reaches Kabul for Sohrab; he meets Assef and asks him to release the boy for whom he wants to pay; Assef refuses, "So if I need money, I'll have them wire it to me. He kissed the side of Sohrab's neck, the boy flinched a little, closed his eyes again" (p. 259). Amir has a low opinion about Assef. In the quoted lines the first person 'I' is used for Assef, the character, and then the third person 'he' refers to him. The passage depicts functional trait of Assef with the help of indirect presentation i.e. act of commission which shows his moral decay. Assef's kissing of Sohrab shows his lustful feelings. It shows that he has kept Sohrab not

for money but for his sexual entertainment. Assef plays with Sohrab in a shameless way, “He pinched Sohrab’s earlobe between his teeth” (p. 262). The immoral act (Indirect presentation and act of commission) shows his villainy. Thus in the examples, Assef’s functional trait makes t⁺ as the trait conforms to the FM (villain).

Assef tells his story of joining Taliban to Amir and says that he is on a mission. Amir responds in a sarcastic manner, “What mission is that? ... Stoning adulterers? Raping children? Flogging women for wearing high heels? Massacring Hazaras? All in the name of Islam? (p. 261)”. Amir, narrator, addresses Assef who is focalized through the eyes of mature Amir (external focalizer). Assef is characterized as cruel, immoral and religious fanatic (bad Muslim) with the help of indirect presentation i.e. acts of commission and Amir’s speech. He is portrayed as a “bad” Muslim having all the evil traits. Amir is afraid of Assef and does not want to utter these words but he is too much irritated with the attitude of Assef and thus responds sarcastically. A “good” Westernized Muslim (Amir) is against a “bad” Muslim. The features mentioned in the passage are attributed to Taliban; Assef (“bad” Muslim), being a member of Taliban, has the traits. The passage shows that Assef and his people are licentious who rape children. This is the reason that they have arrested Sohrab. Thus functional trait (immorality) of Assef constitutes t⁺ because it is in line with his FM (villain).

Assef shows intolerance for Hazara people in Afghanistan. He rapes Hassan and then arrests his son Sohrab. When Amir comes from America to Afghanistan, Assef calls him a traitor because he thinks that “Afghanistan is like a beautiful mansion littered with garbage, and someone has to take out the garbage” (p. 261). Amir having absorbed influences from American culture responds to Assef, “In the west, they have an expression for that. They call it ethnic cleansing” (p. 261). Good and bad Muslims confront each other in the form of Amir and Assef. Amir becomes

optimistic and “good Muslim” due to living in America. It is evident from conversation between Amir and Assef; Amir refers to Western version of killing (ethnic cleansing) in Afghanistan.

Assef’s evil nature harms Amir, Hassan and Sohrab. When Amir and Sohrab escape Assef’s grip, Sohrab attacks Assef who is injured and starts crying. This gives a chance to Amir and Sohrab for running away. Sohrab feels sorry for injuring Assef but Amir consoles him and tells him about the evil nature of Assef:

I’m trying to tell you, Sohrab jan. That there are bad people in this world, and sometimes bad people stay bad. Sometimes you have to stand up to them. What you did to that man is what I should have done to him all those years ago. You gave him what he deserved, and he deserved even more. (p. 292)

Amir (narrator) addresses Sohrab and tells him about Assef. Amir is external focalizer while Assef is focalized. The passage expresses functional trait of Assef as a bad and wicked man with the help of direct characterization by using adjective ‘bad’ for him. Amir is of the view that Assef is a wicked person who remains wicked; he does not give up his evil nature. Such an evil person deserves severe punishment and thus he (Sohrab) was fully justified for what he did in the hall with Assef. Assef is an embodiment of evil and thinks only negatively. Amir considers him a “bad” Muslim because he (Assef) is member of the terrorists (Taliban). Thus his functional trait is t⁺ because his trait of being evil-minded is that of a villain and thus it conforms to the FM.

It becomes evident that Assef is portrayed as a villain since he is savage, wicked, lustful, insulting, rude and disrespectful and these are features of a “bad” Muslim. All the traits conform to his FM which in the case of Assef is a villain. Assef being Pashtun is portrayed as a violent and brutal figure and is kept voiceless i.e. he does not express himself rather he is represented by

Westernized and Americanized Amir. He as a “bad” Muslim is compared with Amir, a Westernized “good” Muslim.

Assef in *TKR* and Rasheed in *ATSS* have common traits and same FM. Both are Pashtuns and savagery is defining trait of both the characters; both are depicted as villains. No change occurs in their character; they are evil in the start of the story and remain evil-minded till the end. Both are against Westernization. Assef becomes active member of Taliban. Rasheed also supports Taliban and exploits their rule especially in threatening his wives. Both are examples of bad Muslims. Both are represented by Westernized characters; Assef is represented by Amir while Rasheed by Mariam and Laila.

Middle Structure

Middle Structure is the second layer of analysis and it is layer of transformation. Here values are codified. According to Ferrara, two elements constitute the social personality of C: status connotations and connotations of attitude. Status connotations refer to the status and position of the C in society while connotations of attitude refer to his attitude towards society. The MS shows presence of a model or type (social model image) to which elements of the C are compared resulting in adhesion or tension. The characters are analyzed below at the level of MS.

Amir is a major character who belongs to Pashtun ethnic group (status connotation). He says, “... I was a Pashtun and he (Hassan) was a Hazara ...” (p. 24). He is portrayed as a character who is inclined more to his own community. Being son of an influential Pashtun, he enjoys prestigious status. He is lord of Hassan. Hassan and his father are servants working in the house of Amir’s father, Baba. He considers Hassan as his friend but in fact both are quite different, as is evident from their traits:

But he's not my friend! I almost blurted. He's my servant! Had I really thought that? Of course I hadn't. I hadn't. I treated Hassan well, just like a friend, better even, more like a brother. But if so, then why, when Baba's friends came to visit with their kids, didn't I ever include Hassan in our games? Why did I play with Hassan only when no one else was around. (p. 38)

Amir is from the influential community (Pashtuns), a politically and economically stable community (status connotation). The social status of Amir is superior and influential while that of Hassan is inferior. As a result of this disparity, Amir cannot develop sincere and loyal friendship with Hassan. High status makes Amir senseless and passionless towards Hassan (connotation of attitude). Assef also reminds Amir about his superior status and Hassan about his inferior status. The social model image of Amir developed in the novel is that of an ethnocentric well-off Pashtun master. His role in the story reveals a fact that Pashtuns are ethnocentric and that they consider their race superior. It is made evident through the character of Assef who hates Hazaras. It is also evident from the analysis at the level of SS that Amir is false in his claims of friendship with Hassan:

Never mind any of those things. Because history isn't easy to overcome. Neither is religion. In the end, I was a Pashtun and he was a Hazara, I was Sunni and he was Shi'a, and nothing was ever going to change that. Nothing. (p. 24)

Amir thinks that Hassan is his friend since they have spent their childhood together but history, ethnicity and religion keep them away from each other. Amir is a rich Pashtun while Hassan a poor Hazara; Amir is a Sunni Muslim while Hassan a Shi'a Muslim. Their religion and ethnicity create fixed identities for them. This is the reason Amir says that nothing can change differences

of ethnicity and religion. Thus the social model image of Amir is that of a rich Pashtun and a Sunni Muslim.

It is not only in *TKR* that Pashtuns are shown politically and economically stable and prestigious, in the third novel *ATME*, Pashtun characters named Suleiman Wahdati and his wife Nila Wahdati also belong to the elite class. They also exploit Farsi-speaking people in Afghanistan. The best example in the third novel is of Nabi who serves his Pashtun masters by spoiling his whole life. Rasheed in *ATSS* does not belong to the elite class, however, he is shown as a tyrannical person who enjoys authority over his wives (Farsi-speaking). People like him also have support of Taliban. Therefore, such men feel secure and threatens his Farsi-speaking wives, Mariam and Laila.

Amir being rich and well-off is master of Hassan. In spite of his claims of friendship, he treats him like his slave. Amir orders Hassan to eat dirt in order to test his loyalty. He realizes his own cruelty. He feels happy when he comes to know about Hassan's inability to tell him meaning of a word (See analysis on page 57). Hassan is illiterate and cannot read or write, "That Hassan would grow up illiterate like Ali and most Hazaras had been decided the minute he had been born" (p. 26). Amir can read and write because he is a regular student of school. Amir is a rich Pashtun who has the right to get education and teases his servant for being illiterate. Their hostility is attributed to their sectarian differences i.e. Sunni and Shi'a Muslims. They do not mix up with each other. The attributes given to Amir for teasing and torturing his Hazara servant are not in line with the social model image of a Pashtun/Sunni Muslim living in Afghanistan (before Iranian revolution of 1979).

Sunni and Shia Muslims do have religious differences but their differences have been exaggerated in the novel. Zirakyar (2010) says that “Pashtuns and Hazaras were living together for many years. They supported each other on many suffering occasions” (as cited in Khan, 2014, p. 458). Mamdani (2004) also comments on the negative role of the U.S. during the Reagan administration which created political differences between Sunni and Shi’a Muslims:

A secondary objective was to turn a doctrinal difference between two Islamic sects—the minority Shi’a and the majority Sunni—into a political divide and thereby to contain the influence of the Iranian Revolution as a Shi’a affair. (p. 81)

A division between Muslims was created i.e. pro-U.S. Islamic countries of Sunni Muslims having majority and minority Shi’a Muslims. The Reagan administration was interested in isolating Iran by expanding the pro-U.S. Islamic lobby. This historical background is not mentioned in the novel.

Amir and Hassan are friends but Amir on certain occasions keeps Hassan away. It happens when there are guests; Amir does not play with Hassan. Assef reminds Hassan about his inferior status. Amir is a well-off Pashtun of influential status (status connotation) who treats Hassan as a servant (inferior status). Assef being Pashtun also enjoys the same influential status as that of Amir. The status of Pashtun characters portrayed in the novel is highly prestigious (See analysis on pages 57-58). The novel shows, especially in the passage analyzed, presence of the social model image- in the MS of Amir and Hassan- of influential Pashtun people and ethnic Hazara people who are poor and deprived of a respectable status. Pashtun people have a long history of their rule in Afghanistan and constitute a community of leading majority. The clause ‘you’re nothing but an ugly pet’ in the passage supports the image of Pashtun arrogant Amir. The clause

refers to Hassan who is just like an ugly pet for his master, Amir. The character of Amir is not in line with the social model image of an Afghan Pashtun and is deviant. Thus he misrepresents Pashtun people of Afghanistan.

Amir is portrayed as a Pashtun (status connotation) who has no belief in God; he does not offer prayer. Ali and Hassan on the other hand are firm believers in God and offer prayer regularly. They are depicted as true Muslims (Shi'a)/ "good" Muslims (Mamdani, 2004) but these attributes are not given to Amir and Baba, "Caught between Baba and the mullahs at school, I still hadn't made up my mind about God (p. 59)." About Amir, it is further said that, "I recited half-forgotten verses from the Koran- verses the mullah had made us commit to memory in Kabul- and asked for kindness from a God I wasn't sure existed" (p. 142). Amir is depicted as a Pashtun who does not have belief in God and does not offer prayer. He has no interest in the Holy Quran. He has forgotten Quranic verses which Mullah Faizullah had made him memorize. The depiction of Amir is not according to the social model image a Sunni Muslim living in Afghanistan, since he knows that he is a Sunni Muslim; being a Muslim, he must have belief in God. In this case it is deviant.

Amir becomes a true Muslim ("good" Muslim) when he moves to America. It is Americanized Amir who seeks inspiration from Islam and becomes true follower of it, "I see now that Baba was wrong, there is a God, there always had been ... I pray that He forgive that I have neglected Him all of these years..." (pp. 316-317). However, the fact is that Afghanistan is a country where ninety-nine percent Muslims live (Wahab & Youngerman, 2007, p. 18). Sunni and Shi'a Muslims follow their religion strictly. This is the reason that America exploited religious spirit of Afghans against Russians, "The Afghan jihad was in reality an American jihad" (Mamdani, 2004, p. 81). The United States found people of Afghanistan quite fit (due to their religious zeal) for the Afghan Jihad/American Jihad.

The attributes of Amir in the novel do not conform to the social model of Afghan Pashtun since the defining trait of Amir is cowardice while in Pashtun society a coward man does not have a respectable status. It is evident from the saying of Baba, "I'm telling you, Rahim, there is something missing in that boy" (p. 21). Baba is worried that his legitimate son, Amir, does not have courage and bravery which a Pashtun man must possess. Being coward and atheist Sunni Muslim, Amir, does not represent Pashtun people of Afghanistan. It is obvious from views of Olaf Caroe who says about Afghan (Pashtun) character, "they are fond of liberty, faithful to their friends, kind to their dependants, hospitable, brave, hardy, laborious and prudent" (1958, p. 278).

Baba also does not believe in God and is hostile against religious practitioners (*Mullahs*). He tells Amir, "You will never learn anything of value from those bearded idiots ... I mean all of them. Piss on the beards of all those self-righteous monkeys" (p. 16). Connotations of attitude developed in the passage indicate that he does not want to be associated with religious elements; his language shows that he has zero tolerance for religious practitioners (Mullahs). This is due to the fact that these people have dominant role in Afghanistan. Baba has no soft corner for them since he does not believe in God. He says, "If there is a God out there, then I would hope he has more important things to attend to than my drinking scotch or eating pork" (p. 18). His connotations of attitude developed in the story are of Westernized person who is more inclined to the Western/American views. This is the reason that he "loves the idea of America" (p. 116) and appreciates Western powers, "There are only three real men in this world, Amir ... America the brash savior, Britain and Israel. The rest of them ... they are like gossiping old women" (p. 116). Thus the traits of Baba show influence of American and Western countries. The attributes of Baba as a Westernised father in the novel are not in line with the model of an Afghan Pashtun.

Drinking alcohol is strictly prohibited in Islam and *Pashtunwali*. But Baba and Amir drink alcohol without any regret. Baba and Rahim Khan are regular drinkers in Afghanistan. Amir is a little child at that time. When Baba and Amir are in the U.S, they drink alcohol together:

After dinner, Baba took me to a bar across the street from the restaurant. The place was dim, and the acrid smell of beer I'd always disliked permeated the walls ... Tonight I am too much happy ... Tonight I drinking with my son. And one, please, for my friend ... Baba finished his beer in three gulps and ordered another. He had three before I forced myself to drink a quarter of mine. (p. 122)

In Pashtun society drinking alcohol is not allowed though in their poetry it is frequently mentioned. In real practice it is considered bad and such people are called '*sharabi*' (drinkers) which is a notorious name for such people. Baba even after shifting to the USA, does not give up his *Pashtunwali*. He follows his own way of living and this is the reason that he arranges the wedding ceremony of his son according to his Afghan custom and tradition. In Pashtun society, a father does not mix up with his children, especially in prohibited activities like drinking of alcohol, so easily. But Baba and Amir drink together and do not show any guilt. They do not drink in front of Afghan people; with them they drink green tea, "The flea market was where you sipped green tea with almond *kolchas* ..." (p. 128). Afghan people are fond of green tea. About prohibition of wine, Amir says that Mullah Fatiullah Khan told him "that Islam considered drinking a terrible sin" (p. 15). The attributes of Baba as an atheist and Westernized Muslim depict him quite different from other Afghans. This indicates that the depiction of Baba is not based on the social model image of an Afghan Pashtun father.

Baba belongs to the ethnic group of Pashtun people who have majority in Afghanistan. Amir reveals this fact, “My father was a force of nature, a towering Pashtun specimen” (p. 12). This shows his status connotation. Pashtun people are depicted as rich and influential. Amir says about his Baba’s luxurious house:

Everyone agreed that my father, my Baba, had built the most beautiful in the Wazir Akbar Khan district, a new and affluent neighborhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. (p. 4)

Baba is portrayed as an influential person who has enormous wealth and enjoys a privileged position in Kabul. His house has all the facilities. Being a man of such high status, he also has attachment with ruling class. Amir says “Inside sat framed family pictures: an old grainy photo of my grandfather and King Nadir Shah taken in 1931” (p. 5). The passage reveals presence- in the MS of Baba- of the social model image. Bhaba belongs to an influential class of Pashtun people (status connotation) in Afghanistan. However, the attributes of an Afghan Pashtun living in Kabul are not in line with the features of Baba attributed to him in the novel. The political and economic situation of Pashtuns has also changed after 9/11. They are marginalinized in the name of Taliban previously called Mujahideen serving “American jihad” (Mamdani, 2004, p. 81) against the Russians.

Baba and Ali have lived together for long time- for forty years- (p. 84). Both spent their childhood together. Baba belongs to the rich class while Ali to the lower class. Ali’s social status is not prestigious. Baba and Ali are childhood friends but difference in their social status keeps them apart from developing friendship; their relationship is based on the principle of master and slave (See analysis on page 78). The same is true about the relationship of Hassan and Amir. Amir

expresses his view about punishment of a teacher at school in Kabul and says that he punishes every talkative student, “But my father was rich everyone knew him, so I was spared the metal rod treatment” (p. 85). The influential status of Baba makes Amir extraordinary.

However, his act of illicit relationship with wife (Sanaubar) of his servant (Ali) is not in line with the attributes of a Pashtun. Baba has been shown as an immoral person who deceives his loyal servant (Ali) by seducing his wife (See analysis on pages 77-78). A Pashtun having a prestigious status like that of Baba does not spoil his fame due to such an illicit and disloyal act. His attributes of being thief, disloyal and immoral (See analysis on pages 72-78) are not in line with the model of an influential Afghan Pashtun and thus misrepresents Pashtun people.

Soraya belongs to the Pashtun ethnic group (status connotation) since she is daughter of General Taheri. Baba tells Amir about him, “The man is a Pashtun to the root. He has *nang* and *namoos*” (p. 134). Thus she has to follow norms of Pashtun society. She violates its moral value by running away with an Afghan man and suffers due to her mistake. Soraya is ethnically Afghan Pashtun and criticizes her male dominated society. According to her, a male in such a society enjoys secure and dominant status. In case of violating moral values, he remains unharmed and does not lose any respect. But a woman violating moral values loses everything. Soraya is strictly against such treatment of women in her society. She criticizes such male people who develop illicit relationship with girls, make them pregnant; but no one punishes them. A female has to live miserable life till her death due to a minor mistake regarding *nang* and *namus*. (See analysis on pages 92-93) The passage, “they have kids out of wedlock and no one says a goddamn thing” (p. 164) reveals presence of the social model in the character of Soraya; she is portrayed as an ill-treated girl who criticizes Pashtuns’ values of *nang* and *namus*. She tells Amir about her unforgivable mistake:

When we lived in Virginia, I ran away with an Afghan man. I was eighteen at the time ... rebellious ... stupid, and ... he was into drugs ... We lived together for almost a month. All the Afghans in Virginia were talking about it. (p. 151)

Soraya is portrayed as a rebellious girl when she was eighteen. Her parents face humiliation due to her rebellious act of running away from home. A Pashtun girl is *nang* and *namus* of the family. Any act leading to the loss of *nang* and *namus* is an unforgivable act. A girl running away with a man loses her right of respectable life; miserable life becomes her fate. This is the reason that Soraya tells Amir, "I make one mistake and suddenly everyone is talking *nang* and *namus*, and I have to have my face rubbed in it for the rest of my life" (p. 164). People discuss her scandalous act which becomes a hot issue. Stories about such a girl never die; wherever she moves, stories travel with her. She says:

I did not step out of the house for weeks. And when I did, I heard whispers or imagined them everywhere I went. That was four years ago and three thousand miles away and I am still hearing them. (p. 165)

She carries the stigma of her humiliation with herself. Amir marries her in spite of knowing the scandal. Such a girl normally does not get married. Soraya is lucky that Amir marries her. This is the reason that she considers Amir to be very different from Afghan men, "You are so very different from every Afghan guy I have met" (p. 165). Thus Amir's act of marrying Soraya is against Afghan tradition, because no one marries such a girl.

The traits of Westernized Soraya do not represent an Afghan girl. She has been depicted as a pathetic character by exaggerating her plight in America. She does not show any repentance over violation of moral limits of Afghan culture; she does not consider her elopement as Western

influence. She is Westernized and drinks with Amir, “Soraya and I celebrated with an expensive bottle of Merlot I had bought on the way home-the general did not approve of women drinking alcohol, and Soraya did not drink in his presence” (p. 168). Her traits indicate that she is more in love with Western/American culture than her Pashtun culture. She is shown as a girl criticizing her male dominated society in which a man is secure and his mistakes do not spoil his life but a woman’s mistake leads her to a wretched life. She is accepted by Westernized Amir since he does not believe in the rigid system of his Pashtun people; he is quite different from other Afghan men. Soraya being victimized turns reactionary against her male dominated society. Her traits are not in accordance with the traits of an Afghan girl; she misrepresents Pashtun culture by being Westernized/Americanized. By showing hatred for Pashtun culture she qualifies herself for the status of a “good” Muslim who has to be Americanized.

Ali belongs to the ethnic group of Hazara people and is a Shi’a Muslim (status connotation). Being a Hazara, he belongs to the minor ethnic community; he is illiterate and poor; he is servant of Baba and serves him for forty years. Due to his underprivileged status, he is exploited easily. Ali’s social status depicted in the novel is that of a poor and helpless servant who belongs to the minor ethnic group of Hazara people (status connotation). Ali has been depicted as a degraded and docile husband whose wife has illicit relationship with Baba, Ali’s master. Ali bears it since he is sterile and unable to make his wife pregnant. He adopts the child, Hassan, as his legitimate son. Baba, Rahim Khan, Ali and Sanaubar know the secret and do not disclose it as it will defame Baba’s reputation. It is humiliation for a husband whose wife sleeps with a stranger and makes fun of her own husband (See analysis on page 96). They have “little in common” (p. 7). Ali is the man whose deformed appearance “frightened some of the younger children in the neighborhood” (p. 8). He is the one “who had memorized the Koran” (p. 7) while Sanaubar is “beautiful but

notoriously unscrupulous woman” (p. 7). The attributes of Ali do not conform to the model of a poor Hazara servant since a true Muslim never tolerates such a moral violation especially of his wife. A Muslim husband in Afghanistan never tolerates his wife sleeping with a stranger. Besides, Baba and Ali are best friends; such an undesirable thing never happens in case of such closeness. It is mere exaggeration in order to misrepresent Pashtun people.

Assef is also a wealthy Pashtun; his father has acquaintance with the President Daoud Khan, “Long live the president! My father knows Daoud Khan [ex-president], did you know that, Amir?” (p. 37). Thus the status connotation shows an affluent and influential status of Assef. He is of the view that Pashtuns deserve rule in Afghanistan because they have majority and a long history of rule in the country. He is racist and ethnocentric who hates Hazara people. He is compared with Hitler. This is the reason that he says:

Do you know what I will tell Daoud Khan the next time he comes to our house for dinner?
... I’m going to have a little chat with him, man to man, *mard to mard*. Tell him what I told my mother. About Hitler. Now, there was a leader. A great leader. A man with vision. I’ll tell Daoud Khan to remember that if they had let Hitler finish what he had started, the world would be a better place now. (p. 37)

The passage shows presence of the social model image in the MS of Assef as a racist and member of ruling class who wants dominant role of Pashtuns in Afghanistan. The author has characterized him on the model of Hitler, a racist. Assef considers Hassan inferior due to his ethnicity of Hazara (See analysis on pages 83-84). The passage, “Afghanistan is the land of Pashtuns... We are the true Afghans, the pure Afghans, not this Flat-Nose here” (p. 38), characterizes Assef as a firm believer in racism and shows no tolerance for Hazara people. For him Hazara people are just like dirt, “Afghanistan is like a beautiful mansion littered with garbage, and someone has to take out the

garbage” (p. 261). Hassan belongs to Hazara People (Flat-Nose) which shows their status connotation. Assef is from influential community, Pashtun (status connotation), and is against Hazara people. He does not treat Hassan like his friend; he considers him a person of inferior race. His exemplary attitude (connotation of attitude) is due to his ethnocentrism and racism. Pashtuns and Hazaras are shown as deadly enemies of each other. Hazara people have been depicted as victims at the hands of Pashtun people and it is evident from the character of Assef.

However, historical age of 1970s depicted in the novel is very different from the real situation in Afghanistan. Ludwig W. Adamec (2003) says that Hazara people supported King Amanullah who “won Hazara support in his fight with Habibullah Kalakani in 1929” (p. 156). He further says that “From 1979 to the end of the Marxist regime, the Hazarajat enjoyed virtual independence” (p. 156). Thus Pashtuns are misrepresented in the form of Assef who is depicted as Hitler. The characteristic traits of Assef are different from the traits of a Pashtun in Afghanistan. A Pashtun is ethnocentric but he does not treat other ethnic groups in such an insulting manner. As already said, Pashtuns and Hazaras in Afghanistan lived together peacefully.

Assef has his own view of justification for his wrong-doings. When he rapes Hassan, his friend Wali is afraid of his father, he says, “Your father won’t find out ... And there’s nothing sinful about teaching a lesson to a disrespectful donkey” (p. 71). It means that Assef does not feel guilt while raping Hassan. He does so because for him, Hassan is just a Hazara who is of no significance. Thus in case of a Hazara, he transcends the limits of even morality. The depiction of Assef is not in line with the model of a Pashtun.

Assef later on joins Taliban. He uses his religious zeal in a way which the author satirizes. Taliban kill Hassan and his wife and arrest their son, Sohrab. Assef does not treat him well. Amir

visits Kabul in order to release Sohrab from Taliban. He is in front of a Talib who is actually Assef but Amir cannot recognize him:

The Talib spun the boy around so he faced. He locked his arms around Sohrab's belly, rested his chin on the boy's shoulder. Sohrab looked down at his feet, but kept stealing shy, furtive glances at me. The man's hand slid up and down the boy's belly. Up and down, slowly, gently. (p. 258)

Assef treats Sohrab in a shameful manner; he touches him in sexually loving manner. The author tries to show that Taliban use children for their sexual entertainment and rape them. The trait of immorality attached to the character of a Pashtun, later on a Talib, is quite consistent in his novels. He has been portrayed as a "bad" Muslim because he challenges presence of the U.S. in Afghanistan. Furthermore, Taliban do not serve interests of the U.S:

If the assortment of mujahideen groups were the ideological products of the Cold War—trained, equipped, and financed by the CIA and its regional allies—the Taliban arose from the agony and the ashes of the war against the Soviet Union. (Mamdani, 2004, p. 99)

Assef's immoral act with Hassan and Sohrab does not conform to the model of Pashtuns/Sunni Muslims in Afghanistan. Like Farsi-speaking people, Pashtuns are also Muslims and are sensitive about moral issues. He is depicted as a savage in order to misrepresent Muslims of Afghanistan because he represents "bad" Muslims who are "doctrinal, antimodern, and virulent" (Mamdani, 2004, p. 21). Assef being depicted as immoral does not conform to the social model of Taliban because "The Taliban...desired to unite Afghanistan, end the power of the war lords, and create a "true" Islamic state" (Adamec, 2003, p. 364).

Hassan is a major character (protagonist) of the novel who is a Shi'a Muslim and ethnic Hazara (status connotation). His depiction in the novel is based on the attributes of a true Shi'a Muslim ("good" Muslim) who is illiterate and belongs to the underprivileged class but has inspiring qualities. Amir is superior to him since he has the right to get education as he belongs to the privileged class of Pashtuns. Hassan on the other hand is Amir's servant because he is a Hazara. Amir is of the view that a servant does not need education; a servant deserves being illiterate so that he/she remains a servant (See analysis on page 83). Amir's views about Hassan indicate status connotation of Hassan as a member of marginalized group (Hazara) who is uneducated and serves as a servant. Same is true about his father, Ali, who is also illiterate. His status connotation is in line with the social model image of the underprivileged Hazara and is conformistic since both Ali and his son, Hassan, remain servants till the end of their lives.

Hassan is an illiterate servant but he possesses inspirational attributes which include, for example, his interest in the recitation and learning of the holy Quran and offering prayer:

Hassan never missed any of the five daily prayers. Even when we were out playing, he'd excuse himself, draw water from the well in the yard, wash up, and disappear in to the hut. He'd come out a few minutes later, smiling, find me sitting against the wall or perched on a tree. He was going to miss prayer tonight, though, because of me. (p. 65)

Amir does not offer prayer since he, like his Baba, does not believe in God. But Hassan has belief in God and is very regular in offering prayer. He never misses prayer but this time he has to miss prayer just because of Amir. As Hassan is Amir's servant, he plays with him and keeps him happy. The status connotation of Hassan portrays him a servant. His connotation of attitude includes his

loyal and sincere companionship and service with Amir. Looking at the illiteracy and social status of Hassan, it can be said that his attributes conform to the model (conformistic).

Hassan shows sincerity and loyalty towards Baba and Amir when Rahim Khan visits him in Bamiyan in order to request him to take care of Amir's house. Hassan comes back to Kabul with his wife Farzana. Before leaving his own house in Bamiyan, he takes the Quran, "Hassan stood in the threshold of the house and held the Koran as we all kissed it and passed under it" (p. 192). Status connotation of Hassan shows him a Muslim who is follower of Koran and consequently his connotation of attitude includes his loyal and sincere attitude towards Baba and Amir. He exhibits the same attitude when he enters the house of Baba; he decides to stay in the hut in the backyard of the house. Rahim Khan requests him to live in the house as the house is empty but Hassan is not willing. Hassan is portrayed as a Muslim who laments death of Baba when he comes to know about Baba's death. He does not live in the rooms where Baba and Amir used to live. He continues to live like a servant and guard of the house (See analysis on page 88). Thus the status connotation of Hassan shows him a true Muslim of an inferior social status. His connotation of attitude includes his loyalty and sincerity towards Baba and Amir and also towards his religion. Thus his attributes conform to the social model image of an inferior ethnic group serving rich Pashtun people. However, after 9/11 Pashtun majority has been pushed into corner by labeling them terrorists (Taliban); smaller ethnicities such as Tajiks, Hazaras and Uzbeks have been given key positions in Afghanistan (Hamid, 2015, p.175).

Deep Structure

Deep structure consists of rules and conventions which play significant role in the development and (re) presentation of the character. Ferrara (1974) is of the view that, "To identify the deep structure, we must eliminate every reference to specific social situations from the series

of the connotations of attitude which make up the middle structure in order to arrive at abstract formulations of norms, namely of values which are the structural components of the DS” (p. 268).

Thus the analysis focuses on the guiding principles which govern a society.

TKR is about Amir and Hassan, their friendship, hostility and separation. Both represent two different ethnic communities; one is a Pashtun and the other is a Hazara; one is a Sunni Muslim while the other is a Shi’a Muslim:

Like Ali, she (Sanaubar) was a Shi’a Muslim and an ethnic Hazara. She was also his first cousin and therefore a natural choice for a spouse ... They called him “flat-nosed” because of Ali and Hassan’s characteristic Hazara Mongoloid features. For years, that was all I knew about the Hazaras, that they were Mongul descendants, and that they looked a little like Chinese people. School textbooks barely mentioned them and referred to their ancestry only in passing. Then one day, I was in Baba’s study, looking through his stuff, when I found one of my mother’s history books. It was written by an Iranian named Khorami ... An entire chapter dedicated to Hassan’s people! In it I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had, “quelled them with unspeakable violence.” The book said that my people had killed the Hazaras, driven them from their lands, burned their homes and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi’a. The book said a lot of things I didn’t know; things my teachers hadn’t mentioned. Things Baba hadn’t mentioned either. It also said some things I did know, like that people called Hazaras mice-eating, flat-nosed, load-carrying donkeys. I had heard some of the kids in the neighborhood yell those names to Hassan. (pp. 7-9)

Hazara people are not given due representation as mentioned in the above passage since they live in a country which is ruled by Pashtuns who constitute a majority ethnic group and are ethnocentric. Thus in such a situation, people like Hazara cannot grow up. Amir, the Westernized/Americanized narrator of the story, finds a chapter on the history of Hazara people written by an Iranian writer. The book shows Pashtun people as killers of Hazara people. Afghanistan has various ethnic groups e.g. Pashtuns and Hazaras. The differences shape their identities. Amir is a Pashtun and Sunni Muslim and his people make-up a group of majority. Hassan is Hazara and Shi'a Muslim and his people are lesser in number than the Pashtuns. Hassan's people are made fun of and they are insulted by calling them with various funny names e.g. mice-eating, flat-nosed, load-carrying donkeys. The passage also reveals that Hazaras are oppressed by Pashtuns, and for this purpose a history book has been quoted which is written by an Iranian writer named Khorami who has his own biased version of history from Iranian point of view. According to the novel both the ethnic groups have unfriendly relationship. The reason of hostility between them is their religious differences which keep them away from each other. Due to these differences they cannot develop relationships in the form of marriage; both communities hesitate marrying from the other ethnic group. This is the reason that Sanaubar marries Ali because both are Shi'a Muslims and also cousins. Amir is also conscious about ethnic and sectarian differences between Pashtuns/Sunni Muslims and Hazaras/Shi'a Muslims. The ironic tone of the narrator in the story tells us about the basic principles which govern the story world- the narrator explains the ideological issues of the deep structure of the characters: this is a society where Pashtun Sunni Muslims and Hazara Shi'a Muslims are apart from each other and cannot mix up easily; a society where Pashtuns have majority and have an influential status (See analysis on page 106). The conflict between the two sects also leads to the rules for the representation of the

characters. The ironic tone of the narrator also suggests a world where Pashtuns have a respectable status but Hazara people do not have, and it also indicates that the authenticity of the ethnic differences must be questioned in what follows in the novel. When General Taheri calls Sohrab, a Hazara, Amir gets irritated and warns him not to use the word 'Hazara' for him, "You will never again refer to him as 'Hazara boy' in my presence. He has a name and it's Sohrab" (p. 331).

Religious differences keep these people away from each other. In Afghanistan, Pashtuns constitute a leading and dominant group; their language is Pashtu and they are Sunni Muslims. People of Hazara including Hassan and Ali are Shi'a Muslims. These two sects have their religious differences due to which they do not develop close relations; they do not transcend their boundaries in marriages and have to marry within their own sect. This is the reason that in spite of having no understanding between Ali and Sanaubar, they marry because both are Shi'a Muslims. Thus she is married to Ali, "Like Ali, she was a Shi'a Muslim and an ethnic Hazara. She was also his first cousin and therefore a natural choice for a spouse" (p. 7). Same restrictions are found in Pashtun Sunni Muslims; they have to restrict their marriages to their own sect. Religious differences keep them confined to their own ethnic group. It is because of these religious differences that Amir says that nothing can change their status and position since their hostility is sensitized by their sectarian differences. However, their differences at political level have been intensified by the U.S. in order to isolate Iran due to Iranian revolution (Mamdani, 2004, p. 81).

The social life of Pashtuns is governed by their ancient and unwritten code of life called *Pashtunwali*. Besides it, religion has a strong influence on them. *Pashtunwali* has the element of racism which means that they do not acknowledge external emergence. Pashtuns give preference to a Pashtun instead of a person who belongs to any other ethnic group. Pashtuns accept and

respect a Pashtun; a Pashtun must have *hujra*, land and manpower. They do not accept influence of people of other (inferior) races e.g. barbers, butchers, carpenters.

Iranian culture is depicted as a rising influence and it is evident from the characters who speak only Farsi language and mention Persian writers in the novel. This is the reason that Hosseini's characters including Pashtuns, with the exception of Taliban, speak Farsi and the fact is that Pashtuns speak Pashtu and remain stuck to it. The novel mentions only Persian literary figures and texts. Amir says that "... by the time I was eleven, I could recite dozens of verses from Khayyam, Hafez or Rumi's famous Masnawi" (p. 18). Amir's mother also taught "classic Farsi Literature at the university" (p. 15). Amir has not read a single Pashtun poet in spite of the ancient history of the language and its culture and besides it is also given the status of an official language in Afghanistan. Being a Pashtun he should have love for his culture and literary people.

