SUBJECTIVITY OF MARIAM: AN ANALYSIS OF KHALED HOSSEINI'S NOVEL A THOUSAND SPLendid SUNS (2007)

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APPROVAL

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SUBJECTIVITY OF MARIAM: AN ANALYSIS OF KHALED HOSSEINI’S NOVEL A THOUSAND SPLENDID SUNS (2007)

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ABSTRACT
Study on subjectivity has focused on power relations. The relation between Mariam and her father, Mariam and her mother, also Mariam and her husband, that is cannot be separated from her status as illegitimate child. Here, the writer tries to analyze subjectivity of Mariam based on Julia Kristeva’s view. Finally, the writer draws a conclusion that by creating Mariam, Hosseini wants to deliver message that harami child, uneducated women, unsocial women, also wearing burqa women are the same, who need to be accepted, need to be loved back, and treated well. How pity, bad, and embarrassing life in the past, cannot become a reason to mock them or treat them bad. And all of human, whether man or woman have their right to get education as high as they want.

Keywords: subjectivity, abject, abjection

1. INTRODUCTION
The novel entitled A Thousand Splendid Suns is the second novel written by Khaled Hosseini. It was first published on May 22nd, 2007 by Riverhead Books. The title of A Thousand Splendid Suns comes from a poem by Saib-e-Tabrizi. This novel had been analyzed by other researchers, here are ten researches related to this novel classified into four kinds of research: First, researches about gender and woman; there are six related research that analyze about the gender (Agustina, 2013; D. Alice Ligoria, Ph.D; Jennifer Marcinak; Rebecca A Stuhr; Sruthi; and Basharat Shameem). Second, the research related to someone’s need by Rezdha, 2010; and Coleman, 2012). Third, study about translation version that was conducted by Mansourabadi and Karennia. Fourth, a study about conflict between modern and traditional conducted by Pipin Puspitasari, 2013.

From the six researches that focus on gender issue, can be discussed as follows: First, Agustina, the major problem of her study is how against patriarchy is reflected in A Thousand Splendid Suns novel by Khaled Hosseini. The outcome of the study is that there is against patriarchy in the Khaled Hosseini’s A Thousand Splendid Suns novel. Second, D. Alice Ligoria who wrote a paper entitled
“Study of Marginalized Afghan Women in Khaled Hosseini’s A Thousand Splendid Suns”. She shows how the women of Afghan were marginalized by the opposite gender of their own nation because of the eccentric prevalence of the patriarchal attitude in all walks of normal life used Islamic Feminism. Thus she concluded that Afghan women in the light of the novel A Thousand Splendid Suns by Khaled Hosseini we learn that these women in burqa of Afghan stand as an example for every woman in the world stating that their relentless endurance of hope is the only key to survive in the world of continuous trials and tribulations. Third, Jennifer Marcinak, the study connects Marxism and feminism by accentuating the parallels between the class and gender struggle facing the book’s two main female characters, Mariam and Laila. Fourth, Rebecca A Stuhr who showed that Mariam and Laila is epitome of Afghanistan women. Mariam’s sacrifice is infused into Laila’s purpose and the reconstruction of Kabul, Mariam’s death is not so unusual and her sacrifice is not so remarkable and it is part of the continuing narrative of Afghanistan. Fifth, Sruthi P. who found that in many areas of Afghanistan, girls are often taken out of school when they hit puberty. She made a correlation between feminism and the culture in Afghanistan. She found that literacy rates among young Afghan women are disturbingly low that only 18 per cent of women between 15 and 24 can read. Sixth, Basharat Shameem conducted a study of the vital subject of Afghan women’s experience. In the light of this novel, this paper argues how during a critical phase in Afghanistan’s history, the conditions of violence and conflict magnified the oppression on its women.

From those previous studies, there have no study about subjectivity of the major character, so I am interested to analyze Mariam as one of the major character. How Mariam faced her hard life, how she can have affection toward Laila, which should be hated or being envious, but Mariam loves her, and how Mariam can have so much courage to decide her life. Those can be studied through subjectivity based on Julia Kristeva’s view. Subjectivity means sense of self, something larger about power relations; the relation between Mariam and her father, Mariam and her mother, also Mariam and her husband and Laila as the third wife of Rasheed. Subjectivity in this sense might be described as a new way of thinking about people and a new set of possibilities or procedures for dealing with those people.

