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**VITAL-HISTORICAL AND ETERNAL  
THEMES IN KHALED HOSSEINI'S  
NOVELS****ANNOTATION**

In the study of literature the themes of fiction are divided into vital-historical and eternal themes. Vital-historical themes refer to the conditions resulted in character upbringing in the socio-historical situation and they can't exist outside of this certain time and place. The eternal themes indicate the repeated events in all the periods of all the nations. The combination of several themes in one work is expressed in literary studies with the concept of "thematic". When faced with such a situation, one or two major themes may be separated, and the rest should be explored as secondary. The objective of this paper is to seek to remedy these problems by analyzing the novels "The Kite Runner" and "A Thousand Splendid Suns" by Afghan-American writer Khaled Hosseini in terms of vital-historical and eternal themes. The data collected from the detailed analysis of the texts of Hosseini's novels mentioned above by applying biographic method. The research results in proving the fact that the writer's talent lies on fastening the theme of Afghanistan equally in his all three books pre-in-post Taliban periods and in addition to this he can indicate his own personal perspective towards the issues stated in the events. Hosseini could fulfill his task in describing his desire and Afghan people in each part of the world for the blessed peace that the nation couldn't witness for a long time. Moreover, the themes of children and childhood, women and womanhood or family traditions can be found regularly in all the novels indicated above to strengthen the core meaning of what is being Afghan and what is living in Afghanistan. This study is an effort to

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**ХОЛИД ҲУСАЙНИЙ РОМАНЛАРИДА  
ҲАЁТИЙ-ТАРИХИЙ ВА МАНГУ  
МАВЗУЛАР****АННОТАЦИЯ**

Адабиётшунослик илмида бадиий асар мавзуси реал ҳаётий-тарихий ёки мангу мавзуларга ажратилади. Ҳаётий-тарихий мавзулар у ёки бу макондаги ижтимоий-тарихий вазият сабабли пайдо бўлган шароит, ҳолат ва характерни англатади ҳамда улар айни замон ва макондан ташқарида мавжуд бўлмайди. Мангу мавзулар эса барча халқларнинг барча давр ва босқичларида қайтариладиган воқеаларни англатади. Бир асардаги бир неча мавзунинг йиғиндиси адабиётшунослиқда "тематика" тушунчаси билан ифодаланади. Бундай ҳолатга дуч келинганда, бир-икки асосий мавзу ажратилиб, қолганлари иккинчи даражали кичик мавзу сифатида тадқиқ этилиши жоиз. Ушбу тадқиқотда мақоланинг мақсади Холид Ҳусайний асарлари тематикасини "Шамол ордидан югуриб", "Минг куёш шуъласи" ва "Тоғлар ҳам садо беради" романлари мисолида таҳлил этишдир. Унда Холид Ҳусайний романлари биографик метод асосида изчил таҳлил қилинган. Натижада, ёзувчи истеъдоди ҳар уч романда Афғонистон мавзусини Толибонлар ҳокимиятидан олдин, Толибонлар ва Толибонлардан кейинги даврларда тасвирлашида ҳамда романдаги ижтимоий воқеаларга ўзининг перспектив муносабатини билдиришида яққол сезилиши илмий асосланган. Афғон миллатига мансублик ва ёки Афғонистонда яшаш нима эканлигининг моҳиятини романлардаги болалар ва болалик, аёллар ва аёллик, оила аъёнлари каби мавзулар орқали изоҳлаш мумкин. Хулосада ҳаётий-тарихий ва мангу мавзуларни таҳлил қилиш асосида Афғонистоннинг толибонлар,

unfold the significance of literary characteristics of the novels those mentioned above. The study concludes that Khaled Hosseini applied the vital-historical and eternal themes in his three novels to illustrate the objective picture of Afghanistan pre-in-post Taliban period.

**Key words:** vital-historical themes, eternal themes, Afghanistan, childhood, womanhood, family, war.

улардан олдинги ва кейинги даврлардаги объект манзарасини ёритилганлиги илмий-назарий жихатдан кўрсатиб берилган.

