

VOL. XI ISSUE I, WINTER (MARCH-2026)

GSR

GLOBAL SOCIOLOGICAL REVIEW
HEC-RECOGNIZED CATEGORY-Y




Humanity Publications
sharing research
www.humapub.com
US | UK | Pakistan

DOI (Journal): 10.31703/gsr
DOI (Volume): 10.31703/gsr.2026(XI)
DOI (Issue): 10.31703/gsr.2026(XI-I)

Double-blind Peer-review Research Journal
www.gsrjournal.com
© Global Sociological Review

GLOBAL SOCIOLOGICAL REVIEW (GSR)

Title: From Endurance to Empowerment: Unveiling Women's Defiance in Khaled Hosseini's Selected Novels

Abstract

Khaled Hosseini has emerged as one of the leading novelists who have made a significant contribution to the portrayal of marginalized women against the backdrop of patriarchal hegemony prevalent in Afghan society. This article investigates how Hosseini's literary representation transcends the reduction of Afghan women as mere victims, scrutinizing the acts of resistance displayed by his female characters, as they negotiate, contest and challenge the oppressive systems of gendered oppression. Based on the extensive study of Hosseini's A Thousand Splendid Suns and And the Mountains Echoed through a feminist lens, this study explores how the masculine members of the represented households exert social, mental, moral, and physical dominance over women. Analyzing the structural and physical defiance of female characters this study demonstrates how Hosseini comes to the rescue of the women belonging to his homeland, Afghanistan, exposing their resistance and ultimate journey towards self-esteem and individuality.

Keywords: Feminism, Social constructionism, Sexage, Oppression, Appropriation, Patriarchy

Author:

Anum Hafeez: Lecturer, Department of English Literature, The Islamia University of Bahawalpur, Punjab, Pakistan.

Safia Siddiqui: (Corresponding Author)

Assistant Professor, Department of English Literature, The Islamia University of Bahawalpur, Pakistan.

(Email: safiabwp1@gmail.com)

Pages: 132-139

DOI: 10.31703/gsr.2026(XI-I).13

DOI link: [https://dx.doi.org/10.31703/gsr.2026\(XI-I\).13](https://dx.doi.org/10.31703/gsr.2026(XI-I).13)

Article link: <https://gsrjournal.com/article/from-endurance-to-empowerment-unveiling-womens-defiance-in-khaled-hosseini-selected-novels>

Full-text Link: <https://gsrjournal.com/article/from-endurance-to-empowerment-unveiling-womens-defiance-in-khaled-hosseini-selected-novels>

Pdf link: <https://www.gsrjournal.com/jadmin/Author/31rvIolA2.pdf>

Global Sociological Review

p-ISSN: 2708-2091 **e-ISSN:** 2708-3586

DOI(journal): 10.31703/gsr

Volume: XI (2026)

DOI (volume): 10.31703/gsr.2026(XI)

Issue: I Winter (March 2026)

DOI(Issue): 10.31703/gsr.2026(XI-I)

Home Page

www.gsrjournal.com

Volume: XI (2026)

<https://www.gsrjournal.com/Current-issue>

Issue: I-Winter (March 2026)

<https://www.gsrjournal.com/issue/11/1/2026>

Scope

<https://www.gsrjournal.com/about-us/scope>

Submission

<https://humaglobe.com/index.php/gsr/submissions>

Scan the QR to visit us



Google
scholar



Citing this Article

Article Serial	13
Article Title	From Endurance to Empowerment: Unveiling Women's Defiance in Khaled Hosseini's Selected Novels
Authors	Anum Hafeez Safia Siddiqui
DOI	10.31703/gsr.2026(XI-I).13
Pages	132-139
Year	2026
Volume	XI
Issue	I

