

ماي 2022

جامعة الجزائر 2  
معهد الترجمة



المجلد: 25 / العدد: 1

# مجلة دفاتر الترجمة

*Revue Cahiers de Traduction*



**C**

ISSN: 1111-24606

# مجلة دفاتر الترجمة

معهد الترجمة - جامعة الجزائر 2-

رئيسة التحرير  
د. سهيلة مربي

المجلد : 26 / عدد: 1

C

ISSN : 1111-4606

## لجنة القراءة

لمياء خليل، زينة سي بشير، ياسمين قلو، حلومة التجاني، عديلة بن عودة، سهيلة مربي،  
محمد رضا بوخالفة، الطاوس قاسمي، نضيرة شهبوب، حسينة لحو، ليلي فاسي، نبيلة  
بوشريف، كريمه آيت مزيان، فاطمة عليوي، دليلة خليفي، إيمان أمينة محمودي، أحمد  
حراحشة، نسيمه آرزو، محمد شوشاني عبيدي، هشام بن مختاري، سارة مصدق، مليكة  
باشا، شوقي بونعاس، رشيدة سعدوني، فاطمة الزهراء ضيف، فيروز سلوغة، نسرين لولي  
بوخالفة، ليلي محمدي، الزبير محصول، صبرينة رميلة، حنان رزيق، ياسمين طواهرية، سفيان  
جفال، رحمة بوسحابة، ذهبية يحياوي، ياسين عجاي، محمد نواح، العزاوي حقي حمدي  
خلف جسام، علي عبد الأمير عباس، صبرينة رميلة.

# الفهرس

- 1 ثقافة المترجم الأدي وتأثيرها في مسار الفعل ..... خميسة علوي
- 12 المعضلات الأخلاقية في الدراسات الترجمة..... الحسن الغضبان، عديلة بن عودة، ياسمين قلو
- 25 صيغ التعجب وإشكالية نقلها إلى اللغة العربية..... هشام قيراط
- 44 تعليمية الترجمة الأدبية و خصائصها..... فتيحة جماح
- 62 تقنيات ترجمة مصطلحات الصيرفة الإسلامية إلى الفرنسية..... زينب بن علي، إيمان بن محمد
- 76 حالة الترجمة السمعية البصرية في الجزائر وآفاقها..... الحسين الغضبان، عديلة بن عودة، ياسمين قلو
- 87 دراسة في ترجمة المفاهيم القانونية الشرعية على ضوء نظرية التلاعب في الترجمة..... إيمان أمينة محمودي
- 110 ترجمة معاني الإشارات التداولية ... حالة النص الشعري ..... سهيلة مريعي
- 124 ترجمة مصطلحات الهندسة الطبية الحيوية من اللغة الإنجليزية إلى اللغة العربية: دراسة تحليلية وصفية لنماذج من معجم المصطلحات الطبية الإنجليزي-عربي أمودجا..... ياسمين طواهرية، سلمى عرابي
- 150 ترجمة غريب اللفظ في القرآن الكريم إلى اللغة الإنجليزية..... الزبير محصول
- 164 ترجمة الوثائق التاريخية القانونية في ظل الصراع ما بعد الكولونيالي..... هدى بولحية
- 179 ترجمة الخطاب الإشهاري في ظل الاختلافات الثقافية والاجتماعية..... صحراوي رضا ، يخلف زوليخة
- 195 المصطلح الدبلوماسي وأساليب وضعه في اللغة العربية والإنجليزية..... سفيان بوركايب ، رشيدة سعدوني
- المشترك اللفظي في القرآن الكريم وأساليب ترجمة معانيه إلى اللغة الإنجليزية: لفظ اللباس أمودجاً .....
- 215 فلة بلمهدي، نبيلة بوشريف
- 231 المترجم بين سلطة ثقافة المتلقي وحرمة ثقافة المصدر..... ليلي فاسي فنتازية
- 242 الكفاءة النفسية المعرفية وأثرها على الأداء اللفظي للمترجم في الحقل الدبلوماسي..... نسيم أزو