**Калит сўзлар:** ҳаётий-тарихий мавзулар, мангу мавзулар, Афғонистон, болалик, аёллик, оила, уруш.

## INTRODUCTION

Afghan born American writer Khaled Hosseini's works are highly being studied by contemporary scholars since the emergence of Afghan-American diaspora literature. In terms of diaspora features Mir Hikmatullah Sadat [2006; 293] focused on the importance of being Afghan in Afghanistan and outside the country concerning the writer's personages in the research "The Afghan Experience: An Exploratory Study of Societal Realities through the Lenses of Afghan Diasporic Literary Works". The next considerable work devoted to the essence of refugee literature is "Intergenerational Trauma in Second Generation Afghan-American males" by Abid Wice Mohammad Niazi [2019;178] who divided Afghan-Americans into two generations: the first generation arrived in the country at the beginning of the 80s and their children represented the second generation who are fluent in English. Whilst Alicia Dorothea Angemeer [2012; 241] helped to establish an explanatory model for popular books about Muslims in her argumentative research "Reading the Other and Reading Ourselves: An Interpretative Study of amazon.com Reviews on Bestsellers about Muslims".

The term Afghan-American is a post-9/11 creation. As an American ethnic community, Afghans did not come to speak of themselves as Afghan Americans until post - 9/11 required to this particular community to voice their opinions and offer their assistance and expertise in the situation in Afghanistan [Huang G., 2009; 1197]. This proves the fact that the notion Afghan-American is a rather new concept and the incomplete list of well-known writers of this trend are Khaled Hosseini, Mir Tamim Ansary, Farooka Gauhari, Mariamam Qudrat Aseel, Nilofar Pazira and more others. No other writer has achieved the fame and acclaim of the California-based doctor Khaled Hosseini. All his three novels have been accepted warmly by world-wide readers. His first novel "The Kite Runner" [Hosseini Kh., 2002; 37] celebrates the sensational childhood friendship whereas his next novel "A Thousand Splendid Suns" [Hosseini Kh., 2007; 384] enters the world of Afghan women. What is more "And the Mountains Echoed" [Hosseini Kh., 2013; 402] provides a valuable insight into the imaginary fictional world of the author in transferring his characters from one place into another.

## METHODOLOGY

In the present analysis, the research problem is to investigate how vital-historical and eternal themes have been employed to represent Khaled Hosseini's literary image as a writer. The data collected from the detailed analysis of the texts of Hosseini's novels "The Kite Runner" and "A Thousand Splendid Suns" helped answer the questions related to the major and secondary themes in Hosseini's fictions.

## THE PROCEDURE OF THE RESEARCH

According to the investigated vital-historical and eternal themes in Khaled Hosseini's novels the analysis of his works has been undertaken at the following levels:

- 1) Themes in "The Kite Runner"
- 2) Themes in "A Thousand Splendid Suns"

## DISCUSSION

The objective of the present analysis was to identify the themes in Khaled Hosseini's novels by separating vital-historical and eternal themes including the characteristics of Afghan-American diaspora literature.

### THEMES IN "THE KITE RUNNER"

The main theme of "The Kite Runner" is "children and childhood" and the book has a number of secondary themes. The author addresses the eternal themes such as "guilt, friendship, childhood, love" and in a parallel way with a vital-historical theme of "the consequences of Afghanistan and its destabilization".

The theme of guilt appears in the images of Amir and Baba from the first pages of the work. Amir felt guilty for several reasons:

- he felt guilty for his mother who died prematurely at the time of his birth;
- he was not been physically as strong as his father expected;
- and most of all, he accused Hassan for an unfair theft.

Amir's brutality and cruelty towards Hassan caused him to slander him. Not only Amir, but his father Baba is another sufferer due to his mistakes. His biggest fault was his unfaithfulness to his wife, betraying her, having an affair with his servant's wife. What is more tragic – he had an illegitimate son with her and he had to endure being a witness of the humiliation of his son as Hazara by other high ranked Pashtun children. But the success of the novel is that because of this sense of guilt, Amir and Baba try to be good people and correct their mistakes.