Referencing & Citing Styles

APA	Hafeez, A., & Siddiqui, S. (2026). From Principles to Practice: Organizational Readiness for Responsible AI Communication. <i>Global Sociological Review</i> , 11(1), 132-139. https://doi.org/10.31703/gsr.2026(XI-I).13
CHICAGO	Hafeez, Anum, and Safia Siddiqui. 2026. "From Principles to Practice: Organizational Readiness for Responsible AI Communication." <i>Global Sociological Review</i> 11 (1):132-139. doi: 10.31703/gsr.2026(XI-I).13.
HARVARD	HAFEEZ, A. & SIDDIQUI, S. 2026. From Principles to Practice: Organizational Readiness for Responsible AI Communication. <i>Global Sociological Review</i> , 11, 132-139.
MHRA	Hafeez, Anum, and Safia Siddiqui. 2026. 'From Principles to Practice: Organizational Readiness for Responsible AI Communication', <i>Global Sociological Review</i> , 11: 132-39.
MLA	Hafeez, Anum, and Safia Siddiqui. "From Principles to Practice: Organizational Readiness for Responsible Ai Communication." <i>Global Sociological Review</i> 11.1 (2026): 132-39. Print.
OXFORD	Hafeez, Anum and Siddiqui, Safia (2026), 'From Principles to Practice: Organizational Readiness for Responsible AI Communication', <i>Global Sociological Review</i> , 11 (1), 132-39.
TURABIAN	Hafeez, Anum and Safia Siddiqui. "From Principles to Practice: Organizational Readiness for Responsible Ai Communication." <i>Global Sociological Review</i> 11, no. 1 (2026): 132-39. https://dx.doi.org/10.31703/gsr.2026(XI-I).13 .

From Endurance to Empowerment: Unveiling Women's Defiance in Khaled Hosseini's Selected Novels



Anum Hafeez¹ Safia Siddiqui (Corresponding Author)²

¹ Lecturer, Department of English Literature, The Islamia University of Bahawalpur, Punjab, Pakistan.

² Assistant Professor, Department of English Literature, The Islamia University of Bahawalpur, Pakistan.
(Email: safiabwp1@gmail.com)

Abstract

Khaled Hosseini has emerged as one of the leading novelists who have made a significant contribution to the portrayal of marginalized women against the backdrop of patriarchal hegemony prevalent in Afghan society. This article investigates how Hosseini's literary representation transcends the reduction of Afghan women as mere victims, scrutinizing the acts of resistance displayed by his female characters, as they negotiate, contest and challenge the oppressive systems of gendered oppression. Based on the extensive study of Hosseini's *A Thousand Splendid Suns* and *And the Mountains Echoed* through a feminist lens, this study explores how the masculine members of the represented households exert social, mental, moral, and physical dominance over women. Analyzing the structural and physical defiance of female characters this study demonstrates how Hosseini comes to the rescue of the women belonging to his homeland, Afghanistan, exposing their resistance and ultimate journey towards self-esteem and individuality.

Keywords: *Feminism, Social constructionism, Sexage, Opression, Appropriation, Patriarchy*

Introduction

Khaled Hosseini is one of the most celebrated and widely read novelists today. His books take into account a great deal of powerful and heart-melting issues which center the lives of Afghan people. In his highly acclaimed texts, *A Thousand Splendid Suns* (2007) and *And the Mountains Echoed* (2013), Hosseini explores various themes such as right and wrong, love and hatred, commitment and betrayal, salvation and loss, virtue and sin, strength and weakness. A major portion of his books abound in sadness, yet they captivate the reader till the end. Afghan women have been living in the dark for so long that a positive change in their situation seems almost impossible to bring about. It appears as if these women are destined to endure all the misfortunes that are forcefully imposed upon them by the brutal Taliban and the male members of the society who share a common view of gender-biased discrimination. Consequently, literary critics often focus heavily on this subjugation. However, this article shifts the focus to examine how Hosseini has portrayed the worst side of men, simultaneously bringing the strength and power of women to the forefront, who in the midst of conventional ideologies keep on struggling with all their might.

The central objective of this research is to examine whether Hosseini's women remain submissive to these patriarchal constructs or whether enable them to move beyond their subjugation through individual or mutual defiance. Apparently, the messed lives of his female characters are a medium, allowing his potential readers to explore the versatility and courage of these characters mistakenly taken as hopeless victims. In *A Thousand Splendid Suns* (2007), two women from entirely different backgrounds and upbringing, Mariam and Laila, struggle for their survival and dignity. Similarly, in *And the Mountains Echoed* (2013), a variety of episodes foreground women's resistance against the patriarchal social structures.



In addition, this article argues how the antagonism displayed by Hosseini's women casts them as agents of their own liberation and empowerment. These women reject the socially constructed gender roles and oppose their subjection to sexage, finding ways to get beyond patriarchy and build their own individual identities. By tracking the evolution of these characters from enduring abuse to orchestrating their own freedom, retaliating their oppression, seeking retribution, and advancing through education, this article proves that Hosseini does not merely document the misery of Afghan women; rather, he comes to their rescue through profound and multifaceted resistance displayed by his female characters.