Pashtun society is male dominated where a male has more protection than a female. In such a society chastity (*nang and namus*) of a woman is to be protected at every cost and violation of it is never forgiven. Baba says to Amir about this aspect of Pashtun culture, "'The man is a Pashtun to the root.' He has *nang* and *namoos*. *Nang*. *Namoos*. Honor and Pride. The tenets of Pashtun men. Especially when it came to the chastity of a wife. Or a daughter" (p. 134). Baba refers to General Taheri and his daughter with whom Amir is in love. The passage is about status of women in Pashtun society; a society where women's status is very sensitive and a minor mistake can make them wretched. All of them are very sensitive about their *nang* and *namus*. An unmarried young male cannot meet an unwed female in isolation even if they are close relatives:

And I'd asked her a question and if she answered, we'd be ... well, we'd be chatting. Me a *mojarad*, a single young man, and she an unwed young woman. One with a history, no

less. This was teetering dangerously on the verge of gossip material, and the best kind of it. Poison tongued would flap. And she would bear the brunt of that poison, not me-I was fully aware of the Afghan double standard that favored my gender. (p. 135)

Amir being Westernized wants to have amorous chatting with Soraya in isolation which is violation of *Pashtunwali*. The passage reveals character of a Pashtun Amir who knows about the advantage that a male has in such a society. He challenges the law (ideology) of Pashtun community which keeps male people dominant. Amir says, "I was fully aware of the Afghan double standard that favored my gender" (p. 135). In Pashtun society a female's position is very sensitive and she has to be very cautious about her respect. A young female does not meet a young male in isolation because if they are seen, they become hot topic of people's gossip; they can enjoy their amorous meetings only after marriage. Thus both Amir and Soraya are characterized on the principles of *Pashtunwali*. Pashtun's cultural practice is challenged by using 'Afghan double standard' since Afghan society is based on patriarchy. Soraya being Westernized criticizes Afghan society (see Analysis on pages 113-114). A female in Afghan society lives her life by protecting her chastity and honor. If she loses honor, she loses her respectable status. People do not respect her; whispers are heard about her. It leads to humiliation of her parents and even her whole family. A male does not face such problems; he does not lose his honor no matter what he does. The reason is that a female is *nang* and *namus* of her father, brothers and her husband. The loss of *nang* and *namus* leads to the degradation of the whole family. She seems to be extremely valuable property of the family which the family must possess. It shows that her position is very sensitive in Pashtun society.

A man also risks his life by becoming lover of a Pashtun's daughter, sister or wife without marriage. Love without marriage is an unforgiveable sin in Pashtun's society. This is the reason

that Soraya and Amir sleep together only after getting married. If a female violates moral values, she does not get married in a respectable way because no man of respect wants to marry her. Baba says about Soraya, “I hear she is a decent girl, hardworking and kind. But no *khastegars*, no suitors, have knocked on the general’s door since” (p. 131). Soraya does not get any proposal of marriage since her tragic incident of running away from her home. She is lucky that she meets Westernized Amir who marries her by forgiving her sinful past. Thus Western society is shown as savior and is compared with rigid *Pashunwali*.

The same aspect of *Pashtunwali* i.e. *nang* and *namus*, has been portrayed in the second novel *ATSS* too. Rasheed in the novel warns his newly married wife not to make a slight mistake of looking at other men or running away with them. He is of the view that “a woman’s face is her husband’s business only (Hosseini, 2008, p.70). In *TKR*, Soraya raises voice of disapproval for the cultural values of *nang* and *namus* which according to her, weaken women’s position in Afghan society. The same reaction against *nang* and *namus* is shown by Laila in *ATSS* (See analysis on page 203-209). Both love Westernized life-style.

In Pashtun culture, drink is prohibited (See analysis on pages 110-111). Soraya is Pashtun. She drinks wine though not in front of her father General Taheri, “After General Taheri and his wife left, Soraya and I celebrated with an expensive bottle of Merlot I had bought on the way home-the general did not approve of women drinking alcohol, and Soraya did not drink in his presence” (p. 168). Amir and Soraya are also Muslims. In Islam, drinking alcohol is strictly prohibited. Mullah Fatiullah Khan tells Amir about drinking wine, “He told us one day that Islam considered drinking a terrible sin; those who drank would answer for their sin on the day of *Qiyamat*, Judgment Day” (p. 15). Baba also drinks wine as Amir says, “Baba was pouring himself a whiskey from the bar he had built in the corner of the room” (p. 16). Baba, Amir and Soraya

ignore religious prohibition about drinking wine; they are shown as Westernized because “good Muslims are modern, secular, and Westernized” (Mamdani, 2004, p. 21).

It is also a fact that Pashtun people are Muslims. They are ruled by *Pashtunwali* and also Islam. In Islam, an unmarried female is punished by lashing if she is guilty of adultery. But once she shows repentance, she is forgiven. But in Pashtun society, a female suffers for the rest of her life if she violates norms of morality. This is the reason Soraya says that, “I have to have my face rubbed in it for the rest of my life” (p. 164). Soraya’s pitiable position shows that Pashtuns are more under influence of *Pashtunwali* than Islam.

In Pashtun society, a female does not talk about male people in presence of her father or brothers. It is one of the taboos among Pashtuns. It is considered indecent on the part of the girl to discuss young men especially in presence of her parents and other elders of the family. Amir says:

Fathers and sons could talk freely about women. But no Afghan girl- no decent and *mohtaram* Afghan girl, at least- queried her father about a young man. And no father, especially a Pashtun with *nang* and *namoos*, would discuss a *mojarad* with his daughter, not unless the fellow in question was a *khastegar*, a suitor, who had done the honorable thing and sent his father to knock on the door. (p. 136)

The narrator says ironically in the passage that fathers and sons have freedom to discuss women. A son does not have freedom to discuss girls (in case of showing his likeness for marriage) with his father. He can share his choice with his mother but not with his father. In case of a suitor, he has to send his parents or other close relatives for asking a daughter’s parents for her hand in marriage. It is due to these restrictions that Soraya does not discuss Amir with her father and

avoids meeting him in isolation. Such a cultural practice is criticized in the first sentence of the passage which has ironic touch. This is the reason that Amir and Soraya do not meet in loneliness:

Soraya and I never went out alone together while preparations for the wedding proceeded—since we weren't married yet, hadn't even had a *Shirini-khori*, it was considered improper.
(p. 156)

Amir and Soraya are to be married but before their wedding ceremony, they do not meet. In the Pashtun society men and women do not meet in isolation even if they are close relatives. A Pashtun man kisses and makes love only to his wife. Staring at other women is considered very indecent. It is an unforgivable act to contact a girl and in most cases it leads to severe hostility. Baba warns Amir not to contact General Taheri's daughter, Soraya, because it is considered an indecent act in Pashtun society, "Be careful, Amir ... The man is a Pashtun to the root. He has *nang* and *namoos*" (p. 134). In this society, it is not possible to enjoy company of a girl without marriage. This is the reason that Amir says, "Soraya and I lay together for the first time. All my life, I'd been around men. That night, I discovered the tenderness of a woman" (p. 158). Amir and Soraya are Pashtuns and bound to follow their code of life, *Pashtunwali*. Life of Pashtun people is governed by this ancient code. These people do not tolerate violation of *nang* and *namus* which are rules for protection of honor and chastity of their women. *Pashtunwali* has been ridiculed by challenging its features of *nang* and *namus*.

The same restrictions regarding a woman are also found in Farsi-speaking community in Afghanistan. Afghan culture does not allow sexual relationship of men and women without wedlock. Sanaubar is "Hassan's mother" (p. 6) and Ali's wife. She is notorious due to her violation of Afghan morality. Hassan lost his mother because she ran off with a stranger. He never talks

about his mother because he lost her to “a fate most Afghans considered far worse than death” (p. 6). In Afghan society a woman who develops illicit relationship with a man other than her husband, leads to humiliation of her whole family; such a woman becomes a stigma for the family. It is also a disgraceful situation for the husband of such a woman; he loses his respectable status. Nana, mother of Mariam, in *ATSS*, suffers and is deprived of her right of a respectable life due to her relationship with Jalil out of wedlock. Mariam carries stigma of a bastard (*harami*).

Hazara people are Shi'a Muslims who are inspired with Iranian culture. They do not mingle with Sunni Muslims due to their sectarian differences. They are depicted weak and marginalized people who are not given due representation in Afghanistan because the country is considered as the land of Pashtun people who do not tolerate Hazara people in their country. Amir finds the book of history which mentions miserable position of Hazara people, “that my people, the Pashtuns, had persecuted and oppressed the Hazaras” (pp. 7-9). Assef, Pashtun, also criticizes Hazara people and feels proud to be a Pashtun/Afghan (See analysis on pages 83-84). Assef's belief in Afghan refers to the historical fact that the term ‘Afghan’ referred to Pashtuns, “Until the early twentieth century only Pashtu speakers were referred to as Afghans, whereas other citizens of Afghanistan were called by their ethnic designations (i.e., Nuristani or Hazara)” (Adamec, 2003, p. 12). Later on with the process of nation building, the term was used to refer to all citizens of Afghanistan.

Assef does not give any space to Hazara people because for him these people do not belong to Afghanistan. It is also evident from the status of Ali and Hassan who are uneducated and serve Pashtuns as servants. All this is based on biased version and misconception. Differences between Pashtun and Hazara have been exaggerated.

Conclusion

Pashtun characters are misrepresented either by depicting them as Westernized/Americanized or primitive due to showing aversion to Westernization. Americanized Amir represents Assef with dehumanized traits. Assef being a “bad” Muslim is kept voiceless. The traits attributed to Pashtun people in Afghanistan are very different from those attributed to Pashtun characters in the whole novel. A division is made between Pashtun and Hazara characters. Pashtun culture i.e. *Pashtunwali* is misrepresented because it is associated with barbarity of Taliban such as Assef. Westernized Pashtuns such as Amir and Soraya are represented as “good” Muslims who do not have firm belief in Pashtun cultural values because *Pashtunwali* is shown as a culture of rigid and barbaric people; Amir and Soraya are “good” Muslims due to Westernization.

The analysis also shows that there are deeply rooted ethnic and sectarian differences between Hazara (Shi’a Muslims) and Pashtun (Sunni Muslims). Pashtun characters are shown as politically powerful people who exploit smaller ethnicities such as Hazaras. However, their differences are exaggerated in order to misrepresent Pashtun people and their culture. Moreover, after 9/11 Pashtun people have been ignored at political level due to Talibanization. Smaller ethnic groups have been elevated by ignoring majority of Pashtun people.

CHAPTER 5

PASHTUNWALI AND WOMEN IN A THOUSAND SPLENDID SUNS

The novel encompasses story of Rasheed (Pashtun), Tariq (Pashtun), Mariam and Laila (Farsi-speaking). The analysis of these characters is confined to four major characters of the novel. The chapter analyzes the characters in terms of traits, social personality and cultural values. It also focuses on relationship of the characters belonging to Pashtun and Tajik ethnic groups based on the theory of “good” vs. “bad” Muslims.

Furthermore, it includes analysis of cultural values such as *nang*, *namus* and *Pardah* (for women) with reference to Pashtun character (Rasheed). The character of Rasheed is analyzed mainly on the basis of *Pashtunwali* since he is portrayed to represent Pashtun cultural values. It also reveals reaction of women (Farsi-speaking) against Pashtun cultural values.

Overview of the Plot

ATSS is Hosseini’s second novel published in 2008. Its story is set in a country, Afghanistan, which is shattered by war of internal and foreign forces. Main characters of the novel are Farsi-speaking people and Pashtuns; Mariam is from Herat and Laila belongs to Tajik region; Pashtuns such as Rasheed is from Kandahar but lives in Kabul; Tariq is also a Pashtun character who loves Laila.

The novel focuses on the woeful life of women in Afghanistan. Mariam is an illegitimate daughter of Jalil and Nana. Mariam’s mother, Nana, suffers in her society due to the wrong-doing of Jalil. Mariam is married to an old man named Rasheed (Pashtun) and moves away from Herat to Kabul where she starts a new life with her husband but unfortunately her new life does not give her any comfort and cheerfulness. Rasheed does not treat her kindly since she fails in giving birth

to a child (male). Rasheed marries another young girl, Laila, whose parents die due to the prevailing war in the country. She is in love with her close-bosom friend, Tariq who leaves Afghanistan due to bloodshed in the country. Laila has to marry Rasheed who is willing to support her on the condition of marrying her. Rasheed fabricates a story about death of Tariq in Pakistan. Laila- after knowing it- feels herself quite alone. Mariam is not happy with Rasheed's marriage and shows hostility toward Laila but later on they develop a strong bond of friendship since both are victims of their tyrannical and dictatorial husband. Tariq comes back to Afghanistan in order to see his beloved Laila who is now wife of Rasheed. Rasheed is very annoyed with the arrival of Tariq and especially with their meeting. He beats her severely and is near to kill her. Mariam in the meanwhile rushes to Laila and strikes Rasheed with a shovel. Mariam's attack proves fatal and consequently Rasheed dies. She has to face tragic death as a punishment for murdering her husband. Laila marries Tariq in Pakistan and after sometime moves back to Afghanistan in order to serve her war stricken country.

Surface Structure

Rasheed is Pashtun and main character of the novel. His role is of significance since the writer has depicted him in relation to two Farsi-speaking female characters named Mariam and Laila. He appears in the novel when he travels from Kabul in order to marry Mariam. Mariam looks at him when he comes for *nikka* (a religious practice for asking about willingness of bride and bridegroom):

Mariam smelled him before she saw him... Mariam saw a tall man, thick-bellied, and broad-shouldered, stooping in the doorway. The size of him almost made her gasp, and

she had to drop her gaze, her heart hammering away... The candy bowl on the table clinked in tune with his steps... He breathed noisily. (Hosseini, 2008, p. 52)

The passage is narrated with the help of the third-person narration. Mariam is the external focalizer in the passage; Rasheed being focalized, is seen through her eyes. She is the character who describes Rasheed. He is kept voiceless in the whole novel. The passage characterizes him with the help of direct definition. Various adjectives are used for Rasheed e.g. tall, thick-bellied, broad-shouldered, and also verbs e.g. 'the candy bowl on the table clinked in tune with his steps, he breathed noisily', show him as an evil character (villain). Mariam gets terrified when she looks at him, 'The size of him almost made her gasp, and she had to drop her gaze, her heart hammering away'. The writer further depicts Rasheed as a man who has a harsh voice which has a bad impact on listeners, 'His harsh, raspy voice reminded Mariam of the sound of dry autumn leaves crushed underfoot' (p. 52). The picture of Rasheed developed in the passage is that of a bad man. His terrifying appearance is in line with his evil treatment of Mariam. The intrinsic t's used for Rasheed are t⁺ as they conform to the FM (villain) of Rasheed. His intrinsic traits are in line with the functional trait of barbarity which is his defining trait.

During the wedding-ceremony of Mariam and Rasheed, a mirror is passed to Mariam. She sees herself and also Rasheed in the mirror. She is not happy since she finds a very undesirable and ugly man in the mirror:

In the mirror, Mariam had her first glimpse of Rasheed: the big, square, ruddy face; the hooked nose; the flushed cheeks that gave the impression of sly cheerfulness; the watery bloodshot eyes; the crowded teeth ... the wall of thick, coarse, salt-and-pepper hair. (Hosseini, 2008, p. 53)

Rasheed is described with the help of direct definition which uses various adjectives for the ugly face and appearance of Rasheed e.g. ‘the big, square, ruddy face’, ‘hooked nose’, ‘flushed cheeks’, ‘bloodshot eyes’, ‘crowded teeth’, ‘thick, coarse, salt-and-pepper hair’ all show a dehumanized picture of the character. Mariam does not have a positive view of Rasheed and right from the first look through mirror she finds him to be cruel and stone-hearted. In the bus, Rasheed sits close to his wife Mariam who is worried and afraid of her husband. His appearance is not good-looking, even his hands are rough, “Rasheed, who took up the window and middle seat, put his thick hand on hers” (p. 56). The adjective ‘thick’ refers to his ugly hand which adds to the worry of Mariam. Rasheed’s appearance does not please Mariam; he is an aged man but muscular and powerful; the marriage is against her will. It is not only ugly appearance of Rasheed that worries Mariam, his ill manner also puts her into trouble. The ugly appearance of Rasheed is visualized through the external focalizer, Mariam.

Rasheed is an old man who does not suit Mariam. He is satirized not only due to his manners but also due to his physical appearance which is rough and ugly. Mariam does not like him when she looks at him for the first time. However, she as a wife has to be submissive and loyal. His features are:

His hair had gone white, but it was as thick and coarse as ever. There was sag now to his eyelids and the skin of his neck, which was wrinkled and leathery ... But he still had the stout shoulders, the thick torso, the strong hands, the swollen belly that entered the room before any other part of him did. (Hosseini, 2008, p. 214)

The external focalizer (narrator-focalizer) presents the external features of Rasheed. The passage characterizes Rasheed by using direct definition. His physical features are satirized in the passage.

The color of his hair has turned white which shows that he is old. His hair is rough and coarse. His skin is not fair, rather it is very rough and it also has wrinkles which show that he is aged. He is not young but is strong and powerful. He has a large belly which makes him a ridiculing figure. The passage contains various adjectives which reveal his personality through direct characterization. The traits mentioned in the passage relate to his physical appearance; thus the traits are intrinsic. The intrinsic traits develop t⁺ because all the traits discussed here are those of a villain (FM).

Rasheed's dehumanized appearance indicates that he is depicted as a villain in the novel. He is the perfect example of a "bad" Muslim because he has evil traits. Later on he joins Taliban in order to win their support. Being a "bad" Muslim, he needs to be crushed because such people create terror in Afghanistan.

Rasheed's evil nature becomes more evident when Mariam moves into his house, a place with which she has no attachment. She is distressed and cannot control her anguish; she weeps due to her agony. Rasheed instead of soothing her, shouts at her, "Stop your crying, now. I mean it ... That's one thing I can't stand ... the sound of a woman crying. I'm sorry. I have no patience for it" (p. 59). The passage reveals evil nature of Rasheed through indirect presentation i.e. Rasheed's speech and action. He is focalized by external focalizer in the passage. He utters harsh words to Mariam. He tries to calm her by using his aggressive treatment. The speech is very impolite e.g. when he says to Mariam that he cannot tolerate the crying of a woman. He also orders her to stop crying, 'stop your crying'. Mariam is treated in a pitiless manner (showing Rasheed's act of commission). Rasheed does not develop sympathy or love for his newly married wife when he is irritated. He apologizes to her for the reason that she is newly-wed. He is also conscious about the age difference and is afraid that she might run away from his house. He wants to create

a good impression which he cannot maintain due to his rigid nature. When he feels that Mariam is afraid of him, “You are shaking. May be I scare you. Do I scare you? Are you frightened of me?” (p. 60). He addresses Mariam and asks her if she is afraid of him. The answer is negative but the fact is that she is afraid of him. Rasheed’s trait of evil nature is shown with the help of indirect presentation i.e. Rasheed’s speech. He himself asks Mariam about the reason of her fear. She is in fact afraid of him due to his terrible appearance because he is “a different breed of man” (p. 70). The mentioned traits of Rasheed (his harsh and aggressive nature) show that his t’s in the above passages are positive (t⁺) since his traits conform to the FM (villain).

Rasheed is very rigid and unbending, especially in case of women. He cannot tolerate a woman who adopts modern/Westernized lifestyle. His life is governed by Pashtun’s code of life called *Pashtunwali* which never forgives a woman who violates *nang* and *namus*. He says to Mariam:

But I’m a different breed of man, Mariam. Where I come from, one wrong look, one improper word, and blood is spilled. Where I come from, a woman’s face is her husband’s business only. I want you to remember that. Do you understand? (p. 70)

Rasheed is characterized with the help of indirect presentation i.e. his own speech. Rasheed addresses his newly married wife, Mariam, and informs her about his way and code of life. Pashtun’s code of life is very rigid especially in case of women and it is due to *Pashtunwali* that Rasheed seems to be a different breed of man (“bad” Muslim). By depicting him ‘a different breed of man, he is excluded from Westernized Afghan people who are modern and believe in freedom of women. His speech is very harsh and unforgiving which characterizes him cruel and merciless.

He is focalized by external focalizer in the passage. His functional t is t⁺ as it conforms to his FM which is villain.

Rasheed is a different man whose life is very dull. He marries Mariam who is younger than him. He loves her but his love is confined only to the time of sex: he visits her room and comes closer to her when he wants to have sex with her:

“There is no shame in this, Mariam,” he said, slurring a little. “It’s what married people do. It’s what the Prophet himself and his wives did. There is no shame.” A few moments later, he pushed back the blanket and left the room, leaving her with the impression of his head on her pillow, leaving her to wait out the pain down below, to look at the frozen stars in the sky and a cloud that draped the face of the moon like a wedding veil. (p. 77)

Rasheed’s traits are shown with the help of Indirect presentation i.e. act of commission (Rasheed’s act of sex with Mariam). His act of love-making with Mariam is focalized with the help of external focalizer (narrator-focalizer). The narrator-focalizer visualizes the scene with a touch of irony. Rasheed is focalized in an ironic way. He tries to comfort her while making love with her. Mariam is younger than her husband and is afraid of sex since she does it for the first time; she feels extreme pain during the copulation but Rasheed does not do anything in order to comfort her. He does not care about her feelings because his only aim is just to have sex. This is the reason that he visits her room only when he wants to have sex with her; he does not allow her in his own room; his room is a forbidden place for her. It is due to this restriction that she feels like an intruder when she enters his room for cleaning, “the next thing she knew, she was in his room for the first time, sitting on his bed, feeling like a trespasser” (p. 81). It shows that he does not have any attachment with Mariam; he does not have any feelings of love for her. His only aim of sexual relationship

with Mariam is to fulfill his sexual feelings. He also expects a son from her. When she loses her child, all of his excitement evaporates and starts torturing her without any reason “a change had come over Rasheed ever since the day at the bathhouse... he hardly talked anymore” (p. 94). Such an attitude reveals the character of Rasheed that he is a lustful man; that he is not a man of feelings and emotions; that for him wife is only for the purpose of sexual pleasure and bearing children. This aspect of Rasheed’s personality becomes evident when Mariam finds a magazine of nude women in his drawer. Mariam is astonished when she looks at the magazine:

On every page were women, beautiful women, who wore no shirts, no trousers, no socks or underpants. They wore nothing at all. They lay in beds amid tumbled sheets and gazed back at Mariam with half-lidded eyes. In most of the pictures, their legs were apart, and Mariam had a full view of the dark place between. In some, the women were prostrated as if- God forbid this thought- in *sujda* for prayer. They looked back over their shoulders with a look of bored contempt. (p. 82)

Mariam characterizes Rasheed with the help of indirect presentation i.e. Mariam’s observation though it reveals Rasheed’s character with the help of her silent activity of her mind. Nude pictures are visualized through the character-focalizer, Mariam. Rasheed’s magazine is seen with extreme astonishment; Mariam cannot believe that Rasheed keeps magazines of naked women in his room. Rasheed keeps magazines which have pictures of indecently exposed women. He keeps it a secret since he cannot do it openly. He makes claims of morality; for him a woman’s mistake in moral issues is unforgivable but he himself enjoys pictures of other women who are naked with their secret parts exposed. It shows that Rasheed is an extreme hypocrite who is rigid and inflexible in case of women’s minor mistakes or violation but he himself violates moral standard. Mariam thinks about her husband, Rasheed:

Was this what he did then, those nights that he did not visit her room?... And what about all his talk of honor and propriety, his disapproval of the women customers, who, after all, were showing him their feet to get fitted for shoes? (pp. 82-83)

The passage explains character of Rasheed with the help of indirect presentation i.e. Mariam's thinking about Rasheed. He is focalized by the character-focalizer, Mariam, in the passage. She thinks about him. He is so strict in case of women that he does not approve of the women who visit shops, show their legs to shopkeepers in order to examine shoes; for him it is violation of chastity and honor. It shows extreme level of hypocrisy on his part that he does not act upon his own standard of morality; he himself violates it but he does not forgive a woman for a minor mistake. Thus his functional trait of hypocrisy in the above mentioned passages constitutes t⁺ as it is in line with his FM (villain).

Rasheed is the man with no feelings and emotions for his wife. He is happy with his wife only when she becomes pregnant, thinking that she will give birth to a male child. Mariam's pregnancy keeps him excited and thus he tries to keep her happy. But the tragic incident in the bathhouse makes Mariam wretched since she loses her child:

Meanwhile, a change had come over Rasheed ever since the day at the bathhouse. Most nights when he came home, he hardly talked anymore. He ate, smoked, went to bed, sometimes came back in the middle of the night for a brief and, of late, quite rough session of coupling ... He didn't buy her sweets or gifts, didn't stop and name places to her as he used to. Her questions seemed to irritate him. (p. 94)

The external focalizer (narrator-focalizer) focalizes Rasheed and Mariam (focalized). Rasheed is shown as a selfish person who takes care of his wife due to the expected child. But once she loses

the child, he does not take interest in her anymore. He changes after Mariam's tragic incident. His traits are described through action i.e. act of commission (indirect presentation). He develops the habit of indifferent attitude i.e. he does not take care of his wife, Mariam; he does not talk to her; he visits her only for his sexual need which he fulfills in a boring way. She loses importance for him. She feels grieved when Rasheed ignores her and makes fun of her, "It wasn't easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insults, his walking past her like she was nothing but a house cat" (p. 98). He becomes too much harsh and aggressive in treating his wife. He is characterized through the speech of Mariam; she does not think positively about him. His functional trait in the passage characterizes him aggressive and violent. The trait conforms to the FM (villain).

As his intensity of interest in Mariam decreases, he starts finding faults with Mariam all the time:

Now cooking was an exercise in heightened anxiety. The *qurmas* were always too salty or too bland for his taste. The rice was judged either too greasy or too dry, the bread declared too doughy or too crispy. Rasheed's faultfinding left her stricken in the kitchen with self-doubt. (p. 100)

The passage is narrated with the help of the third-person narration. Again the external focalizer (narrator-focalizer) focalizes Rasheed and his victim Mariam. Rasheed is shown as a rigid and rude person. He does not appreciate Mariam's cooking since she has not given birth to a son. He tries to look for a reason so that he can punish her. He tortures her for pity things or for no reason. This makes Mariam doubting her own skill of cooking. One day Mariam cooks rice for him but when he takes a few balls of rice, he gets irritated and throws away the plate of rice. Mariam

assures him that she has boiled the rice properly but he is not convinced. He puts pebbles in to her hand and forces her to put them in to her mouth. He does it with the use of his powerful hands:

His powerful hands clasped her jaw. He shoved two fingers into her mouth and pried it open, then forced the cold, hard pebbles into it. Mariam struggled against him, mumbling, but he kept pushing the pebbles in, his upper lip curled in a sneer ... Now you know what your rice tastes like. Now you know what you've given me in this marriage. Bad food, and nothing else. (p. 104)

The third-person narration is used to describe unkind treatment of Rasheed. Rasheed's act of torturing Mariam is focalized with the help of the external focalizer (narrator-focalizer). He is focalized as a powerful man who tortures his own wife. His physical features are shown in order to present him as a ruthless man. His character is revealed through indirect presentation i.e. action (act of commission). His action characterizes him as a villain (FM) since he treats his wife in a brutal way. He forces her to eat pebbles which wound her mouth. She can do nothing except weeping. He does not show any sympathy towards her. He behaves aggressively and violently. His functional trait (violence) indicates that he behaves like a villain. His functional trait of violence makes t⁺ as it conforms to the FM (villain) of Rasheed. He is shown as a premodern person who is cruel and proves himself a "bad" Muslim. He "is said to have profound ability to be destructive" (Mamdani, 2004, p. 18).

Rasheed is a man who exploits people especially, women. He helps them not for the sake of humanity but for materializing his own wanton needs. He is hypocrite as he, on the one hand, pretends to be a firm believer in *nang* and *namus*, main features of *Pashtunwali*, but on the other hand he uses it for fulfilling his own carnal desires. He addresses Laila while eating rice:

For years, Mariam had looked on as he ate, the muscles of his temples churning, one hand making compact little rice balls, the back of the other wiping grease, swiping stray grains, from the corners of his mouth. For years, he had eaten without looking up, without speaking, his silence condemning, as though some judgment were being passed, then broken only by an accusatory grunt, a disapproving cluck of his tongue, a one-word command for more bread, more water. Now he ate with a spoon. Used a napkin ... And talked. Spiritedly and incessantly. (pp. 211-212)

Mariam is the character-focalizer while Rasheed is the object of focalization in the passage. Mariam observes him during taking meal and finds him quite impatient. His manner of eating is shown with sarcastic touch. Rasheed's traits are mentioned through indirect presentation i.e. Rasheed's act of eating (act of commission). The passage reveals his manner of eating and an artificial change in his manners in order to impress a new girl Laila. He changes himself and pretends to be very civilized and well-mannered. Before this, he would eat without breaking silence and order for water and more bread or food. The author also criticizes his manner of eating by saying, "one hand making compact little rice balls, the back of the other wiping grease, swiping stray grains, from the corners of his mouth". Now he does not make rice balls but eats with a spoon, uses a napkin and talks with very high spirits. He has been depicted as a mocking figure who is not cultured and refined in his manners. His hypocrisy is further mentioned when he talks to Laila:

If you ask me, the Americans armed the wrong man in Hekmatyar. All the guns the CIA handed him in the eighties to fight the Soviets. The Soviets are gone, but he still has the guns, and now he is turning them on innocent people like your parents. And he calls this *jihad*. What a farce! ... Better the CIA had armed Commander Massoud. (p. 212)

Rasheed is focalized by external focalizer (narrator-focalizer) in the passage; his hypocritical nature is focalized. The passage characterizes Rasheed with the help of indirect presentation i.e. Rasheed's speech. He criticizes his own Pashtun commander, Hekmatyar but the fact is that he loves him. He appreciates Commander Massoud because he belongs to Laila's ethnic group, Tajik. He says so in order to impress Laila, 'It was the staged delivery. Like a performance. An attempt on his part, both sly and pathetic, to impress. To charm' (p. 213). He criticized Laila's parents when they were alive. He warned Mariam when she was newly married to him and came to Kabul, "There's a teacher living down the street, Hakim is his name, and I see his wife Fariba all the time walking the streets alone with nothing on her head but a scarf. It embarrasses me, frankly, to see a man who's lost control of his wife" (p. 70). The comparison of the two passages makes it evident that Rasheed is a hypocrite who just pretends to be appreciating Laila's parents, Hakim and Fariba. He does not like Commander Massoud but praises him only for the sake of Laila. He further says to Laila:

You know, your father, God give him peace, your father and I used to have discussions like this ... It was the staged delivery. Like a performance. An attempt on his part, both sly and pathetic, to impress. To charm. (pp. 212-13)

Perception of the narrator-focalizer is given in the last part of the passage. In the first part, Rasheed addresses Laila. He acts as a friend of Laila's father in order to win her sympathy. He is shown as a hypocritical person. His speech (Indirect Presentation) characterizes himself. He pretends to be her father's friend but, in fact, he does not have any sympathy for him and it is evident from the above passage of Rasheed who criticizes her parents for being liberal. He is not straightforward and follows the policy of double dealing; he pretends to be very polite and mild in his manners.

In his real life, he is very rough, rude and very callous. His functional trait (hypocrisy) explained in the above passages makes t⁺ since it conforms to the FM (villain).

Rasheed wants Laila by legitimizing her status i.e. by marrying her. He could have adopted her as his daughter but he is not in favor of the humanistic favor and forces her for marriage:

‘We need to legitimize this situation’, he said now, balancing the ashtray on his belly ...
‘People will talk. It looks dishonorable, an unmarried young woman living here. It’s bad for my reputation. And hers. And yours, I might add ... She can’t just stay here, if that’s what you’re suggesting. I can’t go on feeding her and clothing her and giving her a place to sleep. I’m not the Red Cross, Mariam’. (p. 214)

The external focalizer (narrator-focalizer) focalizes Rasheed. He is presented as a man who exploits weaknesses of women. He addresses Mariam. The character of Rasheed becomes evident through his speech (indirect presentation). He tells his wife, Mariam, that he cannot keep a young girl at his home as people consider it disrespectful; that he cannot face criticism of people in such moral issues. This is just an excuse which he makes in order to trap Laila for marrying him. Without marriage, he does not want to give her protection. Thus for getting support and sympathy of Rasheed, Laila has to marry which is not a sensible option but the miserable situation of Laila makes the worst option as the only option available for her. In case of rejecting the offer of marriage, she has to leave the house:

There is another option, he said, ... She can leave. I won’t stand in her way. But I suspect she won’t get far. No food, no water, not a rupiah in her pockets, bullets and rockets flying everywhere. How many days do you suppose she’ll last before she’s abducted, raped, or tossed into some roadside ditch with her throat slit? Or all three? (p. 215)

Rasheed's evil nature is focalized with the help of the external focalizer (narrator-focalizer). He does not want to let Laila live in his house without marrying him. He visualizes future threats and problems in the life of Laila in order to scare her. He further frightens her that in case of leaving his house, she will not be in a position to survive, since she does not have money for getting some shelter; the city is also very insecure and she alone will not be able to protect her virginity; she will be insecure if she is alone. Functional trait (hypocrisy) of Rasheed in the above two passages make t⁺ because his traits are in line with the traits of a villain who believes in exploitation. He never supports a woman unless she marries him. Mariam is against Rasheed in his decision of marrying Laila but he says:

'Look', he said, sounding more conciliatory now, as a victor could afford to. 'I knew you wouldn't take this well. I don't really blame you. But this is for the best. You'll see. Think of it this way, Mariam. I'm giving you help around the house and her a sanctuary. A home and a husband. Haven't you noticed all the widows sleeping on the streets? They would kill for this chance. In fact, this is ... Well, I'd say this is downright charitable of me ... The way I see it, I deserve a medal'. (p. 216)

The external focalizer focalizes Rasheed with the help of narrator-focalizer. He is shown as an exploiter who exploits helpless women. His character is revealed through his own speech (indirect presentation) with the use of the first person 'I' for Rasheed and the second person 'you' for Mariam. He tries to convince Mariam that his decision of marrying Laila is in favor of Mariam. He is of the view that it was kindness on his part that by marrying Mariam, he gave her protection and support; she has a husband and she is fortunate in this regard because in such a society, a woman without a husband is incomplete. He considers his act of marrying both the women as humanitarian which-he thinks- deserves great appreciation. But he is not a humanistic person,

rather he takes advantage of a person's misery. This feature makes his functional trait t⁺ because it conforms to the feature of a villain (FM).