The theme of friendship is echoed by the writer based on antithesis. The existence of not only friendship, even positive relationship between Pashtun and Hazara was a revolution of that historical period. The personages of the novel, the Pashtuns Baba and Amir, are deeply connected to the lower class Hazara Hassan and they always felt necessity to him. However, Amir was also unlikely to show his condolences towards Hassan among others since the society has "nurtured" him as a "high-ranked" representative.

Amir mentioned that they were kids who had learned to crawl together, and no

history, ethnicity, society, or religion was going to change that either. I spent most of the first twelve years of my life playing with Hassan. Sometimes, his entire childhood seems like one long lazy summer day with Hassan, chasing each other between tangles of trees in my father's yard, playing hide-and-seek, cops and robbers, cowboys and Indians, insect torture – with their crowning achievement undeniably the time we plucked the stinger off a bee and tied a string around the poor thing to yank it back every time it took flight [Hosseini Kh., 2003; 25-26]. This friendship chooses neither age, social status, nor religious proportionality, so that the range of friendship in the work can be divided into three areas:

- 1) Baba and Hassan – friendship between true religious people who hate religion;
- 2) Amir and Hassan – eternal friendship between Pashtun and Hazara;
- 3) Amir and Sukhrob – friendship between a man who understands the truth and a mature child.

The theme of love is the invention of the writer; he prefers Soraya, who cannot be accepted as a woman by Afghan nation, to be loved and respected unconditionally by the main character Amir. At this point Hosseini was able to express his American thinking and influence of the region's culture on the Afghan diaspora in America. Soraya escaped with her boyfriend and lived in a remote place, despite her parents' reaction, and decided to live independently as an American girl before meeting Amir. However, the young man was addicted to drugs and kept torturing her thoroughly. Although his parents could not bear this shame, they forgave their daughter and forgave her. The work is regarded as a collection of portrayals of male characters, reveals the true love between Soraya and Amir, which ignores stereotypes, and shows its resilience to live peacefully without a child. Because of that eternal bond, they were given Sukhrob as a son at the end of the novel.

The theme of childhood is one of the most striking scarcities proving the writer's skills and the heroes' childhood stories make up the bulk of the plot. The author wants to see the world, its peace and harmony in the eyes of children. While characters such as Amir, Hassan and Assef demonstrated the pre-war prosperity of children in Afghanistan, Sukhrob and other orphan kids summarized the image of Afghan children who were left as a result of war destitutes. Amir and Sukhrob's dialogue – conversation between the grown up son protected by his father moved to America and an orphan boy tortured by the Taliban in Afghanistan could open all the truth belonged to Afghan children and unlucky destiny:

– “Do you miss your parents?” he (Sohrab) asked, resting his cheek on his knees, looking up at me.

– “Do I miss my parents? Well, I never met my mother. My father died a few years ago, and, yes, I do miss him. Sometimes a lot.” (Amir)

– “Do you remember what he looked like?” (Sohrab)

I thought of Baba's thick neck, his black eyes, his untruly brown hair. Sitting on his lap had been like sitting on a pair of tree trunks. – “I remember what he looked like”, I said. “What he smelled like too” (Amir).

– “I'm starting to forget their faces,” Sohrab said. “Is that bad?”

Amir concerned “I thought of a line I’d read somewhere, or maybe I’d heard someone say it: There are a lot of children in Afghanistan but little childhood” [Hosseini Kh., 2003; 317-318].

Afghanistan is a complicated theme including a wide range of themes inside. It is Hosseini’s confession about his country and his nation to the world-wide. The theme of Afghanistan is based on a series of dualities such as war and peace, sin and forgiveness, finding and losing, understanding and being understood. The sad depiction of Afghans moving from pre-war prosperity to post-war ignorance was depicted masterfully. Female studying and teaching at an educational establishment is revealed in the character of Amir’s mother Sofia Akrami who worked as a teacher of Persian literature and language at Girls High School. Bringing children to school in Ford-Mustang, Opel cars, and over-the-top European banquets are also extravagant. Amir’s memories are illustrated focusing on Afghanistan contrast between pre- and post-war: (Amir’s thirteenth birthday was planned and organized in a luxury way) “I guess in most ways, or at least in the ways in which parties are judged, my birthday bash was a huge success. I’d never seen the house so packed. Guests with drinks in hand were chatting in the hallways, smoking on the stairs, leaning against doorways. They sat where they found space, on kitchen counters, in the foyer, even under the stairwell. In the backyard, they mingled under the glow of blue, red, and green lights winking in the trees, their faces illuminated by the light of kerosene torches propped everywhere. Baba had had a stage built on the balcony that overlooked the garden and planted speakers throughout the yard. Ahmad Zahir was playing an accordion and singing on the stage over masses of dancing bodies” [Hosseini Kh., 2003; 94-95].