Literature Review

A large number of scholars have focused on the deep-rooted oppression and violence faced by Afghan women in Hosseini's novels. Dasarath Neupane and Ramnath Khanal (2017) have provided their study based on the reasons behind spousal aggression in the novel. They have applied the Ethological theory to trace the origin of Rasheed's aggression in his physiological condition, and the Social Learning Theory to explain that the institution of marriage in Afghanistan, which allows to keep more than one wife, is one of the reasons behind the aggression that Rasheed exercises on his wives. Similarly, Isam M Shihada (2019) has discussed the situation of women rights portrayed in the novel, focusing on physical, psychological and sexual violence and how these forms of violence have affected the Hosseini's female characters living in male-dominated Afghan culture. This dark reality is also highlighted in media reviews; for instance, Michiko Kakutani's (2007) book review in The New York Times discusses the place of women in Afghan through their socially accepted roles as homemakers, sacrificial objects and birth givers, which in turn prove them as unimportant and lesser than domestic cats.

Other critics examine the cultural conflicts and the author's political framing of Afghanistan. Pipin Puspitasari (2013) has approached *A Thousand Splendid Suns* from a sociological perspective, examining the conflict between traditional and modern cultures in aspects such as marriage, gender, and education. However, some scholars have also criticized Hosseini's approach, arguing that it favors Western ideals. Abdullah Muhammad Dagamseh and Olga Golubeva (2017) have proposed that Hosseini's narrative basically serves the fantasy of rescuing the children, maintaining that this contributes to the Neo-Orientalist and Child Rescue discourses by associating the foreign powers with security, independence, and freedom. Likewise, Harvey Thompson (2009) is of the view that Hosseini has not completely depicted the plight of women. He points out that Hosseini has ignored the after effects of the US led occupation and the propaganda about women's rights, which are crucial in the context of the 2001 invasion of Afghanistan.

In Hosseini's *And the Mountains Echoed* (2013), researchers have primarily focused on the psychological impacts of women's treatment as objects. Shivangi Rudhra (2016) establishes that female body is a salable commodity for men in the patriarchal social structure, taking into account Pari's sale to Nila Wahdati by Saboor in order to build her argument. Reviewing these painful choices, Marcela Valdes (2013) points out that Hosseini has permitted his characters to choose between their loved ones and their own happiness, getting damaged or hurt in each case. Hiqma Nur Agustina (2016) approaches the novel from a psychological perspective, focusing on the conflicts that characters develop as a result of guilt, such as Saboor's feeling of guilt for his transformation from a father into a dealer. Looking into Pari's mind, Indah Kusuma Astuti (2015) uses a developmental psychological approach to show how Pari develops the sense of identity, recognizing the missing link of her past. Similarly, Ika Agustina Kurniawati (2014) has applied the humanistic psychological theory to show Pari's search for personal identity, explaining that her interest in mathematics and achievement as a professor are congruent experiences.

Despite extreme oppression, several studies highlight how Hosseini's women successfully fight back through resistance and unity. Pitoyo Meiyono (2016) has presented a Marxist perspective of the novel, analyzing women's rebellion as a form of class struggle to ensure equality through radical steps. Expanding on this notion of female solidarity, Rebecca A. Stuhr (2013) has analyzed the text in terms of the sanctuary that the characters find in one another, mainly exemplifying how Mariam acts as a sanctuary for Laila, while Laila reciprocates her care through mutual support against Rasheed's tyranny. Dr. Bindu Ann Philip (2016) has also provided an analysis from a feminist perspective, showing how these women turn out victorious as a result of their companionship, strength and confidence. Concluding the theme of rebellion, Soraya (2015) has applied the theory of Gayatri Spivak to show Mariam and Laila as subalterns who begin to speak when they are pushed too

far. Laila resists Rasheed on various occasions and fools her husband, which proves that men overpowered by lust are vulnerable enough to be controlled by women.