2. UNDERLYING THEORY

To analyze subjectivity on Mariam, in this article also discusses Kristeva’s work on abjection, Pouvoirs de l’horreur (Powers of Horror). It is to address the role of abjection as a psychosocial property and a literary device. To make it easier to understand, these are some terms that will be discussed, such as Subjectivity, Abject and Abjection, and Semiotic.

2.1. Subjectivity

Subjectivity means sense of self. Subjectivity means something larger about power relations. People use ‘subjectivity’ to get at the way sense of self is composed of social forces that
bear on individuals. Subjectivity in this sense might be described as a new way of thinking about people and a new set of possibilities or procedures for dealing with those people. (Theaporetic.com/? page_id = 2184). Based on the thesaurus, subjectivity means judgment based on personal impression and feeling and opinion rather than external facts. Julia Kristeva emphasizes that subjectivity is performative as we are in constant quest for stability of an image of ourselves that is whole and unique, balancing out the conflicts outgoing in our body, our conscious and unconscious material, the pressure from society and the environment (Horor 1982: 1)

2.2. Abject and Abjection

According to Julia Kristeva in the Powers of Horror, the abject refers to the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other. On the level of individual psychosexual development, the abject marks the moment when people separated themselves from the mother, when they began to recognize a boundary between me and other, between me and mother.

2.3. Semiotic

Kristeva criticizes classical semiotics on the claim that it cannot deal with desire, play or transgression from social code, she said that the science of linguistics has no way of apprehending anything in language which belongs not with the social contract but with play, pleasure or desire (Kristeva 26). She criticizes the view that the speaking subject is a transcendental ego detached from its history, its unconscious, and its body that "underlies any and every predicative synthesis" (Kristeva 27). According to Kristeva, the speaking subject is a divided subject.

3. MAIN FINDING AND DISCUSSION

3.1. MAIN FINDING

In this point, the writer gives focus on Mariam as one of major characters, a subject that will be analyzed. The first part concerns with the factors contributing to subjectivity, second is about depiction of subjectivity.

3.1.1. Factors Contributing to Subjectivity

Factors contributing to subjectivity are personal qualities that discuss Mental, Moral, and Social Qualities; and the environment where Mariam lives. First is about Mariam’s physical qualities. Looking at Mariam’s physical appearance, Mariam is interesting enough for Rashied, so that she makes him wants her to be his second wife, replacing his late wife who had died. Although Mariam’s appearance doesn’t quite good, but she makes Rasheed eager to have young wife like Mariam, who is thirty years younger than him. Her body is arch less, she has unshapely eyebrows, her hair is flat, and her skin is dull full of spot. It can be seen in this part of descriptions of Mariam’s appearance when she is fifteen:
...Mariam saw her own face first, the archless, unshapely eyebrows, the flat hair, the eyes, mirthless green and set so closely together that one might mistake her for being cross-eyed. Her skin was coarse and had a dull, spotty appearance. She thought her brow too wide, the chin too narrow, the lips too thin. The overall impression was of a long face, a triangular face, a bit hound like. And yet Mariam saw that, oddly enough, the whole of these unmemorable parts made for a face that was not pretty but, somehow, not unpleasant to look at either (ATSS, 2007: 32).

And when Mariam is at her forty, she has a few strip gray hairs, two of her front teeth are lost; overall, she is looks older than her age.

Second is about Mariam’s mental qualities. Mariam is told as a harami child, having depressed mother, Nana and wealthy father, Jalil, but lives separately from her father. Nana not only highlights the pain and loneliness she felt during the birth, but Nana also makes the young Mariam to apologize for how she was born. Jalil's alternate story of Mariam's birth shows him to be the gentler of the two parents. Jalil uses the story to emphasize his love for Mariam, telling her how he bounced her on his knee and named her after a flower he finds beautiful.

"When the pain got bad, I'd bite on a pillow and scream into it until I was hoarse. And still no one came to wipe my face or give me a drink of water. And you, Mariam jo, you were in no rush. Almost two days you made me lay on that cold, hard floor. I didn't eat or sleep, all I did was push and pray that you would come out."

"I'm sorry, Nana."