- 263 العبارات المبهمة في الخطاب الدبلوماسي والتحديات التي تشكلها في الترجمة..... أميرة خيلية، رشيدة سعدوني
- 278 الدرس الترجمي، نحو مقارنة منهجية لتعليم الترجمة.....حنان رزيق
- 290 التوطين والتغريب في ترجمة المصطلحات الشرعية: دراسة مقارنة لترجمة مصطلحات العبادة في القرآن الكريم إلى اللغة الإنجليزية..... رابح حباش، سهيلة مريعي
- 308 التكافؤ في ترجمة المصطلحات السياسية المستحدثة من الإنجليزية إلى العربية..... حليلة نين، فيروز سلوغة
- 327 الترجمة والأرطوفونيا، أو عندما تتلاقح الاختصاصات..... دليلة خليفي
- 338 الترجمة كوسيلة لتدريس اللغة الإنجليزية: مركز التعليم المكثف للغات بالجزائر أنموذجا.... عبيلة-أمالو نعيمة، قلو ياسمين
- 359 الترجمة كخطاب: "حالة المعنى"..... عبد الرؤوف زايدي
- 375 الترجمة المصطلحية في ظل جائحة كورونا بين الثراء المعجمي و التشتت المصطلحي..... حياة سيفي
- 391 البحث الوثائقي كأداة للترجمة المتخصصة من العربية إلى الإنجليزية: تطبيق على نص ميكانيكا السيارات أنموذجا  
..... طاوس قاسمي
- 411 استراتيجيات ترجمة أسماء سور القرآن الكريم إلى الفرنسية بين التوطين والتغريب..... ندى سعدي، دليلة خليفي
- 424 إشكالية الأسماء المختصرة في وضع المصطلح ونقله إلى اللغة العربية "وصف و تحليل"..... فاطمة الزهراء ضياف
- 436 أزمة كورونا و تأثيرها على تعليمية الترجمة عن بعد بجامعة الجزائر2..... فاطمة عليوي
- 445 أخطاء الترجمة واللغة في توطين المواقع الالكترونية وترجمتها: الأثر والانعكاسات..... توفيق ممد، جمال بوتشاشة
- نحو معجم موحد لمصطلحات الدراسات الترجمية من إشكاليات نقل المصطلح الترجمي للعربية إلى إبداع المترجم.....
- 466 نجاة بعيليش.....

Zum Einsatz von Theater und szenischer Interpretation im Deutschunterricht.....Kouider OUCI 483

Walking on a Tightrope The Ups and Downs of Diplomatic Interpreting .....Ilhem Bezzaoucha 502

Traduction du discours vitupératif dans « Notes of a dirty old man » de Charles Bukowski : Entre éthique et stylistique ..... Sara Lebbal 510

Zum Ausdruck des Präteritums im Deutschen und Arabischen: Eine kontrastive Analyse anhand literarischer Texte.....Meghouche Karima 520

The Plight of Women in Patriarchal Afghanistan in Yasmina Khadra's The Swallows Of Kabul (2002) and Khaled Hosseini's A Thousand Splendid Suns (2007)..... Assia Kaced 537

Traduire Assia Djebar à la lumière de la théorie du polysystème.....	Nesrine Boukhalfa Louli	<b>553</b>
L’impact de la traduction des caricatures politiques sur les représentations et les perceptions culturelles de l’Autre.....	Adila Benaouda	<b>563</b>
Cultural Ambivalence in the Translation of Algerian Popular Expressions into English .....	Fayrouz Selougha	<b>585</b>
The Impact of Ideological Constraints on Media Translation .....	Hana Saada	<b>603</b>
Neologie und Fachsprachen im modernen Deutsch: Untersucht an den Fachsprachen der Energie und der Chemie.....	Mounir Yousfi	<b>622</b>
Le « Domaine Traduction » dans l’université algérienne : plus qu’une nécessité .....	Mohamed Réda Boukhalfa	<b>646</b>
La traduction du contre-discours coranique à la lumière de la théorie des actes du langage .....	Djilali Aiad Nesrine, Souhila Meribai	<b>655</b>
Challenges and techniques of translating official and inflated language in diplomatic texts .....	Meriam Benlakdar	<b>670</b>

## The Plight of Women in Patriarchal Afghanistan in Yasmina Khadra's *The Swallows Of Kabul* (2002) and Khaled Hosseini's *A Thousand Splendid Suns*(2007)

Assia KACED<sup>1</sup>,

<sup>1</sup> Algiers 2 University( Algeria), assia.kaced@univ-alger2.dz

*Received: 19/04/2022*

*Published: 14/05/2022*

---

### **Abstract:**

From 1979 to 2002, Afghanistan witnessed long years of a destructive war with thousands of people killed. Yasmina Khadra's *The Swallows Of Kabul*(2002) and Khaled Hosseini's *A Thousand Splendid Suns* (2007) describe the horrors that characterized the period. They also describe the fate of Afghan wives. Considered of lower social status than men, Afghan wives, in the two novels, are systematically and severely beaten by their husbands for the smallest reason. Their lives are filled with pain and fear. The present article intends to shed light on the way political and social processes in the two selected novels support patriarchal domination and the use of force against wives. The latter, in the two novels, are beaten savagely. Things get worse when these women are unable to give birth to children/ sons. The violence becomes not only physical but psychological as well. The end is dramatic.

**Keywords:** Afghanistan women, battered wives, violence, subjugation, childless wives, psychological violence, beating, death.