Rasheed is very selfish and has indecent view about his wife, Mariam. He does not give her a respectable status when she loses freshness of her blooming age; he respects a woman only due to her charm and attraction and if she loses it, he does not respect her anymore. He makes a very strange comparison between his thirty-three years old wife, Mariam, and his newly-married young wife, Laila:

If she were a car, she would be a Volga ... You, on other hand, would be a Benz. A brand-new, first-class, shiny Benz. Wah wah ... One must take certain ...cares ... with a Benz. As a matter of respect for its beauty and craftsmanship, you see ... (pp. 222-23)

Rasheed's speech is focalized with the help of the external focalizer (narrator-focalizer). His vulgar taste of women is shown in an ironic manner. He mentions a Volga and a Benz for comparison between his two wives. The passage characterizes Rasheed with the help of indirect presentation i.e. speech. He addresses Mariam and Laila and compares Mariam with a Volga because she is not young and has lost her beauty; Laila is compared with a 'shiny Benz' due to her youthful attraction. The comparison shows his level of respect for a woman. He worships beauty; a woman without beauty does not deserve any respect in the court of Rasheed. Laila is his newly-married wife and thus she deserves more respect and attention at the cost of Mariam. Such a husband is never loyal with his wife/wives. Such treatment of Rasheed shows his lustful nature (functional trait). This is the reason that he changes his sympathy when he marries a new girl. When he gives instructions about his house, he tells Laila:

As for you, you are the queen, the *malika*, and this house is your palace. Anything you need done you ask Mariam and she will do it for you. Won't you, Mariam? ... If I am away and you need something urgently, I mean absolutely need it and it cannot wait for me, then you can send Mariam and she will go out and get it for you. You've noticed a discrepancy, surely. Well, one does not drive a Volga and a Benz in the same manner. That would be foolish, wouldn't it? ... (p. 223)

Rasheed's speech is focalized with the help of the external focalizer (narrator-focalizer). He addresses both Laila and Mariam. He is too much worried about Laila, her security and safety since Kabul is a war-stricken place where no one is safe, especially women. The women, who are without male relatives, are in trouble. Rasheed assures Laila of his support and protection because she is his newly-wed wife. He tells her, "But don't worry ... You're safe with me, my flower, my *gul*. Anyone tries to harm you, I'll rip out their liver and make them eat it" (p. 230). He is not worried about Mariam (focalized) because she is no more beautiful and thus he does not care about her security. He is too much conscious about Laila because for him she is a 'shiny Benz'; she is more valuable for him; she is the queen of his house; this value is purely in terms of charm and beauty. She cannot move out of the house and if she needs anything, Mariam has to go out of the house. Rasheed is too much worried about Laila because she is more beautiful than Mariam. Thus his loyalty changes with the vanishing of beauty. He treats Laila so because he is lustful (functional trait). He assigns the responsibility of taking care of Laila to Mariam; he tells Laila that Mariam will have to give report of Laila to him. He is afraid that Laila is younger and beautiful and that she will not be happy with an old man like Rasheed; she can make a decision of running away from Rasheed's house. He orders Mariam in front Laila:

‘I should say that Mariam will be my eyes and ears when I am away.’ Here, he shot Mariam a fleeting look that was as hard as a steel-toed kick to the temple. ‘Not that I am mistrusting. Quite the contrary. Frankly, you strike me as far wiser than your years. But you are still a young woman, Laila Jan, a *dokhtar e jan*, and young women can make unfortunate choices. They can be prone to mischief. Anyway, Mariam will be accountable ...’ On and on he went. Mariam sat watching the girl out of the corner of her eye as Rasheed’s demands and judgments rained down on them like the rockets on Kabul. (p. 224)

Rasheed’s speech is focalized with the help of the external focalizer (narrator-focalizer). In the last sentence, Mariam is presented as the character-focalizer who focalizes Laila’s fear with the dictatorial demands of Rasheed. He is characterized with the help of indirect presentation i.e. his speech. His speech characterizes not only Mariam and Laila but also his own self. He gives the impression that his thinking and decisions are mature because he is grown up, in fact an aged Person. He is worried about Laila not due to her immaturity but due to the fact that he has married her against her wish; he knows that she loves Tariq; he is afraid that if she has a chance of running away, she will avail it. That’s why he warns Mariam that in case of any mischief, she will be responsible. This is an evil aspect of Rasheed’s character. The evil nature of Rasheed is exactly the feature of a villain. A villain also has features of being disloyal and indecent in moral issues. In the second part of the passage, Mariam is focalizer. Thus the functional trait of Rasheed being lustful in this case constitutes t^+ since it is in line with the FM (villain) of Rasheed.

Rasheed’s villainy reaches to such an extreme level that he loses sympathy even for children. He does not bear cries of the child, Aziza. When she weeps and cries, he is irritated:

‘This crying. I can’t stand it.’ Downstairs, the girl was walking the baby across the floor, trying to sing to her. ‘I haven’t had a decent night’s sleep in two months ... And the room smells like a sewer. There’s shit cloths lying all over the place. I stepped on one just the other night ... Sometimes, I swear, sometimes I want to put that thing in a box and let her float down Kabul River like baby Moses’. (pp. 236-37)

The external focalizer (narrator-focalizer) presents Rasheed’s speech (focalized). There is a shift in focalization i.e. to the internal focalizer (Rasheed) from the sentence ‘And the room smells like a sewer’. Rasheed sees the room which is full of dirt due to the child’s shit clothes. It indicates that he does not show any tolerance for the child. His speech (indirect presentation) characterizes his personality. He has no feelings of love for the child, Aziza; he cannot bear her screams; he complains against the screams and shit of the child. This attitude shows that he is not a kind father and that he does not have any soft corner for his child. He is so much against the daughter that he does not call her by name and all the time addresses her with the words ‘the baby’ or ‘that thing’. He is a cruel and heartless father. He wants to get rid of the child; he wants to let it float in a box in the river. This shows that he does not have any sympathy with the child. He is extremely callous and does not show any kindness for Aziza. Aziza plays in his feet but he rebukes her and says “Get off my heels! Stop following me! And you can stop twirling your wrists like that. I’m not picking you up. Go on! Go on before you get stepped on” (p. 254). The passage is based on indirect presentation i.e. his act of commission. He treats his daughter in a cruel manner; he keeps her away and shouts at her. Thus the functional trait of Rasheed (heartlessness) constitutes t⁺ because it conforms to his FM (villain).

Rasheed is a cruel man and violence prevails his life. He does not forgive anyone when he gets angry. He has developed the habit of beating and punishing his wives even for slight mistakes.

He beats Mariam and punishes her by putting pebbles into her mouth just for the reason that rice was not boiled properly. Mariam is all the time in the state of fear:

Over the years, Mariam had learned to harden herself against his scorn and reproach, his ridiculing and reprimanding. But this fear she had no control over. All these years and still she shivered with fright when he was like this, sneering, tightening the belt around his fist, the creaking of the leather, the glint in his bloodshot eyes. It was the fear of the goat, released in the tiger's cage, when the tiger first looks up from its paws, begins to growl ... Rasheed raised the belt again and this time came at Mariam. Then an astonishing thing happened: the girl lunged at him. She grabbed his arm with both hands and tried to drag him down, but she could do no more than dangle from it. She did succeed in slowing Rasheed's progress towards Mariam. (pp. 240-41)

Mariam is focalized through the external focalizer (narrator-focalizer) in the first part of the passage while Rasheed is focalized in the second part. Mariam's fear is focalized which characterizes her to be victim and Rasheed a wild person. The passage characterizes Rasheed with the help of indirect presentation i.e. his act of commission. Rasheed disciplines his wives with the help of severe punishment; he does not believe in soft and polite language. The author compares him with a tiger and Mariam with a goat; Mariam is horrified just like a goat which is released in the tiger's cage. Rasheed does not show any mercy for his helpless wife, Mariam; he beats her with his belt. Mariam tries to show weak resistance. This is not the first time that she is chastised; punishment has become her fate. The reason of punishment is that he thinks Laila does not follow his instructions due to Mariam; that she guides her in order to disobey Rasheed. He does not try to look at the real situation; instead he puts blame on Mariam without any evidence. He wants to solve every problem with the use of his force which is not effective. He punishes his wives when

they disobey him. He is of the view that he cannot support five members of his family as his business is in crisis, so he decides to leave Aziza in a mosque; he further tells Mariam that the child will be safe there but the fact is that he just wants to get rid of the child. When Laila as a mother shows her unwillingness, he beats her:

Laila did not notice that Rasheed was back in the room. Until his hand was around her throat. Until she was lifted off her feet and slammed against the wall ... Rasheed didn't say anything. And, really, what could be said, what needed saying, when you'd shoved the barrel of your gun into your wife's mouth? (p. 300)

Laila and Rasheed are focalized through the external focalizer (narrator-focalizer). Laila is focalized as a victim of atrocities while Rasheed as a cruel person who crosses limits of humanity. The passage explains character of Rasheed through indirect presentation i.e. his act of commission. His act of commission of punishment has become his habit which reveals his character. It shows that he does not believe in arguments and tries to make people, especially his wives, understand with the help of his physical force. He does not have any mercy for women; he beats Laila and throws her away like a ball; he is silent since he has pointed his gun at her, rather the barrel of his gun is in Laila's mouth. Violence is his defining trait (functional trait). This is the extreme level of violence and severe punishment. For him, wife is just like a slave or a servant who must obey her master; in case of disobedience she has to face punishment of the master. He is a man who loves his male dominated society. This is the reason that Mariam and Laila cannot do anything except tolerating Rasheed's atrocities silently. His functional trait of violence is in line with his FM (villain).

Rasheed does not have any sense of morality; his language and actions both show a sharp deviation from morality of Pashtun society. He marries Laila against her wishes. He knows that she had an affair with Tariq. However, after marriage, he teases her due to her attachment with Tariq, “Well, did he ever give you a kiss? Maybe put his hand where it didn’t belong?” (p. 246). He expresses his doubts about Laila and Tariq. In response to it, she says that Tariq was just like her brother but Rasheed does not accept it and says:

But brothers and sisters are creatures of curiosity. Yes. Sometimes a brother lets his sister see his pecker, and a sister will- ... People gossiped, you know. I remember. They said all sorts of things about you two. But you’re saying there was nothing. (p. 246)

Rasheed’s speech is presented through the character-focalizer. Laila is focalized as immoral. He does not trust her due to her friendship with Tariq. He is characterized with the help of indirect presentation i.e. his speech. He addresses Laila and discusses her past-life with Tariq. His speech is not refined and educated, his speech shows lack of his civilized manners and graciousness; he does not realize that Laila is his wife. His speech shows vulgarity; he does not feel any hesitation when he tells her that a brother can also do something indecent with his sister. The speech further tells us about Rasheed that he knew about the relationship of Laila and Tariq, and that he had heard about it from people but even then he married her; she was not a good girl according to his opinion but he ignored it. It shows that he does not care about anything when he wants to fulfill his lustful feelings. Thus Rasheed is vulgar not only in his speech but also in his action. Such features are found in a villain since a villain is vulgar and immoral like Rasheed. Thus his functional trait (vulgarity) in this case is t^+ as it conforms to the FM (villain).

Rasheed is a furious man; his violent anger is really dreadful when his orders are violated. It happens when one day Mariam and Laila make a plan of running away to Peshawar but unfortunately they are caught; Rasheed is informed by the police and he comes to take them back to home. He is mad with anger and looks like a terrible creature due to his fury:

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, hadn't even shed his coat yet. Laila pictured him as he must have been an hour, or may be minutes, earlier, rushing from one room to another, slamming doors, furious and incredulous, cursing under his breath. (pp. 267-268)

Rasheed is focalized as an uncontrollable furious man by Laila (character- focalizer). His character is also shown through his actions (indirect presentation/ act of commission). Laila thinks about Rasheed and just imagines his aggressive and violent reaction. He does not treat them like his wives but just like his servants and slaves who are at his mercy. Laila knows that she has to face his severe punishment. She is the focalizer since she visualizes furious nature of Rasheed, "Laila pictured him" (268). For him the use of physical force is the only way of conveying a message. When he reaches to receive his wives, he first grabs Laila as she is his youngest wife who is more valuable for him; he is not worried about Mariam as she has not given birth to a child and has also lost her freshness and beauty of youth. After beating, he imprisons them in a room; the child Aziza is also with them; they feel thirsty and request for water but their request is not heard. He does not care about the child Aziza, "Just one glass, Rasheed. Not for me. Do it for her. You don't want her blood on your hands ... His door closed. The radio came on" (p. 271). Rasheed is worried only about Laila; he wants to terrify her so that she does not think of running away from his house. He tells her, "You try this and I will find you. I swear on the Prophet's name that I will find you.

And, when I do, there isn't a court in this godforsaken country that will hold me accountable for what I will do ... I'll make you watch" (p. 272). Rasheed addresses Laila and Mariam (Indirect presentation i.e. speech). He reveals his personality through his speech because the speech characterizes the speaker. He terrifies them by saying that in the country torn by war, nobody can ask him about his action and treatment; he has the authority to punish them. He makes his claim strong by swearing on the Prophet's name which means that he is very firm in his claim. These features are true about a villain and thus his functional trait makes t⁺ since his trait conforms to his FM (villain). Rasheed being rigid and intolerant is depicted as a "bad" Muslim who tortures women.

Rasheed is happy when he hears about Taliban as he thinks that he will receive more favor from them easily. He needs only to change his appearance and he does it happily:

Rasheed wasn't bothered much by the Taliban. All he had to do was grow a beard, which he did, and visit the mosque, which he also did. Rasheed regarded the Taliban with a forgiving, affectionate kind of bemusement, as one might regard an erratic cousin prone to unpredictable acts of hilarity and scandal. (p. 281)

Rasheed is characterized with the help of omniscient narration and narrator-focalizer. He is presented as an admirer of Taliban only for his self-interests. The passage also reveals his character with the help of indirect characterization i.e. his act of commission. His actions show that he is not a man of principles; he changes himself according to his interests and circumstances. He praises parents of Laila in order to impress, while the fact is that he hates them. He is not interested in offering prayer or keeping beard; he does it only to gain favor and support of Taliban. He does not have any passion for religion. His actions show that he is hypocrite (functional trait)

and does not believe in fair dealing. He deceives everyone. He proves himself a “bad” Muslim after joining Taliban because he is “anti-modern, and virulent” (Mamdani, 2004, p. 21). The functional trait of hypocrisy makes t⁺ as it conforms to the FM (villain) of his character.

He can be compared with the character, Assef, in the novel *TKR*. His defining trait is violence; he joins Taliban; he does not believe in morality; he is also a lover of sexual entertainment. Rasheed and Assef do not change in the story i.e. they are villains and remain evil-minded till the end.

Rasheed is a blackmailer who exploits people in trouble. He marries both Mariam and Laila against their wishes because both have no other option except marrying him. He does not have any emotional attachment with Aziza and thus does not love her. Firstly, the child is not male and secondly, she is not his daughter. He tells Laila:

Let me explain, he said ... Or I could go to the Taliban one day, just walk in and say that I have my suspicions about you. That’s all it would take. Whose word do you think they would believe? What do you think they’d do to you? (p. 282)

The passage explains the character of Rasheed (focalized) with the help of the external focalizer. Rasheed is characterized through his speech (Indirect presentation). He tries to terrify Laila (focalized) due to her attachment and friendship with Tariq. He knows about their friendship and their close attachment and also tells her indirectly that she had illicit relationship with Tariq. He tries to blackmail her by saying that he can tell the Taliban (Bad Muslims) that he has doubts about her character; they will in turn punish her severely. The punishment in Laila’s case is death by stoning her. In this way he tries to threaten her to live silently in his house. The feature of

blackmailing is a negative trait which is usually the trait of a villain. Thus the functional trait (blackmailing) of Rasheed is t⁺ as it is in line with his FM (villain).

Rasheed is not a man of principles. He does believe in honorableness. It becomes evident when his business suffers due to the war which leads to his miserable life. Hunger becomes part of his family's routine; meal is not served regularly. Rasheed sometimes brings some stolen eatables. This act of Raheed shows a negative aspect of his character:

Sometimes Rasheed brought home sardines in a can and brittle, dried bread that tasted like sawdust. Sometimes a stolen bag of apples, at the risk of getting his hand sawed off. In grocery stores, he carefully pocketed canned ravioli, which they split five ways, Zalmai getting lion's share. (p. 306)

The external focalizer focalizes Rasheed as a thief who steals eatables for his family. The passage explains character of Rasheed through indirect presentation i.e. his act of commission. He steals things and brings them in order to feed his family. He steals eatables because it is an easy option for him. He can earn money and buy something for his family in a respectable way but he starts stealing things. Mariam along with Rasheed, searches her father Jalil; they are in a hotel and when they return, Rasheed sees *jelabi* on a table and steals it, "Rasheed walked briskly to the coffee table, which was now abandoned, and pocketed the last ring of *jelabi*. He took it home and gave it to Zalmai" (p. 311). Thus being a thief, his functional trait constitutes t⁺ since it conforms to his FM (villain).

Rasheed's villainous nature is exposed when Tariq comes back to Kabul. He is afraid that Laila will run away with Tariq. When he knows about Tariq's visits, he becomes too much aggressive and on one occasion, he punishes Laila very severely, "He caught her, threw her up

against the wall, and struck her with the belt again and again, the buckle slamming against her chest, her shoulder, her raised arms, her fingers, drawing blood wherever it struck” (p. 346). It shows that he is a liar since he fabricates a story of Tariq’s death in order to marry her. He succeeds in his evil plan but unfortunately Tariq comes back and it annoys him. Tariq’s meeting with Laila makes him furious and one day he beats her severely. It is during this act of punishment that Mariam strikes him with a shovel on his head which proves fatal. The passage characterizes Rasheed with the help of indirect presentation i.e. his act of commission. He has developed the habit of punishing his wives; whenever he is angry, he beats them; even when food is not according to his taste, he punishes them for bad food. This is the reason that he beats Laila for cooking bad rice. Thus deception (functional trait) makes his functional trait t^+ since the trait conforms to his FM (villain).

The analysis of Rasheed’s character on the basis of surface structure of Ferrara’s model shows that most of his traits conform to his fictional model type (villain). He has traits of a villain and a “bad” Muslim. He tortures his wives (cruelty) and exploits them for their weak position in the society. For him, wife is only for the purpose of sexual entertainment and bearing children, especially male infants (selfishness). He does not have any rules or principles to follow; he knows only his own interests (selfishness). He does not know about mercy, kindness or sympathy; he knows the use of physical force over weak people, especially his wives (brutal). He pretends to be a firm believer in morality but his immoral actions contradict his belief (hypocrisy). He even deceives people when deception serves his dreams. His character does not change and follows uniform line of villainy. There is not a single trait in the whole novel which shows his noble nature. He remains evil till the last moment of his life. His traits are found in the character of a villain and being a villain, he possesses these features. By depicting him as a villain and a “bad”

Muslim, he does not represent real Pashtuns of Afghanistan. Pashtun characters such as Assef in *TKR* and Rasheed in *ATSS* are shown as villains so that war on terror can be justified with the claim of America to “liberate ‘good’ Muslims from the political yoke of ‘bad’ ones” (Mamdani, 2004, p. 21).

Next character (Pashtun) in the novel is Tariq whose father is a carpenter and his uncle a barber. His role is significant only in relation to his beloved Laila; both love each other and marry in the end. Being son of a carpenter, he does not belong to a well-off family. When Laila visits his home, she finds:

He led her down the hallway to the family room. Laila loved everything about this house. The shabby old rug in the family room, the patchwork quilt on the couch, the ordinary clutter of Tariq’s life: his mother’s bolts of fabric, her sewing needles embedded in spools, the old magazines, the accordion case in the corner waiting to be cracked open. (p. 128)

The first sentence uses external focalizer (narrator-focalizer); Tariq and Laila are the characters focalized. From the second sentence onwards, Laila is the internal focalizer who sees various things in the house of Tariq. Tariq belongs to a lower class as is evident from the above passage. The passage characterizes Tariq with the help of indirect presentation i.e. environment. The poor condition of Tariq’s house shows that he does not belong to the elite class of Afghanistan. His house is not well-furnished; he has an ‘old rug’ and cover or sheet in his house; everything in his house is in shabby form. Thus he is a man of common rank and has friendship with ethnic Tajik Laila. Laila is strongly attached to him and this is the reason that she loves everything in the house of Tariq because she loves him deeply. Tariq plays the role of a hero (FM) who transcends the

cultural barriers in his love for Laila. The functional trait of Tariq makes t⁺ since his trait is in conformity to his fictional model type (FM) which in this case is a hero.

Tariq is closer to Laila than his ethnic Pashtuns and the reason is his romantic relationship with her. Laila has more intensity in love though Tariq is equally in love with her since he is determined to do everything for the sake of his beloved. Tariq is portrayed as heroic though he is physically deformed; he has lost one leg in the explosion of a land mine. In spite of having lost one leg, his intrinsic traits show him a dignified character:

Tariq ran his hand over his newly shaved scalp and smiled ... The tiny bristles scratched Laila's palm pleasantly. Tariq was not like some of the other boys, whose hair concealed cone-shaped skulls and unsightly lumps. Tariq's head was perfectly curved and lump free.
(p. 127)

The passage is narrated through the third-person narration. Tariq is characterized with the help of indirect presentation i.e. comments of omniscient narrator. Tariq has shaved his head which does not seem ugly. Laila feels pleasant when she touches his shaved scalp. Tariq is not like other boys in his appearance and looks; his head is 'perfectly curved'. His intrinsic trait indicates that he is portrayed as a dignified character; his physical deformity develops sympathy of the readers by making him a pitiable character. He is the one whom Laila loves with unbounded passion, "He led her down the hallway to the family room. Laila loved everything about this house" (p. 128). Most of the time she is with Tariq; her moments without Tariq's company are painful; she is "... hungry for the sight of her friend Tariq" (p. 107). Their love affair proves to be an important element in the story.

Being close friends they are attached to each other. They move out alone knowing that their lonely walking in the streets is a violation of their society. They are very bold and do not care about their society; they move ahead in their love-affair:

Laila suspected that some, if not most, of the neighbors were already gossiping about her and Tariq. Laila had noticed the sly grins, was aware of the whispers in the neighborhood that the two of them were a couple. The other day, for instance, she and Tariq were walking up the street together when they had passed Rasheed, the shoemaker, with his burqa-clad wife, Mariam, in tow. As he'd passed by them, Rasheed had playfully said, "if it isn't *Laili* and *Majnoon*," referring to the star-crossed lovers of Nezami's popular twelfth-century romantic poem-a Farsi version *Romeo and Juliet*... (pp. 163-64)

The passage reveals character of both Tariq and Laila with the help of indirect presentation i.e. silent activity of Laila's mind. Their relationship is seen through the eyes of Laila (internal focalizer) in the first sentence; both are focalized. Laila is the focalizer in the second sentence. She feels disturbed when she sees people staring at her and Tariq. From the third sentence onwards, Laila and Tariq are focalized by the external focalizer. Laila realizes that her romantic meetings with Tariq are not appreciated in the society. However, both Tariq and she ignore moral restrictions of their society and act like Westernized lovers who cross limitations of Afghan culture in their love. This is the reason that Laila ignores gossip of people about her. Being Westernized, they are shown as "good" Muslims. However, Rasheed being a "bad" Muslim calls them star-crossed lovers since both are from two different ethnic groups i.e. Tariq is a Pashtun and Laila a Tajik. Both ethnic groups have serious tension between them and due to these tensions they do not come close to each other. Rasheed is of the view that as they (Tariq and Laila) belong to

hostile ethnic groups, so their love will prove to be a failure. Thus the functional trait of Tariq is t⁺ since it is in line with his FM (Hero).

Tariq and Laila develop very intimate relationship. The relationship leads to their kissing of each other and finally making love. Laila cannot control herself and Tariq does not resist any temptation and ignores restriction of his society. Violation of morality is a trivial thing for both:

The terror that they would be discovered. The disbelief at their own boldness, their courage. The strange and indescribable pleasure, interlaced with the pain ... There was frenzy after. Shirts hurriedly buttoned, belts buckled, hair finger-combed. They sat, then, they sat beside each other, smelling of each other, faces flushed pink, both of them stunned, both of them speechless before the enormity of what had just happened. What they had done. (p. 183)

Tariq and Laila are the internal focalizers whose thoughts are focalized. From the fifth sentence onwards, they are focalized with the help of external focalizer. Tariq and Laila are characterized in the above passage with the help of indirect presentation i.e. their act of commission. Tariq decides to leave Afghanistan due to prevailing insecurity. Laila is upset and does not let him go but she has to. When they meet in the living room of Laila's house, they make love. This act of commission plays a key role in the life of both Tariq and Laila. Their immoral act of making sex shows that both turn against their social restrictions of morality; that they want to have a free life. Sexual relationship out of wedlock is considered a sinful act according to their religion, Islam, "...what she and Tariq had done was not sinful; that it had been natural, good, beautiful, even inevitable, spurred by the knowledge that they might never see each other again" (pp. 186-87). In the end they marry and have a happy life in Murree (Pakistan). Then they move back to Kabul

because Laila wants to do something for her country. Being “good” Muslims, they prove themselves modern and Westernized through their romantic relationship. Thus the functional trait of Tariq is that of a Westernized lover and makes his trait t⁺ since it is in line with his FM (Hero).

Tariq’s functional traits indicate that he is bold, dignified, Westernized and sincere in his love relationship with Laila. His intrinsic traits also reveal his decent personality. He is depicted as a heroic character and a “good” Muslim who loves Laila and marries her in the end. All of his traits conform to his FM (Hero).

Tariq is Pashtun but he is shown as a dignified character due to his Westernized lifestyle. He resembles Amir in the novel *TKR* in some of his traits; the most important one is Westernized lifestyle. Amir supports Soraya in her rebellion against the patriarchal society; Tariq accompanies Laila in her reaction against the restrictions of the society. Amir hates racist people like Assef; Tariq does not interact with Pashtuns.

Next important character is Mariam who is daughter (illegitimate) of Nana and Jalil Khan. She is a Farsi-speaking character and lives with her mother. Her father lives with his legitimate wives and children. She is an important character because the novel starts with her and ends with her tragic death. Thus Mariam’s FM is of a tragic heroine.

Mariam is an innocent and sympathetic character; she is an illegitimate daughter of Jalil and Nana. Hosseini (2008) says:

She did not know what this word *harami*-bastard- meant. Nor was she old enough to appreciate the injustice, to see that it is the creators of the *harami* who are culpable, not the *harami*, whose only sin is being born. (p. 4)

Mariam's thoughts are focalized with the help of internal focalizer. The passage characterizes Mariam with the help of indirect presentation i.e. omniscient narration. The narrator depicts her as an innocent child who is not blamed; she is just born out of an illicit relationship which the society does not accept. She does not know the concept of illegitimacy; she is not aware of the fact that she is a victim of the injustice. Her functional trait in the above passage is innocence. It shows that she is depicted as a positive character in the above passage and the same line of depiction is followed in the whole novel. A character having main role to play with positive and inspiring features is characterized as a heroine. This is true about Mariam and thus fictional model type (FM) for Mariam is a tragic heroine since she meets a tragic end. Her functional trait (innocence) in the above passage is t^+ since the trait conforms to her FM.

Mariam is a noble child who loves her father, Jalil. Mullah Faizullah is also her favorite person. He is her tutor who teaches her Koran. She takes interest in the Koran and offers prayers regularly:

But Mariam's favorite, other than Jalil of course, was Mullah Faizullah, the elderly village Koran tutor, its *akhund*. He came by once or twice a week from Gul Daman to teach Mariam the five daily *namaz* prayers and tutor her in Koran recitation, just as he had taught Nana when she'd been a little girl. (p. 16)

Mariam is the internal focalizer. Her respect for the spiritual tutor, is focalized and it shows her a true Muslim. Mariam is characterized through indirect presentation i.e. Mariam's environment. Mariam takes interest in the teaching of Mullah Faizullah who develops spiritual inclination in her which makes her a true Muslim. As a true Muslim, she has all the positive and inspiring qualities. She does not miss her prayers:

The first few days, Mariam hardly left her room. She was awakened every dawn for prayer by the distant cry of azan, after which she crawled back into bed ... Alone in the house, Mariam paced restlessly, from the kitchen to the living room, up the steps to her room and down again. She ended up back in her room, doing her prayers or sitting on the bed ... (pp. 62-63)

The narrator-focalizer perceives Mariam (focalized) by expressing her outward manifestations. She is presented as a firm believer in Islam; she is also shown as alone in the house of Rasheed. Indirect presentation i.e. her act of commission, portrays her character; that she is regular in offering her prayers. Her functional trait indicates that she is true follower of her religion; that religion has made her a noble soul. She is newly-married to a Pashtun named Rasheed who does not offer prayer and uses religion only for his own selfish interests. She gets up for Morning Prayer even though the morning azan is not easily heard due to long distance. She is very regular in observing fast and enjoys it. She is also a “good” Muslim because she is against Taliban who execute her in the end of the story. Unlike Rasheed, she does not get irritated during fast. Her acts of offering prayers and observing fast indicate her loyalty. She remains sincere with Rasheed though he does not treat her fairly. Her functional trait of loyalty is t⁺ as it is in line with her FM (protagonist) since she has positive and noble features.

Mariam is an obedient wife and follows her husband’s instructions faithfully. She does not interfere into his personal affairs and matters. She does not visit his room as she is not allowed, “She didn’t mean to go into Rasheed’s room. But the cleaning took her from the living room to the stairs, and then to the hallway upstairs and to his door” (p. 81). Mariam is the internal focalizer. From the second sentence onwards, Mariam is focalized with the help of external focalizer. Her outward activities are focalized e.g. her household activity of cleaning the house. She visits room

of her husband for the first time in order to clean it. She does not challenge orders of her husband; she does not want to visit Rasheed's room in his absence. It is in fact a disappointing situation for a wife not to visit her husband's room; it creates feelings of distrust and frustration in her but she follows order of her husband and does not complain to him. It also indicates that Rasheed visits her room only for fulfillment of his sexual pleasure (See analysis on pages 137-138). She is afraid of her husband because he is an ill-mannered person who beats her without any reason. She is in her husband's room just to clean it where she finds magazines of nude women. Looking at the nude pictures of women, she does not blame her husband, rather she develops sympathy with him; she thinks that Jalil had three wives but even then he had illicit relation with Nana while Rasheed kept just the magazine which was not that much harmful. She decides to develop a new relationship of love with her husband, "And she felt for the first time a kinship with her husband. She told herself that they would make good companions after all" (p. 85). Thus her functional trait makes t⁺ since her trait of loyalty conforms to her FM (tragic heroine); she is a loyal and faithful wife.

Mariam is in trouble when she loses her child in the tragic incident at bathhouse. Rasheed does not treat her kindly; he does not pay attention to her. She tries to prepare herself for him but it proves a useless effort:

Now nothing she did pleased him. She cleaned the house, made sure he always had a supply of clean shirts, cooked him his favorite dishes. Once, disastrously, she even bought makeup and put it on for him. But when he came home, he took one look at her and winced with such distaste that she rushed to the bathroom and washed it off, tears of shame mixing with soapy water, rouge, and mascara. (p. 99)

Mariam is focalized through external focalizer. She is shown as an obedient and loyal wife of Rasheed who victimizes her. The passage characterizes her through indirect presentation i.e. her act of commission. She does not get disappointed after the tragic incident at bathhouse where she loses her child. It is Rasheed's idea to visit the bathhouse but when she suffers, Rasheed considers her responsible for the tragic incident. He punishes her as if she went to the bathhouse (*hamam*) on her own discretion. She tries to please him by cleaning the house, giving him neat shirts and cooking dishes of his choice. One day, she even prepares herself with the use of make-up so that she can attract her husband but his response is cold which disappoints her. Rasheed turns too much aggressive especially after the incident of *hamam* (the bathhouse). One day he puts pebbles in to her mouth, pushes them and orders her to chew. She does nothing except crying and weeping. This punishment is only for cooking bad food. He even calls her *harami* (bastard) in front of Laila. He compares her to a car (Volga) and Laila to a Benz:

We are city people, you and I, but she is *dehati*. A village girl. Not even a village girl. No. She grew up in a *kolba* made of mud outside the village. Her father put her there. Have you told her, Mariam, have you told her that you are a *harami*?" (p. 222)

In spite of this bad and inhuman treatment, she lives with him and respects him. All these efforts of Mariam indicate that she is a loyal and devoted wife, in spite of the fact that she has married him against her wish. He treats her badly. Her functional trait of a loyal and devoted wife is t⁺ since her feature is in line with her FM (tragic heroine).

Mariam does not approve of her husband's idea of marrying Laila. She tries to convince him in order to give up the idea but Rasheed is determined and marries her. In the beginning, she

does not like Laila. She thinks that Laila being young and beautiful has attracted him for the marriage. But later on, she develops friendship with her:

...Mariam and Laila did their chores together. They sat in the kitchen and rolled dough, chopped green onions, minced garlic, offered bits of cucumber to Aziza ... Mariam slowly grew accustomed to this tentative but pleasant companionship ... If Laila and Aziza slept in, Mariam became anxious waiting. She washed dishes that didn't need washing. She rearranged cushions in the living room. She dusted clean windowsills. She kept herself occupied until Laila entered the kitchen, Aziza hoisted on her hip. (pp. 251-52)

Mariam and Laila both are focalized with the help of external focalizer. Both are presented as close friends who unite against the cruelties of their husband. Mariam's character is explained through indirect presentation i.e. her act of commission. She acts friendly and shows flexibility. She is against Laila and is of the view that she has deprived her (Mariam) of her husband but later on she realizes and instead of hostility shows sincerity and sacrifice in her friendship with her. She manages her household activities with Laila and gets used to her company. They develop a strong bond of friendship against their enemy (Rasheed). She develops her love for the child, Aziza. She develops such a close attachment with the two that she waits anxiously for them; she keeps herself busy in unnecessary chores since she cannot pass time without them. She supports Laila when they run away from Rasheed's home; she does it for the sake of Laila since Laila is young and Mariam does not want her to spoil her youth with a cruel and old husband like Rasheed. When they are arrested and given back to Rasheed, they are severely punished; she bears punishment for the sake of Laila. She kills Rasheed when he beats Laila and takes responsibility of Rasheed's murder. She says:

It is fair ... I've killed our husband. I've deprived your son of his father. It isn't right that I run. I can't. Even if they never catch us, I'll never ... I'll never escape your son's grief ... For me, it ends here. There's nothing more I want. Everything I'd ever wished for as a little girl you've already given me. You and your children have made me so very happy. It's all right, Laila Jo. This is all right. Don't be sad. (p. 358)

Mariam's speech is focalized by external focalizer. She is shown as an oppressed woman who is victimized till her death. The passage characterizes her with the help of indirect presentation i.e. act of commission and speech. The first person 'I' is used for Mariam while the second person 'you' for Laila. She acts fairly and sensibly. She kills Rasheed because he was going to kill Laila; she is shown justified because being a "good" Muslim she has killed a "bad" Muslim who oppressed women. However, she blames herself for depriving Zalmi of his father. She does not want to run away. This shows that she is sincere (functional trait) in her love and friendship; she does not deceive Laila; she does not conspire against her in order to get rid of her. Thus her functional trait of sincerity constitutes t⁺ since her trait conforms to her FM (tragic heroine).

She is an agreeable lady. She serves her husband in spite of his cruel treatment; she loves and helps Laila and her child when Laila marries her husband. Even a Talib ("bad" Muslim) acknowledges her innocence, "Something tells me you are not a wicked woman, *hamshira*. But you have done a wicked thing. And you must pay for this thing you have done ..." (p. 366). The brief passage characterizes Mariam on the basis of indirect presentation i.e. the Talib's speech. He appreciates Mariam though he is against her and is going to punish her. Thus his speech tells us about the noble trait of Laila that she is innocent (functional trait); that she is not criminal. The Talib knows that Mariam murdered Rasheed because she had no other option; that Mariam used her last resort. She is punished because she had killed her husband and it was a crime. Thus the

passage expresses functional trait (innocence) t⁺ of Mariam; since the trait is in line with her FM (tragic heroine).