"They told me it was all over within under an hour," Jalil said. "You were a good daughter, Mariam jo. Even in birth you were a good daughter." (ATSS, 2007: 9-10)

Mariam is caught between these two conflicting stories, and while she clearly prefers her father's version to her mother's story, Mariam remains unwilling to challenge Nana. But when Mariam being forced to marry Rasheed, she finds the truth that her father does not want her, the world seems different then. Although she has been married, Mariam is still thinks that the dead of Nana is because of her fault. And in serious condition, Mariam feels afraid of showing herself in public, because she does not want anyone know that she is harami and she made her own mother died.

Her hands began to sweat. She imagined they all knew that she'd been born a harami, a source of shame to her father and his family. ... Her fear grows up even worse when he'd betrayed her mother and disgraced herself.(ATSS, 2007: 44)

Mariam is told as a stubborn girl when she was young, she has good hearted, she always thinks that Rasheed is a good husband although she finds a gun a some porn magazine, care with the person once she loved, but easily to change her mind when she finds the one she loved does not love her back. Once she finds Laila and Aziza who love her back, Mariam can do anything for them, even killing Rasheed, her husband, to save Laila. Though, Laila is the third wife of Rasheed. Mariam loves her like her own daughter. Like a mother who will do anything for the sake of her daughter. She is easily to be panic, but turn to woman who is still calm even under conditions of temptation, after killing her husband just to make Laila stay still. Hosseini
shows the reader that Mariam has courage; does what is right, even in the face of personal consequences, rejection by others, or danger.

Third is Mariam’s moral qualities; her moral qualities are shaped by the contrast way of her parents teach her. She feels confused which is right or wrong. Both of her parents teach her a very different thing. From her father, she is taught that the outside world is full of the beautiful and exciting things. Unlike her father, her mother keeps telling her that in the reality, men are an evil creature, and they always torture the women. Like when her mother said to her: “Like a compass needle that points north, a man’s accusing finger always finds a woman (ATSS, 2007: 3).” Mariam is a caring young girl, she shows good will, generosity; charitable, considerate, kind to Jalil’s sons. But she respects her mother, who does not like those boys because of Jalil. Mariam is a good wife also, she even cannot hate Laila, the third wife of her husband.

It ought to have felt exhilarating, but the girl’s eyes had teared up and her face was drooping, and what satisfaction Mariam found from this outburst felt meager, somehow illicit. (ATSS, 2007: 138)

The strange thing was, the girl's fall from grace ought to have pleased Mariam, brought her a sense of vindication. But it didn't. It didn't. To her own surprise, Mariam found herself pitying the girl. (ATSS, 2007: 145)

Mariam is a sincere and forgiving woman. It shows the reader that being forgiving is able toleave upsetting and hurtful things behind; stops the cycle of the hurt, just as the same with Mariam feel about her father. She prays for Jalil’s safe. “She hoped Jalil was somewhere safe, that he'd managed to get away from all of this killing.” (ATSS, 2007: 153)

Fourth, Mariam’s social qualities, she is rarely socializing with other people. She knows several names only. The person who she really knows well is her mother, because she is the only one whom she lives with. As an adult, when she becomes Rasheed’s wife, she is rarely going out. Mariam is described as a woman who cannot being cooperative, she cannot get along well with others, unable committed to the concept of neighborhood, society around her. Mariam is less educated and has little knowledge, because Nana refuses to send Mariam to get education at school and also asks Mariam not to outside kolba.

3.1.2. Depiction of Subjectivity

Depiction of subjectivity will be discussed in this point, and to make it easier to understand, here are three divisions in discussing this point: first is discussing about subjectivity, then followed by abject and abjection, then semiotic.

3.1.2.1. Subjectivity

Subjectivity here means something larger about power relations. The relation between Mariam and her father, Mariam and her mother, also Mariam and her husband, cannot be separated from her status of illegitimate child. As Nana said: “…that she,
Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance." (ATSS, 2007: 5)

Subjectivity in this sense might be described as a new way of thinking about people and a new set of possibilities or procedures for dealing with those people. (Theaporetic.com/? page_id = 2184). The young Mariam always feels that she is unimportant child, even when Mariam has married. As Mariam goes out from Kolba, she believes what Nana said that everybody will mock her as a harami. Till one day, Mariam go to Herat by herself, find that Nana was wrong.