### **Introduction**

Within conservative societies, the lives of males and females are regulated by codes of conduct that differentiate between men and women in their social status, rights, and obligations. Since these codes are dictated by patriarchal norms and institutionalized by men, women find themselves relegated to the lowest hierarchical position within their society; very often oppressed and subjugated by their male counterparts. In Afghanistan, women have lived long decades of subjugation and oppression at the hands of their men. The coming of Taliban to

power, by the turn of the twenty first century, has worsened their condition . They have found themselves deprived of schooling and working, forced to put a veil, and forbidden from going out without a male escort. (Butler, 2009; Latifa, 2002; Logan, 2002; Paul ,2014) They have become subjects to controlling behaviour within abusive and violent relationships . Women who have not complied with the imposed rules have been imprisoned, lashed, stoned or killed.

In *The Subculture of Violence*, Wolfgang & Ferracuti contend that violence is the result of sub cultural patterns existing in certain societal groups that have embraced values permissive of its use. Violence becomes, as a consequence, a mechanism of social control used by these groups to maintain and protect their own status. (Wolfgang & Ferracuti , 1967, 314). In patriarchal Afghanistan, girls from an early age, are taught to accept their subordinate status and endure male abuse without protest. They are at the mercy of their male relatives who dominate their lives and control their fate. They are controlled by their brothers and fathers, married at a very early age, often without their consent, and completely ignored by the juridical system that is supposed to protect them.

Once married, these young girls enter a new cycle of submission and subordination. Their new status as married women mandates husband serving and child bearing and rearing. In addition to serving one's husband , the bearing of sons becomes a central goal in their lives with the hope of consolidating their social status and gaining some respect and consideration. If they fail to bear children, married women are reduced, in the eyes of their husbands and of the people around them. Their childlessness reinforces their inferior status, and they become the targets of their husbands' frustration and anger. The physical and psychological violence they endure cause humiliation, depression and feelings of worthlessness and despair.

From 1979 to 2002, Afghanistan witnessed long years of an endless war with thousands of people killed, children orphaned, and families shattered. The terror that inhabited the cities and streets of the country spread to the houses and reached families and individuals. No one was spared. The selected novels that describe that era in the history of Afghanistan, although fictional, portray the killings, bombings, and mass destruction in a heartbreaking way. Yasmina Khadra's *The Swallows Of Kabul*(2002) and Khaled Hosseini' s *A Thousand Splendid Suns* (2007) both describe the horrors that characterized the period. They also describe



the fate of the least advantaged people in these wars of hatred and vengeance. Women. The latter, in the two novels, are victims to the religious fanaticism, social conservatism, and political despotism of their society and of the spouses they have been forced (either by their parents or by circumstances) to marry. Considered of lower social status than men, married women, in the two novels, are systematically and severely beaten by their husbands for the smallest reason. Their lives are filled with pain and fear. They are regularly and savagely assaulted with no chance to escape and no hope for help.

This article intends to shed light on the way political and social processes in the two selected novels support patriarchal domination and the use of force against married women by their husbands. The wives, in the two novels, are beaten savagely, dragged by their hair, whipped with belts, deprived of food and water, and locked in dark rooms for days. They are left with black eyes, broken teeth, and bruised bodies. Things get worse when these wives are unable to give birth to children/ sons to perpetuate the husbands' line. The violence becomes not only physical but psychological as well. They are often isolated and struggle alone against the violence of their husbands. Despite the sacred bond of marriage that links them to their spouses, nothing seems to deter the husbands from belittling and battering their wives. The end of such relations, in the two novels is tragic.

## **BORN TO SERVE**

The Afghan patriarchal system that has locked women into situations of extreme vulnerability and subordination is epitomized in *The Swallows of Kabul* (2002) by Yasmina Khadra and *A Thousand Splendid Suns* (2007) by Khaled Hosseini. Women, in the two novels are seen by their society as mere instruments for serving the family and producing children. Girls are married at a very early age, generally in their teens, as a way of ensuring a strict control of their lives. Any misconduct or deviation from the established masculine norms would lead to physical violence. Patriarchal attitudes at the individual level are enabled, nurtured, and perpetuated through the interplay of patriarchal structures and ideologies at the larger societal, immediate societal, and familial levels (Bograd, 1988). If the wife does not complete her household chores to her husband's satisfaction, if she disobeys him or refuses to have intimate relations with him, she is humiliated, insulted and brutally battered.