Mariam is a bold and brave woman. She suffers in her life but does not get disappointed. She faces every misery bravely. She is not afraid of anything and faces her husband fearlessly when she tells him truth. She knows that his response will be in the form of inhuman beating. She does not lose her courage even when she is waiting for death:

She had feared that she might scream or vomit or even wet herself, that, in her last moments, she would be betrayed by animal instinct or bodily disgrace. But when she was made to descend from the truck, Mariam's legs did not buckle. Her arms did not flail. She did not have to be dragged. And when she did feel herself faltering, she thought of Zalmai, from whom she had taken the love of his life, whose days now would be shaped by the sorrows of his father's disappearance. And then Mariam's stride steadied and she could walk without protest. (p. 369)

Mariam is the internal focalizer who thinks about the moment of her death punishment. Her thoughts and feelings are presented. She is shown as a brave woman who does not feel nervous even at the last moment of her life. The passage tells us about Mariam's character with the help of indirect presentation i.e. her act of commission. She does not feel any distress or horror in the last moments of her life; she does not exhibit any weakness of fear. She overcomes her fear, and thinks that she has done injustice to Zalami by killing his father; that he would remain an orphan, having no support of his own father; that life of Zalmai without his father would be miserable. Her thoughts about Zalmai make her bold since she realizes that she deserves the punishment. This kind of thinking overcomes her feelings of distress and it makes her ready for the Taliban's

decision. She acts very sensibly and politely even in the last stage of her life. It indicates that she is a lady of extraordinary courage; she blames herself for killing of Rasheed who wanted to kill Laila. She proves herself a “good” Muslim by showing resistance against “bad” Muslims (Taliban). Through her character, Rasheed is portrayed as a dehumanized person. It also indicates that “bad” Muslims like Rasheed must be eliminated from Afghanistan because they deprive women of Westernized lifestyle. Functional trait (boldness) of Mariam is t⁺ since her trait of courage is in line with her FM (tragic heroine).

Mariam is a tragic character since her life is spent in miseries and in the end she meets a tragic death. She does it for the sake of Laila:

She thought of her entry into this world, the *harami* child of a lowly villager, an unintended thing, a pitiable, regrettable accident. A weed. And yet 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 consequence at last. No. It was not so bad, Mariam thought, that she should die this way. Not so bad. This was a legitimate end to a life of illegitimate beginnings. (p. 370)

Mariam is again the internal focalizer since she thinks about her life. Thoughts about her pitiable position (illegitimate status) are focalized. The passage characterizes Mariam through indirect presentation i.e. silent activity of Mariam’s mind. She thinks about her life and waits for her death boldly. She thinks that she came to this world as an illegitimate child who was not welcomed though it was not her fault; she did not know about the miserable act; she suffered due to the illegitimate act of Jalil, her father. She was not allowed to live with her father; she had to marry against her wish with an old and cruel man who just tortured her and gave her no happiness. She

is of the view that she deserves punishment because she is an unwanted thing, a victim (functional trait). She is happy that at least she has loved this world, its people and she is loved by Laila and her daughter; she has friends like Laila and her daughter. This makes her happy and she faces death bravely. The functional trait (ill-treatment) of Mariam in this case is t^+ since it conforms to her tragic role as a protagonist (FM).

The traits of Mariam show that Mariam is a tragic heroine in the novel and plays a crucial role in the plot. She is innocent, sympathetic, loyal, devoted, and brave; she is a “good” Muslim because she does not like Taliban and their version of Islam. Her pitiable and tragic death also indicates that “bad” Muslims such as Rasheed must not be tolerated in Afghanistan. Rasheed is shown barbaric to justify presence of America in the country because the Bush administration was determined “to bring about a regime change intended to liberate ‘good’ Muslims from the political yoke of ‘bad’ ones” (Mamdani, 2004, pp. 20-21). She is a victim and thus suffers throughout her life. Her role is significant since she is the tragic heroine of the novel.

Mariam has many similarities with the character of Hassan in the novel *TKR*. Both belong to Farsi-speaking group and are tragic characters; both have traits of loyalty and sacrifice; Hassan sacrifices his honor for the sake of his friend and Mariam wastes her youth after being married to Rasheed. Hassan and Mariam are tortured in different ways; Hassan is victimized due to his ethnicity and Mariam due to her illegitimate status. Both are born out of wedlock. Mariam suffers too much because of being married to a Pashtun named Rasheed. Hassan is protected by a Pashtun (Baba) who is not his legitimate father. However, he is tortured by a Pashtun named Assef. Both are killed by Taliban; Mariam is executed for murdering her cruel husband, while Hassan is killed for guarding the house of Amir; they are “good” Muslims. Both the characters have inspiring qualities.

Laila is another major character who is Tajik (Farsi-speaking character). She loves a Pashtun named Tariq. Her parents are educated and they love education; they are in favor of women's schooling and thus Laila is also getting education. She is a Westernized character who loves Western way of life which is an important feature of a "good" Muslim. Thus she is against her society's restrictions; she fights against them and proves herself victorious. She revolts against the established norms of her society and proves herself a heroine (FM). In the end she marries Tariq and serves her country, Afghanistan, with her commitment. Her main traits are analyzed from the novel.

Babi is Laila's father who has a high opinion about his daughter. He has expectations from her and tells her:

I know you're still young, but I want you to understand and learn this now, he said ... You're a very, very bright girl. Truly, you are. You can be anything you want, Laila. I know this about you. And I also know that when this war is over, Afghanistan is going to need you as much as its men, maybe even more ... (p. 114)

Laila is focalized through external focalizer in the passage. She is presented as a brilliant girl who loves education and will contribute in the development of Afghanistan. The passage characterizes Laila with the help of indirect presentation i.e. her father's speech. Her father's speech characterizes not only himself but also Laila. He appreciates Laila for her inspiring qualities. The speech indicates that she has much interest in education and is talented and this is the reason he tells her that she will have a bright future. The passage also tells us a very important trait of Laila that her father expects her to play a significant role in the development of Afghanistan and she does it in the end. Afghanistan needs Westernized people ("good" Muslims) instead of Taliban

("bad" Muslims) for prosperity. After marrying Tariq, she goes back to her country from Pakistan in order to serve her country. In Pakistan, she can enjoy a peaceful life with Tariq but she decides to move back to her troubled country in order to materialize the dream of her parents:

Where do we go from here, Tariq? How long do we stay? This isn't home. Kabul is, and back there so much is happening, a lot of it good. I want to be a part of it all. I want to do something. I want to contribute ... (pp. 389-90)

Laila is focalized through external focalizer. Her speech with Tariq is focalized; she expresses her intentions about going back to Kabul. She is presented as a patriotic girl who loves her country, Afghanistan. She does not want to forget her war-torn country. Rest of the passage expresses her speech with Tariq (Indirect presentation); the first person is used for Laila; she tries to convince him that she needs to go back to her country since their real home is Kabul where she wants to make some contribution to her country. She loves Tariq and wants his help in her noble act of serving their own country. Her functional trait in the given passage is t⁺ since she being Westernized does not believe in the traditional role of a woman and acts boldly for serving her country.

She is very close to Tariq; they are childhood friends. This is the reason that she visits Tariq's house frequently, "The truth was, Laila loved eating meals at Tariq's house as much as she disliked eating them at hers" (p. 130). Laila is Tajik while Tariq is Pashtun but in spite of their ethnic differences, she visits Tariq's house and is closely attached to him. The sentence explains her character on the basis of indirect presentation i.e. her act of commission. She visits her friend's house since she loves him. She is happy when she is with Tariq, and in his absence she feels depressed:

But, mostly, Laila remembered all too well the inescapable drudgery of those four weeks without Tariq when he had gone to Ghazni. She remembered all too well how time had dragged without him, how she had shuffled about feeling waylaid, out of balance. How could she ever cope with his permanent absence? (p. 152)

Laila is the internal focalizer. Her loving feelings for Tariq are focalized. Laila's character is portrayed with the help of indirect presentation i.e. her thinking. She thinks about Tariq and his company. She feels herself lonely in his absence and it shows their extreme level of attachment. She loves him so much that his presence is enough for her, "Like the accordion on which Tariq's father sometimes played old Pashto songs, time stretched and contracted depending on Tariq's absence or presence" (p. 108). His company shortens time span while his absence prolongs it and makes moments intolerable for her. She is so deeply in love with him that she ignores barriers of ethnic differences and succeeds in uniting Pashtun and Tajik families in the form of her friendship and marriage with Tariq though her mother does not approve of her friendship with Tariq. As a heroine (FM) and Westernized girl, she challenges the ethnic differences. Her functional trait (sincerity) is t⁺ since her trait conforms to her FM.

She is in love with Tariq who knows that their relationship of love would not be approved by their parents and society but she ignores all the restrictions:

Laila had begun to sense a new strangeness when the two of them were out in public ... She had fallen for Tariq. Hopelessly and desperately. When he was near, she couldn't help but be consumed with the most scandalous thoughts, of his lean, bare body entangled with hers. Lying in bed at night, she pictured him kissing her belly, wondered at the softness of his lips, at the feel of his hands on her neck, her chest, her back, and lower still.

When she thought of him this way, she was overtaken with guilt, but also with a peculiar, warm sensation that spread upward from her belly until it felt as if her face were glowing pink. (p. 163)

Laila is the internal focalizer; her thoughts and feelings of love for Tariq are focalized. The passage characterizes Laila with the help of indirect presentation i.e. Laila's thinking about Tariq. Her thinking reveals her character. She is very firm and sincere in her love with Tariq; she does not have control over herself in spite of her mother's disapproval. The passage mentions her thoughts as 'scandalous thoughts' because they are not married. But she wants his company which is not possible in this society. She wants Western way of romantic love which is not possible in her society and this is the reason that she feels guilt when she thinks of him. She wants to enjoy company of his lover, Tariq. She herself feels terrified of her thoughts but she is helpless. She also feels extreme excitement when she imagines herself being kissed by Tariq. She is a believer in Western way of love. Her functional trait of romantic love is t^+ since her trait is in line with her FM (Heroine).

Laila is very much bold in materializing her dream about Tariq. She does not depend on her dreams. She loves to kiss him and let him kiss her body completely. One day she has company of Tariq and she does it:

He slid closer to her and their hands brushed, once, then again. When Tariq's fingers tentatively began to slip into hers, Laila let them. And when suddenly he leaned over and pressed his lips to hers, she let him again ... In the midst of all this killing and looting, all this ugliness, it was a harmless thing to sit here beneath a tree and kiss Tariq. A small thing. An easily forgivable indulgence. So she let him kiss her, and when he pulled back

she leaned in and kissed him, heart pounding in her throat, her face tingling, a fire burning in the pit of her belly. (p. 176)

Laila and Tariq are focalized with the help of external focalizer. Laila's acts of kissing Tariq are focalized. The narrator-focalizer (The focus of perception is that of the narrator) reveals their act of kissing as 'an easily forgivable indulgence'. Her character is depicted with the help of indirect presentation i.e. her act of commission. She is lover of Western way of freedom and wants to enjoy it in her country, Afghanistan. She and Tariq are alone and are very excited. Tariq takes initiative in touching her though she is hesitant; she does not show any resistance and lets him do it. When he makes attempt to kiss her, she lets him kiss her again and does not show any resistance. In response, she also kisses him. She is excited and it is not possible for her to ignore her natural feelings, so she materializes her dream of kissing Tariq and lets him kiss her thoroughly. Western culture approves of their romantic relationship and especially their kissing of each other and this is the reason that he says that 'it was a harmless thing ... A small thing. An easily forgivable indulgence'. Thus functional trait of Laila is t⁺ since her trait of Western type of lover is in line with her FM (Heroine).

Laila is ambitious in her love for Tariq. She wants to be with him but it is not possible as Tariq is leaving Afghanistan due to insecurity. When Tariq informs her about his decision of going to Peshawar, Laila is shocked and starts weeping; she even slaps him. Both embrace each other and Tariq tries to console her. They enjoy making love. Laila and Tariq are excited and kiss each other which is then followed by their love making (see Analysis on pages 161-162). They are afraid that somebody would see them in the objectionable condition; sexual intercourse without marriage is forbidden in their society; it leads to severe punishment and this is the reason that they are afraid. But in spite of their fear and hesitation, they enjoy their sexual intercourse. Their

romantic act shows that they love Western way of friendship; they feel fear but that is due to their society; they commit the sin willingly with strange and indescribable pleasure. Their sexual act is significant in the story since due to the sexual intercourse, Laila becomes pregnant. Later on she has to marry Rasheed though she is pregnant with Tariq's child. After her marriage, she gives birth to her daughter, Aziza. Laila loves Tariq and it is due to extreme nature of her love that she violates the moral restrictions. After the sexual act, he proposes her and requests her that he will ask Kaka Hakim for her hand but she cannot accept it; he even expresses his love for her by saying, "I love you" (p. 184). She is very excited hearing the words of love, "How long had she waited to hear those words from him? How many times had she dreamed them uttered? There they were, spoken at last, and the irony crushed her" (p. 184). She has been waiting to hear those words from Tariq but when he expresses his love, she is too much miserable to accept it; she cannot leave her parents alone; her parents need her and she has to sacrifice her love. Laila being a "good" Muslim is lover of Western culture; she misrepresents Afghan culture. Her functional trait is t⁺ since it conforms to her FM (Heroine). After death of Rasheed, she marries Tariq since he comes back to Kabul. She wins another chance of securing her love. When she marries, she is happy and satisfied; Tariq's company is a real pleasure for her:

That night, they lay in bed as husband and wife, as the children snored below them on sleeping cots. Laila remembered the ease with which they would crowd the air between them with words, she and Tariq, when they were younger, the haywire, brisk flow of their speech, always interrupting each other ... That night, it was blessing enough to be beside him. It was blessing enough to know that he was here, to feel the warmth of him next to her, to lie with him, their heads touching, his right hand laced in her left. (pp. 376-77)

Laila and Tariq are focalized through external focalizer in the first sentence. From the second sentence onwards, Laila is the internal focalizer; her thoughts reveal her feelings and emotions (Indirect presentation). She feels happy that she lies with Tariq as his wife; now there is no hurdle in touching and kissing him. They are married now and thus their romantic relationship secures a legal status. Laila and Tariq love each other and are childhood friends. Laila makes many sacrifices for Tariq; she knows that he is an ethnic Pashtun and that her mother will not approve of their love and marriage but she ignores these ethnic differences and succeeds in bridging the two ethnic communities in the form of her marriage. Her functional trait is t⁺ since her trait of boldness in love conforms to her FM (Heroine).

Laila wants to go with Tariq but she cannot leave without her parents or their permission. Finally, her father agrees to shift to Peshawar due to the worst situation in Afghanistan. While she is busy in packing her father's books, a rocket hits her house and everything is shattered. She is badly wounded while her parents die. Rasheed takes her to his own house where he takes care of her. He later on marries her. She marries him because she has no other option. She feels lonely and miserable but when she thinks about Tariq's child, she is happy:

A part of Tariq still alive inside her, sprouting tiny arms, growing translucent hands. How could she jeopardize the only thing she had left of him, of her old lie? ... She knew what she was doing was dishonorable. Dishonorable, disingenuous, and shameful. And spectacularly unfair to Mariam. (p. 219)

Laila is internal focalizer since thoughts about her guilt are focalized. She is determined to be loyal with the child of Tariq though her pregnancy is due to her illicit relationship with Tariq. In the last part of the passage, her thoughts about pregnancy are focalized. Her character is portrayed

with the help of indirect presentation i.e. her act of commission. She is wife of Rasheed though her sexual intercourse with Tariq in the past has made her pregnant. Such an act is considered immoral in Afghan society. She wants to protect the only thing which reminds her of her lover, Tariq. She also knows that her secret act is disreputable and shameful but she does not want to spoil her child which she has conceived from her lover. She also knows that if her husband comes to know about her pregnancy, he will punish her severely. But she is determined to keep Tariq's child at every cost, even if she has to sacrifice her life. She keeps it secret because she knows that if she tells Rasheed about her pregnancy, he will not let the child live. This is deception but she made sexual intercourse with Tariq at the time when she was not Rasheed's wife. Rasheed also knew about their frank and close attachment and used to call them "*Laili and Majnoon*" (p. 163) which refer to star-crossed lovers in the Farsi romantic poem of Nezami of twelfth-century. Rasheed married her and he knew that she loved Tariq. Thus it is sensible for Laila to keep her pregnancy secret. Her love for Tariq is so strong that even after marrying Rasheed, she loves her daughter who is born after marriage. Being wife of Rasheed, she still loves Tariq and proves herself a heroine (FM). Rasheed tells her that Tariq has died while the fact is that he is in Pakistan. Aziza is her only love and pleasure:

Of all earthly pleasures, Laila's favorite was lying next to Aziza, her baby's face so close that she could watch her big pupils dilate and shrink. Laila loved running her finger over Aziza's pleasing, soft skin ... Sometimes she lay Aziza down on her chest and whispered in to the soft crown of her head things about Tariq, the father who would always be a stranger to Aziza, whose face Aziza would never know. Laila told her of his aptitude for solving riddles, his trickery and mischief, his easy laugh. (p. 245)

Laila's external acts of sleeping with Aziza and playing with her are focalized through external focalizer. Her boundless love for Tariq's daughter is shown in an approving manner. Being wife of Rasheed, she serves him but does not love him. She loves Tariq who is still in her mind; Aziza reminds her of Tariq. She is her real pleasure and this is the reason that she loves playing with her. Aziza gives her satisfaction that Laila has at least daughter of Tariq. She is worried that Aziza will never know about her father; that she will not see his face. Laila tells her stories of Tariq's talent and skill. This shows that she is Westernized and ignores her social norms as she believes in her genuine love instead of her forced marriage with Rasheed. Thus her functional trait is t⁺ as it conforms to her FM (Heroine).

Laila develops sympathy with Mariam because both are victims of Rasheed. One day Rasheed is furious and beats Mariam ruthlessly; Laila rushes forward to save her from Rasheed:

Then an astonishing thing happened: the girl lunged at him. She grabbed his arm with both hands and tried to drag him down, but she could do no more than dangle from it. She did succeed in slowing Rasheed's progress toward Mariam. (p. 241)

Laila's fight with Rasheed is focalized in the passage through external focalizer. Her fight with Rasheed in order to stop him from beating Mariam, is shown through the eyes of the narrator in the passage. The passage explains Laila's character on the basis of indirect presentation i.e. her act of commission. The passage reveals her boldness (functional trait) since she resists her husband's tyrannical treatment. She acts boldly in favor of Mariam and resists Rasheed's inhuman beating. Mariam does not love her because she is of the view that Laila has deprived her of her husband. But Laila knows her own situation that she has married Rasheed because she had no other option. She does not have any complaint against Mariam and thus tries her best to help

Mariam by releasing her from the strong grip of Rasheed and this act leads to their ideal friendship which lasts till the end of the story, “And in this fleeting, wordless exchange with Mariam, Laila knew that they were not enemies any longer” (p. 250). Their friendship develops such a strong attachment that in the end of the story Mariam decides to stay in Afghanistan and advises Laila to move along with Aziza and Zalmai to Pakistan; Laila is not willing but finally accepts the offer. Their affinity indicates that they are against “bad” Muslims who must be eliminated from the country. Her functional trait (boldness) is t⁺ as her trait is in line with her fictional model type (Heroine).

Laila is bold and fearless and can face people in trouble. When she and Mariam attempt to run away from Rasheed’s house to Peshawar, they are arrested at the border. An officer interviews her, and she answers his questions boldly. The officer tells her that she has violated the law; she almost laughs hearing of the law. She tells him that if he sends them back to their house, Rasheed will kill them. The officer says that he is not concerned with her house. Laila says:

What about the law, then, Officer Rahman? Tears of rage stung her eyes. Will you be there to maintain order? ... Of course you don’t. When it benefits the man. And isn’t this a ‘private family matter,’ as you say? Isn’t it? (p. 266)

Laila’s boldness is focalized by the external focalizer; she is shown as a pitiable character. Her speech characterizes her as a fearless girl who is victimized by male dominated society. She is very daring (functional trait) when she interacts with the officer. She answers his questions without any fear. The second person ‘you’ is used for the officer. She tells him the truth and supports her answers with strong arguments. The officer cannot answer her questions. She tells him that law is only for women; men are exempted from it. Being Westernized, she raises her voice against male

chauvinism in Afghan society. Her functional trait is t⁺ since her trait of bravery conforms to her FM.

She proves her bravery when she shows strong resistance against Rasheed who beats her. She does not submit to his beating and tries her best to stop him:

This time, Laila shielded herself with a forearm and made a grab at the belt. She missed, and Rasheed brought the belt down again. Laila caught it briefly before Rasheed yanked it free and lashed at her again.” (pp. 345-46)

Laila’s character is shown with the help of indirect presentation i.e. her act of commission. She acts boldly by confronting her husband. She is weak and cannot defend herself against Rasheed but she does not give up her attempts. She is punished due to meeting with her past lover Tariq whom Laila thought dead and it was Rasheed’s plan in order to marry her. When Tariq comes back, she is very happy but is also shocked due to hypocrisy of Rasheed. She tells him directly about his evil plan of deceiving her in order to marry her. Rasheed in return beats her and this time he is near to kill her. Laila’s functional trait of boldness makes the trait t⁺ since her trait is in line with her FM (Heroine).

Laila hates Rasheed but being his wife she has to live with him. She gets pregnant and is worried about the child. She thinks that she would not love his child the way she loves Tariq’s child:

She’d adored Aziza from the moment when she’d first suspected her existence. There had been none of this self-doubt, this uncertainty. What a terrible thing it was, Laila thought now, for a mother to fear that she could not summon love for her own child. What an unnatural thing. And yet she had to wonder, as she lay on the floor, her sweaty hands

poised to guide the spoke, if indeed she could ever love Rasheed's child as she had Tariq's ... Laila dropped the spoke because she could not accept what the *Mujahideen* readily had. Her war was against Rasheed. The baby was blameless. And there had been enough killing already. Laila had seen enough killing of innocents caught in the cross fire of enemies. (pp. 283-284)

Laila is the internal focalizer and focalizes her thoughts about Aziza and Rasheed's son, Zalmai. Her thoughts are presented to characterize her as a loyal and loving mother. The passage characterizes Laila on the basis of indirect presentation i.e. silent activity of her mind. She thinks about Rasheed's expected child. She is afraid that she will not give love to Rasheed's child due to her hatred for Rasheed; the thought disturbs her since being a mother, she should be loving and caring but she does not have any such feelings for Rasheed's child and it seems to be quite unnatural to her. She wants to abort her pregnancy so that the expected child does not survive. But she realizes that her war is against Rasheed, not against the child; that the child is innocent. She does not want to be a murderer. She is not rigid and heartless; she is kind and sympathetic; she develops sympathy for the child of Rasheed though Rasheed does not give any respect and love to Aziza, Laila's loving daughter. She gives birth to Rasheed's child after much sacrifice; her child needs caesarian; the hospital does not have any facility of anesthetic. Laila agrees for the surgery and says, "Then cut me open ... Cut me open and give me my baby" (p. 291). She is willing to face the most painful surgery without anesthesia for the sake of her child. She proves herself as a loving and caring mother. After the child's birth, she loves her child and is happy with him:

Laila loved the moist kisses Zalmai planted on her cheeks, loved his dimpled elbows and stout little toes ... Her son was a blessing, and Laila was relieved to discover that her fears

had proved baseless, that she loved Zalmai with the marrow of her bones, just as she did Aziza. (p. 295)

The passage starts with the external focalizer; Laila is being kissed by Zalmai. His physical features are shown. It is then followed by the internal focalizer; Laila's feelings of fear are revealed. Zalmai becomes her loving son and she loves him the way she loves her daughter, Aziza. Laila does not believe in revenge; her guiding principle is love. She behaves like a loving mother and does not give up Rasheed's child, Zalmai. Thus her functional trait is *t* since her trait does not conform to her FM (Westernized lover). Being a Westernized woman, she should have aborted her pregnancy.

Laila is mother of Aziza and Zalmai and she loves them equally. But Aziza has a disadvantage of being a daughter and thus she does not get proper care and love from Rasheed. Instead, Rasheed decides to leave her at an orphanage because he loves only his son. His decision shocks Laila since she can never think of her daughter's separation:

Until Rasheed told her it was time to go, Laila sat on the floor in a corner of the living room, not speaking and stone-faced, her hair hanging around her face in straggly curls. No matter how much she breathed in and out, it seemed to Laila that she couldn't fill her lungs with enough air. (p. 313)

The character of Laila is focalized through the external focalizer. She is described with the help of indirect presentation i.e. external appearance. Laila is silent and does not want to speak; her face does not show any feelings of happiness; her hair is disheveled; she is taking breath but she feels as if she is going to die. The condition of Laila depicted in the above passage is that of a depressed and gloomy person. She is upset and miserable because Rasheed is going to leave her

daughter at an orphanage. She does not want to separate her daughter. She wants to keep her daughter, her only pleasure, but Rasheed is not willing. Laila suffers and sacrifices her youthful days by marrying a cruel person like Rasheed but even then her miserable life does not end. Her intrinsic trait develops the picture of a miserable Laila since she has to leave her loving daughter at an orphanage. Her trait of misery conforms to her FM (Heroine) and is t⁺.

Laila is an important character who plays a significant role in the story. She along with Mariam fights against cruelties of Rasheed and the society. She is true and sincere in her love for Tariq and marries him after passing through a painful stage and proves herself to be careless about ethnic differences. She is Westernized and loves education. She is brave and bold; she faces problems with dignity and does not lose her courage. She has spirit of sacrifice and thus lives with a harsh and boastful man like Rasheed just for the sake of her daughter. She is not attracted by peaceful life in Pakistan and instead shifts to her country in order to play her role in the development of her country. Being Westernized, she is depicted as a “good” Muslim who resists growing influence of “bad” Muslims. However, such a Westernized girl does not represent real Afghan people and their cultural values. Being a heroine (FM), most of her traits are in line with her FM.

In spite of ethnic differences, Laila in *ATSS* and Soraya in *TKR* have some common traits. Both love Westernized lifestyle; Laila enjoys romantic relationship with Tariq; Soraya runs away with an Afghan man. Both react against the patriarchal society. Both hate Taliban and prove themselves “good” Muslims.

Middle Structure

Middle structure is the second layer of the character's analysis. For the character analysis of the novel *ATSS*, Rasheed's character is analyzed first as he is a major character and plays the role of an antagonist. He is Pashtun and husband of Mariam and Laila who are Farsi-speaking characters.

Rasheed is an ethnic Pashtun and is from Kandahar but lives in Kabul. He has been depicted as a representative of Pashtuns. He comes to Herat in order to marry Mariam, an illegal daughter of Jalil. He marries her and takes her to Kabul. He does not show feelings of love to her. At home, he tells her, "‘This is my room.’ He said she could take the guest room. ‘I hope you don't mind. I'm accustomed to sleeping alone’" (p. 60). Rasheed has been portrayed as a rigid and lustful husband. He commands his new wife to sleep in the guest room as he is used to sleeping alone; his habit of sleeping seems to be quite strange. He does not realize that Mariam has come to an unfamiliar place and thus needs to be comforted but he does not do any such thing. It happens not only in this novel but in the other two novels *TKR* and *ATME* as well. In *TKR* Baba (Pashtun) does not sleep with his wife in the same room and General Taheri (Pashtun) too keeps his wife away from himself. In *ATME* Mr. Wahdati (Pashtun) does not sleep with his wife Nila Wahdati (Pashtun). This sort of depiction shows that Rasheed has married Mariam for his sexual pleasure and producing male child. This is the reason that he does not allow her in his room. So he treats Mariam not as his wife but rather as his servant. In Pashtun society, husband and wife may sleep in separate beds in presence of their children if they have, but Rasheed does not have any child so there is no need of sleeping in separate rooms. It is also a fact that a typical Pashtun is harsh and rigid and does not express his mild and loving feelings easily:

The Pathan has a tender heart but tries to hide it under a rough and gruff exterior... He keeps a rough face because he does not want you to see his soft eyes. He would rather you thought he was a rogue than let you see him weep his eyes out for his wife.” (Khan, 1994, p. 12)

A man expressing his feelings of grief and love is considered womanish. He does not express his loving feelings in Westernized romantic way. His portrayal as a rigid and brutal husband is quite consistent in the whole novel and does not conform to the social model of a Pashtun husband. Therefore, is misrepresentation of Pashtun cultural values.

Pashtuns are very conscious about their women; Pashtun people have strict rules for the protection of women’s chastity and their violation can even lead to their death. In *Pashtunwali* it is called *nang* (honor) and *namus* (*chastity of women*) and Rasheed mentions it while talking to Mariam:

I have customers, Mariam, men, who bring their wives to my shop. The women are uncovered, they talk to me directly, look me in the eye without shame. They wear makeup and skirts that show their knees. Sometimes they even put their feet in front of me, the women do for measurements, and their husbands stand there and watch. They allow it. They 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 *namoos*, their honor and pride. (p. 70)

Rasheed owns a shop of shoes and women visit his shop for buying shoes. Being Pashtun he is conscious about women’s status and morality. For him it is very strange that husbands take their wives to his shop. Being a shopkeeper he has to touch their feet while they are not fully covered

in their skirts. Their makeup makes them even more charming and good looking. Their husbands tolerate all this and considers themselves to be modern. But according to Rasheed they just spoil their *nang* and *namus*. Connotation of attitude of Rasheed shows that he does not consider these women as chaste since they do not wear any veil (*hijab/burqa*) and let the shopkeeper touch their feet. According to him, a woman must be covered fully and wear *hijab*; a husband must have upper hand over his wife and even punish her if she spoils her honor and pride. Connotation of attitude of Rasheed indicates that he treats his wife as his *nang* and *namus*; he considers it his responsibility to protect his wife's *nang* and *namus*; the wife is bound to follow the orders of her husband.

Rasheed has been depicted as a man (husband) belonging to a strange community who can kill a woman who violates *nang* and *namus* (a cultural practice). The wife is supposed to be chaste who must protect herself from other men; she cannot develop friendship or look at or even think of other men. The wife is her husband's *nang* and *namus*, (See analysis on page 136). If she violates them, she leads to her husband's degradation, "Violation of the Pashtun code will bring dishonor and shame not just to an individual but to the entire tribe or the community" (Adamec, 2003, p. 302). This is the reason that Rasheed criticizes Hakim due to his wife's Western way of living:

There's a teacher living down the street, Hakim is his name, and I see his wife Fariba all the time walking the streets alone with nothing on her head but a scarf. It embarrasses me, frankly, to see a man who's lost control of his wife." (p. 70)

A rigid and brutal Pashtun husband is portrayed in the form of Rasheed. He does not like Hakim because he cannot control his wife who is Westernized. The passage depicts a husband who is

very strict follower (different breed of man) of *nang* and *namus* in Pashtun society. A Pashtun is rigid due to his *nang* and *namus* but he is not brutal like Rasheed. The trait of brutality is not in line with the model of a Pashtun husband.

Rasheed being rigid “a different breed of man” (p. 70) due to his firm belief in *nang* and *namus*, is differentiated from Farsi-speaking characters. When he is compared with Jalil having many wives and children, Jalil is portrayed positively. Mariam thinks positively about Jalil:

He'd not been a good father, it was true, but how ordinary his faults seemed now, how forgivable, when compared to Rasheed's malice, or to the brutality and violence that she had seen men inflict on one another. (p. 309)

The passage portrays Rasheed as a different man due to his violent and inhuman nature. Jalil is shown far better than him; his sin of illicit relationship with Nana is forgivable because Mariam thinks that Jalil's faults are ordinary. He had illicit relationship with Nana from whom he had illegitimate daughter, Mariam, who suffered just because of her illegitimate status. Jalil is shown quite better than Rasheed since he is a “different breed of man” (p. 70). It shows that there are two types of people; one group of people being barbarians or “bad” Muslims (Pashtuns) e.g. Rasheed, and the other group being civilized and humanistic like Mariam, Laila and Jalil (Farsi-speaking) having forgivable faults. Pashtuns constitute the largest ethnic group in Afghanistan and are ruled by *Pashtunwali*. The attributes of Rasheed are not in line with the social model of a Pashtun husband.

Rasheed wants Mariam to start her household activities since a wife is responsible for chores. After a week she starts cleaning the house. She starts making fresh dough, “Once she had floured the dough, she wrapped it in a moist cloth, put on a *hijab*, and set out for the communal

tandoor” (p. 65). Mariam is young and newly-wed wife; she is also a stranger in Kabul. Rasheed is very strict about *nang* and *namus* but he tells her to go to tandoor alone in spite of the fact that he criticizes Fariba for walking alone in the streets. He also knows that Mariam is younger. When he marries Laila, he does not give her permission to move out alone. He orders Mariam to keep an eye on her, “... Not that I am mistrusting. Quite the contrary. Frankly, you strike me as far wiser than your years. But you are still a young woman, Laila Jan, a *dokhtar e jan*, and young women can make unfortunate choices. They can be prone to mischief. Anyway, Mariam will be accountable ...” (224). He shows his apprehension about Laila but in case of Mariam, he does not show any worry. A typical Pashtun never behaves so carelessly. Rasheed seems to be careless about his *nang* and *namus*. The social personality of Rasheed Portrayed in the passage is not in line with the social model of a strict Pashtun husband and is thus deviant.

Mariam lives in Kabul which is a new place for her. She has to adapt herself to the new life-style of Rasheed. She has to wear *burqa* instead of a scarf because Rasheed does not like scarf and criticizes Fariba for wearing it. After marriage, she wears *burqa*:

Mariam had never before worn a burqa. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth. (p. 72)

Mariam does not know proper way of wearing *burqa* as she was used to wear a *hijab* in Herat. Rasheed, a Pashtun, does not like *hijab* as he thinks that *burqa* covers a female properly. Mariam has to practice wearing *burqa* at home; for her it is just like a heavy load put on her head. She

cannot see through net of the *burqa*; she has to see through the *burqa* with difficulty; things are not clearly visible to her through the net. Rasheed wants Mariam to live according to Pashtun's way of life; she has to move out of the house only in *burqa*. The use of *burqa* is a cultural practice in Pashtun society. But it varies from place to place. Rasheed is very strict about a woman's wearing of *burqa* as he does not like a woman who uncovers her face, hands or feet to other people. Rasheed being Pashtun is very conscious about his wife's *purdah* (wearing a *burqa*/veil). He does not tolerate his women without *burqa*/veil. For him, a woman is her husband's *nang* and *namus* i.e. a man's honor and pride. A man, who tolerates his wife for not wearing *burqa*, spoils his *nang* and *namus*. (see Introduction on pages 7-9) His rigidity is of extreme level when he tells Mariam that if she looks at other men, he will kill her, "one wrong look, one improper word, and blood is spilled" (p. 70). He is portrayed as a savage ("bad" Muslim) and does not conform to the model of a respectable Pashtun.

Rasheed is also a Muslim. However, he is shown as a lazy man who does not offer prayers and does not observe fasting. Most of the features of *Pashtunwali* are in harmony with Islam since religious spirit is also an integral part of *Pashtunwali* (Kakar, 2003, pp. 2-3). Pashtun people are strict followers of religion and sacrifice everything for it. Due to their religious zeal, they are easily convinced for *Jihad* (sacred war fought for the cause of their religion Islam). But Rasheed does not have any passion and fervor for religion. Observing the fast is an important part of Islam and in Pashtun society, it is practiced with enthusiasm. However, Rasheed does not observe fasting:

Except for a handful of days, Rasheed didn't observe the fast. The few times he did, he came home in a sour mood. Hunger made him curt, and he started eating bread with radishes. Even after Mariam put the rice and the lamb and *okra qurma* in front of him, he

wouldn't touch it ... He went on chewing and staring ahead ... Mariam was relieved when *Ramadan* ended. (p. 79)

Rasheed does not observe the fast regularly and it is due to his lack of interest in Islam. His actions (connotation of attitude) are in contrast to his views and thinking. He pretends to be very religious and honorable but the fact is that he does not have any interest in the religious practices. He is portrayed as a “bad” Muslim. His wife Mariam is depicted as a “good” Muslim, who has learnt the Holy Koran, offers prayers regularly and observes the fast and more importantly she is against Taliban. Rasheed does not recite the Koran and even does not talk about it; he does not offer prayers. Later on during the reign of Taliban, he keeps beard and welcomes them. Being a “bad” Muslim, he does not take any interest in Islam; he only wants to please Taliban in order to secure his interests. His trait of hypocrisy in practicing religious activities does not conform to the model. It is true that Pashtuns are more under influence of *Pashtunwali* than Islam. However, religion also plays a key role in their life because “*Pashtunwali* is not seen as an entity separate from the Shari’a” (Kakar, 2003, p. 3).