Nana was "wrong about Herat too. No one pointed. No one laughed. Mariam walked along noisy, crowded, cypress-lined boulevards, amid a steady stream of pedestrians, bicycle riders, and mule-drawn garis, and no one threw a rock at her. No one called her a harami. Hardly anyone even looked at her. She was, unexpectedly, marvelously, an ordinary person here. (ATSS, 2007: 21)

But when she finds the fact about her father does not want her, again, she believes that everybody will reject her because she is harami. So she tries to cover up all her past, in her new home, Kabul. Based on the thesaurus, subjectivity means judgment based on personal impression and feeling and opinion rather than external facts. As Mariam does when other people speak to her, she will be very frightened. She cannot socialize well with other people because she judges herself as a woman who makes her own mother died, because she is unwanted daughter.

In the tandoor line, Mariam caught sideways glances shot at her, heard whispers. Her hands began to sweat. She imagined they all knew that she'd been born a harami, a source of shame to her father and his family. They all knew that she'd betrayed her mother and disgraced herself. (ATSS, 2007: 44)

Julia Kristeva emphasizes that subjectivity is per formative as we are in constant quest for stability of an image of ourselves that is whole and unique, balancing out the conflicts outgoing in our body, our conscious and unconscious material, the pressure from society and the environment. (Horor 1982: 1). The environment where Mariam lives, the people in her life who always acts like they love Mariam then Mariam finds that the facts is vice versa. Her father who treats her well and always gives her gifts, the facts, Jalil just feeling guilty but still shy if other know that Maraim is his daughter. Also Rasheed, Mariam’s husband, at the first time Mariam is so happy receiving shawl from Rasheed, feeling that the shawl is given sincerely, the true gift. But finally, Mariam knows that Rasheed is also insincere.

Mariam thought of Jalil, of the emphatic, jovial way in which he'd pushed his jewelry at her, the overpowering cheerfulness that left room for no response but meek gratitude. Nana had been right about Mil's gifts. They had been halfhearted tokens of penance, insincere, corrupt gestures meant more for his own appeasement than hers. This shawl, Mariam saw, was a true gift. (ATSS, 2007: 50)
Six times her failing on becoming a mother, make Mariam in a deep sorrow. She begins to make a judgment about her unluckiness, that she does not deserve to get such a blessing from God because she had made her mother died, Harami daughter who does not deserve to get a baby.

... Mariam grieved for this baby, this particular child, who had made her so happy for a while. Some days, she believed that the baby had been an undeserved blessing, that she was being punished for what she had done to Nana. Wasn't it true that she might as well have slipped that noose around her mother's neck herself? Treacherous daughters did not deserve to be mothers, and this was just punishment. She had fitful dreams, of Nana's jinn sneaking into her room at night, burrowing its claws into her womb, and stealing her baby. In these dreams, Nana cackled with delight and vindication. (ATSS, 2007: 60)

All Mariam wants is just being loved and accepted by people around her. Being her father's daughter like Jalil's other daughter, being treated well sincerely like she always treats other sincerely. Till one day, Mariam fell so blessed. When there is someone who wants her sincerely.

Mariam bounced her stiffly, a half-bewildered, half-grateful smile on her lips. Mariam had never before been wanted like this. Love had never been declared to her so guilelessly, so unreservedly. Aziza made Mariam want to weep. (ATSS, 2007: 152)

In the end of the story, she regrets for what she has done. Though he is not a good father by letting a wicked man takes and marries her, Mariam feels sorry not to give her father a chance; to forgive her father. All of her father's mistakes seem forgivable, if they are compared to what her husband has done to her.

Mariam regretted her foolish, youthful pride now. She wished now that she had let him [Jalil] in. What would have been the harm to let him in, sit with him, let him say what he'd come to say? He was her father. He'd not been a good father, it was true, but how ordinary his faults seemed now, how forgivable, when compared to Rasheed's malice, or to the brutality and violence that she had seen men inflict on one another. She wished she hadn't destroyed his letter (ATSS, 2007: 180).

Finally, Mariam gets the status she wants. Being a mother, being a friend, being a woman who is loved and wanted. At the end of her life, Mariam finds herself as a strong woman who can face her fate. That she has to protect people she loves. Although, she is being jailed and punished to be dead, she is proud of herself. Finally she is able to love herself.