In *A Thousand Splendid Suns*, Mariam is taught by her mother that her role in life is to serve others without protest. That is why, once married, she pictures herself as the mere fulfiller of her husband's desires even when it is against her own will. "She pictured herself living there, in Kabul, at the other end of that unimaginable distance, living in a stranger's house where she would have to concede to his moods and his issued demands She would have to clean after this man, Rasheed, cook for him, wash his clothes. And there would be other chores as well – Nana had told her what husbands did to their wives. It was the thought of these intimacies in particular, which she imagined as painful acts of perversity, that filled her with dread and made her break out in a sweat." (Hosseini, 49) Mariam has also been taught that endurance goes hand in hand with men's abuse of women. Any negligence of duty or disobedience towards the husband leads to punishment. "Learn this now and learn it well, my daughter: Like a compass needle that points north, a man's accusing finger always finds a woman. Always." (Hosseini,11) That is why, once married, Mariam bears all the battering and verbal abuse of her husband without protest. Her husband Rasheed, on the other hand, has very little patience with her. Despite "the havoc that had struck her life, making her feel uprooted, displaced, like an intruder on someone else's life." (HOSSEINI, 60) and all the traumatic experiences she goes through in less than a week, starting with her disappointment by her father, the loss of her mother, her forced marriage to a mere stranger, three times her age, and her move to an unfamiliar environment far from her home, he tolerates neither her bereavement nor her homesickness. He makes her understand from the first day that "one thing [he] can't stand," is "the sound of a woman crying." (Hosseini, 58) and warns her from expressing sad feelings or complaining in the future. He also makes her understand that he expects her to start assuming her wifely duties and satisfy his personal needs without delay.

Mariam's husband also restricts his wife's movement and contact with others by forbidding her from going out or speaking with anyone without his permission. He imposes the burqa on her when going out pretending that the burqa protects her from his customers' eyes and preserves his honor and pride from being hurt. For him, "a woman's face is her husband's business only"(Hosseini, 67) Wearing a simple scarf, for him, is a sign that the husband is not 'manly' and has lost control of his wife. Despite her disappointment at her husband's restrictions, and despite the suffocating sensation she has when wearing

the burqa, and the limiting view it offers of the outer world through its 'meshed screen', Mariam wears it without protest. She has learned to obey her husband without complaining or questioning his decisions. Later, when her husband decides to take a second wife, Mariam does not dare to stand against him despite her feelings of insult and betrayal.

Musarrat, in *The Swallows of Kabul*, too has to comply with her husband's desires and serve him while suffering from poor health. She makes tremendous efforts to clean the house, cook, and attend to her husband's needs. Atiq, her husband, is very frustrated by his wife's long illness and cannot hide his anger at her persistent condition. Although at the beginning he feigns understanding and tolerance, his inner feelings and actions betray him. "He's angry at himself for not having dared to lance the abscess once and for all, for not having pointed out a few hard truths to his wife, who should consider herself privileged in comparison to the depraved women haunting the streets of Kabul. Musarrat is taking advantage of his patience. Her illness no longer counts as an extenuating circumstance; she has to learn how to deal with..." (*Khadra 43-44*) While Atiq pretends to care for his wife and wants her not to make any efforts to serve him, he shouts at her, hurts her both physically and psychologically, and wishes to see her dead. Accordingly, in the two novels, none of the wives questions the authority of her husband nor does she protest against his controlling and violent behavior. The wives comply with the expectation that they obey their husbands because they are socialized at an early age to view husband authority and abuse as normative.

## **SUBJGATION AND ENDURANCE**

Patriarchal societies legitimize men's power and authority over women and impose norms supportive of violence against women who defy this authority. When marrying, men find themselves, accordingly, with unlimited power put into their hands over their wives. They acquire the right to treat harshly their wives with total impunity and with no interference from whoever while the wives are deprived of voice and representation. Dobash & Dobash (1979) advance that the husband's use of violence against his wife is an expression of the unequal status that men and women have within the family. They add that, "The husband [is] legally vested with responsibility for the control and management of his wife's behaviour because she [is]

generally acknowledged to be naturally less capable and responsible than her spouse." ( *Dobash & Dobash 10-11*) To maintain order in his house, the husband has the right to subdue his wife to extreme forms of violence and cruelty since domestic violence is considered as a private family matter both supported by society and ignored by the authorities. Violence in the two novels occurs with brutal and increasing frequency using diverse forms of physical force. It is also supported by other men who evolve around the husband like neighbours and friends . The latter encourage the husband in whatever he does to his wife . Accordingly, women , in the two novels, experience a whole array of domestic abuse, battery and psychological violence within the domestic space. The type of violence experienced in these novels is alarming.

Despite her poor health, Musarrat in *The Swallows of Kabul* makes great efforts to satisfy her husband by cleaning the house, cooking his favourite food, and holding conversations with him. She is extremely worried about his well being and does her best to prove to him that she is not 'flawed'. Nonetheless, Atiq, her husband, never seems to be happy. He ignores her, insults her, and even tries to beat her. Musarrat, as a consequence, experiences both a declining physical health and a process of psychological self- degradation and shame deriving from her belief of being incomplete and defective. She thinks that she is not meeting her husband's expectations of her . These feelings are worsened by her husband's attitudes and words.