Pashtun society is male dominated; birth of a son is celebrated with more excitement as compared to that of a daughter. Rasheed also expects a male child from Mariam. He takes care of her and keeps her happy. He is sure that Mariam will give birth to a male child and this is the reason that he even confirms name, *Zalmai*, for his expected son. When both come home from the doctor, he expresses his excitement:

Rasheed was drumming his gloved fingers and humming a song. Every time the bus bucked over a pothole and jerked forward, his hand shot protectively over her belly. “What

about Zalmai?" he said. "It's a good Pashtun name." "What if it's a girl?" Mariam said. "I think it's a boy. Yes. A boy". (p. 86)

Rasheed does not want to think of a daughter as he loves only sons. He has thought about a Pashtun name, Zalmai. Mariam asks him the name of a girl; he does not suggest name for the girl; he shows complete lack of interest in a daughter. It is true about Pashtuns that they prefer sons over daughters; a wife having no son has no importance in her family; she is considered responsible for not having a son. Rasheed suggests her to visit a *hamam* (bathhouse) where she loses her child in a tragic incident; she is badly injured. She is very grieved and upset over the loss of her child. His excitement also vanishes after the loss of his son. When Mariam tells him for the proper burial of the child, his response is very disappointing, "'Then you do it,' he said sharply, 'I've already buried one son. I won't bury another'" (p. 96). He becomes very ill-tempered after this tragic incident of Mariam; he beats her badly without any reason; he insults her and does not treat her as his wife; it seems as if it were her fault to lose her son. One day he punishes her for not boiling rice properly and puts pebbles in to her mouth and forces her to chew them which bleeds her mouth. He is portrayed as a ruthless husband who does not know about politeness. The trait of savagery is not in line with the model of a Pashtun husband who is strict but not a brute.

Rasheed is not satisfied with Mariam and is lucky that Laila, daughter of Farsi-speaking Tajiks, comes in to his life. She loses her parents when a rocket hits her house and kills her parents. She is also seriously injured. Rasheed takes her home where Mariam nurses her. One day he tells Mariam that he wants to marry Laila since it is not good to keep a young girl at home. Rasheed wants to take care of her; he wants to keep her at his house but only on the condition of marriage. He is of the view that people will consider him disgraceful to keep a young girl at house (See analysis on page 144). Thus in order to have a legitimate relation with the girl, he wants to marry

her; he does not think about his old age. He has the option of keeping Laila as his daughter but he does not do so; he is lustful and just thinks about his licentious feelings. He also knows about the love relationship of Laila and Tariq but insists on marrying her. This leads to humiliating situation for a Pashtun if he is reminded of his wife's lover. Rasheed knows about it; however, he marries Laila. It shows that he is a man who just wants fulfillment of his immoral feelings. But he also mentions *nang* and *namus* and tells Mariam that "a woman's face is her husband's business only" (p. 70). It means that Rasheed being Pashtun believes in the cultural values of *nang* and *namus* but acts in violation of it. Thus portrayal of Rasheed is not according to the social model of a rigid Pashtun husband who is very sensitive about honour of his wife (see Introduction on pages 7-9) and is thus deviant.

Being lustful, Rasheed does not have Pashtun's moral sense. He does not follow Pashtun's code of life called *Pashtunwali*. A Pashtun's wife is his *nang* and *namus* but for Rasheed, it does not seem so. He compares his wives with automobiles. Rasheed compares his young and beautiful wife, Laila, with a shiny Benz while his former wife, Mariam, with a Volga. This is an indecent comparison which a Pashtun husband never makes. A Pashtun never makes fun of his *nang* and *namus*. A Pashtun's wife whether younger or older, beautiful or plain, is his *nang* and *namus* and tries to protect her honor and respect (See analysis on pages 146-147). Rasheed is of the view that Volga and Benz are not of same value; it is true about cars but human relationships are different. One can sell one's old car but it is not possible in case of a wife. Rasheed's comparison does not make any sense. Pashtun people are intolerable in case of land and women (whether sister, wife or daughter). They can go to any extreme in hostility if they are hurt in case of their land or women. Rasheed expresses exactly this view when he tells Mariam that he is a different breed of man (See analysis on page 136). But his actions do not conform to his view; he seems to be indifferent to

his wives' honor; he is conscious about Laila because he knows that she was in love with Tariq; he is afraid that she might think of him and if Tariq comes back, she might run away with him. This is the reason that he does not let her go out of the house. He then develops doubts about Laila's character and reminds her about her past lover, Tariq, "Well, did he ever give you a kiss? Maybe put his hand where it didn't belong?" (p. 246). A Pashtun never marries such a girl and even if he has to marry, he tries to forget his wife's past and never discusses it with her. The connotation of attitude of Rasheed portrays him to be a lustful man who does not care about his wife's honor and respect. Thus Rasheed's character is not based on the social model of a Pashtun (deviant).

The analysis of Rasheed's character at the level of MS shows that his connotations of attitude do not conform to the social model image of a Pashtun husband who is sensitive about his *nang* and *namus*. Social personality of Rasheed developed at the level of MS, shows him to be a wild and aggressive person; he is portrayed as a "bad" Muslim who exploits and torture women in Afghanistan. Moreover, being a "bad" Muslim he does not possess any religious zeal. Most of his features are deviant from the model. He does not represent Pashtun people in most of his practices such as marrying a girl having love relationship with another man or marrying a girl born out of wedlock. In order to know Rasheed's attitude, we need to analyze his character at the third layer called deep structure. But before it, character of Mariam needs to be analyzed at the level of MS.

Mariam is the tragic heroine who plays an important role in the novel. She is the one who resists dominant and dictatorial position of Rasheed. She suffers due to her illegitimate status and finally is executed for murdering her husband who wants to kill Laila. Analysis of her character

at the level of MS indicates whether her depiction conforms to the social model image or deviates from it.

Mariam is an illegitimate child who does not enjoy any respect and love in her society. Her sufferings end with her death:

Mariam was five years old the first time she heard the word *harami* ... She did not know what this word *harami*- bastard- meant. Nor was she old enough to appreciate the injustice, to see that it is the creators of the *harami* who are culpable, not the *harami*, whose only sin is being born ... Later ... She understood then what Nana meant, that a *harami* was an unwanted thing; that she, Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance. (pp. 3-4)

Mariam lives in Afghan society. In such a society, marriage is the only way for a male and female who want to enjoy sexual relationship and have children. Mariam is unfortunate in this regard as she is born through illicit relation of Nana and Jalil. Such relation is not approved in the society. Status connotation of Mariam portrays her *harami*, an illegitimate child. She is not to blame for it since she does not have any idea about it. She is an innocent child. It is Jalil and Mariam's mother who are to blame because they violate their cultural norms and develop their illicit relationship which is never respected in such a society. In Afghan society, such a violation is unforgivable. Mariam is kept away from Jalil's legitimate family; she is not given status of a legitimate daughter and this is the reason that she is married to an outsider, Rasheed, a Pashtun who is not from their community. Nana tells her daughter about her miserable life, "It's our lot in life, Mariam. Women like us. We endure. It's all we have ... They'll call you *harami*. They'll say the most terrible

things about you. I won't have it" (p. 19). Thus the way Mariam is treated in her society, is according to the social model image of an illegitimate miserable child. Her depiction is in line with the social model and is conformistic.

Mariam is innocent and very modest who wants to live a respectable life. She loves reciting the Holy Koran and learns it from her tutor, Mullah Faizullah. She offers her prayers regularly and wears *hijab* (scarf):

The women in this part of Kabul were a different breed from the women in the poorer neighborhoods- like the one where she and Rasheed lived, where so many of the women covered fully. These women were ... 'modern.' Yes, modern Afghan women married to modern Afghan men who did not mind that their wives walked among strangers with make up on their faces and nothing on their heads ... Mariam even spotted one smoking behind the wheel of a car ... These women mystified Mariam. They made her aware of her own lowliness, her plain looks, her lack of aspirations, her ignorance of so many things. (p. 75)

Mariam lived with her mother, Nana, in Deh-Mazang which was a backward place and thus there was no such liberal environment which she finds in the city of Kabul. Mariam is used to wear *hijab* (scarf) and does not have any idea about such a modern environment where women walk freely without their close relatives like father, brother or husband. What she sees in Kabul, seems to be quite strange to her. With Rasheed, she has to live even in a more restricted and rigid environment. She cannot move out of the house without Rasheed's permission. Kabul is a metropolitan city where Westernized people live. But in rural areas, people are very strict about their women; they do not walk so freely; they do not walk out without their *hijab*. This is part of Afghan culture and Pashtuns are even more rigid and strict in case of their women's *hijab* because

their life is governed more by their code of life called *Pashtunwali*; for them women are their *nang* and *namus* for whose protection they even go to the extreme of killing.

Mariam is depicted as a “good” Muslim who offers prayers regularly. It is not Rasheed who awakens her but it is call for prayer called *azan* that awakens her:

The first few days, Mariam hardly left her room. She was awakened every dawn for prayer by the distant cry of *azan*, after which she crawled back into bed ... Alone in the house, Mariam paced restlessly, from the kitchen to the living room, up the steps to her room and down again. She ended up back in her room, doing her prayers or sitting on the bed ... (pp. 62-63)

Status connotation of Mariam shows that she remains very depressed and poor due to her illegal status (*harami*). She does not get proper education but at least she learns the Holy Koran from her tutor. She is shown as a true follower of her religion; she is not like Rasheed who exploits Islam. He does not offer prayers and is not a true follower of Islam. Mariam has learnt the Holy Koran from her tutor, Mullah Faizullah and teaches it to the daughter of Laila:

... Mariam had started teaching Aziza verses from the Koran. Aziza could already recite by heart the surah of *ikhlas*, the surah of *fatiha*, and already knew how to perform the four *ruqats* of morning prayer. *It's all I have to give her*, Mariam had said to Laila, *this knowledge, these prayers. They're the only true possession I've ever had.* (pp. 297-298)

Mariam does not have any other possession; she does not have a true and sincere husband; she does not have wealth; she does not have a good reputation since she is the illegitimate daughter of Nana and thus has to lead a disgraceful life. Her society does not give her the right of living her life according to her wishes; she is married to Rasheed so that Jalil can get rid of his illegitimate

daughter. But Mariam is a true Muslim and follows the instructions of Koran. The status connotation developed in the passage depicts Mariam as a helpless woman due to her ill-fated birth. An illegitimate female like Mariam suffers in such a society even if she is a virtuous lady. Thus the portrayal of Mariam is according to the social model image of an ill-fated and wretched daughter (Farsi-speaking) and is conformistic.

Mariam is also a loyal and faithful wife. She marries Rasheed against her wishes; she obeys her father's decision and proves herself an obedient daughter. She leads a miserable life by marrying a heartless man like Rasheed. However, she remains loyal to him:

Now nothing she did pleased him. She cleaned the house, made sure he always had a supply of clean shirts, cooked him his favorite dishes. Once, disastrously, she even bought makeup and put it on for him. But when he came home, he took one look at her and winced with such distaste that she rushed to the bathroom and washed it off, tears of shame mixing with soapy water, rouge, and mascara. (p. 99)

She loses her child in the bathhouse and is very upset since Rasheed wants a male child. The passage mentions connotation of attitude of Mariam. After the tragic incident, Rasheed loses his interest in her and is all the time irritated. She tries her best to please him but in vain. She provides him clean clothes, his favorite food and puts on make up for him but he ignores her efforts. His cold and disappointing response hurts her and she removes make up from her face. Now every act of hers irritates him, even cooking food makes her nervous and reluctant, "Now cooking was an exercise in heightened exercise. The *qurmas* were always too salty or too bland for his taste. The rice was judged either too greasy or too dry, the bread declared too doughy or too crispy. Rasheed's faultfinding left her stricken in the kitchen with self-doubt" (p. 100). Rasheed is

Pashtun living in a male dominated society where birth of male child is celebrated with excitement but that of a female child is regretted. In spite of his cold response, she does not ignore him and serves him by fulfilling his needs. The traits of Mariam depicted in the novel are in line with the model of a passive and loyal wife.

Mariam is the character with the most appealing and inspiring qualities. She is the illegitimate daughter (status connotation). She suffers due to her unapproved status, for which she is not to be blamed. The society is to be blamed for it because Mariam is innocent but she leads a miserable life due to hypocrisy of the society:

She thought of her entry into this world, the *harami* child of a lowly villager, an unintended thing, a pitiable, regrettable accident. A weed. And yet 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 consequence at last. No. It was not so bad, Mariam thought, that she should die this way. Not so bad. This was a legitimate end to a life of illegitimate beginnings. (p. 370)

She is punished for murdering her husband who wanted to kill Laila and Mariam. She cannot prove herself innocent because she is a helpless woman. She does not want to leave the world; she loves it but she has to leave it because she is unwanted. She sacrifices her life for the sake of Laila and Aziza though she feels sorry for Zalmai because she thinks that she has deprived him of his father. Her status is not legitimate and this is the main reason for her tragic end. Her status connotation conforms to the social model image since an illegitimate daughter does not receive any respect in the society and has to suffer a miserable life. Thus her character is according to the social model of an illegitimate daughter and is conformistic.

The analysis of Mariam's character at the level of MS shows that she suffers due to her illegitimate status (status connotation). She possesses noble qualities; she follows teachings of the Holy Koran and is modest; she treats her husband well and never deceives him. Her status connotation is not approved by her family and the society. She suffers mainly due to her status though she is noble and virtuous. Her depiction is in line with the social model image of an illegitimate daughter who suffers due to her status. She meets tragic end due to her husband who is a bad Muslim.

Laila is another major character who plays significant role in the novel. Her parents belong to Panjshir which is a Farsi-speaking Tajik region. Her parents then move to Kabul in 1960. The analysis of her character at the level of MS explains her status, behavior and attitude with people and is compared with the social model image.

Laila's parents are different from Rasheed (Pashtun). As mentioned before, they are Farsi-speaking people from Tajik region (status connotation). They are in favor of education and never like restrictions regarding Laila's friendship with Tariq (Pashtun). Laila is appreciated by her father. Babi is sure that his daughter will contribute in the development of Afghanistan. He thinks that Laila is a bright girl and capable of doing anything and she proves it (See analysis on pages 172-173). She suffers at the hands of Rasheed but in the end she finds her lost lover, Tariq. She marries him in Pakistan and then returns to her country, Afghanistan to serve it. Her status connotation shows that she loves Western education and Western life-style; she is also patriotic. The portrayal of her character in this regard is conformistic since it is in line to the social model image of Farsi-speaking Westernized daughter, "As a community, the Tajik are relatively better educated and more modernized" (Adamec, 2003, p. 363).

She has close attachment with a Pashtun named Tariq. She develops very frank friendship with him and is all the time with him. Being grown-ups they walk in the streets without any fear and hesitation. Her parents do not approve of their close attachment:

It was one thing when you were kids running around. No harm in that. It was charming. But now. Now. I notice you're wearing a bra, Laila ... Anyway, this isn't about me or the bra. It's about you and Tariq. He's a boy you see, and, as such, what does he care about reputation? But you? The reputation of a girl, especially one as pretty as you, is a delicate thing, Laila. Like a mynah bird in your hands. Slacken your grip and away it flies ... you will not liken that one-legged carpenter's boy to your brothers. There is no one like your brothers. (p. 162)

The passage portrays status connotation of a female in a male dominated society like Afghanistan. Laila and Tariq are close friends. But such a close and frank friendship between a young girl and boy is not possible in a country like Afghanistan. This is the reason that when they walk in the streets, Rasheed passes ironic comments and calls them lover and beloved. Such society never allows close attachment of a young male and female even if they are relatives. Laila's mother warns her to be away from Tariq since they are now grown-ups and need to keep distance from each other. This is a male dominated society where male has a prestigious position and enjoys a secure status. A slight violation of a young girl can spoil her whole life but a man's violation of morality does not harm his life; he can recover easily and quickly. It is evident from the example of Soraya (*TKR*) who lost her respectable status due to her relationship with an Afghan man; she suffered too much due to loss of her virginity. However, she was lucky that she found a Westernized person, Amir, who did not believe in such rules of morality and married her (See analysis on pages 124-125). This is the reason that Laila's mother says that the status of a young

girl is delicate and insecure just like a mynah bird in a hand which flies away when the hand is left loose. In the same way reputation of a female flies away like a bird. Laila and Tariq are not relatives and also belong to different ethnic groups. Laila's mother also shows her apprehension about difference in their social status and hence reminds her daughter about 'one-legged carpenter's boy'. However, the attributes of Westernization (of Tajiks) are according to the social model image and is conformistic.

It is an undeniable fact that Afghanistan is in strong grip of religious elements due to which Western culture does not flourish, especially in remote rural areas. Afghans, especially Pashtuns, are very conscious about their social and moral norms. However, Tariq and Laila develop very close and intimate relationship. Laila is in love with Tariq with whom she walks in the streets. She behaves indecently and does not care about restrictions of the society. Despite her mother's warning about a girl's fragile status, she does not realize that her closeness with Tariq is criticized; that people look at their relationship with disapproval. Her connotations of attitude show her as a Westernized girl. She dreams Tariq with her in bed at night and imagines that he kisses her whole body. These thoughts can be materialized only in the form of a marriage in Afghan society and presently they are not married. This is the reason that these thoughts are 'scandalous thoughts'. She feels guilty when she thinks this way but she also feels very excited and full of sensations. Her strange feelings (amorous) for Tariq show that both are grown-ups and thus their friendship is criticized by the public. In Afghan society, a girl cannot wander with a grown up male whether they are relative or strangers (having no relationship). Laila's thoughts can be legitimized only in the form of marriage and thus without marriage her thoughts are considered scandalous. Laila also knows that people do not approve of her wandering with Tariq in the streets, "Laila suspected that some, if not most, of the neighbors were already gossiping about her and Tariq. Laila had noticed

the sly grins, was aware of the whispers in the neighborhood that the two of them were a couple” (p. 163). But in spite of this awareness, she does not control herself and continues her secret meetings with him. In Afghan society, such an act as that of Laila and Tariq is strange and strictly prohibited. Therefore, most of the people criticize their romantic relationship. The attributes of Laila being Westernized are in line with an educated Tajik girl who violates moral restrictions of her society due to her Westernized life style.

Laila is Westernized and violates Afghan’s standard of morality; her immoral act is justified in the name of human rights and freedom. It is obvious from the fact that religious-minded people still have their hold on the country.

When the country becomes a war-stricken place and rockets are fired every day, Tariq decides to leave the country. Laila is upset since she does not want to lose Tariq; she is in love with him. She does not stop her amorous meetings with her lover Tariq. In Afghanistan where Islam is the religion of majority people, such an act is considered immoral on the part of both male and female. Pashtuns never like to develop their relationship with such a modern girl like Laila. It is also evident from the characters of Suleiman Wahdati and his wife Nila Wahdati in the novel *ATME*. Both are criticized by Afghan characters for violating Afghan cultural values. The prominent trait of Laila being Westernized leads her to develop with Tariq a relationship which is never appreciated in the country. She, however, continues her secret illicit relationship with Tariq:

She’d kissed him twice more since the time beneath the tree, longer, more passionately, and, she thought, less clumsily. Both times, she’d met him secretly in the dim alley where he’d smoked a cigarette the day of Mammy’s lunch party. The second time, she’d let him touch her breast. (p. 178)

Laila loves her secret romantic relation with Tariq and continues it. She considers it “less clumsily” since according to her love is a natural relationship and is based on natural feelings. The attributes of Laila are in line with the social model image of an educated Westernized woman; she is modern and does not control her emotions and passions; she kisses her lover without marrying him. She violates moral restrictions of Afghan society. According to Western culture her act of kissing is “An easily forgivable indulgence”. She does not have any problem because being Westernized she is against the restrictions especially of morality in Afghanistan. Laila’s immoral act is justified on the ground that it is better than killing of innocent people in the country. Laila’s Westernized act of kissing Tariq and letting him kiss her conforms to the social model image of a Westernized educated girl.

Laila violates morality of Afghan society. She develops sexual relationship with Tariq with whom she has no legal relationship:

His face hovering over hers. His black curls dangling, tickling her lips, her chin. The terror that they would be discovered. The disbelief at their own boldness, their courage. The strange and indescribable pleasure, interlaced with the pain ... Shirts hurriedly buttoned, belts buckled, hair finger-combed ... both of them speechless before the enormity of what had just happened. What they had done. Laila saw three drops of blood on the rug, her blood, and pictured her parents sitting on this couch later, oblivious to the sin that she had committed. (pp. 182-83)

The passage explains connotation of attitude of Laila. Laila develops sexual relation with Tariq in a society where such an act without marriage is considered a sin. Such a sin leads to punishment of the wrongdoers if they are caught. In Pashtun society, such an act is deemed as the loss of

'*nang*' and '*namus*' on the part of a female. Laila is Muslim and her mother takes extreme interest in religious life. But what Laila does, is not Islamic. In Afghan society, a female needs to take care of her chastity and her family honor. She knows that she has committed a sin but the sin gives her 'indescribable pleasure'. She experiences the pain of conflict caused by her guilt, "Inside Laila too a battle was being waged: guilt on one side, partnered with shame, and, on the other, the conviction that what she and Tariq had done was not sinful; that it had been natural, good, beautiful, even inevitable, spurred by the knowledge that they might never see each other again" (p. 186). Laila has feelings of guilt but she also feels that her act of sex with Tariq was justified since it was an enjoyable experience. People's gossip and especially Rasheed's ironic comments about Tariq and Laila [that they are "star-crossed lovers" (p. 163)] reveal an important aspect of their relationship which is illicit and unlawful. It is after committing the sin, that Tariq tells her that he wants to marry her. Pleasure of sexual experience before marriage is an intolerable and unforgivable sin in such a society. This is the reason that a female who is found to have illicit relationship with a stranger, is not given any respect in this society. Nana had unlawful relationship with Jalil and consequently their sexual partnership gave them a daughter, Mariam, who was called *harami*, an illegitimate child. Afghan society is very strict about the status of a female. The traits attributed to Laila are according to the social model image of Westernized and educated Tajik girl. She is portrayed as Westernized to show her a "good" Muslim because a "good" Muslim is supposed to be "modern, secular and westernized" (Mamdani, 2004, p. 21).

Laila marries Rasheed because she has no other option except marrying him. She loses her parents; her brothers have already died; she cannot live lonely in her society. She makes haste in her decision of marriage since taking more time can disclose her secret of pregnancy and thus Rasheed would be suspicious of her, "She made her decision quickly. Six weeks had passed since

her time with Tariq. Any longer and Rasheed would grow suspicious” (p. 219). Rasheed has already a wife named Mariam. He is an old man who does not suit Laila but she has to marry him. She is young and beautiful and lives a silent and passive life with Rasheed who does not feel her pregnancy. She is afraid because in such a society, such a discovery can spoil the life of a female. This is the reason that she feels guilty, “She knew that what she was doing was dishonorable. Dishonorable, disingenuous, and shameful” (p. 219). Her connotation of attitude is not according to the social model image since she keeps her pregnancy secret from Rasheed; it shows her guilt.

Laila’s life takes an unexpected turn when Tariq comes back in to her life. He meets her and tells her the story of his life in Pakistan. Mariam kills Rasheed when he attempts to murder Laila. After Rasheed’s death, Laila marries Tariq and lives with him as his wife, and develop a legitimate relationship in the society. She is sincere in her love for Tariq and now lives with him as his wife. Their relationship is now based on legal ground and is acceptable to Afghan society (See analysis on page 178).

Laila suffers at the hands of Rasheed who deceives her by saying that Tariq has died. Thus she has no other option except marrying Rasheed who is not willing to help her without marriage. She is happy that finally she has found Tariq though both missed enjoyment and excitement of their youthful moments. Now she does not need to be afraid of people since they are married. The connotation of attitude of Laila is based on the social model image of a Westernized Tajik female who materializes her dream of romantic love.

The analysis of Laila on the level of Middle Structure shows that she is a Westernized girl who loves Western life style and most of her connotations of attitude conform to the social model image of a modern Tajik girl i.e. the way she behaves and interacts with Tariq.

Tariq is Pashtun, “Though Tariq and his parents were ethnic Pashtuns, they spoke Farsi ...” (p. 130). He belongs to a poor family. He is also a major character because he has been depicted as a close friend/lover/husband of a Farsi-speaking girl Laila. Being Pashtun, his character needs to be analyzed. The most prominent fact about Tariq is his status connotation. He is from a poor family; his uncle “was a barber” (p. 127) while his father “was a carpenter” (p. 128). He is portrayed as a character who belongs to the ethnic group of Pashtuns. They ruled over Afghanistan for a long time, “Tajiks have always felt slighted ... Pashtun kings ruled this country for almost two hundred and fifty years, Laila, and Tajiks for all of nine months, back in 1929” (p. 130). Laila’s father unveils the fact of dominant role in Afghanistan where Tajiks have been marginalized.

Tariq is quite different from the Pashtuns; Laila’s father has mentioned it. Laila has close attachment with Tariq and their friendship lasts till the end; their friendship converts in to the bond of marriage. When Laila hears about the rivalry between Pashtuns and Tajiks, she thinks differently, “Maybe so. But Laila never felt it in Tariq’s house, where these matters never even came up. Her time with Tariq’s family always felt natural to Laila, effortless, uncomplicated by differences in tribe or language ...” (pp. 130-131). The passage indicates that Tariq is not tyrant or ethnocentric like his Pashtuns; he is Westernized just like Laila. He is thus a “good” Muslim. His traits also characterize him a sincere, brave and humanistic person; he does not believe in ethnic differences. This is the reason that Laila feels happy when she is at Tariq’s home. The attributes of Tariq indicate that he is portrayed as a Pashtun (social model) but he does not interact with other Pashtuns. He interacts only with Laila and her parents.

He is Pashtun but strange thing about him is that he does not behave like Pashtuns; he does not interact with Pashtuns. He interacts only with Laila and her parents. He strolls with Laila

alone in the streets. Both enjoy each other's company. Tariq's mother does not have any complaint and accepts their friendship easily. Tariq, being grown up, visits Laila's house. It is a fact that love does not accept any barrier but it does not happen so easily in such a society. He is portrayed as a poor person whose father is a carpenter. The connotation of attitude of Tariq is not based on the social model image of a Pashtun and is thus non-conformistic.

Due to growing insecurity in Afghanistan, Tariq leaves Kabul and moves to Pakistan where he spends ten years. Laila marries Rasheed and is mother of Aziza, Tariq's daughter, and Zalmai, Rasheed's son. Tariq comes back to Kabul to meet Laila. Tariq knows that Laila now is wife of Rasheed. He also knows that a secret meeting with her is neither good for him nor for Laila but he meets her. Tariq's act of meeting with the wife of Rasheed is not based on the social model image of a Pashtun and is non-conformistic.

Tariq being Pashtun does not have any attachment with Pashtuns. He does not represent Pashtun people since his connotations of attitude do not conform to the social model image of Pashtuns. Being Westernized he is portrayed as a "good" Muslim who does not care about his cultural values. He does not represent Afghan Pashtuns having belief in *nang* and *namus*.

Deep Structure

The novel *ATSS* depicts the society of Afghanistan where Islam is a dominant religion. Shaista Wahab and Barry Youngerman (2007) mention various ethnic groups in Afghanistan:

Ninety-nine percent of Afghans are Muslims. About 80 percent belong to the Sunni sect of Islam, and 19 percent are Shiites, with perhaps 1 percent Ismailis. Hindus, Sikhs, and Jews together make up less than 1 percent of the population. (p. 18)

In Afghanistan, various ethnic communities reside but majority of them are Muslims and follow Islam as their religion. Pashtuns have majority as Laila's father says, "... and Tariq's people, the Pashtuns, who were the largest ethnic group in Afghanistan" (p. 130). They follow Islam and *Pashtunwali*. Farsi-speaking people are also Muslims.

Jalil has three wives and nine children. Mariam is his illegitimate daughter since mother of Mariam, Nana, is not Jalil's wife; Jalil has illicit relationship with Nana. They are not married and this kind of relationship is not allowed in Afghan society. Islam also criticizes such relationship of a man and a woman because a marriage must be announced in public; it is not a secret relationship. In a male dominated society such as Afghanistan, it is quite easy for a male to exploit a woman and then absolve himself of the sinful situation while a female suffers for the whole of her life:

You know what he told his wives by way of defense? That I *forced* myself on him. That it was my fault. *Didi?* You see? This is what it means to be a woman in this world ... Like a compass needle that points north, a man's accusing finger always finds a woman ... (p. 7)

The passage reveals the dominant and superior status of man. The author satirizes it with the help of Mariam's mother, Nana. A woman is easily victimized in such a society especially when she faces the problem of honor and chastity. The woman is not allowed to have relationship with strangers; marriage legalizes sexual relationship of men and women. Nana does not develop relationship of marriage with Jalil and thus suffers. In Islam, illicit relationship is a sin which must be punished. If married male and female are having illicit relationship, they are punished by stoning, called *sangsaar*. In case of being unmarried, they are whipped for their sinful act. A child

born of such an unacknowledged and unlawful relationship is called *harami* and this is the reason that Mariam is referred to as *harami* (p. 3). An illegitimate child is deprived of the right to live like common people, “that she, Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance” (pp. 3-4). Such a child does not have any future and does not receive any respectable status in the society, “It’s our lot in life, Mariam. Women like us. It’s all we have ... Besides, they’ll laugh at you in school. They will. They’ll call you *harami*. They’ll say the most terrible things about you...” (p. 19).

An illegitimate child does not secure a proper status in the society. Identity becomes a question mark for such a child as no one claims such a child. Jalil helps Nana and Mariam but does not claim Mariam as his daughter. This is due to the fear of people that he cannot take them to his house. Jalil tries to get rid of Mariam by arranging her marriage with a Pashtun named Rasheed who is older than Mariam.

Rasheed is Pashtun and belongs to Kandahar but lives in Kabul. Pashtun people follow *Pashtunwali*, their code of living. In Pashtun society, a woman has to protect her honor and it is the responsibility of her parents, brothers and husband. It is called *nang* and *namus*. Rasheed marries Mariam and tells her about her *nang* and *namus* which is his responsibility. In this society, a woman does not develop relationship with strangers; she does not talk to or look at them. Rasheed criticizes women who are not fully covered. He informs Mariam about the women who visit his shop; they talk to him (Rasheed) and even let the shopkeeper touch their feet (See analysis on page 188). Pashtun culture does not allow it. Pashtun culture believes in a woman’s isolation from strangers and for this reason they are instructed to wear *hijab/burqa* so that they are covered. Pashtun men are also strictly forbidden to look at other’s women. Pashtun society is intolerable in

case of woman's violation of *nang* and *namus*. Rigidity of Pashtuns is evident from the character of Rasheed who tells Mariam that he is a different breed of man (See analysis on page 136). A woman has to face punishment in case of violating her *nang* and *namus*. In this society, a female does not interact with strangers (male); she does not even gossip or communicate with her male relatives. This is due to *Pashtunwali* which stresses on the modesty and chastity of women. A female is found with a stranger, it leads to "dishonor and shame not just to an individual but to the entire tribe or the community" (Adamec, 2003, p. 302); it is considered an immoral act on part of the female; such a female has only one option and that is of marrying the man with whom she is found in isolation but such a marriage is not celebrated. It creates a situation of disgrace for the family. Thus Rasheed warns Mariam that in case of violating *nang* and *namus*, she must be in trouble. These cultural values are ridiculed by portraying Rasheed as a different breed of man, a man who is not normal, a man who is wild and barbaric and thus a "bad" Muslim. It is an attempt to justify that such a country needs to be liberated from "the political yoke" (Mamdani, 2004, p. 21) of "bad" Muslims.

Pashtun society has marked segregation of males and females. They do not mix up freely with each other. Sexual relationship is possible only in the form of marriage. Tariq and Laila develop such prohibited relationship before marriage. Laila and Tariq transgress Afghan moral limits; they are not married and therefore, they cannot kiss or touch each other. They commit an unforgivable sin of immorality by making love. They are terrified because they violate Afghan moral values. Laila also feels guilty since she has crossed limits of morality by developing unlawful relationship with Tariq (See analysis on pages 161-162). A female has to be chaste and untouched in such a society. If she is caught in immoral activities, she loses her honor; her sinful act also leads to the disgrace of her family. Mammy warns Laila to be careful in her relationship

with Tariq. Being mother she is worried about her daughter's honor. Laila is warned that she must protect her honor since reputation of a female is very delicate; once it is harmed, it never gets recovered. But a male can easily secure his respectable status (See analysis on pages 203-204). However, Laila and Tariq make love; they are afraid that they would be discovered in the sinful and objectionable condition. Laila is more worried and looking at the drops of blood on the rug, thinks about her parents; she feels guilty and is sorry for her immoral act. Tariq and Laila both violate norms of the morality. When Tariq kisses Laila, both enjoy the sinful act by considering it a harmless thing (See analysis on page 176). Laila's act of love shows deviation from the moral standard of Afghan society. There is contrast between Westernized and Afghan cultural values. Being Westernized, she is of the view that a male and a female having feelings of love for each other, must enjoy their love by ignoring all the formalities of the custom of marriage. She is not in favour of the restrictions regarding morality imposed on Afghan people. She wants to enjoy life without any fear and shame.

Masculinity is the most prominent feature of *Pashtunwali*. A male must be powerful mentally and physically; he must maintain discipline at home. Rasheed criticizes father of Laila for having no control over his wife:

There's a teacher living down the street, Hakim is his name, and I see his wife Fariba all the time walking the streets alone with nothing on her head but a scarf. It embarrasses me, frankly, to see a man who's lost control of his wife. (p. 70)

Hakim and Fariba are educated and modern in their life style. Pashtun women especially in remote and tribal areas of Afghanistan wear *burqa*. Fariba wears just a scarf and thus Rasheed criticizes her. According to Rasheed, Hakim is quite weak and docile as he cannot impose *pardah* on her.

Such a husband does not have a respectable status in Pashtun society. A woman must be covered. Pashtun people being deeply rooted in *Pashtunwali*, are very strict about women's chastity, honor and their *pardha* (*nang and namus*).

Wearing *burqa* is a cultural practice in Pashtun society and this is the reason that when Mariam is married to Rasheed, she is ordered to wear *burqa* though she is not accustomed to it:

Mariam had never before worn a *burqa*. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth. (p. 72)

The practice of *purdah* may vary from one community to another community but the practice is a prominent feature of Pashtun culture. Mariam has to get used to *burqa* since she is married to a Pashtun. In most parts, especially rural areas of Pashtun society, women use *burqa*; in urban areas, scarf/*hijab*/gown is used for *purdah*. The West criticizes this cultural practice; however, it is part of Pashtun culture. The above passage also criticizes cultural practice of wearing *burqa* by describing it as a piece of cloth which blocks clear visibility and creates suffocation. Globalization has also its influence on various cultural practices of Pashtun society e.g. the use of mobile phone and internet diminishes distance between a male and a female; they can easily communicate with each other in secrecy. Pashtun parents do not like secret affairs of their daughters with either strangers or relatives and such acts lead to severe hostility (*enemity/dushmani*) which results in the killing of many people from both the sides. Western media also projects propaganda against

the use of *hijab*/scarf as a symbol of extremism and fundamentalism. The cultural practice of wearing *burqa* in Pashtun society is due to their strict adherence to *nang* and *namus* of women.