"For me, it ends here. There's nothing more I want. Everything I'd ever wished for as a little girl you've already given me. You and your children have made me so very happy. It's all right, Laila jo. This is all right. Don't be sad." (ATSS, 2007: 217)

None of the women in Mariam's cell were serving time for violent crime-they were all there for the common offense of "running away from home." As a result, Mariam gained some notoriety among them, became a kind of celebrity. The women eyed her with a reverent, almost awestruck, expression. They offered her their blankets. They competed to share their food with her. (ATSS, 2007: 219)

3.1.2.2. Abject and Abjection
The abject refers to the human reaction (horror, vomiting) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other. (Horor, 1982: 13) Hence, Kristeva's theory of abjection is concerned with figures that are in a state of transition or transformation. As Mariam’s life which never be accepted her surroundings. At the very beginning of the novel, Mariam is always told by Nana that she is not wanted by either her mother (Nana) or father. Her status affects her life. “Nor was she [Mariam] old enough to appreciate the injustice, to see that it is the creators of the harami who are culpable, not the harami, whose only sin is being born.” (ATSS, 2007: 1).

According to her mother, as a child who has a status as an illegitimate daughter, Mariam has a little chance to be happy. She has nothing else to do except enduring, as her mother said to her: “Women like us [Nana and Mariam]. We endure. It’s all we have (ATSS, 2007: 10).” Mariam does not believe what Nana said about her Father, Jalil. Nana who always said that Jalil is a liar makes Mariam inconvenient. Based on Mariam, Jalil loves Mariam sincerely. And Jalil always tells her the story about the life outside Kolba, brings her some presents, and she loves all of Jalis does for her. Everything that Nana said seems untrue. Mariam thinks that all of Nana said is a liar. She thinks that Nana does not want to see her happy. Nana Afraid if Mariam find the happiness that never being had by Nana. Nana is the wretched mother here. Not Jalil.

You're afraid, Nana, she might have said. You're afraid that I might find the happiness you never had. And you don’t want me to be happy. You don't want a good life for me. You're the one with the wretched heart. (ATSS, 2007: 20)

Later on, finally Mariam finds that what Nana said is true, about Jalil, that her father does not love Mariam purely, that her father does not want her. The day when Mariam comes into Jalil’s house, waiting him on the road in front of his house till night comes and she finds that Jalil does not want to see Mariam. At that day, for the first time, she can see Jalil from the eyes of Nana. Just like Kristeva said in her book of Horror. “When human is propelled into the world of the abject, our imaginary borders disintegrate and the abject becomes a real threat because our identity system and conception of order has been disturbed”. (Horor, 1982: 13) And when Mariam comes into the age to understand what Harami is, after her visits to Jalil’s house, she remember what Nana said and she feels unconfident with herself and feels that she doesn’t deserve to get the happiness, worthless, and cannot to be loved. Just like her mother said:

Later, when she was older, Mariam did understand. It was the way Nana uttered the word not so much saying it as spitting it at her made Mariam fell the full sting of it. She understood then what Nana meant, that a harami was an unwanted thing; that she Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance (ATSS, 2007: 2).
Mariam’s marriage life with Rasheed seems promising at first. In the early age of their marriage, Rasheed brings the happiness to Mariam: And she [Mariam] felt for the first time a kinship with her husband [Rasheed]. She told herself that they would make good companions after all (ATSS, 2007: 51). He seems to care and act so kind to her. Mariam feels that finally she can be loved sincerely by other people. The abjection by people surrounds her make her frustrated and desperate. But later on, Mariam becomes the target of Rasheed brutally acts since she cannot be pregnant and bears him a son. Mariam has faced six miscarriages. Again and again, even her husband does not want her. Day by day through by Mariam with mocking from Rasheed, nothing is right for Rasheed, and all Mariam can do is just keep in her silent. Mariam understand that she is just unwanted woman in Rasheed’s house.

Rasheed chortled and shook his head, but Mariam thought she saw uncertainty in the way he crossed his arms, the way his eyes shifted. "You know nothing, do you? You're like a child. Your brain is empty. There is no information in it." (ATSS, 2007: 63) She [Mariam] could see it in the way he looked at her, when he looked at her. She was a burden to him. (ATSS, 2007: 64)

Thus we can deduce from Kristeva’s essay that the main point of her theory of abjection is that "The abject is perverse because it neither gives up nor assumes a prohibition, a rule, or law; but turns them aside, misleads, corrupts; uses them, takes advantage of them, the better to deny them." (Horor, 1982: 4) Just like Mariam’s story from her young age till her marriage, that nobody wants her, spell her out and brings Mariam to the life who always make her feel small, unwanted.