Theoretical Framework

To analyze the oppression and subsequent resistance of Afghan women in Khaled Hosseini's novels, this article employs a multi-dimensional feminist framework. At its core, feminism is a series of political as well as social movements and ideologies that share a common motive i.e. to establish equal social, political, sexual, economical and personal rights for women. Central to this analysis is the concept of patriarchy, which is defined as the rule of the father i.e. a social system in which men occupy the central, dominant, or as patriarchy puts it, superior position while women are assigned the secondary, ordinary and inferior status. Within this system, feminists focus heavily on the objectification of women. Women have long been treated as objects both sexually and physically, which in turn implies that they only exist commodities, rather than autonomous individuals.

To understand how these patriarchal roles are enforced, this study relies on Simone de Beauvoir's concept of social constructionism. Beauvoir (2011) is regarded as the first feminist to give the idea of social constructionism in her famous words "One is not born, but rather becomes, woman" (330). She believes that women are not born feminine, but rather society conditions them to act submissively, stripping them of their identity and agency. Thus, in Beauvoirian terms, gender is constructed by society. Beauvoir further observes that in most societies a woman is not seen as an individuals, rather "She determines and differentiates herself in relation to man, while he is not in relation to her," suggesting that man is the "Subject" and woman is the "Other" (2011, p. 26). Men are independent while women are dependent upon the conditions that are imposed upon them. Consequently, Beauvoir opines that women must not structure their lives around their husbands and sons, because doing so entails surrendering their freedom and agency.

Building upon the notion of objectification, another French feminist, Colette Guillemin, has conceptualized the idea of sexage. She claims that patriarchy utilizes a disingenuous ideological mask to camouflages its brutality, identify tow basic facts that contribute to the oppression of women. First, Guillemin asserts, is the material power of men over women, while the second is the ideological credence that women's nature determines what "they are supposed to be" (1995, p.179). However, her work mainly deals women's treatment as a property, theoretically referred to as the physical appropriation of women. Guillemin maintains that women are not only marginalized in the society, labor market or within their domestic environments. Instead, the worst and primary form of subjugation is their direct appropriation physical appropriation, wherein their identities are reduced to the status of material objects that are exchanged, used and even misused. Guillemin elucidates that sexage includes the appropriation of women's time, the appropriation products of their bodies, their sexual obligation, and their duty to take care of the disable members as well as healthy and fit members of the male sex (1995, p. 181). Moreover, she identifies marriage as the means of legalizing and confirming these expressions of appropriation (Guillemin, 1995, p. 193)

Finally, to address how Hosseini's female characters rescue themselves through defiance, this framework incorporates the concepts of *écriture féminine* and womanspeak. The concept of *écriture féminine* is given by Hélène Cixous, who suggests that women must integrate themselves within the patriarchal structure in order to prove themselves equal to men. Instead, she posits that women should develop a new feminine language, a language of their own, in order to subdue and root out the patriarchal binary thinking that promotes women as weak. She objects the phallocentric system of hierarchy that prioritizes masculinity over femineity, asserting that every woman "must write herself: must write about women and bring women to writing" (Cixous, 1976, p. 875), stating that women have been systemically brought away from writing and expressing themselves, as they have been violently detached from their bodies Similarly, Luce Irigaray believes that patriarchy represses women psychologically through language. According to Irigaray, women can fight back using the very medium which is employed to silence them. They need to devise their own feminine language to express their bodily experiences, thereby reclaiming their subjectivity. Irigaray protests the Western standardization of the male sex and the subsequent nonbelief in the existence of two distinct sexes. She also criticizes the psychoanalysts and thinkers like Plato, Freud, and Lacan for expunging female bodily pleasure and autonomy. Thus, Irigaray maintains that women have not lost their desires altogether, but rather buried them "under the logic that has dominated the West since the time of Greeks" (1985, p. 24). By an application of these theoretical concepts,

this article decodes how Hosseini's female characters move from being physically appropriated objects to becoming self-governing women who actively speak and fight for their own liberation.