Atiq's position towards his wife is supported by his friends who do not see any use in him staying with his wife while she is not able to attend to him. "You don't owe her anything. She's the one who should bow down before you, Atiq, and kiss the toes of your feet, one by one, every time you take off your shoes. She has little significance outside of what you represent for her. She's only a subordinate. Furthermore, it's an error to believe that any man owes anything at all to a woman. The misfortune of the world comes from precisely that misconception." (*KHADRA 22-23*) Atiq wants to make his wife Musarrat feel guilty instead of feeling oppressed. He accuses her of being provocative and of not acknowledging all the sacrifices he does for her. For Dobash & Dobash, provocation is a very powerful tool used by the husband to justify his control of his wife, and to remove moral indignation about his use of force against her. " Nagging—continued discussion once the husband has made up his mind—represents in the eyes of the husband an illegitimate challenge to his authority and his right to make the ultimate decision. Thus, nagging is one of the

behaviours identified by the man as provoking his violent responses." ( *Dobash & Dobash 136*) Atiq, in the novel, becomes impatient to get rid of his wife. His anger and loss of temper show that he no longer bears the situation in which he is living and is eager to see her dead. He even becomes physically violent with her and tries to strangle her. "When a man beats his wife (either for doing something he thinks is wrong or for refusing to do something he wishes her to do—or simply because he feels like it), he is making an explicit and powerful statement about his belief in her inability to be a good wife and to provide what he believes to be proper services. When he then blames her for the beating, this becomes an even more powerful statement of her worthlessness." ( *Dobash & Dobash 125*)

In the same way as Musarrat in Khadra's novel, Mariam and Laila in Hosseini's novel are at the mercy of their violent husband. At the beginning of her marriage, Mariam is flattered by her husband's strict directives to her. She thinks mistakenly that her husband wants her to cover her body with a burqa out of love and protection. Because of all the instructions she got from her mother when she was young, Mariam sees no harm in obeying her husband and isolating herself from people. Innocently enough, she also thinks when she sees Rasheed's gun in the drawer of his room that he keeps the arm at home for her protection. However, her first doubts and questionings about her husband's honour and morality start when she discovers the pornographic magazines in the drawer of his side table. She cannot understand how he asked her to cover her body in a Burqa while he watches nude women. But even then, she tries to find excuses to justify his possession of such magazines. All the explanations she finds are related to the fact that he is a man and that his needs are different from those of women. Later, when Mariam fails to bring her husband the desired child, the situation between the couple worsens, and Mariam has to endure humiliation and violence without apparent reason. Her respect for her husband turns into fear and her belief that " they would make good companions after all." (Hosseini 79) turns into disillusion. "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. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid. And Mariam was afraid She lived in fear of his shifting moods, his volatile temperament, his insistence on steering even mundane exchanges down a confrontational path that, on occasion, he would resolve with punches, slaps, kicks, and sometimes try to make amends for with polluted apologies and sometimes not." (Hosseini 90)

Despite his brutal behavior, Mariam makes efforts to please her husband , but he rejects her all the time and even ridicules her. She feels, as a result, shattered, humiliated and frightened. She has understood that Rasheed's violence has no limits and that she can no longer trust him with her life. Because she has no family support and no one to turn to, Mariam tolerates the humiliation of being a “barren” woman. Her feelings of isolation, pain and mental agony become stronger every passing day. Cooking itself becomes a trial to endure with apprehension. She knows that he would find any excuse to humiliate her and abuse her verbally and physically. And food is the easiest way. The last incident is when her husband forces pebbles into her mouth and obliges her to chew them. Mariam breaks two molars as a consequence .

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 chew,” he said.

Through the mouthful of grit and pebbles, Mariam mumbled a plea. Tears were leaking out of the corners of her eyes.

“CHEW!” he bellowed. A gust of his smoky breath slammed against her face.

Mariam chewed. Something in the back of her mouth cracked.

“Good,” Rasheed said. His cheeks were quivering. “Now you know what your rice tastes like. Now you know what you’ve given me in this marriage. Bad food, and nothing else.”

Then he was gone, leaving Mariam to spit out pebbles, blood, and the fragments of two broken molars.( *Hosseini 95*)

After the incident of the pebbles, Mariam ceases to struggle to improve her relationship with her husband. She ceases to defend herself against his cruel behavior in the hope that her new position will avoid an escalation of violence. She turns inward and attempts to build a protective shell around her emotions that will allow her to cope with the continuing violence and humiliation. She reaches a

state of emotional numbness. Laila, Rasheed's second and younger wife has no better relationship with her husband than his first wife Mariam. The young woman has to endure her husband's changing mood, anger, and violence for no apparent reason. Rasheed knows that Laila is cut from her family and has no support outside. Accordingly, he makes threats to throw her out of the house and this adds to her feelings of insecurity and vulnerability.