3.1.2.3. Semiotics

Kristeva proposes a "new" semiotics, which she terms semiology or semanalysis, in which meaning is conceived of as a signifying process rather than a sign system. Semiology allows for the theory of the split subject, a socially shaped biological being. Semiology is based on two concepts, genotext and phenotext. The genotext is the body of the biophysiological process constrained by the social code, and it is not reducible to the language system. The genotext exists within the phenotext, which is the perceivable signifying system.

In A Thousand Splendid Suns novel, character of Mariam told as a girl who always treated differently just because her biological status is a woman. At her fifteen, she is forced to marry a wicked man. She does not want it, but she cannot refuse Jalil’s order. And when entering marriage, Mariam also treated badly by Rasheed, her husband who is thirty years older than her. The reason is because Mariam is a woman. Women are seen as a person who does not have phallus. For Lacan, phallus is a signifier, not an organ. Those who do not have
phallus means do not have position. So, Mariam as a ‘woman’ cannot do anything when Rasheed beat her brutally; force her to chew the hard pebbles, and so many kinds of wicked things done.

In *A Thousand Splendid Suns* novel shows that Mariam, as one example of women in Afghanistan, is differentiated from men in many aspects of life. For example, Taliban forbids women to get access on any public services, such as health sector and also education area. In health sector, they forbid women to work in hospitals. Women are not allowed to get health service in the hospital also. Women are allowed to get health service in a small clinic that does not have enough facility and also enough room for so many woman patients. For example, there is just one glove for all patients come, there is no anesthetic in that clinic. And it is told that one of women [Laila] have to endure the pain when gave birth because there is no anesthetic available.

*Mariam had heard the announcement, in January of that year, that men and women would be seen in different hospitals, that all female staff would be discharged from Kabul's hospitals and sent to work in one central facility. (ATSS, 2007: 171)...They won't give me what I need. I have no X-ray either, no suction, no oxygen, not even simple antibiotics. When NGOs offer money, the Taliban turn them away. Or they funnel the money to the places that cater to men." (ATSS, 2007: 173)The doctor took a breath, then told Laila that the hospital had no anesthetic..."But if we delay, you will lose your baby." (ATSS, 2007: 174)

In education area, women are forbidden to work as a teacher, women are also prohibited to get education at school.

..... Girls are forbidden from attending school. All schools for girls will be closed immediately. Women are forbidden from working...If you are found guilty of adultery, you will be stoned to death Listen. Listen well. Obey. Allah-u-akbar. (ATSS, 2007: 166)

Women are prohibited to get a job, just living inside the house and when the women come out from their house, they have to be accompanied by a *mahram*, a male relative. If women try to go out from their house without their *mahram* accompanied, the women will get punishment, because there is no law to protect women, even when Taliban has not win.

"What about the law, then, Officer Rahman?"..."As a matter of policy, we do not interfere with private family matters, hamshira" (ATSS, 2007: 160)

Attention women:You will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by a mahram, a male relative. If you are caught alone on the street, you will be beaten and sent home. .....(ATSS, 2007: 166)

It is kind of view that man is a symbol of power. That is different from Kristeva’s work. For Kristeva, the semiotic, feminine aspects of signification put into question the stability and apparent permanence of economic and social structures. Mariam who is a woman does not have phallus, so she does not have position in symbolic order like Rasheed and also Jalil as a men character in this novel. Kristeva’s semiotic is linked with the
maternal. For Kristeva, ‘the feminine’ is not something specific to women but a psychic position, a realm preserved in the unconscious, a realm marginal to the symbolic. Kristeva also contends that women are not fundamentally different from men, but that the semiotic mode is more dominant in the female psyche than in the male psyche.

3.2. DISCUSSION

Khaled Hosseini was born in 1965, in Kabul, Afghanistan. He lived in Afghanistan till eleven years old. His father was a diplomat and Hosseini’s mother study in a high school in Kabul. Hosseini graduated his study of Medicine from University of California in San Diego in 1993. While having a job as a doctor, he also began to write novel in March 2001, and his first novel was *The Kite Runner*, while this novel *A Thousand Splendid Suns* belongs to his second novel. These the two books have sold more than 10 million copies in the United States and more than 38 million copies worldwide.