Discussion and Analysis

In order to determine whether Hosseini rescues his female characters through their own resistance, it is first necessary to examine the depth of the oppression they must overcome. In the light of Colette Guillaumin's theory of *sexage*, Mariam and Laila's marriage to Rasheed exhibit how Hosseini represents the direct physical appropriation of Afghan women. Their marriage to Rasheed is only an "individualized expression" in terms of their apparent "every day and specific relationship," while inside his house, almost all the expressions of Guillaumin's *sexage* are pugnaciously realized. Rasheed appropriates their time through endless, unpaid domestic servitude; he attempts to appropriate the products of their bodies by demanding a male heir, Zalmai; and he ruthlessly enforces his sexual obligation through marital rape. Mariam is Rasheed's property and he upholds his proprietorship till the ending pages of the novel before he finally dies. Similarly, in *And the Mountains Echoed*, Saboor treats his daughter as a material object that can be exchanged. When the financial conditions of the family worsen, Saboor finds a deceptive way out of his problems. He sells Pari to a wealthy couple in order to run his house. Saboor selfishly agrees to give Pari to provide for his family's expenses. In both novels, women are reduced to their reproductive and economic worth, existing primarily to gratify male desire or to ensure survival.

The idea of objectification is further exemplified in Hosseini's undertaken narratives through the portrayal of severe physical and psychological violence inflicted on Afghan women by patriarchal men. Treatment of women as objects has been the central point of focus for the feminists since years. Rasheed's behavior can be read through Beauvoirian conceptualization that "because man is sovereign in this world, he claims the violence of his desires as a sign of his superiority" (Beauvoir, 2011, p.445). Rasheed's tyranny transcends the general expectations of humility, as he denies Mariam the right to cry just because he can't bear "the sound of a woman crying" (Hosseini, 2007, p. 58). Her status is not different from a prostitute, barely alive for the satisfaction of Rasheed's sexual desire. In addition, the pornographic magazines, which Mariam finds in the drawer, are symbolic of Rasheed's predatory sexual disposition, which in turn suggests that a woman to him is nothing more than a sexual commodity. Rasheed's appalling act of pushing a hand full of pebbles into Mariam's mouth and make her chew them forcefully because he does not like the taste of the rice she prepares, demonstrates his increasing domestic vehemence. Furthermore, Rasheed's preference for male offspring highlights the patriarchal devaluation of women. He is a true manifestation of Protagoras's idea, widely critiqued by Irigaray, that all things are measured by man, devaluing the existence of feminine sex entirely. When Zalmai comes in his life, he becomes the apple of Rasheed's eyes. Zalmai gets "the lion's share" (Hosseini, 2007, p. 298), while he does not tolerate Aziza, his assumed daughter, whenever she cries and even shows his desire to drown her, saying, "I want to put that thing in a box and let her float down the Kabul River" (Hosseini, 2007, p. 231).

In the light of Beauvoir's concept of social constructionism, Hosseini depicts how Afghan women are conditioned to endure abuse and accept their status as an "Other" (2011, p. 26). Hosseini instantiates this through Nana, Mariam's mother, who is represented as the most hopeless creature in the novel. She wants Mariam to accept her fate as a girl and an illegitimate child at once. Nana thinks that the only skill as girl requires "it's this: *tahamul*. Endure" (Hosseini, 2007, p. 18). Besides, Hosseini also illustrates how men utilize psychological repression to keep women trapped in these constructed roles. For instance, Rasheed creates a melodramatic sequence to get hold over Laila, as revealed in the ending pages of the novel that. He deliberately sends Abdul Sharif to tell Laila about Tariq's death, shattering her very dream to reunite with her lover.

However, Hosseini's female characters do not remain at the mercy of abusive men. Laila is a modern woman and undoubtedly the most active among Hosseini's female characters. She is a decision maker and a very smart player. The way she successfully hides her pregnancy from Rasheed and makes him believe that he has married a virgin, leaves the reader amazed. She is strong enough to make a fool out of a man like Rasheed. She is the first woman to stand for Mariam and proposes a plan for their mutual escape, fostering in hope and positivity for their better future. Moreover, at times she successfully rejects Rasheed's demands and also makes him realize that his attitude and worthlessness is responsible for the family's crises.