As stated above, Pashtun society is based on male chauvinism. Therefore, birth of a son is celebrated with enthusiasm. Birth of a male child is considered as the addition of a member who can support and strengthen the family. In the society of Pashtuns, a family having least number of strong and powerful men, is considered weak and does not enjoy a secure position. Rasheed feels happy when he begets a son named Zalmai. He does not show any excitement when Laila gives birth to a daughter, Aziza. The reason of male domination among Pashtun people is their tribal origin. Their history shows that these people having tribal conflicts and confrontations with the outsiders, remained busy in wars. Enmity (*dushmani*) is just one practice which still keeps them busy in their clashes with each other. Thus a family having greater number of male persons has a superior status in the community. This is the reason that birth of a male child is celebrated with excitement. When Mariam loses her child in the bathhouse (*hamam*), Rasheed loses his excitement and treats her in cold manner. Rasheed changes completely after the tragic incident. He ignores Mariam deliberately in order to torture her (See analysis on pages 139-140). Mariam requests Rasheed for the proper burial of the child but he rejects the request due to his disappointment and tells her to do it herself. The passage highlights extreme fondness of Pashtun people for male children because Pashtun society is patriarchal and gives preference to male children.

Conclusion

There are Pashtun and Farsi-speaking (Tajik) characters in the novel. Representation of Pashtuns is based on two categories i.e. anti-modern or primitive Pashtuns such as Rasheed, and Westernized Pashtuns such as Tariq. Anti-modern Pashtuns are inspired with *Pashtunwali*; they are depicted with villainous traits and associated with “bad” Pashtuns. They are shown as different

breed of men; they exploit women for their sexual desires. Their extreme rigidity and barbaric traits do not reflect Pashtun cultural values especially feature of *nang* and *namus* (*Pashtunwali*). They do not express themselves in the novel; rather they are represented as dehumanized people such as Rasheed.

However, Westernized Pashtuns are represented as cultured people who are lovers of peace. The most important reason for such depiction is that they challenge *Pashtunwali* and adopt Western life-style; they challenge their cultural values. They are depicted as “good” Pashtuns/Muslims because they resist Taliban. Tariq is an example of such Pashtuns depicted in the novel. However, he misrepresents Pashtun culture due to his Western way of life in Afghanistan.

Farsi-speaking characters such as Mariam and Laila are portrayed as loyal, caring, modern and miserable. They are also depicted as “good” Muslims because they are against Taliban and Pashtun cultural values; they are Westernized such Laila who is educated and modern in her romantic relationship with Tariq. They also suffer due to rigid cultural values of *Pashtunwali*. The women challenge patriarchal system in Afghan society.

The fate of an illegitimate child in a country like Afghanistan is miserable. Mariam is an example of it. Modern and Westernized life-style of Laila does not reflect Afghan culture because there is difference between Western and Afghan cultural values.

CHAPTER 6

ELITE PASHTUN AND OPPRESSED FARSI-SPEAKING CHARACTERS IN *AND THE MOUNTAINS ECHOED*

The chapter includes analysis of characters belonging to Farsi-speaking and Pashtun groups. Pari, Abdullah and Nabi are Farsi-speaking characters while Nila Wahdati and Suleiman Wahdati belong to the rich Pashtun family. The analysis focuses mainly on relationship of rich and Westernized Pashtuns and oppressed Farsi-speaking characters living in Afghanistan. Afghan culture is also included because some characters do not take inspiration from Western culture; they want to protect Afghan culture and show aversion to Westernization.

The characters are analyzed on the basis of traits, social personality and their cultural values. The story of the novel begins in 1952; it covers reign of Taliban in the country and ends in 2010. There is one character (Nabi) who witnesses political hold of Taliban in Afghanistan. Therefore, his character is also analyzed on the basis of Mahmood Mamdani's theory of "good" vs. "bad" Muslims.

Overview of the Plot

Hosseini's third novel was published in 2013. The story begins in 1952 and lasts till 2010; it covers a long duration focusing on the troubled situation in Afghanistan. The story is about a ten-year old Abdullah and his sister, Pari, who love each other. Poverty separates them and they move from Kabul to France, San Francisco and to the Greek island of Tinos.

Father of Abdullah and Pari is poor and gives his daughter, Pari, to Mrs. Wahdati for adoption. It is Nabi, Abdullah's step-uncle, who informs Mrs. Wahdati about Pari. As she has no child of her own, she adopts Pari. Nabi does it due to his love for Nila Wahdati but he is

unfortunate in his love affair; he serves Suleiman Wahdati till his last moment; he does not marry anyone and dies without getting married. Mrs. Wahdati is Pashtun and belongs to an affluent family. She then shifts to France with Pari. Abdullah marries a girl named Sultana in the late 1970s. They seek asylum in the U.S. in 1982 and in the same year they are blessed with their daughter, Pari. Abdullah's sister, Pari, marries Eric in 1977 in Paris. She joins a prominent university in Paris and completes PhD in Mathematics. She has an interaction with Abdullah's daughter, Pari, through internet and thus both get closer to each other. Pari finally visits Abdullah in the U.S. with the help of younger Pari. Abdullah is now quite weak and has lost his stable health. Abdullah and Pari re-unite but after going through a long period of painful separation.

Surface Structure

Pari, Abdullah's sister, is the most important character of the novel; the story starts and ends with her. She lives with her loving brother Abdullah and then separates from him as she is adopted by Nila Wahdati, a Pashtun aristocrat. Thus it is appropriate to start analysis of the character Pari at the level of SS.

Pari (Farsi-speaking) is daughter of Saboor, a poor man of a remote village Shadbagh. Her mother has died and lives with her stepmother, Parwana, who is sister of Nabi. She is adopted by a rich Pashtun lady, Mrs. Nila Wahdati, who lives in Kabul. She is just four years old when she joins the Wahdati household. When Nila Wahdati visits Shadbagh and looks at Pari, she is very excited and says, "Oh, she is darling ... Look at those eyes ... Oh, and these cheeks! Isn't she darling, Nabi? ... And she's been given the perfect name: Pari. She is indeed as beautiful as a fairy" (p. 102). The novel has many narrators; each narrator has his/her story. In the cited passage, Nabi is the narrator who is also a character in the story. He is Mr. Wahdati's chauffeur. The passage shows presence of the external focalizer but instead of the narrator, it is Nila Wahdati who

is called homodiegetic figural focalizer (Nieragden, 2002, p. 691); she is impressed with Pari's beauty and innocence. The name 'Pari' suits her prettiness since her name means a fairy. She is characterized on the basis of indirect presentation i.e. Nila Wahdati's speech. Nila Wahdati has come to meet Nabi's family living in a distant and backward village where poverty reigns. The name 'Pari' which means a fairy suggests that she has a positive role (that of heroine) to play in the story. Her intrinsic trait constitutes 't+' since it conforms to her fictional model type (heroine).

Pari and Abdullah have very strong affinity. It is a pity that in spite of their close attachment, they do not live together for the rest of their life. Nabi expresses their love in the following words:

If I had any wish, even at this late hour, to somehow acquit myself, I would say that the bond between Abdullah and his little sister was an ordinary one. But it was not so. No one but God knows why those two had chosen each other. It was a mystery. I have never seen such affinity between two beings. (pp. 101-02)

Nabi, the homodiegetic narrator and internal focalizer, expresses strong relationship of Pari and Abdullah (focalized). He is inspired with their friendship and affinity. For him, their attachment is unparalleled as both love each other. But it is very unfortunate that they separate for long span of their life and meet at a time when Abdullah has lost memory about his past. Pari is a loving sister; she loves her brother, Abdullah. She is deeply grieved over her separation from Abdullah. This is the reason that when she is left at the house of Mr. Suleiman Wahdati, she weeps for her loving brother, Abdullah. Nabi, Parwana's older brother, says:

I will never forget the sudden emotional mayhem. Pari slung over my shoulder, panic-stricken, kicking her legs, shrieking, *Abollah! Abollah!* As I whisked her away ... It weighs on me. All this time has passed, Mr. Markos, and it still weighs on me. (p. 112)

The passage characterizes Pari through indirect presentation i.e. homodiegetic narrator's speech. Nabi (internal-focalizer) is a cook and chauffeur of Mr. Suleiman Wahdati in Kabul. He feels troubled when he sees Pari (focalized) who is given away to Mrs. Wahdati for adoption. Pari loves her brother, Abdullah and screams with the name of her brother, *Abollah*. Pari is a child of four years and is very innocent. She belongs to a poor family but is very loving and caring and is attached too much to her brother. Being a loving girl she does not want to separate from him which shows her extreme love (functional trait) for her brother. Thus her functional trait is t⁺ as it is in line with her FM (heroine).

Pari now lives with Nila Wahdati in Kabul. All the people, except Nabi, are strangers to her. She has to adapt herself to the new environment. She is trained to call Nila "Maman" and Mr. Wahdati "Papa". She gets used to the new place. Now she considers Mr. Wahdati as her Papa:

Pari, who was six by then, had come in to the room, and now she scampered over to Mr. Wahdati's bedside and pulled on his undershirt. "Papa? Papa?" He looked down at her, wide-eyed, his mouth opening and closing. She screamed. (p. 116)

The passage reveals character of Pari on the basis of indirect presentation i.e. Nabi's speech and Pari's action. Nabi being the narrator and internal focalizer (character-focalizer) narrates and reflects reaction of Pari; the way she treats Mr. Wahdati. She is focalized in the passage. She is now six years old and is still an innocent child who now calls Mr. Wahdati "Papa". She is attached

to him and plays with him. She has her own real father, Saboor, but she has forgotten him since she lives with Mr. Wahdati (her papa) and her mother, Maman, who has adopted her. It is a pity that she lives with the parents who have no genuine feelings for her; they live in the same house but a cold relationship exists between Suleiman Wahdati and Nila Wahdati. She is unfortunate that in the new environment, she does not get proper attention and love.

Mr. Wahdati falls seriously ill as half of his face and legs have a stroke of paralysis. As Pari is a child, she screams when she finds her Papa in a terrible situation. It shows that Pari is an innocent child (functional trait). Thus functional trait of her nature of innocence makes her a positive character; her trait thus conforms to the FM (heroine) and makes t⁺.

Pari does not have ravishing beauty like Nila Wahdati. She is simple in her looks though she is quite younger than Nila Wahdati:

Pari marveled further at how little resemblance she herself bore to Maman, with her solemn pale eyes, her long nose, her gape-toothed smile, and her small breasts. If she had any beauty, it was of a more modest earthbound sort. Being around her mother always reminded Pari that her own looks were woven of common cloth. (p. 204)

The passage characterizes Pari (character-focalizer) with the help of direct definition i.e. various adjectives are used for her. Pari does not possess exquisite beauty of Maman (focalized); she has 'pale eyes', 'long nose', bad smile and 'small breasts' (intrinsic traits). The adjectives used for Pari depict her as a girl having common looks; she does not have attractive appearance. Pari feels deficiency of marvelous beauty in herself since being around Nila Wahdati, she compares herself with Nila. She is elevated in terms of modest beauty 'a more modest earthbound sort'.

Beauty has spoiled Nila and consequently she suffers due to her exquisite beauty; she tells Pari about her own experience though she negates it and says that she does say it from her experience. She says to Pari, “Too much beauty, it corrupts things” (p. 204). This is true about Nila as she does not have a happy and peaceful life. She further tells Pari, “Besides, you are pretty, and that is plenty good enough” (p. 204). Nila as a character appreciates Pari’s modest beauty through her speech. Thus the adjectives used for Pari’s beauty (intrinsic traits) make her less beautiful but her least beauty is of more significance as compared to the physical charm and attraction of Nila Wahdati. Being heroine she possesses modest beauty and maintains dignified personality till end of the story.

Pari compares her beauty with Nila’s; she looks at her body when she is all alone in the room, “She would find faults with her body. It was too tall, she would think, too unshapely, too ... utilitarian. She had inherited none of her mother’s bewitching curves” (p. 209). Pari thinks about herself and compares her body with that of Nila Wahdati. Nila is a modern lady who adopts Western fashion; she is also very attractive and good looking; her beauty arouses lustful feelings of men. This is the reason that the author uses ‘bewitching curves’ for her body. Pari does not find any such beauty in her body; she is a simple girl who possesses simple and modest beauty (intrinsic trait) which does not corrupt her. When Nila (Maman) learns about love affair of Pari and Julien, she tells Pari:

I look at you sometimes and I don’t see me in you. Of course I don’t. I suppose that isn’t unexpected, after all. I don’t know what sort of person you are, Pari. I don’t know who you are, what you’re capable of, in your blood. You’re stranger to me. (p. 225)

Nila (Maman) is the heterodiegetic figural focalizer (Nieragden, 2002, p. 691) since the focalizer is not the narrator but the character; Pari is focalized. It is Nila who sees Pari completely different (stranger) from her. The passage characterizes Pari with the help of Nila's speech. The first person 'I' refers to Nila. She has adopted Pari since she has no child of her own. She has tried to train her according to her life style but even then Pari is different from her in manners; she does not have any resemblance to her mother. Pari realizes it and Nila also feels it and shares it with her by saying that she does not find Nila in her daughter Pari; Nila considers her to be a stranger since she acts in a different way. Thus Nila's speech proves that Pari is not like her; that Pari is quite different from her; that she is a decent and simple (functional trait) girl. Pari has a different blood relation as she is daughter of Saboor who belongs to Farsi-speaking community. If Pari is not like Nila, it indirectly means that Pari is not modern and indecent like Nila; Pari is modest, responsible and obedient (functional traits). Thus her intrinsic and functional traits constitute t⁺ since her traits conform to FM (heroine); she follows model of a traditional and chaste heroine (FM).

Pari is a responsible girl. She manages household activities very sensibly. When Maman is ill, she tries to nurse her. Being an obedient daughter, she is worried about her health and keeps her bedroom and kitchen clean:

The bedroom floor is littered with pieces of clothing, records, books, more newspapers. On the windowsill is a glass half filled with water gone yellow from the cigarette butts floating in it. She wipes books and old magazines off the bed and helps Maman slip beneath the blankets ... She sits on the edge of the bed and watches her mother fall asleep. Then she heads for the kitchen to begin the formidable task of cleaning up. She finds a pair of gloves and starts with the dishes. She washes glasses reeking of long-soured milk,

bowls crusted with old cereal, plates with food spotted with green fuzzy patches of fungus.
(pp. 216-217)

The passage is narrated through the third-person. Pari is the character-focalizer while Nila (Maman) is focalized. Dirty condition of Nila's room is seen through Pari's eyes, 'She sits on the edge of the bed and watches her mother fall asleep' (p. 216). The passage depicts Pari as dutiful and obedient through her action i.e. her act of commission. She cares about Maman and looks after her during her illness. Maman (Nila) sleeps in a room which is untidy and disordered; books and magazines are lying in the bed. She removes all the books and magazines from the bed and lets Maman sleep in the bed. She then moves into Kitchen where glasses, bowls and plates are not clean. She washes all the dishes in the kitchen. Her functional trait indicates that she is a responsible girl and is worried about her mother. The trait portrays her to be a responsible and loving girl. She maintains her trait of being responsible in the story and later on when she gets married and has children, she acts like a responsible and loving mother.

When she goes to Munich for presenting her paper in a conference, she receives phone call of Eric from Paris. He tells her about Isabelle's serious illness. Pari becomes extremely upset and wants to stop Eric who is talking to her as she cannot bear such a bad and shocking news:

She is furious with Eric for planting a thing as horrible as this in her mind in the middle of the night when she's seven hundred kilometers away and helpless. She is furious with herself for her own stupidity. Opening herself up like this, voluntarily, to a lifetime of worry and anguish. It was madness. Sheer lunacy. A spectacularly foolish and baseless faith, against enormous odds, that a world you do not control will not take from the one

thing you cannot bear to lose. Faith that the world will not destroy you. *I don't have the heart for this.* (p. 245)

Pari's account of her life is narrated in the third-person present tense. The passage presents Pari's feelings with the help of the narrator-focalizer. Pari's misery over her daughter's illness is focalized in the passage. Pari's thinking explains her character (Indirect presentation). She is a loving and caring mother and is worried about her child's health. She cannot imagine losing her child; she is not strong enough to face such a tragedy. Her functional traits characterize her loving and caring mother. Being a loving and caring mother, she contacts Didier, husband of Colette who is her friend. Pari tells him about symptoms of Isabelle and he tells her that she has a cold sore and that she will recover soon. Pari is relieved knowing that her child is not seriously ill. She weeps while she talks to Didier on phone for thanking him. It reminds her about her own mother Maman (Nila):

She thinks of the time she had to be hospitalized with Pneumonia, when she was eight, Maman refusing to go home, insisting on sleeping in the chair next to her bed, and she feels a new, unexpected, belated kinship with her mother. She has missed her many times over the last few years. At her wedding of course. At Isabelle's birth. And at myriad random moments. But never more so than on this terrible and wondrous night in this hotel in Munich. (pp. 246-247)

The narrator-focalizer penetrates thoughts of Pari. The passage characterizes Pari with the help of her thinking i.e. indirect presentation. She thinks about her mother, Maman (Nila) who nursed her in the hospital; she refused to go home since she wanted to be close to her daughter (Pari). She has same feelings of love for her own daughter, Isabelle. Being mother of Isabelle, she develops

a new relationship late in her life since her mother, Maman, is not alive. It is after death of Maman that she develops a new bond of attachment with her but it does not mean that she had no love for her during her life; she served Maman up to her satisfaction but now being a mother she can realize feelings of a mother. The functional traits mentioned in the above two passages show her loving and caring mother. The traits conform to the FM (heroine) of Pari and thus constitute t⁺.

Moreover, her friendship with Didier and Colette indicates that she is Westernized which is a key feature of a “good” Muslim. Being Westernized, she has a boy-friend, Julien. She sleeps with him without any hesitation.

As explained above that Pari does not have captivating beauty like that of Nila Wahdati. But she has qualities of sensibility, adaptability and compromise which make her personality very appealing, “She was too watchful, too sensible, too compromising and adaptable, on the whole steadier and less exhausting than either Maman or Colette” (p. 220). Pari’s functional traits have been mentioned by using adjectives (direct definition) for her e.g. watchful, sensible, compromising and adaptable, steadier and less exhausting. The adjectives portray Pari as a positive and noble character. Her positive traits are compared with Maman and Colette and the comparison results in her dignified status. Her functional traits conform to her FM (heroine) and make t⁺.

Pari being heroine of the story is portrayed as a victim. She does not know about her relatives and family; she knows only about Maman (Nila):

When she was young, Pari remembers, she had been all questions. *Do I have cousins in Kabul, Maman? Do I have aunts and uncles? And grandparents, do I have a grand-pere and a grand-maman? How come they never visit? Can we write them a letter? Please,*

can we visit them? ... What Pari had always wanted from her mother was the glue to bond together her loose, disjointed scraps of memory, to turn them into some sort of cohesive narrative. But Maman never said much. She always withheld details of her life and of their life together in Kabul. She kept Pari at a remove from their shared past, and, eventually, Pari stopped asking. (p. 237)

The narrator-focalizer penetrates Pari's thoughts about her family members. The passage is narrated in the third-person past tense and narrates Pari's thinking and questions about her family members. The first person 'I' is used for Pari. The passage characterizes Pari on the basis of indirect presentation i.e. her speech. She asks questions about her relatives, especially her father. But Maman never satisfies her with the answers. She keeps Pari unaware of her close relatives such as her father. Pari does not know about the real situation i.e. her real parents; she does not know that her father, Saboor, was a poor man from a remote village. Maman deprives Pari of her loving parents and her loving brother Abdullah. Maman gives her all facilities except motherly love and care. The most unfortunate factor is Nila herself since she led her life in isolation and never developed friendly relationship with her husband or relatives. Nila's life thus takes away from Pari all happiness which a mother can give to her child. Pari is innocent and remains victim of Nila's uncaring and unsympathetic treatment. Her functional trait of being innocent and victim makes her victim of Nila's aristocratic status. It conforms to the FM; her functional trait is t⁺.

Pari lives with Nila Wahdati but she develops in to a different person; she is not like Nila Wahdati who drinks too much and leads a life of melancholy; she (Nila) commits suicide in the end:

Pari has not told the children about the suicide. They may learn one day, probably will. But they wouldn't learn it from her. She will not plant the seed in their mind, that a parent is capable of abandoning her children, of saying to them *You are not enough*. For Pari, the children and Eric have always been enough. They always will be. (p. 250)

The passage is narrated in the third-person present tense. The narrator-focalizer focalizes Pari's thoughts. She is shown as a wise and loving mother with the help of the narrator-focalizer. With the help of indirect presentation, Pari has been characterized as a kind and caring mother (functional traits). The narrator reveals important feature of both Nila Wahdati and Pari; Nila Wahdati is not kind and caring as a mother since she commits suicide and never thinks about Pari's future; her suicide shows that Pari was not enough for her. Pari does not disclose the secret of Maman's suicide to her children. She loves her children and her husband and lives a happy life with them. Her happy and contented life with her husband and children shows her functional traits (loving and caring) which constitute t⁺ since the traits are in line with the FM (heroine) of SS.

Pari grows old and has to retire from teaching. She still manages going to the market on her own and takes a walk daily. Even in the old age, she retains dignity. Markos Varvaris, son of Odelia, describes her:

I tell Mama about Pari Wahdati's visit late this past summer. She really was quite lovely. Gentle, slim, gray hair, long neck with a full blue vein crawling up each side, warm gap-toothed smile. She seemed a bit brittle, older than her age. Bad rheumatoid arthritis. The knobby hands, especially, still functional ... (p. 315)

Markos Varvaris (a doctor living in the Wahdati's residence) is the narrator who is also a character in the story. The narrator speaks in the first-person. Markos is the character-focalizer; he focalizes

Pari's external and observable features. Pari has been portrayed with the help of direct characterization i.e. various adjectives are used for her e.g. lovely, gentle, slim, brittle, old and knobby (intrinsic traits). Markos Varvaries depicts her as a decent and lovely lady (intrinsic traits). She has problem of rheumatism due to which she seems to be older than her age. Her hands are still functional but have lost attractive look due to the disease. The adjectives used for her such as lovely, gentle and slim constitute t^+ since the intrinsic traits conform to the FM (heroine).

Pari remains far away from her most loving brother Abdullah. Nila Wahdati does not tell her anything about her real history and thus she remains unaware of her brother. When she learns her real history and finds her brother Abdullah, she is very happy:

Pari reaches for Baba's hands and takes them into her own. She kisses the back of each and presses his palms to her cheeks ... Pari looks up at me, blinking back happy tears, and I see she thinks she has broken through, that she has summoned her lost brother with this magic chant like a genie in a fairy tale. (p. 410)

Pari, Abdullah's daughter, is the homodiegetic narrator and character-focalizer. The character-focalizer focalizes Pari Wahdati who kisses her brother's hands. In the last part of the passage, Pari Wahdati's thinking is focalized with the help of internal focalization (character-focalizer) since the narrator says, 'she [Pari Wahdati] thinks' which reveals her thinking i.e. internal features. The first-person 'I' is used for Pari, Abdullah's daughter, and characterizes Pari Wahdati with the help of her speech and action (indirect presentation). Pari Wahdati comes to see her brother Abdullah who is father of Pari. She becomes emotional when she finds her loving brother and kisses his hands. Pari's speech shows Pari Wahdati as a loving and sincere sister who has not forgotten her brother; she is restless and travels from Paris to the US in order to see Abdullah.

Both have suffered due to their long separation since both live far away from each other. Action of Pari Wahdati also reveals her functional trait of loyalty and sincerity since she weeps and sheds tears when she touches hands of her brother Abdullah. Pari (Abdullah's daughter) expresses her (Pari Wahdati) happiness by saying that:

As I watch ... She turns her face to look at him, her big brother, her ally in all things, but his face is too close and she can't see the whole of it. Only the dip of his brow, the rise of his nose, the curve of his lashes. But she doesn't mind. She is happy enough to be near him, with him-her brother- and as a nap slowly steals her away, she feels herself engulfed in a wave of absolute calm. (pp. 443-44)

Pari, daughter of Abdullah, is the homodiegetic-narrator. The passage shows presence of both the focalizations i.e. external and internal. Pari, daughter of Abdullah, is the character-focalizer who focalizes Pari Wahdati's feelings of happiness. Pari Wahdati is seen through her eyes. The passage portrays Pari Wahdati through her action and the narrator's speech (indirect presentation). She is sleeping close to her brother and is very happy to find her close friend and brother. She cannot see him clearly but being close to him is enough for her. The above passage indicates her functional trait of sincere and loyal love for her brother. She finally finds real calm and peace in her life; she had no such bliss when she lived with Nila Wahdati. Her extreme delight and excitement show her sincerity and loyalty in her love for Abdullah. Thus sincerity in her love constitutes t^+ since her traits are in line with her FM (heroine).

Various traits of Pari Wahdati analysed at the level of SS indicate that she is fair like a *Pari* (fairy); she is sincere in love for her brother Abdullah; she is very innocent. However, she is not very attractive; she is modest, obedient, responsible and loving; she is a caring mother, very noble person; she is victimized since she is kept away from her parents, especially from her loving

brother. More importantly, she is modern, secular and Westernized and is therefore, depicted as a “good” Muslim. Being a “good” Muslim she is portrayed with the noble traits in the novel. The traits (intrinsic and functional) prove that she is depicted as a heroine of the story as she possesses all positive traits and thus conform to the fictional model type of heroine.

Pari Wahdati can be compared with the character of Laila in *ATSS*. Both love Westernized life-style; both are shown as dignified characters having inspiring traits. One common and the most important trait between Pari and the two female characters, Laila and Mariam, of *ATSS* is their victimization i.e. Pari leads a miserable life due to Nila Wahdati (Pashtun) who separates her from her loving brother, while Laila and Mariam are tortured by their Pashtun husband, Rasheed.

Abdullah is brother of Pari and plays an important role in the story since the story is mainly about their separation. He is very much attached to his sister but lives most of his life away from her. It is only in the end that he meets his loving sister but it is too late since he has lost his memory. The novel says about their close attachment in the second chapter:

From the bed of the wagon, Pari’s hand quickly slipped into Abdullah’s. She was looking up at him, her eyes liquid, and she was smiling her gape-toothed smile like no bad thing would ever befall her so long as he stood at her side. He closed his fingers around her hand, the way he did each night when he and his little sister slept in their cot, their skulls touching, their legs tangled. (p. 19)

The passage is narrated by the third person who characterizes both Abdullah and Pari through indirect characterization i.e. their action. Pari expresses her pleasure in the company of her brother. Both are focalized by narrator-focalizer; their childish acts are focalized which show their unbounded love. Their love unfortunately suffers due to their separation in childhood as Pari is

adopted by an aristocratic lady, Nila Whdati. After separation, Abdullah is extremely upset and cannot forget her:

But there was no forgetting. Pari hovered, unbidden, at the edge of Abdullah's vision everywhere he went. She was like the dust that clung to his shirt. She was in the silences that had become so frequent at the house, silences that welled up between their words ... Some nights he dreamed that he was in the desert again, alone, surrounded by the mountains, and in the distance a single tiny glint of light flickering on, off, like a message. (p. 53)

Abdullah's depressing loneliness due to Pari's separation is depicted through indirect characterization i.e. Abdullah's thoughts. His thoughts are revealed with the help of the third-person narrator. His thoughts about Pari are focalized by the narrator-focalizer. Pari is all the time in his mind; his closeness with her is compared with dust which sticks to a person's shirt quickly and remains there. For him, she is like a flash of light in mountains which he sees from a place far away. Abdullah's functional trait of a dejected friend and brother is portrayed in the passage. He is disappointed and sad due to Pari's separation. After Pari's departure, he thinks that, "His days in Shadbagh were numbered, like Shuja's. He knew this now. There was nothing left for him here. He had no home here" (p. 54). It seems as if by losing Pari, he has lost his home. Shuja also disappears after Pari leaves Shadbagh. Abdullah also thinks about leaving the village. It further reveals his functional trait of a depressed brother who loses mental balance for his sister. His trait conforms (t⁺) to his FM which in Abdullah's case is of a victimized protagonist since the story is about the unshakable bond and separation of Abdullah and Pari.

Abdullah (Farsi-speaking) is a child of ten years in the beginning of the story; he is innocent and loves his parents, Pari and home though his home is made of "the cracked mud walls" (p. 100).

When he visits house of Mr. Suleiman Wahdati, he is very surprised at the luxury which he finds there. But he is not attracted by the luxury of the house and wants to go back to his own muddy home, “He missed the mattress he shared with Pari, though it was dirty, and the jumbles of springs forever threatened to poke through. He missed all of it. He had never before ached so badly for home” (p. 47). His bond with Pari is so strong that he loves everything that is associated with her. The passage portrays his functional trait of sincere and unwavering love for his home and Pari. Abdullah’s functional trait is in line with the FM and is thus t⁺.

Abdullah is very caring and responsible. He takes care of his sister, Pari, since his father is tired due to labour while his step-mother is pregnant:

He was the one raising her. It was true. Even though he was still a child himself. Ten years old. When Pari was an infant, it was he she had awakened at night with her squeaks and mutters, he who had walked and bounced in the dark. He had changed her soiled diapers. He had been the one to give Pari her baths. It was not Father’s job to do-he was a man-and, besides, he was always too exhausted from work ... Thus the care had fallen on Abdullah, but he did not mind at all. He did it gladly. (p. 33)

Abdullah’s caring nature is revealed through indirect characterization i.e. his action. His loving and caring nature is focalized by the narrator-focalizer. He acts in a responsible way by taking care of his sister. The passage is narrated by the third-person narrator so the narrator can easily access his thoughts. This is the reason that the narrator says that Abdullah does all the activities happily. Abdullah’s functional trait of being loving and caring is depicted in the passage by saying that even at the age of ten he takes care of his sister since his father is tired after working for the whole day and his step-mother being pregnant does not help him. So he manages all the responsibility of his little sister. He does not show any irritation for the responsibility of his sister

and manages it happily. The trait of being loving and caring conforms to his FM (Protagonist) since he loves his sister too much. He suffers due to his separation from his beloved sister; the story is about the unshakable bond and separation of the two characters i.e. Abdullah and Pari.

Abdullah's mother dies during birth of Pari. Both now live with their step-mother, Parwana, who treats them in an unkind manner. Abdullah feels it:

Abdullah wished he could love her as he had his own mother. Mother, who had bled to death giving birth to Pari three and a half years earlier when Abdullah was seven. Mother, whose face was all but lost to him now. Mother, who cupped his head in both palms and held it to her chest and stroked his cheek every night before sleep and sang him a lullaby.
(p. 22)

Abdullah is characterized through indirect characterization i.e. his thinking. With the help of the third person narration, Abdullah's thinking is accessed. His thoughts about his mother are focalized with the help of narrator-focalizer. Abdullah lives with his step-mother who does not love him; he also does not love her. He wishes to love his step-mother just like his own mother but it does not happen and he feels sorry for such an attitude.

It is after "fifty-eight years" (p. 394) in the end of the story that Pari Wahdati comes to meet her brother who has lost his memory. Abdullah has named his daughter Pari in order to be attached with the name of his loving sister, Pari. He suffers due to her separation and feels himself isolated throughout his life. Thus his depiction at the level of SS characterizes him a depressed protagonist who pains in his life due to the loss of his sister. All his traits analysed from the novel characterize him a sincere and loving brother.

Nabi (Farsi-speaking) is another major character who works as a cook and chauffeur of Mr. Suleiman Wahdati in Kabul. Parwana, Nabi's sister, describes him in the following words:

Nabi is very handsome, Parwana thinks, with his fine chiseled cheekbones, his hazel eyes, his sideburns, and the thick wall of black hair swept back from his forehead. He is dressed in his customary olive-colored suit that looks a size or too big on him. (pp. 65-66)

Parwana is the homodiegetic narrator and internal focalizer since she thinks about her brother. She focalizes Nabi's physical features. His features are portrayed through direct characterization i.e. by using adjectives and nouns such as handsome, chiseled cheekbones, hazel eyes, thick wall and black hair. Parwana being Nabi's sister considers her brother beautiful; His beauty is expressed by Mr. Suleiman Wahdati too. He tells Nabi that he hired him in spite of knowing that he (Nabi) was a bad cook "Because you walked in, and I thought to myself that I had never seen anyone as beautiful ... I have loved you a long, long time, Nabi. Please don't be angry" (pp. 130-131). Suleiman Wahdati loves him due to his charming and attractive looks. Nabi's physical features (intrinsic traits) are portrayed because he is introduced as a lover of the female protagonist (Nila Wahdati). Later on he falls in love with her but his love remains unfulfilled.

Nabi is under influence of Nila's enchanting beauty and thinks all the time about her. He tells Mr. Markos about her beauty:

... it was not merely her beauty, Mr. Markos, that had me spellbound, though that alone might have been enough. I had never in my life encountered a young woman like Nila. Everything she did-the way she spoke, the way she walked, dressed, smiled-was a novelty to me ... And so her laughter still rang in my ears as I went about my work that day, and later, when the other workers came over for tea ... This was the effect she had on me. (pp. 94-95)

Nabi is the character and narrator in the mentioned passage which portrays him as lover of Nila through indirect characterization i.e. his speech. Nila's beauty is focalized through the internal

focalizer in the passage. He emphasizes Nila's charm by focusing on her manner of speaking, walking, smile and her charming dresses. Nila's effect on him is so strong that he thinks about her everywhere and all the time. For him, she is "an extraordinary woman" (p. 95). He wants to win her love, "I thought only of how thoroughly I had given myself over to her, and how happily. And I thought, hoped-foolishly, of course-that she may begin to see me as something more than the loyal servant" (p. 111). Nabi, no doubt, is her loyal servant but he wants to develop his relationship as her lover. He does not express his love for her and his love remains unfulfilled since Nila shifts to Paris with her adopted daughter Pari and dies there in 1974 (p. 157). He also dies without marrying any other woman and remains loyal in his love for Nila. His functional trait of loyalty in unfortunate love (unfulfilled) conforms to his FM (star-crossed lover); his trait is t⁺.

Nabi is kind and cooperative. He serves Suleiman Wahdati till the end of his life without showing his regret:

Please do not think I am boasting, Mr. Markos, when I say I was a good servant. Through careful observation, I had familiarized myself with Mr. Wahdati's likes and dislikes, his quirks, his peeves. I had come to know his habits and rituals well. (p. 83)

Nabi is the homodiegetic narrator in the part which is addressed to Mr. Markos. He is also character-focalizer who focalizes Suleiman Wahdati. Being homodiegetic narrator, he is in close association with both Suleiman Wahdati and Nila Wahdati. He is also characterized through indirect characterization i.e. his speech and action. He acts like a kind person who helps and serves his masters faithfully and honestly. He remains attached to Suleiman and knows everything about him. The passage reveals the most important functional trait (loyalty) of Nabi.