When Amir came from America to Afghanistan in search of Sukhrob, he said: Everywhere I looked, that was what I saw. I remembered beggars in the old days too – Baba always carried an extra handful of Afghani bills in his pocket just for them; I’d never seen him deny a peddler. Now, though, they squatted at every street corner, dressed in shredded burlap rags, mud-caked hands held out for a coin. And the beggars were mostly children now, thin and grim-faced, some no older than five or six. They sat in the laps of their burqa-clad mothers alongside gutters at busy street corners and chanted “Bakhshesh, bakhshesh!” And something else, something I hadn’t noticed right away: Hardly any of them sat with an adult male – the wars had made fathers a rare commodity in Afghanistan [Hosseini Kh., 2003; 256].

Though being Hosseini’s debut novel, “The Kite Runner” won the recognition of readers and literary writers from around the world. The subject matter of the writer is one of the main factors that demonstrates the artistic originality of the work.

### 1.1. Themes in “A Thousand Splendid Suns”

Hosseini’s second novel “A Thousand Splendid Suns” focuses on “women and womanhood” as a major theme with a number of secondary themes. Hosseini emphasizes such real-historical themes, as stated in “The Kite Runner”, “war causes and effects in Afghanistan” in “A Thousand Splendid Suns” in parallel with eternal themes as “women, love, marriage, sacrifice, returning to homeland”.

The author’s goal of choosing women and womanhood as a central theme is to

express the fate of Afghan women in pre-and-post-war situations both in their family and the society. The writer's skill in portraying the women of all age levels inferior to men could indicate traditional Afghan families. Mariam and Laila's life lines are characterized by childhood, matrimony, love and friendship as features prove the qualities of the genre "bildungsroman".

Firstly, it is better to focus on Mariam's time line which possesses a few items as being acknowledged as "harami" at the age of five, forcing to the marriage when she is only fifteen, after four years later of her marriage the third wife (Laila) of her husband was born, living together for twenty seven years couldn't be the reason to kill her husband for the sake of protecting Laila and her children.

Secondly, being totally different from Mariam's fate, Laila's birth was a big celebration for the family, moreover, she is the only personage who has ever felt the affection of kindness and love in the novel. She attended school, obtained modern knowledge, loved and being loved by Tariq. While life awarded her with happiness, suddenly a fourteen-year-old girl who was separated from her family by accident was married to Rasheed, who was then over sixty. Once even she decided to commit suicide but realizing that she was pregnant from Tariq she could find strength to continue her life. At the age of fifteen, she achieved maternal happiness, gave a birth to Aziza – Tariq's daughter and four years Laila and Rasheed's son Zalmay was born. At the age of twenty-three, she reunited with Tariq – her first and foremost love. Laila, Tariq and children left Afghanistan to Pakistan with the help of Mariam where they could feel happy and peaceful environment for two years and yet in 2003 Laila persuaded Tariq to return to their motherland. As Laila's father told her she wanted to give all her possible support for developing Afghanistan. She did believe the coming light to Afghanistan and her existence there would be beneficial to someone.

While shifting to Laila's daughter, the youngest female character of the novel Aziza, one can witness that at the beginning of the novel her birth could bring countless joy only to her mother for the reason that she did give a birth to her first love Tariq's daughter, and later Aziza's existence gave Mariam an endless happiness. The writer's skill is to find both heroines Aziza and Mariam born out of wedlock and tie their mutual understanding with invisible layers as neither Mariam nor Aziza knew about each other's unfortunate destiny – parental mistakes.