Notably, Hosseini displays women's radical resistance through Mariam's character arc. Throughout the novel Mariam's character remains a pitiable figure, but she eventually proves it to be the other way round. The

austerity of her lived experiences transforms her into an iron lady in the ending pages of the narrative. Though Mariam's initial act of defiance is against Laila's intrusion as a second wife of her husband, as she declares "I won't be thrown out. I won't have you cast me out" (Hosseini, 2007, p. 219), yet her growing affinity with Laila in the later part of the book alters her altogether. Consequently, she displays the finest act of power when she strikes Rasheed to death with a shovel, preventing him from beating Laila to death. She never for even once thinks of taking revenge from Rasheed, but now when she is the one in power, "she wanted him to see" and acknowledge that his end is written by the hands of the same woman whom he has never considered more than a house cat (Hosseini, 2007, p. 340). Mariam's subsequent choice to face execution rather than flee is not an act of submission, but the ultimate reclamation of her autonomy. Despite knowing that with Rasheed's end she is free to flee anywhere, she refuses to go with Laila and Tariq. She does not want to run like a coward because in her heart she knows that she has killed her husband and for this she needs to surrender herself (Hosseini, 2007, p. 349). Mariam who begins her life as no one, but a weed and a harami, ends up like an all-rounder who not only comes out of her bubble but marks an unforgettable end to her misfortunes forever. Lastly, her execution does not make her feel low about herself because she takes it as a "legitimate end to a life of illegitimate beginnings" (Hosseini, 2007, p. 361).

Hosseini, in his novel *And the Mountains Echoed* (2013), empowers his female characters through intellectual and artistic liberation, aligning their emancipation with Cixous' concept of *écriture féminine* and womanspeak. Nila Wahdati for instance, is represented as a radical woman who, in the context of Cixous's argument, "puts herself into the text" (1976, p. 875), despite knowing that the culture she lives in does not accept women like her. She writes down sexual poetry to rebel against the restrictions imposed upon her. Nila not only takes multiple men as her suiters but also writes about her physical, sensuous experiences in her poetry, as Nabi describes, "She wrote about pleasure. I had never heard language such as this spoken by a woman" (Hosseini, 2013, p. 98). She basically fights against the very notion that women need to be protected because they are weak and cannot control their emotions.

Furthermore, Hosseini shatters the patriarchal myth of female intellectual inferiority through characters like Pari and Roshie. Where education itself is a taboo and women are meant to be concerned primarily with homemaking, procreating and child rearing, Pari pursues a career in the field of mathematics. What comes with greater surprise is that, not only she studies math, grabs a degree of Ph.D., but also becomes the "youngest professor in the department and one of only two women" (Hosseini, 2013, p. 227). She defies, through her successful career, the propaganda created by men that women are not intellectual enough to study a subject like mathematics. Similarly, Roshie fights against the opinion that a girl unfit for marriage must have died by becoming a famous journalist. The book Roshie has written tells the tale of her life which, suggesting that she finally gets a voice. Therefore, she literally manifests Irigaray's contention to use language as an instrument to dismantle patriarchal power structures, reverting men's manipulative strategies deploying the very tactics used by themselves.

Through these detailed character trajectories, it becomes evident that Hosseini actively negates the power imbalances reinforced by patriarchy. While initially he unflinchingly portrays his female characters as victims of *sexage* and patriarchal conditioning, he ultimately arms them with the tools of physical defiance, intellectual prowess, and literary expression. By doing so, Hosseini allows his women to break free from the traditional roles imposed upon them, transforming them from oppressed objects to architects of their own identities and destinies.

Conclusion

Through a detailed analysis of Hosseini's novels *A Thousand Splendid Suns* (2007) and *And the Mountains Echoed* (2013), this article has explored the deep-seated mechanisms of patriarchy and the subsequent awakening of female agency. After having a scrutinized examination of Hosseini's novels, it cannot be denied that Hosseini has imbued each of her female characters with particular features, enabling her to navigate social, structural, and gendered oppression. By depicting women as properties to be traded, silenced, and abused, Hosseini lays bare the reality of social constructionism.

However, Hosseini does not present the patriarchal constructs as the final fate of the represented Afghan women. When addressing the central question of whether these women remain submissive to traditional gender roles or emerge as resilient figures, the text reveals a profound shift. The women, one comes across in Hosseini's

books, are bold, energetic and even rebellious. They seem to fight continuously against all odds that come their way. In *A Thousand Splendid Suns* (2007), Mariam's resistance comes to the forefront when she disapproves of her husband's second marriage with Laila and also when she refuses to meet her father when he comes to see her marriage with Rasheed. Laila on the other hand, resists on a greater level as she refuses to submit herself to Rasheed's needs at many instances. Ultimately, by utilizing physical force to eliminate their abuser, these women shatter their status as commodified objects under the rules of *sexage*.