When Suleiman Wahdati is seriously ill and his wife shifts to Paris, it is Nabi who nurses him. He manages all household activities for Suleiman Wahdati. Suleiman Wahdati once advises him to get married but he refuses. After Suleiman's death, he feels himself lonely:

For a time, I was quite literally at a loss as to what to do with myself. For more than half a century I had looked after Suleiman. My daily existence had been shaped by his needs, his companionship. Now I was free to do as I wished, but I found the freedom illusory, for what I wished for the most had been taken from me. (p. 140)

Nabi is characterized as a sympathetic character through indirect characterization i.e. his own speech and action. His thoughts are focalized through internal focalizer. He thinks about his own life which he has to face after Suleiman's death. He spends most of his life in serving Suleiman and now after his death he realizes that youthful days of his life are gone. He is not married and does not have his family. He lives not for his needs but for Suleiman's. His life is shaped by the needs of Suleiman. He seems to be a lonely person who has lost all his relatives and near ones. The passage depicts functional trait of Nabi being a sympathetic person. Thus the traits of loyalty and sympathy are in line with his FM (star-crossed lover) since he is sincere in his services as well as his love for Nila Wahdati; he is also sympathetic because he does not succeed in his love which remains unfulfilled. His traits constitute t⁺.

Nabi is not materialistic. His love for Nila was not for the purpose of financial benefits rather he loved Nila sincerely. The functional traits of Nabi being selfless and generous are in line with his FM (star-crossed lover) because he fails in materializing his love for Nila Wahdati. During illness, Suleiman Wahdati leaves his house to him but he does not own it and lives in his own old quarters:

I found I could not sleep in the house any longer; I could hardly stay in it. With Suleiman gone, it felt far too big ... So I moved back into my old shack at the far end of the yard. (p. 140)

The passage characterizes Nabi through indirect characterization i.e. his speech. He is the narrator and character in the passage. The passage is part of the letter written to Mr. Markos. He is the internal focalizer and focalizes himself and the house in which he lives. For him the house is too big to live. He still has chances of having married life but he does not marry and lives an isolated life. He repairs the house with the help of Mr. Markos. He allows Mr. Markos to use the house as a hospital. He does not take any profit from him, "They have come to help our country, Taimur Jan. They left their homes and came here. It does not seem right that I should, as you say, 'fleece them'" (p. 158). Nabi is portrayed as a "good" Muslim because he supports and helps Americans and Westerners who work for development of Afghanistan. He hates Taliban and wants them to be defeated by Americans. He tells Mr. Markos, "Eventually, the fighting ended with the arrival of the Taliban, those sharp-faced young men with dark beards, kohl-rimmed eyes, and whips. Their cruelty and excesses have also been well documented..." (pp. 136-137). He is very much optimistic about Americans. He does not take profit from them for the house. He appreciates them for doing humanitarian services and wants the house to be used without any charges. He is of the view that Afghanistan needs to be liberated from "the political yoke" (Mamdani, 2004, p. 21) of Taliban who are "bad" Muslims. He wills the house to Nila's adopted daughter, Pari Wahdati. Being Westernized/Americanized, he does not represent sentiments of Afghan people.

Nila Wahdati is also an important character who belongs to Pashtun community. Her father is part of Pashtun aristocracy. She plays an important role since she is the one who separates Abdullah from his sister Pari. She is an attractive and charming lady:

Nila Wahdati states her age as forty-four. She is a strikingly attractive woman, perhaps past the peak of her beauty but, as yet, not far past. High royal cheekbones, good skin, slim waist. She has intelligent, flirtatious eyes, and a penetrating gaze under which one feels simultaneously appraised, tested, charmed, toyed with ... She wears no makeup save for lipstick, a smudge of which has strayed a bit from the outline of her mouth ... She pours from a bottle of Chardonnay that has not been chilled. She has genially offered me a glass and I have declined. (p. 195)

Etienne Boustouler is the interviewr for whom the first-person 'I' is used in the end of the passage. It is narrated in the third-person present tense. The passage shows presence of the external focalizer (narrator-focalizer) who focalizes Nila Wahdati's external features i.e. her physical beauty. Nila Wahdati is described with the help of direct definition (characterization) i.e. adjectives such as attractive woman, royal cheekbones, good skin, slim waist, intelligent, flirtatious eyes and penetrating gaze. The adjectives are used to reveal her seductive beauty (intrinsic traits). She is forty-four years old but has not lost freshness of fascinating charm. However, her beauty is in terms of "bewitching curves" (p. 209) which is not chaste and modest and it is evident from the adjective 'flirtatious' used for Nila's eyes. The phrases are representative of Nila's intrinsic traits which describe her beauty. Nila Wahdati herself realizes it and tells Pari:

She would say, you're lucky. Pari. You won't have to work as hard for men to take you seriously. They'll pay attention to you. Too much beauty, it corrupts things. She would laugh ... Besides, you are pretty, and that is plenty enough. (p. 204)

Pari Wahdati is focalized with the help of external-focalizer (narrator-focalizer). Nila's speech (indirect presentation) characterizes both herself and Pari. She appreciates Pari's modest beauty and criticizes her own beauty which has spoiled her. Nila's beauty is portrayed in terms of

sensuality and eroticism while Pari's beauty is depicted as modest one. Nila's beauty is seductive and has negative connotations in the story. She is depicted as a *Femme Fatale* since she is a seductive woman whose charm captivates her lovers. She uses her charm and sexual allure to secure her purpose. Nabi describes her beauty when he looks at her in a party:

... I stole a quick glance at the red polish on her toenails, at the gold-tinged sheen of her shaved calves, the high arch of her foot, and always at her full, perfectly shaped breasts. There were men walking this earth, I marveled, who had touched those breasts and kissed them as they had made love to her. What was left to do in life once you had done that? ...
(p. 96)

Nabi narrates the story and describes seductive beauty (in terms of intrinsic traits) of Nila Wahdati. Her seductive charm (focalized) is seen through the eyes of Nabi who is character-focalizer. She is the most stylish and modern lady. The adjectives e.g. the gold-tinged sheen of her shaved calves, the high arch of her foot, perfectly shaped breasts, portray her through direct characterization as a queen of beauty but not in positive terms. Nabi, the narrator, says that there were many lucky people who had touched and kissed 'perfectly shaped breasts' of Nila Wahdati, especially those men who had enjoyed sex with her. This kind of description shows that Nila Wahdati is not a decent lady and does not care about moral constraints of Afghan society; she keeps sexual relationship with many partners as is evident from the above passage e.g. "as they made love to her". Thus it can be said that fictional model type for Nila Wahdati is that of the *femme fatale*. Intrinsic and functional traits of Nila Wahdati in the above passages constitute t^+ since the traits conform to her FM (*femme fatale*).

Nila Wahdati is a Westernized lady and lives indecent life. When Abdullah and Pari are taken to the house of Mr Wahdati, Abdullah looks at photos of Mr Wahdati. In the photos he finds

Nila Wahdati, “On the shelves inside, Abdullah saw silver framed photos of Mr. and Mrs. Wahdati ... In another picture, Mrs. Wahdati, holding a glass, laughing, her bare arm around the waist of a man who, unthinkable to Abdullah, was not Mr. Wahdati” (p. 42). The passage is narrated with the help of the third-person omniscient narration. However, the focalizer is not the narrator rather the character called heterodiegetic figural-focalizer (Nieragden, 2002, p. 691). Mr. and Mrs. Wahdati are focalized through the eyes of Abdullah. It is narrated with the help of the third-person narration in past tense. Nila is characterized with the help of indirect presentation. Abdullah looks at the picture of Mrs. Wahdati who is standing with a stranger by putting her bare arm around his waist. It shows that she does not care about restrictions of the Pashtun society which does not allow this kind of indecent pose. Nila’s dress is against cultural norms of Afghan society. The writer depicts her with negative connotations; Abdullah is surprised looking at her picture.

Nila Wahdati is highly modernized (functional trait); she smokes and drinks (functional trait). She wants to arrange a party and asks Nabi to bring some necessary items, “Chief among these necessary items was alcohol, which I had never procured before, as Mr. Wahdati did not drink ... Nila, however, was well acquainted with certain establishments- *pharmacies*, as she called them jokingly...” (p. 105). Nabi is homodiegetic narrator who narrates Nila’s taste of her party. The passage shows presence of the internal focalizer (character-focalizer) who in this passage is Nabi while Nila Wahdati is focalized. It is Nabi who in most of the story focalizes Nila Wahdati; she does not represent herself; she is voiceless. She is a regular user of alcohol. Alcohol is a prominent feature of her life and she drinks it excessively. In Paris, she falls seriously ill due to heavy drink and is warned strictly by Dr. Delaunay to reduce her drinking, “But I must recommend, and quite emphatically, that she reduce her drinking. She was lucky this time, but who’s to say next time ...” (p. 199). Drinking alcohol makes Nila an unpleasant character and this

is the reason that nobody likes her due to her habit of drinking. Etienne Boustouler, the interviewer, also looks disapprovingly at her glass of wine which reveals negative aspect of her personality. Functional traits of Nila are in line with FM (femme fatale) and constitute t⁺.

Nila Wahdati belongs to the Pashtun aristocratic class; her mother is French and visits France frequently. Due to her Western education and attachment with Western culture, she loves Western lifestyle and violates norms of the Pashtun society. Nabi makes comparison between social gatherings of Nila Wahdati and of his own people at Shadbagh:

... that when we had parties in Shadbagh, be it for a wedding or to celebrate a circumcision, the proceedings took place at two separate houses, one for women, the other for us men. At Nila's parties, men and women mingled with one another. Most of the women dressed as Nila did, in dresses that showed that entire lengths of their arms and a good deal of their legs as well. They smoked, and they drank too, their glasses half filled with colorless or red-or copper-colored liquor, and they told jokes and laughed and freely touched the arms of men I knew to be married to someone else in the room. (p. 106)

Nabi is the homodiegetic narrator and also internal focalizer who focalizes Nila and her fellows. The passage characterizes Nila with the help of indirect presentation i.e. her actions. Nabi is the narrator who is also a cook and chauffeur of Mr. Wahdati. He compares social gatherings of his people in Shadbagh with the parties of Nila. As said earlier, Nila is a Westernized lady having Western education and thus lives Western life style. Nabi does not like it; to him her modern life style is a violation of Afghan culture. He expresses his aversion to Nila's indecent dress which she wears especially during such gatherings; her arms and legs are exposed; she likes smoking and drinking; she does not keep herself away from other men and touches their arms without any hesitation and fear. This kind of life characterizes her to be indecent and immoral and this is the

reason that Nabi mentions her with dislike. Nabi expresses his aversion even to her poetry. The touch of indecency is seen even in her writing. She writes poetry which is mostly about love:

... we Afghans love our poetry; even the most uneducated among us can recite verses of Hafez or Khayyam or Saadi ... But Nila's poems defied tradition ... Nila wrote about love, and by love I do not mean the Sufi yearnings of Rumi or Hafez but instead physical love. She wrote about lovers whispering across pillows, touching each other. She wrote about pleasure. I had never heard language such as this spoken by a woman. (p. 107)

Nabi being homodiegetic narrator expresses his view (Nabi's speech i.e. indirect presentation) about Nila's writing of poetry which violates Afghan tradition. He is also the internal focalizer who focalizes Nila. He says that Afghan people love their tradition and their own poetry such as poetry of Hafez, Khayyam or Saadi. But Nila's poetry is about Western concept of romantic love and lovers who express their feelings of love and touch each other. Nabi expresses his abhorrence for the language which Nila uses in her poetry; for him her language is quite indecent and does not suit Afghan tradition and this is the reason he says that he never heard such a language as used in Nila's poetry. According to Nabi, Nila's poetry is merely expression of vulgarity. This clearly reveals functional trait of obscenity of Nila. The trait is in line with her FM (femme fatale) resulting in t⁺.

Nila lives her life in a way which does not seem to be modest and chaste to Nabi; she lives in a country where religious atmosphere prevails. Nabi being driver accompanies her on most of the occasions and knows about her dark secrets. One day she tells Mr. Wahdati that she wants to buy a new purse and moves out with Nabi to visit a store. She asks Nabi to stop near a home in order to pick up a friend. She enters a two story house. Nabi keeps the engine running since he expects her to come back soon but she does not appear so soon:

... it was not until two hours later that I saw her slim figure gliding down the sidewalk toward the car. I opened the rear passenger door and, as she slid in ... "I didn't find one I liked," Nila said ... She caught my puzzled face in the rearview mirror. She lowered the lipstick and gazed at me from under her lashes. "You took me to two different stores but I couldn't find a purse to my liking." Her eyes locked onto mine in the mirror and lingered there awhile, waiting, and I understood that I had been made privy to a secret. She was putting my allegiance to the test. She was asking me to choose. (pp. 108-09)

Nabi is the internal focalizer (character-focalizer) while Nila is focalized. Nila's speech shows her attempt of deceiving Nabi. Nabi is also the narrator. The passage unveils the most undesirable aspect of Nila's immorality (functional trait) through Nabi's speech i.e. indirect presentation. Nabi is homodiegetic narrator; he expresses the author's point of view. Nila visits her friend's house where she stays for almost two hours. It is very surprising for Nabi that she enters the house just to pick up her friend but remains there in the house for two hours. She comes back with guilt and shame in her eyes and tells Nabi that she visited two different stores but could not like any purse. It shows a clear contrast in her statements; he knows that she visited her illegal lover, the one with whom she had illicit relationship. She also realizes that Nabi has understood real purpose of her visit and thus he says, "I had been made privy to a secret." Nila's secret relationships with her friends portray her to be unchaste; she is exactly the femme fatale (FM) who has lost her chastity. The same trait of Nila's immorality is revealed in her interview; she responds to a question:

And then I took to falling in love. Often, desperately, and, to my father's horror, with the wrong sort. A housekeeper's son once, another time a low-level civil servant who handled some business affairs for my father. I arranged clandestine rendezvous and stepped away from home ... (p. 226)

Nila responds to the question of the interviewer. The passage is characterized with the external focalizer (narrator-focalizer). Nila Wahdati is characterized in the passage. She reveals stories of her illicit lovers. She is focalized in the passage. The passage explains her character through her speech. She tells the interviewer about her dark secrets of love. She has secret affairs with different persons including her housekeeper's son and her father's servant; her love affairs indicate that she has no sound moral character and acts like an indecent lady (functional trait). Her immoral character is resented even by her own father, "He said my writings were the ramblings of a *whore*. He used that word precisely" (p. 229). Nila's father reveals lustful character of Nila and uses the most undesirable word of 'whore' for her. She has same opinion about herself, "No one in Kabul considered me a pioneer of anything but bad taste, debauchery, and immoral character" (p. 229). She herself affirms the most immoral traits of her character; she reveals the immature nature of women, when she responds to the question of Monsieur Boustouler, "And women, don't you know, are emotionally, morally, and intellectually immature. They lack self-control, you see, they're vulnerable to physical temptation. They're hyper-sexual beings who must be restrained lest they jump into bed with every Ahmad and Mahmood" (p. 231). Lustful women are focalized with the help of the external focalizer (narrator-focalizer) since she is answering question of the interviewer. The interviewer asks her if she did exactly the same and in response to it she says that she did so "as a protest against that very notion" (p. 231). Nila verifies functional trait of immorality through her own speech. Her functional traits in the above passages about moral dishonesty (immorality) make t⁺ as her traits are in line with her FM (femme fatale).

Nila does not prove to be a loyal wife. Her illicit relationship with other men exposes the weak nature of her attachment with her husband. She shocks readers when she leaves her husband

all alone during his serious illness; she leaves him at the mercy of the chauffeur. Mother of Mr. Wahdati criticizes Nila for giving up the company of her husband:

“What sort of wife is this?” I heard the mother-in-law exclaim more than once. She complained to any who would listen that Nila was heartless, that she had a gaping hole in her soul. Where was she now that her husband needed her? What sort of wife abandoned her loyal, loving husband? (p. 118)

Nabi is narrator in the passage. Nila is focalized with the help of the internal focalizer (character-focalizer). Mr. Wahdati’s mother reveals character of Nila through her speech i.e. indirect presentation. She is not happy with Nila due to her selfish nature. She expects her to be with her husband in order to nurse him but Nila decides to move to Paris and requests Nabi to help her husband. She is very heartless and indifferent (functional traits) to her husband. She does not seem to be Mr. Wahdati’s wife; they sleep in separate rooms; they do not show any excitement in their attachment. Mr. Wahdati’s mother further castigates Nila, “She was a harlot. A liar. A drunk. A coward who had run to God knows where when her husband needed her most” (p. 121). Mr. Wahdati’s mother characterizes her to be a ‘harlot’, ‘liar’, ‘drunk’ and ‘coward’ (direct definition). She describes Nila’s functional traits which are quite true about her in the story. Nabi also dislikes Nila’s decision and says, “Some of what the old woman said, of course, was accurate” (p. 118). Nila’s infidelity towards her husband is verified by the old lady and Nabi. Thus Nila’s functional trait of infidelity in love constitutes t^+ as it is in line with the FM (femme fatale).

The analysis of Nila’s character at the level of SS shows that she has bewitching beauty and is flirtatious and seductive. She is portrayed as an indecent and immoral lady who entertains many lovers. She drinks alcohol and never gives it up. She is Westernized and modern to the

extent of indecency. The intrinsic and functional traits summarized show that she has been depicted like the femme fatale.

Westernized characters such as Amir and Soraya in *TKR* and Tariq and Laila in *ATSS* are depicted positively; they are admired for Westernization. However, Nila Wahdati is portrayed as an indecent and immoral lady due to her Western life-style. The reason for such portrayal is that in the first two novels, most of the Farsi-speaking characters are Westernized. Therefore, “good” Pashtuns are shown aspirant for Westernization. In the third novel *ATME*, Pashtun characters are Westernized while Farsi-speaking characters practise Afghan culture, therefore, Pashtun characters are depicted immoral due to Westernization.

Suleiman Wahdati is husband of Nila Wahdati and is Pashtun. He plays significant role in the story because he restricts Nabi to his care and deprives him of an independent life.

Suleiman is a decent person and keeps himself well dressed. He does not become intimate with others. When Abdullah sees him for the first time, he says:

Uncle Nabi’s boss, Mr. Wahdati, sat on a leather chair, arms crossed over his chest. He was looking at them with an expression that was not quite unfriendly but remote, impenetrable. He was taller than Father ... He had narrow shoulders, thin lips, and a high shiny forehead. He was wearing a white suit, tapered at the waist, with an open-collared green shirt whose cuffs were held together by oval-shaped lapis stones. The whole time, he had not said more than a dozen words. (Hosseini, 2013, pp. 40-41)

The passage is narrated by the third-person narrator but the focalizer is the character Abdullah. Suleiman is focalized and shown as a well-dressed and well-off person which is evident from his dress. Nabi, Suleiman’s driver, expresses his view about Suleiman’s car, “He owned a mid-1940s model Chevrolet, blue with a tan top, matching blue vinyl seats, and chrome wheels, a handsome

car that drew lingering looks wherever we went” (p. 82). Suleiman’s luxurious car confirms his aristocratic position. The passage portrays his intrinsic traits of a handsome and wealthy person. He is very formal and does not interact frankly with the children, Abdullah and Pari; he remains silent. About his silent nature, Nabi says, “He hardly said a word to me in the course of these walks and seemed forever lost in his own thoughts” (p. 83). He remains calm and passive in the whole story. It is his wife who plays an active role in the house. His own wife also thinks the same about Suleiman:

As she grew more comfortable, she registered with me, during these morning chats, complaints about Mr. Wahdati. She said, one day, that she found him aloof and often arrogant ... He has no sense of fun or adventure ... Suleiman is a brooding old man trapped in a younger man’s body. (pp. 96-97)

Nabi is homodiegetic narrator and internal focalizer who focalizes Suleiman Wahdati. Nila is the character-focalizer in the last sentence. Suleiman is characterized through indirect characterization i.e. speech of Nila. It is Nila who reveals Suleiman’s functional traits of being arrogant and boring. Her views are verified by Nabi, “What she said was not entirely untrue” (p. 96). Nila’s views show that she is not happy with her husband, Suleiman. Both remain silent when they are together for breakfast or meal. Nabi is also surprised about their marriage. His mind is struck with the question about their marriage, “Why had she married Mr. Wahdati?” (p. 98). Thus Nila and Nabi confirm his functional traits of silent, arrogant and boring nature. It also indicates that Suleiman does not take interest in his wife Nila; he does not share his room with her; both sleep in separate rooms; their attachment is not based on love. Suleiman is lover of sexual entertainment but he does not have feelings of love for his wife. He keeps himself away from her. Such cold relationship between husband and wife is consistent in the first two novels as well. In *TKR*

Soraya's father, General Taheri, does not entertain feelings of love for his wife and keeps her away from him. Rasheed in *ATSS* also treats his wife, Mariam, very badly; he uses her only for his sexual pleasure.

One day Suleiman goes to meet a lady of ill-reputation. He wears "a handsome pin-striped suit" (p. 85) and asks Nabi to "drive him to an affluent neighborhood of the city" (p. 85). He enters a huge and luxurious house and after long time, Nabi sees that a beautiful "black haired young woman" (p. 86) moves out of the front gates. Nabi expresses his view about her beauty, "no whore I had ever lain with could compare with the beautiful, graceful creature who had just stepped out of the big house" (p. 87). Suleiman then informs Nabi about his intention of marrying the lady. About reputation of the lady, Nabi says:

Over tea one night, Zahid told the other men that Mr. Wahdati's family did not approve of the marriage because of his bride-to-be's poor character. He said it was well known in Kabul that she had no *nag* and *namoos*, no honor, and that though she was only twenty she had already been "ridden all over town" like Mr. Wahdati's car. Worst of all, he said, not only had she made no attempt to deny these allegations, she wrote poems about them ...

One of the men remarked that in his village they would have slit her throat by now. (p. 88)

Nabi is the homodiegetic narrator and character-focalizer who focalizes Mr. Wahdati and his would-be wife. Suleiman marries a woman who has seductive charm and ill-reputation due to her loose moral character. She has many sexual partners in Kabul and it is an open secret in the city. Suleiman's family does not accept her because such a wife spoils reputation of the whole family. However, he marries her. The passage characterizes Suleiman as a lustful person (functional trait) who does not care about his family's honor. He does not love his own wife and looks for other

women. He loves charming ladies and marries them for fulfilling his lustful feelings. He can be compared with bad boy or rake (FM) due to his lustful nature.

He loves not only beautiful women but also charming boys. He tells Nabi about his bad skills as a cook but in spite of being a bad cook, he hires him just because of his charming looks, “Because you walked in, and I thought to myself that I had never seen anyone as beautiful” (p. 130). Nabi being homodiegetic narrator reveals character of Mr. Wahdati through his own speech. He further tells Nabi, “I need to tell you, if only this once, that I have loved you a long, long time, Nabi. Please don’t be angry” (p. 131). He continues his speech (indirect characterization) and apologizes for his immoral act of love for Nabi. He keeps Nabi busy at his house till his death, after which Nabi does not marry. His life is shaped by Suleiman. The functional trait of immorality characterizes him a bad boy (FM) and makes t⁺.

Middle Structure

Pari is the first major character who is analyzed at the level of MS. Connotation of attitude and status connotation are analyzed and then compared with the social model image of the character resulting in conformity or deviance. As Pari is protagonist of the novel, her character is analysed first at the level of MS.

Pari loses her mother during her birth. Her father then marries sister of Nabi and she has then a step-mother, “They weren’t her children, he and Pari. Most people loved their own. It couldn’t be helped that he and his sister didn’t belong to her. They were another woman’s leftovers” (p. 24). Pari does not enjoy motherly love and support since her own mother is not alive; she has a step-mother, Parwana, who is hostile to her step-children. The passage highlights social model image of a poor Afghan (Farsi-speaking) girl who is deprived of a happy life. She

has the step-mother who is unkind and callous. Parwana does not create loving environment for Pari and Abdullah and thus Pari has to face hostility of her step-mother. The depiction of Pari and Parwana both is thus in line with the social model image and is conformistic.

Pari lives with Nila Wahdati who does not have her own children. She buys Pari with the help of Nabi. Pari's parents are poor and live in a remote backward village. When she is brought to the house of Nila Wahdati, she finds a different environment:

Pari was nearly four years old at the time, but, despite her young age, there were forces in her life that needed to be reshaped. She was instructed not to call me kaka Nabi any longer, for instance, but simply Nabi. And her mistakes were gently corrected, by me included, over and over until she came to believe that we bore no relation to each other. (p. 112)

Nabi explains training of Pari at the Wahdati household. The passage reveals status (status connotation) of Pari and Nila Wahdati; Pari is from an underprivileged class while Nila Wahdati from an influential family. Pari being poor needs to be refined and trained in order to adjust her to the aristocratic life-style of Nila Wahdati. She is a child of only four years; it is easy to mold personality of a child. For this purpose, she is trained to treat her own uncle Nabi as her driver and cook. Nila Wahdati is daughter of an influential person, "He was part of the Pashtun aristocracy in Kabul. Highly educated, unimpeachable manners, appropriately sociable. A great raconteur too (p. 213)." Pashtun people have majority in Afghanistan and have ruled over it. Pari is non-Pashtun and deprived of her family by Nila Wahdati who buys her for adoption. Thus the status connotation of Pari, Farsi-speaking, depicted in the above passage is in line with the social model image of non-Pashtun and underprivileged person and is thus conformistic.

Pari does not have any resemblance to Maman (Nila Wahdati). Both are different in their views and life style:

Pari marveled further at how little resemblance she herself bore to Maman, with her solemn pale eyes, her long nose, her gape-toothed smile, and her small breasts. If she had any beauty, it was of a more modest earthbound sort. Being around her mother always reminded Pari that her own looks were woven of common cloth. (p. 204)

Nila Wahdati possesses ravishing beauty but her beauty spoils her. However, Pari's beauty is ordinary and modest; her modest beauty protects her chastity. As she belonged to a poor family, her looks are not refined and polished. Nila feels difference between herself and Pari. Looks and actions of Pari differentiate her from Nila Wahdati. Pari is worried that she does not possess her mother's unrivaled beauty, "She had inherited none of her mother's bewitching curves" (p. 209). She lives with her mother in Paris for a long time but she does not take any inspiration from her; she does not follow her mother's way of life. The passage portrays Pari quite different from Nila Wahdati; Pari is chaste while Nila is immoral. Depiction of Pari conforms to the social model image of an underprivileged and modest girl and is thus conformistic.

Pari violates morality of Afghan culture: She has a boy-friend, Julien. He requests her to sleep with him in his apartment and she accepts the request:

Pari remembers her first Sunday with Julien at his place ... Every now and then, Pari would shift her head on his chest, and Julien would lean down and place a small kiss on her eyelid, or her ear, or her nose. (p. 223)

She is not married to Julien; she develops frank relationship with him. She is portrayed not like Nila Wahdati who is licentious; she wears scarf, "He (Julien) reached across the table and touched her scarf" (p. 219), which means that she has an understanding about Islamic culture. She wears

scarf but she sleeps with a person who is not her husband. Secret of Pari's lovers is also unveiled; she has four lovers:

She had had only four lovers in her lifetime- a modest number, she knew, certainly compared to Maman at her age, even Collette. She was too watchful, too sensible, too compromising and adaptable, on the whole steadier and less exhausting than either Maman or Colette. But these were not qualities that drew men in doves. And she hadn't loved any of them. But pinned beneath each of them she had thoughts of Julien, of him and his beautiful face, which seemed to come with its own private lighting. (p. 220)

Pari is adopted by a Pashtun lady, Nila Wahdati. She is compared with her mother, Nila Wahdati. They live in France as immigrants (status connotation). Such people are sandwiched between culture of their own roots and that of the new country. They absorb influences of the new culture but also remain attached to some of their own cultural practices. Pari is modern and has many lovers (connotation of attitude); it is against Afghan morality. Moreover, she is in love with a person who is neither Afghan nor a French Muslim. She later on marries French man named Eric, "They marry on a chilly day in the spring of 1977 ... Against his parents' wishes, Eric insists on a small civil ceremony, no one present but the two of them and Colette as witness" (p. 242). The passage highlights the uncertain situation of immigrants. Eric's parents are not happy with their son's decision of marrying an Afghan girl. A Muslim female normally marries a person of her own community but Pari marries a Christian person. It clearly indicates that immigrants are not so easily welcomed and accepted as it happens in the case of Pari. The act of Pari of keeping many lovers and of marrying a Christian man is not in line with the social model image of a modest Muslim Afghan girl and is deviant.

It is true that a mother loves her children and that she leaves no stone unturned in the best nursing and training of them. It is true about Pari:

Pari has not told the children about the suicide. They may learn one day, probably will. But they wouldn't learn it from her. She will not plant the seed in their mind, that a parent is capable of abandoning her children; of saying to them *You are not enough*. For Pari, the children and Eric have always been enough. They always will be. (p. 250)

Pari learns about the suicide of her mother, Nila. Pari now being married and having children does not want to tell them about the suicide of her mother. She does not consider it sensible to tell them about the suicide which is committed in despair; committing suicide means leaving one's children in isolation. Pari does not want to reveal dark aspects of her mother, Nila. For Pari, her children and husband are enough. Unlike Nila, she has firm belief in life and herself. It is true about the well-educated woman, Pari. She wants to give true love to her children since she was not blessed with her parents' love; her mother died during child-birth and she lost her father due to Nila Wahdati as she adopted Pari. She misses her own father since she feels that she does not bear any resemblance to Suleiman, "She did not resemble her father much either, Pari believed ... Pari kept a few pictures of him in her room from her childhood in the Kabul house" (pp. 204-205). She feels herself incomplete due to the loss of her own parents. Portrayal of Pari is, therefore, in line with the social model image of a modest Afghan woman who loves her husband and children and is conformistic.

Pari lives with Nila and turns out to be neither immoral like her mother nor conservative like a typical Afghan who is averse to American culture:

When she was young, Pari remembers, she had been all questions. *Do I have cousins in Kabul, Maman? Do I have aunts and uncles? And grandparents, do I have a grand-pere and a grand-maman? How come they never visit? Can we write them a letter? Please, can we visit them? ...* What Pari had always wanted from her mother was the glue to bond together her loose, disjointed scraps of memory, to turn them into some sort of cohesive narrative. (p. 237)

Pari lives as an immigrant (status connotation) in Paris. She wants to know about her family members but Maman (Nila) does not tell her anything. Her inquisitive nature especially about her family members shows her desire for remaining attached to her family. But her life in Paris shows that she loves Western culture and adopts it (connotation of attitude). She marries Eric Lacombe and adopts Western culture. It is not so easy to forget cultural differences and embrace the alien cultural practices and more importantly to be accepted as readily and easily as Pari and her children are accepted in the Western culture. Her children marry Western people. She and her children do not have any attachment with Afghan people. In spite of having no “interior knowledge” (McLeod, 2010, P. 212), Pari wants to know about Afghanistan. She also wants to know about her family members. She does not know about her real story that she is adopted by Nila Wahdati; that her real father is Saboor, a poor but loving father. Connotation of attitude of Pari does not conform to the social model image of an Afghan Muslim woman.

Pari does not get conducive environment for moral growth. Maman does not have inspirational qualities in order to induce in to her. She does not develop any emotional attachment with her. It happens quite late in her life when Nila is no more in the living world:

She thinks of the time she had to be hospitalized with Pneumonia, when she was eight, Maman refusing to go home, insisting on sleeping in the chair next to her bed, and she feels a new, unexpected, belated kinship with her mother. She has missed her many times over the last few years. At her wedding, of course. At Isabelle's birth. And at myriad random moments. But never more so than on this terrible and wondrous night in this hotel in Munich. (pp. 246-247)

Pari thinks about her mother, Maman who nursed her at hospital. Maman despite being careless and selfish was too much worried about her child Pari. Now Pari being mother is worried about her child who is seriously ill. Her connotation of attitude is in line with the social model image of a loyal and responsible mother. She develops strong attachment with her mother, Maman, who had stayed close to Pari in the hospital; she feels her kindness especially during her illness at the time of wedding and birth of Isabelle. When Pari is informed about her child's illness, she is extremely upset; she is restless and contacts husband of her friend, Colette, in order to get proper advice about her child's treatment. She gains her stability when she is told by Didier that Isabelle has only a cold sore. She misses her parents throughout her life and proves herself to be kind.

The analysis of Pari at the level of MS reveals that she has been portrayed as an underprivileged Farsi-speaking girl who is modest; she is chaste and modest but being Westernized she sleeps with Julien in his apartment and it is against Afghan culture. Being mother, she is loving and caring. Most of her traits are in line with an Afghan orphan living in an alien culture.

Abdullah is an obedient son of Saboor who belongs to a backward and distant village. Abdullah thinks about his father's miserable life:

Abdullah could not picture that Father had once swung on a swing. He could not imagine that Father had once been a boy, like him ... Father, whose hands were scarred, whose face was crosshatched with deep lines of weariness. Father, who might as well have been born with shovel in hand and mud under his nails. (p. 31)

The passage reveals presence of the social model in the character of Abdullah and his father. His father is shown as a poor man (status connotation) who suffers bitterness of life. Abdullah cannot imagine happy childhood of his father since his father lives a miserable life due to wretched poverty. His father is a common laborer who earns very little for his family. The same wretched life has also become Abdullah's fate. When Abdullah visits luxurious house of Mr. Suleiman Wahdati, he realizes his own poor status, "Abdullah had never in his life been so conscious of his own dirtiness" (p. 40). It is not only the case of Abdullah and his family, other people of the village also live miserable life, "Abdullah, who spent hours every week lugging buckets of water from Shadbagh's communal well, marveled at a life where water was just a twist of the hand away" (p. 40). This shows the underprivileged life of people of the village who are deprived of common facilities; they have to get water after struggling for many hours from a well belonging to the dwellers of the village. When Abdullah sees people taking water from pipes so easily, he is astonished. It shows that Farsi-speaking people (status connotation) in Afghanistan suffer due to poverty. However, Suleiman Wahdati and Nila Wahdati belong to the royal family i.e family of King Amanullah.

Abdullah is shown as a sincere and caring brother. He helps his little sister, Pari; he takes care of her. Their mother has died; they live with their step-mother who is not very kind to them. Their father, Saboor, is a poor man who remains busy in his labour. It is Abdullah who in the age of ten takes care of Pari. He does not show any laziness in his responsibility (See analysis on

pages 235-236). It shows that Abdullah is a responsible brother who loves his sister very much. The story is about their unbounded attachment. They suffer due to their separation and re-unite quite late when they have grown old. The traits of Abdullah are in line with his social model of a true and caring brother who suffers due to separation of his sister.

Nabi is older brother of Parwana and step-uncle of Pari. Nabi, Pari, Abdullah and Parwana belong to Farsi-speaking community (status connotation). He is from a poor family. He is chauffeur (status connotation) of Mr. Wahdati, “And I thought, hoped-foolishly, of course-that she (Nila Wahdati) may begin to see me as something more than the loyal servant” (p. 111). His village is also backward and remote from the capital, Kabul. He takes Nila Wahdati to his village where people gather to see her:

At the village, we were greeted by the usual throng of barefoot children rushing the car, though once Nila emerged from the backseat the children grew quiet and pulled back, perhaps out of fear that she may chide them. (p. 99)

Nabi belongs to an underprivileged community (status connotation). His village is quite remote from the main city, Kabul, where he works as a servant with Wahdatis. It is due to his family’s poor status that he convinces Saboor to give his daughter, Pari, to Nila for adoption. It leads to separation of Pari and Abdullah who meet in the end when both have turned old and Abdullah has lost his memory.

Life-style of his family members and villagers is quite different from that of Suleiman and Nila. Nabi is portrayed quite different from Nila (See analysis on pages 244-245). It shows social model in the MS of Nabi. He is depicted as a poor and uneducated servant of the rich Pashtuns. He believes in the segregation of men and women in Afghan society. However, he has to serve

guests of Nila because he is a servant (social model). He does not approve of the Westernized acts of Nila who interacts indecently with other men. This is violation of *Pashtunwali*. Pashtuns consider a woman to be their *nang* and *namus*; she should never be touched by a stranger. Afghan culture strictly prohibits interaction of men and women without having the bond of marriage.