The most striking female character of the novel is Nana – Mariam's mother who is the unhappiest person the writer created through his career. Hosseini didn't even describe the character's laughing or even smiling and her positive attitude towards life. To some extent, the only happiness she could find is her daughter Mariam and for Nana it was enough to live in a remote place with her. Life continued to show its tough side to Nana and her daughter Mariam left her to find her own father Jalil who couldn't accept her in front of his legitimate children and wives. For Nana there wasn't any reason to live and she found the single solution that is committing suicide.

Although Islam is the main religion in Afghanistan, it is too difficult to find real Muslim care and respect to women both in the society and in families as depicted in the novel. It is a typical task for female characters to give a birth, be busy with house

chores and obey their husbands without any resistance. Hosseini emphasized that many families were left homeless and without financial supporters because of the war in the country, and that for widows, who were strolling through the streets, “home and land became the biggest dream of every woman” even “were willing to donate blood to find a mate”. The author's intention to include women of all ages is to show the same unhappiness and helplessness regarding all females in the country; however, he believed in achieving positive attitude toward women in Afghanistan's future through a perspective approach.

The next theme of the novel is love. Although it is initially reflected in the intimate bonds that arose from Tariq's and Laila's childhood affection, the narrative portrays this high feeling of humanity, such as loyalty, understanding and caring. They were walking up the street together when they'd 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 of Romeo and Juliet, Babi said, though he added that Nezami had written his tale of ill-fated lovers four centuries before Shakespeare [Hosseini Kh.,2013;169].

These passionate feelings of childhood can turn into a serious relationship, and the turmoil of the country is inevitable. Tariq's love was so strong that he even adopted Rasheed's son Zalmay as his own son. They arrived in Murree – Pakistan and got married on the first day. In the mirror, beneath the green veil that the mullah draped over their heads, Laila's eyes met Tariq's. There were no tears, no wedding-day smiles, and no whispered oaths of long-lasting love. In silence, Laila looked at their reflection, at faces that had aged beyond their years, at the pouches and lines and sags that now marked their once-scrubbed, youthful faces. Tariq opened his mouth and began to say something, but, just as he did, someone pulled the veil, and Laila missed what it was that he was going to say. 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, tugging each other's collar to emphasize a point, the quickness to laugh, the eagerness to delight. So much had happened since those childhood days so much that needed to be said. But that first night the enormity of it all stole the words from her. 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 [Hosseini Kh., 2013; 367]. A few lines of this passage demonstrate the ‘bildungsroman’ feature of the work and that is evident. Heroes grew to spiritual maturity and grew up on the heights of life.

In addition to the love between Tariq and Laila, the writer also refers to the love between Rasheed and his first wife who died while giving a birth in the short episodes. Rasheed did not disclose these feelings to anyone, but kept her photos away from the eyes. One day Mariam found two pictures in the bottom drawer of the dresser. One of them was Yunus – Rasheed's son who got drowned in the lake. In another photo,

a seated woman and, behind her, a thinner, younger Rasheed, with black hair. The woman was beautiful. Not as beautiful as the women in the magazine, perhaps, but beautiful. Certainly more beautiful than her, Mariam. She had a delicate chin and long, black hair parted in the center. High cheekbones and a gentle forehead. Mariam pictured her own face, her thin lips and long chin, and felt a flicker of jealousy. She looked at this photo for a long time. There was something vaguely unsettling about the way Rasheed seemed to loom over the woman. His hands on her shoulders. His savoring, tight-lipped smile and her unsmiling, sullen face. The way her body tilted forward subtly, as though she were trying to wriggle free of his hands. This short paragraph illustrates the endless love that Rasheed had in his heart and that he had once lived in love and happiness [Hosseini Kh., 2013; 88].