By isolating his wives from their families and friends, and depriving them of material resources, Rasheed denies his two wives any means of escape from marriage and treats them harshly with total impunity. When the two women decide to escape from their husband's oppression and violence, they do not find support from outsiders. Once they are caught and taken to the police station, they know that their appeal to the police officer for help would remain unanswered. The officer makes it clear to them that no one, not even the legal system, can interfere between a husband and his wife/wives, insisting on the husband's right to beat his wife with no interference from whoever. Thus, the two women surrender to the will of their husband, expecting the worst from him.

Stating on the role of the state in protecting the lives of women against men's despotism and violence in India, Kalpana Kannabiran & Ritu Menon (2007) declare that, "The state itself secures patriarchal privilege by simultaneously upholding a regime of religion-based, discriminatory personal laws, as well as refraining from 'interfering' in the domestic sphere should violence take place within it. This is exacerbated by the fact that those very patriarchal attitudes and discriminatory practices that characterize unequal gender relations in the domestic sphere, are reproduced in the public one." (Kalpana & Menon 26) Husbands have found themselves, accordingly, with unlimited power put into their hands. The wives, on the other hand, have become with no voice or representation. Despite the fear and pain that fill their hearths, they have no one to rely on or to depend on to improve their marital situation. Very often, they are powerless and without any resources. They find themselves isolated, fighting alone against the violence of their husbands and denied any hope for a brighter future.

In a study about violence against women in India, they came to the conclusion that "one alarming finding common to all studies is the acceptance of violence by women, and the extent to which their subservience and subordination have been

internalised." (*Kalpana & Menon,12*) For Kalpana & Menon," The overwhelming pressure for early arranged marriage and the stigma attached to divorce, coupled with women's economic dependence , more or less guarantees their submission to routinised, everyday violence in the home; over time it is internalize by them ( and others) as being part and parcel of women's condition , to be borne with fortitude and in silence." (24) Battered women have been made to believe by their mothers, society, and their husbands that they are responsible for their husbands' aggression so they have to accept it and endure it without protest. In the novels, Musarrat , Mariam , and Laila seek faults in themselves rather than in their husbands and keep wandering on the best way to make them happy. They also feel hopelessness and resignation because they have learnt, through the years, that there is little else that can be done to improve their condition of battered wives.

### THE FATALITY OF CHILDLESSNESS

In addition to serving one's husband, having a child is regarded as the natural and inevitable consequence of marriage . Social messages to which girls are exposed since childhood underlie the importance of becoming mothers, as a central component of their female identity. Accordingly, a married woman who is childless is considered as having fallen short of expectations. She is seen as flawed and damaged in the eyes of her husband and the society as a whole. The childless wife endures all kinds of psychological , verbal, and physical violence from her husband. As soon as he knows that she is not able to have children, he starts calling her hurtful names and abusing her physically and morally. On the other hand, the childless wife feels shame and distress at her inability to bear the progeny of her husband. In her article, "*Motherhood and Female Identity*", Sabiha Hussain attests that childlessness "carries the burden of social stigma and results in a sense of personal failure, especially for women. The female partner generally feels more responsible and guilty even when the cause of infertility may be due to the male."(*Hussain 81* )

In *A Thousand Splendid Suns*, although Rasheed does not blame his wife Mariam openly when she loses her first baby, his mood changes and his relationship with her changes too as if she has failed him by not being able to bear the desired child for him . The situation worsens with time and Rasheed finds more and more faults with his wife, refusing to speak to her, calling her names , and insulting her. " "You know nothing, do you? You're like a child. Your brain is



empty. There is no information in it." (Hosseini 90) Through his abuse, Rasheed expresses all his grudges at her inability to give him a child. Mariam, for her part, feels guilty for the death of the baby and cannot find consolation from anyone. "Traacherous daughters did not deserve to be mothers, and this was just punishment." (Hosseini, 85-86)

According to psychologists, childless women suffer from "profound emotional and social stress, which in turn evokes feelings of denial, depression, desertion, grief and guilt in the way of a social disability." (Hussain 81) In the novel, Mariam takes all the blame for what her husband does to her because she thinks that she has failed him. She thinks also that she has become a burden to him. Galhardo et al. (2011), on the other hand, have demonstrated that, in the context of infertility, regardless of its cause, impaired mental health is associated with negative psychological processes such as self-judgment and shame deriving from women's belief of being incomplete, damaged, and thus not meeting others' expectations. "Now Mariam dreaded the sound of him coming home in the evening.[...]And as her heart pounded, her mind wondered what excuse he would use that night to pounce on her. There was always something, some minor thing that would infuriate him, because no matter what she did to please him, no matter how thoroughly she submitted to his wants and demands, it wasn't enough. She could not give him his son back. In this most essential way, she had failed him – seven times she had failed him – and now she was nothing but a burden to him. She could see it in the way he looked at her, *when* he looked at her. She was a burden to him." (Hosseini 91) Despite the psychological abuse she endures at the hands of her husband, Mariam expresses sympathy for him and feels guilty about not perpetuating his lineage. So she does not complain about his behaviour with her and endures his abuse with no protest. When the opportunity presents itself to him, Rasheed without hesitation and without asking for his wife's opinion or caring for her feelings, takes a second wife, younger and able to conceive children.