Additionally, in *And the Mountains Echoed*, this rebellion evolves into intellectual and social liberation. There is a long list of episodes where women are found resisting the patriarchal social structure. Nila Wahdati is the most prominent character in terms of her radical resistance against the conservative ideals of her society. Pari, on the other hand, resists by pursuing her career as a Ph.D. Professor, while living in the male dominated society. Finally, Roshni fights against the patriarchal conventions that marriage is the only possibility for survival. Thus, Khaled Hosseini portrays a devastatingly accurate picture of female objectification and social conditioning, but simultaneously refuses to paint women as perpetual victims. Instead, he orchestrates their emancipation through profound acts of defiance, education, and female solidarity. By allowing them to reclaim their bodies, their intellect, and their voices, Hosseini successfully reconstructs the marginalized Afghan woman from a silenced commodity into a powerful catalyst for her own liberation.

References

- Agustina, H.N. (2016). When desperate and guilty feeling destroy life in *And the mountains echoed*. *International Journal of Humanities and Management Sciences*, 4(2), 199-202.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Al-Dagameh, A.M., & Golubeva, O. (2017). Khaled Hosseini's *A thousand splendid suns* as a child rescue and neo-orientalist narrative. *Comparative Literature and Culture*, 19(4). <https://doi.org/10.7771/1481-4374.3057>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Astuti, I.K. (2015). Contribution of childhood to the personality development in Khaled Hosseini's *And the mountains echoed*: A developmental psychological approach. Muhammadiyah University of Surakarta, Surakarta. <https://eprints.ums.ac.id/id/eprint/32664>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Cixous, H. (1976). The laugh of the Medusa (K. Cohen & P. Cohen, Trans.). *Signs*, 1(4), 875–893.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- De Beauvoir, S. (2011). *The second sex* (C. Borde & S. Malovany-Chevallier, Trans; 1st Vintage Books ed.). Vintage Books.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Guillaumin, C. (1995). *Racism, sexism, power and ideology*. Routledge.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Hosseini, K. (2007). *A thousand splendid suns*. London: Bloomsbury.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Hosseini, K. (2013). *And The Mountains Echoed*. New York, NY: Riverhead Books.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Irigaray, L. (1985). *This sex which is not one* (C. Porter & C. Burke, Trans.). Cornell University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Kakutani, M. (2007, May 29). A woman's lot in Kabul, lower than house cat's. *The New York Times*, p. E1.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Kurniawati, I. A. (2014). *The search for personal identity in Khaled Hosseini's And the mountains echoed: A psychological approach*. Muhammadiyah University of Surakarta.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Meiyono, P. (2016). *Women's rebellion in Khaled Hosseini's A thousands splendid suns: A Marxist approach*. Universitas Muhammadiyah Surakarta.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Neupane, D. & Khanal, R. (2017). Reasons behind spousal aggression in *A thousand splendid suns* by Khaled Hosseini. *Journal of Advanced Academic Research*, 4(1), 117-124. <https://doi.org/10.3126/jaar.v4i1.19525>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Philip, A. B. (2016). Endless endurance: A feminist study of Khaled Hossieni's novel *A thousand splendid suns*. *International Journal of Applied Research*, 2(5).

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Puspitasari, P. (2013). *Conflict between the traditional and modern cultures in Khaled Hosseini's A thousand splendid suns: Sociological approach*. Muhammadiyah University of Surakarta.

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Rudhra, S. (2016). Female body as a salable commodity: The psychological dilemmas of women protagonists in *And the mountains echoed*. *The Achievers Journal: Journal of English Language, Literature and Culture*, 2(3).

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Shahida, I. (2019). Revisiting women's rights in Khaled Hosseini's *A thousand splendid suns*. *International Journal of English: Literature, Language & Skills*, 7(4).

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Soraya. (2015). The subaltern voice in *A thousand splendid suns*. *Jurnal Lingua Cultura*, 9(2).

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Stuhr, R. A. (2013). *A thousand splendid suns: sanctuary and resistance*. *Critical Insights: Cultural Encounters*, Salem Press.

[Google Scholar](#) [Worldcat](#) [Fulltext](#)

Thompson, H. (2009). *A thousand splendid suns: The plight of Afghan women only partially depicted*. The International Committee of the Fourth International.

[Google Scholar](#) [Worldcat](#) [Fulltext](#)