Nabi gives example of his own village where men and women occupy separate rooms or halls; they do not mix up. It indicates that Nabi is not modern like Nila and her husband Suleiman. He is a man having firm belief in Afghan cultural values; he represents conservative community in Afghanistan during the reign of King Amanullah (1919-1929), “A national hero, King Amanullah turned his attention to reforming and modernizing his country” (Adamec, 2003, p. 29). This is also due to the reason that Nabi is poor and belongs to a remote village where people are not educated and live according to Afghan traditions. Nabi is depicted to represent Afghan people. However, he represents only Farsi-speaking people. He is of the view that Afghan people (infact Farsi-speaking people) know and love poetry of Hafez, Khayam or Saadi. But Nila’s poetry violates Afghan tradition because she writes about love and lovers who touch each other; her poetry is about pleasure of love (See analysis on pages 245-246). He differentiates himself from Nila. Nila does not follow Afghan tradition in her poetry and Nabi disapproves her act of violation of Afghan tradition. Nabi supports traditional Afghan values and seems to be against modernization.

King Amanullah’s modernization was “resented by the traditional elements of Afghan society.” (Adamec, 2003, p. 29) because Afghan society is dominated by religious people who oppose Westernization. This is the reason that Afghans do not like modern people like Nila. Afghan people love their own literature and feel proud of it. The traits attributed to Nabi develop him as an underprivileged and traditional Afghan who is not modern.

Nabi being poor and uneducated follows Islam strictly. He serves Nila as her servant and has to follow some of her orders which he does not want to obey but he has to. He is asked to make arrangements for a party:

... Nila summoned me into the house and said she was going to throw a party ... I would drive to the market to purchase the necessary items. Chief among these necessary items was alcohol ... I had mixed feelings about running this particular errand, playing the part of sin enabler, but, as always, pleasing Nila superseded everything else. (p. 105)

Nabi takes alcohol from a market for Nila whom he loves. Being Muslim, he considers it a sin to serve somebody with alcohol. He is very conscious about it and does not want to do it. But he has mixed feelings because he loves Nila and it is only for her that he takes alcohol from market. He realizes that by serving Nila and her guests with alcohol, he commits a sin because use of alcohol is strictly prohibited in Islam. Thus the trait of guilt attributed to Nabi is in line with the social model of a loyal Afghan servant.

Nila Wahdati is another major character who is Pashtun. Her character at the level of MS is analyzed in order to see whether her connotations of attitude and status connotation conform to the social model image of an aristocratic and modern Pashtun lady.

Nila Wahdati belongs to an affluent family (status connotation) since she is daughter of King Amanullah (p. 196). She has been portrayed as highly fashionable and modern. Nila Wahdati being Westernized is indecently modern and crosses limits of Afghan morality. She is depicted as an indecent Westernized lady. Her most amazing and unbelievable connotation of attitude is her illegitimate sexual relationship with men, the ones who touched and kissed her 'perfectly shaped breasts' (See analysis on pages 242-243). She is daughter of a Pashtun; a Pashtun

father never allows his daughter or wife to keep love-affair and make love without wedlock. Nila Wahdati does all this without any hesitation. One day she moves out of her house with Nabi in order to buy a new purse from a nearby store. She enters a house and Nabi has to wait for almost two hours in the car. When she comes back, she communicates to Nabi secretly. Nabi understands dark nature of her visit to the house; he knows that Nila Wahdati has visited her illicit lover. She comes out of her house by seeking permission from her husband for buying a new purse while the fact is that she enjoys her illegal love relationships with strangers (See analysis on pages 246-247). She herself comments on her immoral character and justifies herself by generalizing her immoral acts. She responds to the question of Monsieur Boustouler by saying that all women are immature but it is only her misunderstanding (p. 231). She further generalizes hyper-sexuality of women that they get indulged easily in sexual temptations. She verifies her views by giving her own example and says that she did the same. Sexual life of Nila is beyond understanding especially in a country where religious zeal is deeply rooted. Her own father criticizes her for being morally corrupt. She says, "He said my writings were the ramblings of a *whore*. He used that word precisely" (p. 229). It is very surprising that a father of high social status like Nila's father in spite of knowing his daughter's immorality tolerates her. It is not possible in a Pashtun society to tolerate such a woman. Her connotations of attitude are not in line with the attributes of a Pashtun lady who, in the novel, is depicted modern in an idecent manner. Her depiction is deviant. Her father wanted to reform Afghan society through Westernization; he was not immoral or indecent; he was conscious of his respectable status in the country.

Nila's depiction as a Westernized woman is made a prominent feature of the novel. She does not live her life according to the social norms of her country, Afghanistan. Nabi comments on Nila's social gatherings which violate Afghan social norms. Nila has invited people for a party

and the most loving item of it is liquor which cannot be drunk openly in a country like Afghanistan. Nila and other women wear dresses which do not cover their arms and legs. She and other women gossip with men and touch each other openly; their act of touching each other (connotation of attitude) is against morality of Afghan society (See analysis on pages 244-245). It shows that men and their women entertain themselves with other people with whom they have no relation. Suleiman Wahdati does not care about his wife, Nila Wahdati. She is also indifferent to her husband and is happy with strangers. Suleiman Wahdati looks for other women. The traits of a typical Pashtun lady are not in line with those attributed to Nila Wahdati who acts in an immoral and indecent way. Her portrayal of an immoral woman is deviant from the model.

Nila Wahdati as a wife fails to be loving, caring and loyal. She does not follow the role of an obedient wife. Her mother-in-law criticizes her lack of fidelity towards her husband (see Analysis on pages 248-249). A wife is normally caring and loving and nurses her husband during illness. Nila decides to shift to France and avoids nursing of her ill-husband. Suleiman Wahdati's mother expresses her resentment on Nila's decision. The relationship of Suleiman Wahdati and Nila Wahdati is not based on strong attachment; there is no bond of love between them. Nila treats her husband (connotation of attitude) in a very cold manner. It does not seem that she is wife of Suleiman Wahdati. A wife does not leave her husband especially in a situation of trouble; being so modern and independent, she separates from her husband easily. She as a wife does not conform to the typical Pashtun woman. She is portrayed as an indecent wife. She has been shown as an elite Pashtun and her connotations of attitude are not in line with the social model.

The analysis of Nila Wahdati at the level of MS, shows that she belongs to Pashtun community and is well-off. She is daughter of King Amanullah and wife of a rich man (Pashtun) named Suleiman. Most of the connotations of attitude of hers are not in line with the social model

image of a Pashtun aristocratic lady and are thus non-conformistic. She is shown as an indecent and immoral lady who does not care about any social and moral values and lives her life according to her own wild wishes. As she dies in 1974, therefore, her character cannot be analyzed in terms of “good” vs. “bad” Muslim which is more relevant to the situation after 9/11.

Suleiman Wahdati is a rich person (status connotation) and “Uncle Nabi’s boss” (p. 40) living in Kabul. He is husband of Nila Wahdati. He as a husband does not prove to be loyal;

Over tea one night, Zahid told the other men that Mr. Wahdati’s family did not approve of the marriage because of his bride-to-be’s poor character. He said it was well known in Kabul that she had no *nang* and *namoos*, no honor, and that though she was only twenty she had already been “ridden all over town” like Mr. Wahdati’s car. (p. 88)

The passage reveals presence of the social model image of a Pashtun husband in the MS of Suleiman Wahdati. He is shown as a lustful man. His future bride has loose moral character and has illicit lovers. She is so contemptuous that his family does not approve of his choice. She has no honor and respect. A Pashtun husband whose wife has no *nang* and *namus*, has no respect in the society. A Pashtun man no matter how much modern he is, does not tolerate his wife having illicit relationship with other men. Thus a Pashtun husband depicted in the novel is different from a typical Pashtun man in Afghanistan. He misrepresents Pashtun people and *Pashtunwali* since *nang* and *namus* do not allow a Pashtun man to tolerate his sister, wife or daughter having illicit relationship with men.

Deep Structure

Various characters have been analyzed at the level of SS and MS. Pari, Nabi and Abdullah represent Farsi-speaking community while Nila Wahdati and Suleiman Wahdati belong to Pashtun community. Their values show conflict between the two communities i.e. Farsi-speaking people and Pashtun people. Pashtun people belong to the dominant group while Farsi-speaking to the underprivileged group.

Pari is an Afghan Muslim character and is adopted by Nila Wahdati. She lives in France with her mother who is Pashtun. Pashtuns are more under influence of their code of life called *Pashtunwali* than Islam. *Pashtunwali* and Islam also have similarities. As Nila Wahdati is daughter of a Pashtun king Amanullah, she is expected to live according to Pashtuns' way of life but she does not do so. In Pashtun society, women live restricted life; they are very conscious about their *nang* and *namus*; in case of violating their *nang* and *namus*, they are criticized and considered immoral. Nila Wahdati violates *Pashtunwali* on most of the occasions. Pari is not Pashtun as she is Saboor's daughter who is adopted by Nila Wahdati. She has no resemblance to either Suleiman Wahdati or Nila Wahdati both in personality and character. This is the reason that she is worried about her own parents. Nabi, her uncle, praises his people and tradition by saying that they are conscious about their moral values; they believe in the Afghan cultural values of segregated society i.e. males and females have separate activities. They arrange their parties by keeping men and women in separate places (p. 106). Mixing up of men and women is strictly prohibited in such society. Sexual relationship and intimacy before marriage is considered an unforgivable moral corruption.

Reason of such consciousness on part of Nabi about Afghan cultural values is that Afghanistan was ruled by King Amanullah:

On April 9, 1923, Amanullah proclaimed the country's first constitution, a basically secular document (non-Muslims had equal rights) ... The constitution explicitly guaranteed rights for women, a reaffirmation of earlier royal decrees, and abolished slavery and forced labor. (Wahab & Youngerman, 2007, p. 106)

He was a revolutionary king who wanted to reform Afghan society. He was in favour of women's education and introduced far-reaching reforms in the country. However, religious and tribal leaders were not happy with the king due to his revolutionary reforms because their political influence was losing ground, "perhaps more important, they threatened the power of the religious and tribal leaders who formed the framework of governmental, social, and legal life in much of the country (Wahab & Youngerman, 2007, p. 107). Later on some religious leaders supported *Mujahideen* and *Taliban*.

In *TKR*, Westernization is portrayed as the most important feature which makes ethnocentric Pashtun characters tolerant and sympathetic towards other ethnicities. In *ATSS* too Laila, Farsi-speaking, is admired for being Westernized while Rasheed, Pashtun, is ridiculed for practicing the cultural values of *Pashtunwali*. However, the third novel *ATME* shows contradiction in portrayal of Westernization. Nabi, Farsi-speaking, is very conscious about Afghan cultural values. He is appreciated for showing attachment with Afghan cultural values. But Pashtuns, such as the Wahdatis, are depicted as immoral due to Westernization.

Nabi and Saboor are Muslims as mentined in the novel *ATME*. Their family members practice Islamic values regularly. About Massoma and Parwana, it is said that:

When the girls were nine years old, the family gathered at Saboor's family home for an early-evening *iftar* to break the fast after Ramadan. The adults sat on cushions ... Tea,

good wishes and gossip were passed around in equal measure. Old men fingered their prayer beads. (p. 61)

Ramadan is the most important feature of Islam. Muslims abstain from eatbles from morning till evening. In evening, they break their fast by eating meal called *iftar*. Saboor's family members gather in evening and have best wishes for each other. They are depicted as true Muslims because they follow their Islamic values faithfully. They are not like Suleiman Wahdati and Nila Wahdati who do not practice their religion, Islam.

Islam does not permit sex before marriage; it is after marriage that a man (husband) and a woman (wife) can sleep together and thus marriage brings intimacy between them. Prohibition of sex besides one's spouse is evident from the characters of Nila Wahdati who is satirized due to her Westernized manners. Nabi thinks about her, "There were men walking this earth, I marveled, who had touched those breasts and kissed them as they had made to love her" (p. 96). Nabi reveals the undesirable aspect of Nila's character with a touch of irony since a Muslim woman does not develop sexual relationship without wedlock. Nabi mentions restrictions of Afghan society which has majority of Muslims.

Pari being a Muslim sleeps with her friend Julien. Pari's sleeping with her friend, Julien, is not part of Afghan culture. Pari has not been criticized for her sexual relationship with Julien; the Western practice of sex before marriage is favored. This is the reason that Pari has boyfriends (lovers). She is justified for having 'only' four lovers by comparing her with Nila Wahdati (See analysis on pages 255-256). However, Afghan tradition does not permit a female for entertaining lovers; the Afghan female marries a person from her community but it does not happen in case of Pari. Her revolting act of having many lovers is forgiven and approved. She loves Julien but

marries Eric, “They marry on a chilly day in the spring of 1977 ... Against his parents’ wishes, Eric insists on a small civil ceremony, no one present but the two of them and Colette as witness” (p. 242). The marriage of Pari and Eric raises many questions especially about their ethnic and cultural differences. Her assimilation of the alien culture is justified in the name of a global citizen. However, she is also shown great lover of her own culture.

Pari’s wearing of scarf is a cultural practice. Afghan people wear either a scarf or a veil in order to cover their head. The practice of wearing veil or scarf varies from culture to culture. In tribal and rural areas of Pashtuns, most women wear *burqa*; women of urban areas wear a scarf or a shawl. This is the reason that Pari Wahdati wears a scarf, “He (Julien) reached across the table and touched her scarf” (p. 219). She is also a Muslim and is expected to live according to her religion.

Pashtuns’ life is inspired with *Pashtunwali* and Islam. However, *Pashtunwali* has more influence than Islam on their life. Therefore, in case of Nila Wahdati, *Pashtunwali* has to be studied. It believes in chastity and modesty; it does not allow immoral acts; it prohibits drinking of alcohol; it does not permit wearing indecent dress. A Pashtun woman can never live indecent life in a Pashtun society because Pashtuns are intolerant in case of a woman violating moral laws; she is *nang* and *namus* and thus a woman’s *nang* and *namus* have to be protected at every cost. A woman losing her chastity and honor leads to humiliation of her family. A man cannot face his people if his woman, whether his daughter/wife/sister, becomes topic of such a humiliated public discussion. This is the reason that Nila is rebuked by her father for bringing humiliation to the family due to her licentious life, “You humiliate me. Why do you humiliate me so?” (p. 227).

Nila is portrayed as a modern woman who adopts an indecent life-style which is not approved by the society. She does not believe in separate gatherings of men and women in

Afghanistan (see Analysis on pages 244-245). Afghan people are bound to have separate gatherings of men and women. Afghan people do not allow interaction of men and women especially when they are not close relatives. Pashtun people believe in segregation of men and women. A woman smoking and drinking alcohol is considered modern to the level of indecency; drinking alcohol is also forbidden in Islam. This is evident from Nabi who feels guilty while buying alcohol for Nila, "Chief among these necessary items was alcohol ... I had mixed feelings about running this particular errand, playing the part of sin enabler, but, as always, pleasing Nila superseded everything else" (p. 105). The fact is that in Islam, alcohol is forbidden. It is evident from the guilty feelings of Nabi when he takes alcohol for Nila from market. Nabi considers himself 'sin enabler' because he helps Nila in providing her alcohol which is forbidden in their religion Islam. He does it only due to his love for her but he feels guilty. Nila Wahdati violates all the restrictions and lives Westernized and indecent life. Modern lifestyle of Nila is never appreciated in Afghanistan. This is the reason that Nabi does not admire Nila's interaction with strangers and her habit of drinking alcohol.

Nila writes poetry and every word of her poetry expresses violation of Afghan tradition. Her poetry is not worth reading since it violates Afghan moral standard and tradition (see analysis on pages 245-246). Nila does not follow Afghan tradition in writing of her poetry. She does not write about beauty of rivers, plants or birds; her favorite subject is physical love; she uses obscene language and portrays lovers who touch each other. Nila is expected to avoid poetry about romantic love.

Afghan people believe in separate gatherings of men and women; they are not allowed to mingle with each other or touch each other. They live in a patriarchal society. They are strict about their moral values; they do not like their moral values to be violated. As it is patriarchal

society, a woman's violation of moral values is considered an unforgivable sin. This is the reason that Nila is criticized for writing about romantic love.

In Afghan patriarchal society, wife has some responsibilities; one of them is to take care of her husband. Nila being wife of Suleiman Wahdati fails in her spousal duties. Mother of Suleiman Wahdati is not happy with Nila as she expresses her irritation that Nila does not take care of her husband especially during his illness (See analysis on pages 248-249). Nabi, the narrator, also confirms the views of Suleiman's mother, "Some of what the old woman said, of course, was accurate" (p. 118). Nila does not fulfill her spousal responsibility. Such a woman is considered unfaithful and people never respect her due to her indifferent attitude toward her husband.

Nilā criticizes her father for being patriarch. Afghan society is male dominated and assigns a dominant role to male community. In Afghan society, a woman is restricted to her home; she is responsible for domestic activities and a male has to be responsible for financial support. Nilā thinks that keeping women confined to her home is an injustice with the women. She exhibits her revolutionary spirit in challenging the moral standard and authority of her father. Etienne Boustouler appreciates her for challenging authority of her father:

He was a patriarch, was he not? And you were a direct challenge to all he knew, all that he held dear ... You were defying the monopoly that men like him had held for ages. You were saying what could not be said. You were conducting a small, one-woman revolution, one could say. (p. 230)

She is portrayed as a revolutionary woman who reacts against the patriarchal society. The passage also reveals an important fact about the strong hold of male-controlled society i.e. by saying a small, one-woman revolution. It is shown that most of the women had no such courage to resist

authority of men; resisting the authority of men is considered as an act of immorality. Afghanistan is a male dominated country where women live under the influence of their men. Women have to accept will of their men; women raising voice against their men are considered immoral and indecent. This is the reason the author says that Nila said what other women could not say. Therefore, Nila's effort was just like swimming against flow of water. However, the constitution introduced by King Amanullah, "explicitly guaranteed rights for women" (Wahab & Youngerman, 2007, p. 106).

But Nabi does not approve of such revolutionary steps of Nila and shows likeness for Afghan tradition of segregation of men and women, "... that when we had parties in Shadbagh, be it for a wedding or to celebrate a circumcision, the proceedings took place at two separate houses, one for women, the other for us men" (p. 106). Afghan people are ruled by Afghan tradition. In both the cases, men and women have separate gatherings; they do not mix up with each other. They do not intrude into each other's gatherings. Afghan culture does not allow mingling of men and women. Women are bound to observe *Purdah* by wearing scarf, veil or *hijab*. Nabi considers Nila's modern act of having interaction with other men as indecent because both are Muslims; Nabi follows his religion while Nila violates it.

Abdullah and his family are Farsi-speaking characters and live a wretched life due to extreme poverty. Suleiman Wahdati and Nila Wahdati are Pashtun people and belong to aristocratic class. A division is made between the two communities i.e. that Farsi-speaking people have to serve affluent Pashtun people in Afghanistan. Abdullah and Pari separate just due to poverty of their parents; she is given to the rich couple Mr. and Mrs. Wahdati (Pashtun); Nabi is cook and driver of Suleiman Wahadati (Pashtun). Abdullah later on moves to the USA where he runs his own restaurant and has a prosperous life. Pari also moves out of the abyss of poverty just

because of the fact that her parents are deprived of their beloved daughter. Nabi remains in the house of Suleiman Wahdati and spends his whole life in isolation. In the end of the story, he is the legal owner of the house but he wills the house to Pari Wahdati. He loves Nila Wahdati but his love is unsuccessful. Pashtun characters are depicted with prestigious status while Farsi-speaking characters suffer at the hands of Pashtun elite.

Conclusion

The chapter uncovers some important aspects of Farsi-speaking and Pashtun characters. Farsi-speaking characters have been depicted with noble traits; most of their traits are in line with the social model images. They are shown not only as lovers of Western culture but also defenders of Afghan tradition. They are also depicted as “good” Muslims since they support Americans against “bad” Muslims (Taliban). These people suffer due to their poverty and are exploited by the Pashtun elite. The analysis unveils marked contradiction in the views of Farsi-speaking characters about Afghan and Western cultures. On the one hand, they are shown as people having firm belief in Afghan culture and show aversion to Westernization in Afghanistan. For instance, Nabi is the one who criticizes Pashtun character, Nila, for violating Afghan culture. On the other hand, Farsi-speaking characters who live in Western countries, are appreciated for adopting Western culture and absorbing influences of globalization. Pari Wahdati is an example of such characters.

Pashtuns are characterized as selfish; most of their traits do not conform to their social model images. They are shown as powerful people who are politically and economically stable and exploit Farsi-speaking characters. Suleiman Wahdati exploits Nabi (Farsi-speaking) and deprives him of his youthful enjoyment. Nila Wahdati does not realize his feelings of love. Their code of life is called *Pashtunwali*. However, they are portrayed as immoral people who violate

Pashtun cultural values. For example, Nila Wahdati is depicted as a lady who has enchanting beauty; she is seductive and flirtatious. She adopts Western culture; however, unlike Pari, she is portrayed as an indecent woman. Pashtun characters such as the Wahdati are voiceless and are represented by Farsi-speaking characters e.g. Nabi and Pari.

CHAPTER 7
CONCLUSION
WESTERNIZED AFGHAN CULTURE: ELIMINATION OF ANTI-MODERN
PASHTUNS AND *PASHTUNWALI*

The thesis focuses on the analysis of (mis)representation of two ethnic groups i.e. Pashtun and Farsi-speaking characters in Hosseini's novels titled as *TKR*, *ATSS* and *ATME*. The two ethnic groups depicted in the novels live in Afghanistan. The characters from the novels are analysed in the light of Fernando Ferrara's 'Theory and Model for the Structural Analysis of Fiction' which has three layers of analysis i.e. surface structure, middle structure and deep structure. Mahmood Mamdani's theory of "good" vs. "bad" Muslims is also used for analyzing the novels since all the three novels have been published after 9/11 and portray the reign of Taliban in Afghanistan.

The current chapter concludes analysis of the novels. The three questions raised in the introductory chapter are answered in this chapter. It ends with recommendations for future research since the novels offer some areas to be explored.

The analysis reveals two ethnic communities i.e. Pashtuns who are Sunni Muslims and Hazaras, Shi'a Muslims, in Afghanistan. It shows that Pashtun characters are represented with traits of deception, cowardice, and hypocrisy (See analysis on pages 57-81). They are characterized as villainous with traits of barbarism, deception and lustfulness (see Analysis on pages 132-158) in order to show them as a threat to Afghanistan. They are also represented with the traits of selfishness and immorality (See analysis on pages 241-253). Most of the Pashtun characters- those who show aversion to Westernization- are depicted with villainous traits so that they are considered responsible for instability in Afghanistan. Such kind of representation is not based on the qualities for which Pashtun people are known such as "they [Afghan/Pashtun] are

fond of liberty, faithful to their friends, kind to their dependants, hospitable, brave, hardy, laborious and prudent” (Caroe, 1958, p. 278).

Farsi-speaking characters are depicted as civilized people having noble traits. They are characterized as true, honest, loyal and brave (See analysis on pages 81-90). They are also delineated as modern and educated; their women are attributed traits of modern archetypes who struggle for their rights and freedom; they react against the traditional cultural values especially *nang* and *namus* in the country. They lead a wretched life due to atrocities of Pashtuns (See analysis on pages 132-186). They are depicted as lovers of humanity, patriotic and miserable due to crushing poverty (See analysis on pages 220-241). Their representation is in terms of noble traits and it is consistent in all the three novels. Their positive representation is based on exaggeration.

Pashtuns are further misrepresented in depiction of their social model images. They are depicted as a community having majority in the country; they enjoy influential position and are shown as rich people (status connotation); their powerful position in the country is misrepresented to prove that they exploit other ethnic groups such as Hazaras and Tajiks. The analysis indicates that Hazara people/Shia Muslims are not given opportunities to promote in Afghanistan; they are kept underprivileged. However, the political situation in Afghanistan has changed after 9/11, as a result of which Pashtuns have been marginalized by giving space to other minor ethnic groups (Hamid, 2015, p. 175).

The dominant traits of Pashtuns do not conform to their social models. They are depicted as well-off, ethnocentric and racist masters who are economically and politically stable. Pashtun men are characterized as brutal and rigid husbands who torture their wives due to *nang* and *namus*

which are defining features of their cultural law called *Pashtunwali*. Rasheed (*ATSS*) is one of such Pashtun characters. The representation of Westernized Pashtun men is positive; they are shown as different from other Afghan men. Amir, husband of Soraya (*TKR*), is an example of it. However, they undermine cultural values of Pashtuns.

Pashtun women are portrayed as ill-treated women. The analysis indicates that the dominant traits of Afghan women are not in line with the social models of Pashtun female characters in the novels. The cultural law of Pashtuns is shown as a law of the brutes who torture their women. It is compared with Western cultural values which are depicted as values of civilized people. The depiction of the social models of Pashtuns is based on misrepresentation. *Pashtunwali* is misrepresented by depicting its features of *nang* and *namus* as rigid. The plight of Afghan women is attributed to the traditional cultural values especially *nang* and *namus*. The sufferings of Afghan women are highlighted in order to show *Pashtunwali* as a rigid cultural law. They are portrayed as reactionary against Pashtuns' cultural law because they think that they do not enjoy their due rights in the patriarchal country, Afghanistan. Pashtun cultural values are misrepresented in order to accommodate Westernization.

Most of Pashtun people are against Westernization of women; they think that Westernized life-style makes women rebel against their cultural values; they do not remain loyal to *nang* and *namus* which is intolerable in Afghan society.

Farsi-speaking characters are portrayed as poor and miserable. The traits attributed to most of them conform to their social models. They are represented as underprivileged people who are mostly illiterate such as Hazaras; being poor and uneducated, they are shown as servants of the rich ethnic group of Pashtuns. This is the reason that they live miserable life in the country.

Miserable life of non-Pashtuns is quite consistent in all the three novels. However, their miseries are overstated in order to justify presence of American forces in Afghanistan.

Some Farsi-speaking people are well-educated such as Tajiks; they are modern and love Western life-style. They are represented as true Afghans who have the potential to promote peace and political stability. However, such kind of representation is made in order to accommodate minor ethnicities by marginalizing larger ethnic group of Pashtuns. The event of 9/11 has resulted in the elimination of Pashtuns from political front in Afghanistan. Farsi-speaking people are shown as noble people while Pashtuns are devalued. After 9/11, the participation of Pashtuns in Afghan government is only nominal.

In Afghanistan, Pashtuns and other ethnic groups do not live in harmony; they have internal conflicts. Hazras are Shi'a Muslims, and Pashtuns Sunni Muslims; their differences are more sensitive. These religious differences keep the two ethnic groups away from each other. Their relationship is based on lines of hostility. However, their differences are exaggerated in order to show Pashtuns as barbaric people. The situation is not so much worse as found in the novels. It is true that ethnic differences exist in the country. Pashtuns have ruled over the country for a long time. However, Pashtuns and Hazaras have lived together peacefully and supported each other especially during the reign of King Amanullah (See analysis on page 107). It was the U.S. which intensified their differences at political level in order to isolate Iran due to Iranian revolution (Mamdani, 2004, p. 81).

The study reveals an important aspect of Pashtuns' culture. They are Muslims; however, it is *Pashunwali* which has more influence on their lives. *Pashtunwali* keeps men rigid and strict due to *nang* and *namus* (See Introduction on pages 7-8). The features of *nang* and *namus* are of

prime importance in their society. Loss of *nang* and *namus* (protection of women's chastity and honour) is an unforgivable sin which leads to bloodshed. Due to their rigidity, they are shown as cruel and barbarians (see Analysis on pages 186-196) and racist (see Analysis on pages 115-117). Pashtun people and their cultural values are misrepresented. Features of *nang* and *namus* are satirized and criticized (See analysis on pages 112-114). For instance, Westernized Amir and Soraya both question *Pashtunwali* and defend Western cultural values. Westernized people are shown very different from Pashtun men.

The analysis further reveals misrepresentation of Pashtun people who are considered responsible for creating violence in the country. It also unveils a misleading identity of Pashtuns in terms of violence; that growing influence of Pashtun people in the country needs to be controlled since violence and exploitation of Afghan people is due to Pashtun people and their cultural values called *Pashtunwali*. Hosseini is of the view that Pashtuns should be made civilized by giving them Western education (not religious education in Madrassa). This is the reason that Western education and cultural values are portrayed as positive.

The study further reveals inconsistency in the portrayal of *Pashtunwali* and Westernization. The Pashtun people having firm belief in *Pashtunwali* are depicted as "bad" Pashtuns. The people who are strict followers of it, are portrayed as barbarians and uncivilized. In the first two novels, *TKR* and *ATSS*, Pashtuns are depicted negatively due to showing hostility towards Westernization. Assef in *TKR* and Rasheed in *ATSS* are examples of such Pashtun characters. But the Westernized Pashtuns are not represented as "good" Pashtuns. Being rich and aristocratic, they are portrayed as modern to an indecent level such as Nila Wahdati and Suleiman Wahdati in the novel *ATME*. They are portrayed as careless about moral values. In the novel *ATME*, Pashtun characters are depicted as lustful and licentious due to modernization (see Analysis on pages 243-252). It shows

biased approach in the depiction of Pashtun people. *Pashtunwali* is strict about moral values. For instance, *Pashtunwali* does not allow people, especially, for sexual relationships without wedlock in Afghanistan. The loss of women's honour brings disgrace to the whole family. Representation of Pashtun people in this regard is based on false lines.

Farsi-speaking people are shown as true followers of Afghan culture. In *TKR*, Hazara characters (Shi'a Muslims) are depicted as true Muslims; they follow Islam and live peacefully. In *ATSS*, Tajiks are portrayed as modern and educated people; they are more inspired with Westernization. The analysis of these two novels appreciates Western culture. It is admired for making people tolerant such as Amir in *TKR*; he develops sympathy for Hazara people and considers them Afghans.

The analysis further reveals distortion of Pashtun people. They are portrayed as racist like Hitler (See analysis on pages 98-104). This is the reason that Pashtun people are delineated as uncivilized who need to be civilized through Westernization and Americanization which have a healing effect on racist people. Thus they need to get Western education and adopt its culture so that they become broad minded and "good" Muslims like Amir, Laila and her parents or Abdullah and Pari. The characters like Baba, Assef, Rasheed, Suleiman Wahdati and Nila Wahdati create hurdles for Afghan people especially Farsi-speaking people in education and development of the country. Thus "good" Muslims, such as Farsi-speaking people, support Americans in war against terror. The analysis unveils a division between modern Pashtuns vs. anti-modern Pashtuns (good vs. bad Pashtuns) on the one hand, and modern Muslims vs. anti-modern Muslims on the other hand.

Pashtuns are categorized into two groups i.e. “good” and “bad” Pashtuns. Some Pashtun characters are depicted as Westernized such as Amir and Soraya in *TKR*. Being modern and Westernized, they are shown as “good” Muslims/Pashtuns who oppose and fight against “bad” Muslims such as Assef (Pashtun). As “good” Muslims have to be Westernized, therefore, Amir does not represent real culture of Afghanistan. Amir misrepresents Afghan people and their culture because everything is shown to readers through eyes of Americanized Amir. Thus his picture does not reflect real people and Pashtun culture of Afghanistan.

However, some Pashtuns are portrayed as “bad” Pashtuns because they practice *Pashtunwali* instead of Western culture. These people are shown as a threat due to their hatred for Westernization; these people are considered as primitive or anti-modern. Assef in *TKR* and Rasheed in *ATSS* are prominent examples of “bad” Pashtuns. Pashtuns are eliminated from Afghanistan in the name of anti-modern/Taliban/bad Muslims. Farsi-speaking people are accommodated as true Afghans due to their new label of “good” Muslims.

Farsi-speaking people are shown as “good” Muslims who have firm belief in serving others. They are not depicted as terrorists, though they fought against the USSR as *Mujahideen* (Holy warriors). Only Pashtuns who have firm belief in *Pashtunwali*, are depicted as “bad” Muslims because they fight against the interests of Americans. Tariq (Pashtun), Mariam and Laila (Farsi-speaking) are examples of “good” Muslims since they are against Taliban and are Westernized. So it is Westernization or Americanization which makes people quite different from Afghan people. Afghan cultural values especially *Pashtunwali* are misrepresented as anti-modern which do not inspire people with noble traits and cultural values.

The narrative techniques used in the three novels also misrepresent Pashtun people and their cultural values. The narrative techniques identify negative traits of Pashtun characters and positive ones of Farsi-speaking characters. In *TKR*, most of the story is narrated by the grown-up and Americanized Amir (Pashtun). He reveals and confirms his own evil nature, and of other Pashtuns such as Baba and Assef; he also shows transformation in his thinking during his stay in America; he gives up his racist thinking and appreciates Hazaras such as Hassan, Ali and Sohrab (Hazaras). Thus everything is visualized through an Americanized person. The Pashtun characters (such as Assef in *TKR* and Rasheed in *ATSS*) who are depicted in contrast to Westernized ones, do not have voice in the story; they are misrepresented by Westernized narrators or focalizers. In most cases, indirect presentation i.e. the character's speech, action, thinking, environment and his/her appearance, is used. Thus a character reveals not only himself but also other characters.

In most of the narrative segments in *ATSS*, Farsi-speaking characters (Mariam) are focalized through the external focalizer and shown as "good" Muslims, dutiful and obedient women, victimized and tragic characters. Mariam is one of the characters who is executed by Taliban in the end of the story. She is also focalized through internal focalizer especially when she waits for her execution; she thinks about her life and ill treatment received from other people (See analysis on pages 170-171). Rest of the characters are shown through her eyes. The narration and focalization used for Farsi-speaking characters show them as innocent, brave and loyal. However, characters like Rasheed are voiceless in the story and are misrepresented.

In *ATSS* characters are revealed in most cases with the help of indirect presentation i.e. the character's speech, action, thinking, environment and his/her appearance. The characters reveal not only themselves but other characters as well.

There are many narrators in the novel *ATME* and every narrator has his/her story to narrate. Farsi-speaking character, Nabi, narrates story of his attachment with Pashtun characters, Mr. and Mrs. Wahdati, in the first person. In some segments, the story is narrated in the third person. In the novel, a number of focalizers operate. All the focalizers, whether internal or external, depict Farsi-speaking characters as sincere, loving, innocent and victimized. Pari is the main example. Perspective of all the focalizers is same about Pari Wahdati (see Analysis on pages 223-233). However, Pashtun characters such as Nila Wahdati and Suleiman Wahdati are shown with evil traits through eyes of Farsi-speaking characters e.g. Nabi. Pashtuns are therefore misrepresented.

In the novels, the Pashtun characters who are not Westernized such as Assef and Rasheed are focalized and misrepresented by Westernized Pashtun and Farsi-speaking characters such as Amir, Mariam and Laila. Westernized Pashtun characters, such as Nila Wahdati and Suleiman Wahdati, are focalized and misrepresented by Farsi-speaking characters such as Nabi. Thus the narrative techniques are exploited effectively in the novels in order to misrepresent Pashtun characters and their cultural values.

The three novels offer enough space for research especially from historical perspective because the author has mentioned many historical names and events in his novels e.g. Hitler, King Nadir Shah, King Zahir Shah, King Amanullah, Ahmad Shah Massoud, Gulbuddin Hekmatyar and destruction of Buddhas at Bamiyan during the rule of Taliban. The role of Pashtuns is very significant in Afghanistan. The event of 9/11 has grabbed attention of many writers who have written about Pashtun people and their cultural values. Hosseini is also one of such writers. His three novels are about Pashtuns and terrorism. The novels need to be analyzed to see how much the novelist has remained loyal to the facts in describing historical figures and the events. The

historical figures and events mentioned in the three novels are also very important regarding (mis)representation of Pashtun and Farsi-speaking people and their cultural values.

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