Childlessness, on the other hand, is not limited, in the two novels, to the fact of not having children, but also to having only daughters. When Mariam becomes pregnant the first time in *A Thousand Splendid Suns*, she is very happy and does not care about the gender of her baby. Mariam has lived alone all her life as an illegitimate child, then as an orphan and an abandoned young girl. Having her

own children becomes the major goal in her life. Her coming baby allows her to feel the joy of motherhood and family belonging. However, her husband makes it clear for her that he wants a baby boy as a child. "If it's a girl," Rasheed said, "and it isn't, but, if it is a girl, then you can choose whatever name you want" (*Hosseini 80*) Rasheed starts preparing a crib for his baby boy and buys clothes that are meant for boys. This puts a lot of pressure on Marian. "As happy as she was about this pregnancy, his expectation weighed on her." (*Hosseini 81*) For Kannabiran & Menon, "The necessity of male progeny for continuing the patrilineal line are an additional powerful factor in maintaining son preference and increasing the unwanted 'costs' of bearing and rearing daughters." (*Kannabiran & Meno 25*) In the novel, Rasheed starts even to project himself in the future with his baby boy, leaving no doubt that he does not want a girl. "Something will have to be done about them later, when he's old enough to climb." The stove worried him too, he said. The knives and forks would have to be stowed somewhere out of reach. "You can't be too careful. Boys are reckless creatures." (*Hosseini 81*) For Mariam, her baby, whatever its gender, is a reassuring presence in her life, a compensation for all the suffering she has endured, an extension of herself. For her part, Laila, Rasheed's second wife, enjoys some period of rest when she becomes pregnant. Her husband is gentle and caring for her. He orders his first wife Mariam to assist her with housework and cooking with the hope that his second wife will bring him the desired son. However, Laila's period of peace is brief. As soon as Aziza is born, he becomes aggressive again, beating and insulting her. He also does not care for the baby girl. He does not hold her, does not buy her toys or clothes. His behaviour changes again once his wife has a son. But even then, his happiness and interest are with the baby boy rather than with the mother.

The position of husbands towards their childless wives is often supported by the community in which they live. They are encouraged to get rid of the childless wife and to marry another one who is younger, healthier, and able to bear children, preferably sons. Hussain comes to the conclusion that, "[...]the main reason for spousal neglect seemed to be a strong adherence to the ideology of motherhood, which bestowed a status on women only after they bear a child. This was so because the role and status of women was defined by their reproductive capacity and because womanhood was defined by motherhood, it became obvious that infertility would have the social repercussions of unstable marriages,

domestic violence, stigmatization and, in some cases, ostracism " (*Hussain 112-113*) This puts a lot of stress on married women . Because of their infertility, they live in constant insecurity and uncertainty, worrying about their status in their husband' s house. They fear abandonment and lack support from others . This leads to a feeling of worthlessness and distress.

In *The Swallows of Kabul*, although it is Atiq who is sterile, and not his wife Musarrat, he finds it normal that she stays with him and sacrifices her life for him. As a woman, it is her duty to stay by the side of her husband and support him. Musarrat has also saved her husband's life once. But all the sacrifices she has done for her husband do not exempt her from her husband's violence and constant humiliation. Atiq feigns to treat his wife kindly because she is ill and on the verge of dying. However despite all his efforts, his anger takes control of him and he no longer bears the complains nor the moans of his diseased wife. For him, she is exaggerating and taking advantage of his patience and needs to be taught some truth about her condition. " A wave of anger mounts up to his eyeballs. With clenched fists and jaws, he rises and heads for home. If his wife persists in her role of sacrificial victim, he vows, he's going to stop treating her so gently." (48)

## **TO KILL OR TO BE KILLED**

A woman who kills her husband in a patriarchal society, as is the case of Zunaira and Mariam in *The Swallows of Kabul* and *A Thousand Splendid Suns* rarely receive support or sympathy from society or the judicial system , even when the woman has endured a long and painful history of violence from the husband , and the homicide has been by accident or for self- defence. It is more likely that the woman , in this case would be further victimized by being sentenced to death and executed in a public place. In *A Thousand Splendid Suns*, Mariam and Laila are trapped in a relationship where they are continuously humiliated and brutalized. In the novel , while forced to live under the same roof and obliged to endure their husband's harsh treatment, the two wives open up their lives to each other and deliver very painful memories of their past lives and their experiences . The solidarity created between them by their common plight results in a friendship and a desire of sacrifice for the happiness of the other. After enduring so much cruelty at home , the two women try to act up against the situation in which they live. They try first to escape and desert the family home

but this proves impossible for lack of support from the outside world. Their failed tentative of escape brings more violence to their lives. Indeed, with the passing of time, their husband has proved to be not only brutal and mean, but treacherous as well. He has lied to Laila concerning her lover Tariq and has invented a scenario of his death to oblige Laila to marry him.