Hosseini explains marriage as a purely belief based on Muslim traditions which are not familiar to Western readers. The artistic details used in the marriage of Mariam and Rasheed, as well as the responsibilities of the bride and groom are described in detail in the work. Mariam (bride) was given a long-sleeved, dark green dress to wear over white cotton trousers. Afsoon (one of Jalil's wives) gave her a green hijab and a pair of matching sandals. She was taken to the room with the long, brown table, except now there was a bowl of sugar-coated almond candy in the middle of the table, a Koran, a green veil, and a mirror. Two men Mariam had never seen before-witnesses, she presumed-and a mullah she did not recognize were already seated at the table. Jalil showed her to a chair. He was wearing a light brown suit and a red tie. His hair was washed. When he pulled out the chair for her, he tried to smile encouragingly. Khadija and Afsoon sat on Mariam's side of the table this time. The mullah motioned toward the veil, and Nargis arranged it on Mariam's head before taking a seat. Mariam looked down at her hands. "You can call him (Rasheed – bridegroom) in now," Jalil said to someone [Hosseini Kh., 2013; 55-56]. The order of marriage also provides an opportunity to approach the work on the principle of clarity. In this process Mulla first gave a brief speech on the necessity of marriage and the couple's responsibilities. He first asked Jalil (the bride's father) for his consent to the marriage. Jalil nodded. Rasheed was then asked for consent. Rasheed answered yes.

"And do you, Mariam-jan, accept this man as your husband?" Mariam stayed quiet. Throats were cleared. "She does", a female voice said from down the table. "Actually", the mullah said, "she herself has to answer. And she should wait until I ask three times. The point is, he's seeking her, not the other way around". He asked the question two more times. When Mariam didn't answer, he asked it once more, this time more forcefully – Mariam could feel Jalil beside her shifting on his seat, could sense feet crossing and uncrossing beneath the table. There was more throat clearing. A small, white hand reached out and flicked a bit of dust off the table. "Mariam", Jalil whispered. "Yes", she said shakily [Hosseini Kh., 2013; 56-57].

Finally they put a mirror on Mariam. Mariam looked back at her face: her eyebrows were uneven, her hair was weak and lifeless, and her dark blue eyes were so close that she could be thought of as curly, her skin was too broad, her forehead was thin, and her cheeks were ... Yes, it was hard to find beauty badges, but at the same

time, she was not ugly, but a pretty girl. For the first time, he looked at Rasheed with a squinting face, a cheeky and noble face, his nose edged, his two spiked teeth, his eyebrows hanging like a patch, and his thick, dark hair white. Suddenly, their gaze collided in the mirror. After that, Rasheed pulled the wedding ring out of his pocket and placed it on the girl's trembling finger, though the ring was narrower. A marriage contract has been signed. Mariam wrote the name of the meem, the reh, theyaa, and again the meem on the document's destination.

Through the theme of marriage, the writer also emphasizes double duality in Afghanistan. The images of Jalil and Rasheed are typical Afghan men who are allowed to marry up to four women. Jalil had three women and he had affair with Mariam's mother Nana. In Rasheed's marriage, there were three women, the first of whom died and two of them were Mariam and Laila. Jalil is portrayed as a man who could not resist the idea of his wives, even though he could not help his own daughter and let her marry an aged man. Rasheed was the exact opposite of that – he was used to beating his women, let them starving and tormenting them in vain.

However, Hosseini also takes a promising approach to women and marriage, revealing the sanctity of it through the characters Khakim - Fariba and Laila -Tariq. Both Khakim and Tariq react to the joys and sorrows of their wives, and did not hesitate to consult with them when they had problems.

The theme of sacrifice is reflected in the culmination of the work, and the unexpected plot is that Mariam sacrificed her life for her co-star Laila and her children. When Mariam killed Rasheed, she could see this crime as the only solution to Laila's escape from ignorance. To die or to be killed, announced as releasing from the atmosphere of violence, becomes a writer's confession. At one point, Laila ducked and managed to land a punch across his ear, which made him spit a curse and pursue her even more relentlessly. 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. Mariam lost count of how many times the belt cracked, how many pleading words she cried out to Rasheed, how many times she circled around the incoherent tangle of teeth and fists and belt, before she saw fingers clawing at Rasheed's face, chipped nails digging into his jowls and pulling at his hair and scratching his forehead. How long before she realized, with both shock and relish, that the fingers were hers. He let go of Laila and turned on her. At first, he looked at her without seeing her, and then his eyes narrowed, appraised Mariam with interest. The look in them shifted from puzzlement to shock, then disapproval, disappointment even, lingering there a moment [Hosseini Kh., 2013; 339]. For the first time in her life, Mariam gazed intently at her husband. She saw sparks of wild hatred in his eyes. Mariam put all her energy into her husband's head and bumped it twice with a spade. That blow was enough to end the miserable life.