For Dobash & Dobash , " Along with this change in the woman's view about the permanence of the violence and her growing fear of her husband comes a reluctant loss of affection for him... This loss of affection is often followed by a feeling of hate and an outraged sense of injustice. (*Dobash & Dobash 138*) Hans Toch, for his part , has written in "*Violent Men : An Inquiry into the Psychology of Violence*" that , "Violent acts, and violent interactions, do not make sense when viewed in isolation." (*Toch1*) Thus, when wives kill their husbands there is strong indication that they are responding to physical attacks from them. Mariam, in the novel, endures long years of domination and ill-treatment without protesting. She also witnesses the battering of her husband's second wife Laila without interfering. But once she notices that her husband intends to kill Laila, and that the violence perpetuated is unbearable and would certainly lead to death, she feels the need to interfere and save the only person she considers as family to her. She acts out of great fear that her husband Rasheed would kill Laila. After years of silent suffering and endurance, she has had no alternative left to her than to kill him and protect her loved ones from his violence .

On the other hand, out of love for her husband, and because of the feeling of culpability at her bad health condition, Musarrat in *The Swallows of Kabul* is ready to sacrifice her life so that her husband lives happy despite all what she endures because of him. Musarrat epitomizes the traditional woman in a patriarchal society who has absorbed all the beliefs that a man deserves all, even his wife's life. Although Atiq's relation with his wife Musarrat is not as violent as that of Mariam and Leila's husband, it is nevertheless as degrading and humiliating. Musarrat is all the time harassed by her husband, and she feels obliged to justify her words and deeds to him. Atiq's encounter with Zunaira exposes the frailty of his tolerance for his wife.

## CONCLUSION

Both *The Swallows of Kabul* and *A thousand Splendid Suns* depict Afghan women under a patriarchal system that has locked them into a life subordination and violence. Women, in the two novels experience humiliation, fear, pain, and loss.

Betrayed by their parents, their spouses, and by their society, these women try to survive while all means of living a decent and peaceful life have been taken from them. The lack of empathy with their case from the police, the judicial system, and society as a whole is mainly due to the desire to reinforce patriarchal norms " through a discourse that lock[s] women into intersecting cycles of violence." (*Kalpana & Menon 13*) Despite all the violence that surrounds them , the battered women in the two novels , refuse to fall into the trap of revenge and hatred. Musarrat and Mariam accept to pay with their lives for the happiness of the people they love. Through their final sacrifice, they hope to draw a brighter path for the women they leave behind them . Accordingly , *The Swallows of Kabul* and *A thousand Splendid Suns* pay tribute to the courage of Afghan women in their standing against all kinds of abuse. Their double burden of womanhood and infertility has developed in them empathy for the pain of others, resilience against hatred, and a readiness for sacrifice.

### **Works Cited**

1. Bograd, M. 'Feminist Perspective on Wife Abuse: An Introduction', in M. Bogard and K. Yllo (eds) *Feminist Perspectives on Wife Abuse*, pp. 11–26. SAGE, 1988.
2. Butler, Judith. *Frames of war: When is life grievable?* Verso, 2009.
3. Dobash R. Emerson and Dobash Russell. *Violence Against Wives*. The Free Press, 1979.
4. Ferracuti, Franco and Marvin, E. *The Subculture o f Violence* . Tavistock, 1967.
5. Hosseini, Khaled. *A Thousand Splendid Suns* . Bloomsbury Publishing PLC, 2008.
6. Galharado et al. "The impact of shame and self-judgment on psychopathology in infertile patients". *Human Reproduction* , vol. 26, no.9, 2011.
7. Hussain, Sabiha. "Motherhood and female identity: Experiences of Childless Women of Two Religious Communities in India." *Asian Journal of Women's Studies*, vol.15, no,3, 2009,pp 81-108.

8. Kannabiran Kalpana and Menon, Ritu. *From Mathura to Manorama: Resisting Violence Against Women in India*. Women Limited, 2007.
9. Latifa. *My forbidden Face: Growing up under the Taliban: A Young Woman's Story*. Virago.2002.
10. Logan, Harriet. *Unveiled: Voices of women in Afghanistan*. Regan Books, 2002.
11. Paul , Julia. "Giving Afghan Women a Voice: women's writing in Afghanistan" . *Women's History Review*, vol.23, no. 4, 2014, pp. 642-646.
12. Toch, Hans. *Violent Men : An Inquiry into the Psychology o f Violence*. Aldine, 1969.
13. Khadra, Yasmina. *The Swallows Of Kabul . Vintage, 2005*