Mariam recognized Rasheed's murder as the best decision she ever made. Moreover, Hosseini approached the work promisingly, and could indicate it through Mariam stressing on coming of good periods again in the fate of Afghan people. She said that they would leave – she, Laila, the children, and Tariq too. They would

leave this house, and this unforgiving city. They would leave this despondent country altogether, Mariam said, running her hands through Laila's hair, and go to some place remote and safe where no one would find them, where they could disown their past and find shelter. "Somewhere with trees," she said. "Yes. Lots of trees". They would live in a small house on the edge of some town they'd never heard of, Mariam said, or in a remote village where the road was narrow and unpaved but lined with all manner of plants and shrubs. Maybe there would be a path to take, a path that led to a grass field where the children could play, or maybe a graveled road that would take them to a clear blue lake where trout swam and reeds poked through the surface. They would raise sheep and chickens, and they would make bread together and teach the children to read. They would make new lives for themselves – peaceful, solitary lives – and there the weight of all that they'd endured would lift from them, and they would be deserving of all the happiness and simple prosperity they would find [Hosseini Kh., 2013; 347].

The historical nature of the work is also reflected in the way the Taliban sentenced Mariam to death, and she accomplished it as she had planned and wanted. Mariam was driven by car. The truck was heading towards Gazi Stadium. Thousands of eyes were staring at her. Everyone looked up to see what was going on. The crime of the prisoner began to be heard from the loudspeaker. Some in the crowd shook their heads, and some stumbled, and Mariam kept her eyes on the ground. The automatic gunman ordered her to move to the southern pillar of the football gate. The crowd calmed down as it poured water. Mariam looked at her shade, and the shadow of the executioner was added to it.

Before her last breath, Mariam remembered everything: the kolba she lived with her mother, her father Jalil, Laila, Aziza. Her conclusion was that everything could have been worse. Life was not in vain. 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. Mariam's final thoughts were a few words from the Koran, which she muttered under her breath. He has created the heavens and the earth with the truth; He makes the night cover the day and makes the day overtake the night, and He has made the sun and the moon subservient; each one runs on to an assigned term; now surely He is the Mighty, the Great Forgiver [Hosseini Kh., 2013; 365].

The theme of returning was delivered by the novel's Odyssey characters Laila and Tariq. Laila wanted to return to Kabul with her children and Tariq. Although Murree gave them a peaceful and tranquil life, in fact the writer's intention through his literary characters was aspiring to his native land. Her father once told Laila: "You can be who you want to be. I believe that when all these horrible wars will come to an end, you will need your motherland!" Sometimes her mother's words are heard: "I see my country's peace with the eyes of my children".

The whole family returned to Kabul, Afghanistan. Then Tariq and Laila were working with Zaman. The newspaper "Anis" in Kabul published an article about the

restoration of an orphanage. The article also included pictures showing a photo of Laila, Zaman, Tariq and another tutor surrounded by children. It was the day for which Mariam sacrificed her life and many more Afghan innocent people died.

### CONCLUSION

The novels written by Khaled Hosseini imply both vital-historical and eternal themes, thus, the major subject of all his works is Afghanistan in pre-and-post Taliban period. Childhood and children are depicted as the main theme in “The Kite Runner” but at the same time it focuses on several issues regarding the themes of guilt, friendship and love. The writer’s another novel “A Thousand Splendid Suns” highlights women and womanhood including the subjects of love, marriage, sacrifice, returning to homeland. Through his novels Hosseini believes that future works of fiction on Afghanistan will be free from the themes of war and depression, he hopefully indicates coming peace to his country in a fictional way.

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