Being a doctor is his profession, but being a writer is his passion. He wanted to be a writer since childhood. Appreciating cultures, religions, languages, also characters can be described through the story, of novel in this circumstance.

... *But writing had always been my passion, since childhood, .... Writers and doctors alike need to understand the motivation behind the things people say and do, and their fears, their hopes and aspirations. In both professions, one needs to appreciate how socioeconomic background, family, culture, language, religion, and other factors shape a person, whether it is a patient in an exam room or a character in a story.*

From the quotation above, we know that Hosseini love to depict someone’s experience through his novel. And Mariam is one of his character creations to represent an Afghan woman who is the story and the character of Mariam has been discussed before.

Hosseini began to write about woman, turned out from his first novel told about men. Then he visited Afghanistan and met many kinds of Afghan women, listening to their stories. His visited to Afghanistan gave him inspiring stories about Afghan women and he began to write about women in his second novel.

*I went to Afghanistan in the spring of 2003, and I met with people who worked for nongovernmental organizations... women who were working as teachers, and I basically just listened to their stories... When I began writing this novel, all those voices came back and I think the two main female characters in *A Thousand Splendid Suns* were kind of inspired by my collective sense of what women in Afghanistan went through, particularly since the withdrawal of the Soviets and the breakout of anarchy and extremism and criminality.*

(ByAndreaSachsFriday,Dec.05,2008
http://content.time.com/time/arts/article/0,8599,1864617,00.html)

Hosseini determined the title of *A Thousand Splendid Suns* from the Persian poet that was translated by Dr. Josephine Davis from Farsi to English.

It comes from a poem about Kabul by Saib-e-Tabrizi, … Persian poet, … I had found not only the right line for the scene, but also an evocative title in the phrase “a thousand splendid
suns,” which appears in the next-to-last stanza. The poem was translated from Farsi by Dr. Josephine Davis.

Although Hosseini’s novel includes the events of Afghanistan’s history over the past three decades, from the Soviet invasion till the war against Taliban, but he never writes the story with specific agenda. He said that is a burden for him to feel responsibility to tell about the story of his own culture and to educate the reader. So, he put the story in Afghanistan, the turmoil in it is as a backdrop to make the sense of the two women’s story becomes stronger.

“For me as a writer, the story has always taken precedence over everything else. I have never sat down to write with broad, sweeping ideas in mind, and certainly never with a specific agenda. It is quite a burden for a writer to feel a responsibility to represent his or her own culture and to educate others about it. For me it always starts from a very personal, intimate place, about human connections, and then expands from there. ... But it was simply for the sake of storytelling, not out of a sense of social responsibility to inform readers about my native country.

The core point of Hosseini’s representation of those two women is their inner life, their specific circumstances that bring them together to face their hard life, and their togetherness make something meaningful and powerful.

What intrigued me about this new book were the hopes and dreams and disillusions of these two women, their inner lives, the specific circumstances that bring them together, their resolve to survive, and the fact that their relationship evolves into something meaningful and powerful...

Hosseini, as a writer of A Thousand Splendid Suns novel, hopes that the content of his novel can be understood as what he intends to yarn. The reader also expected to view the characters engaging in the novel, the character’s experiences, struggle to face multi ethnic, also the woman character in facing the diversity. Also, Hosseini expects the readers being familiar and have empathy to Afghan woman or others who wear burqa clad.

... readers discover in this novel the same things that I look for when I read fiction: a story that transports, characters who engage, and a sense of illumination, of having been transformed somehow by the experiences of the characters. ...As an Afghan, I would like readers to walk away with a sense of empathy for Afghans, and more specifically for Afghan women, on whom the effects of war and extremism have been devastating. I hope this novel brings depth, nuance, and emotional subtext to the familiar image of the burqa-clad woman walking down a dusty street.

At last, here are some Hosseini’s quotes on this novel. It can show his thinking about the characters, about his way of thinking about the story in this novel. “A man's heart is a wretched, wretched thing. It isn't like a mother's womb. It won't bleed. It won't stretch to make room for you.” , means that the love of mother cannot be compared by father’s love. A mother’s womb will not bleed although it stretched, depicts that a mother will always forgive and love her daughter or son despite they make her hurt. It shows that Hosseini give a deep attention to women. “Learn this now and learn it well. Like a compass facing north, a man’s accusing finger always finds a
woman. Always. You remember that, Mariam.”, many things happen in life, if there is a mistake it has been women have.

“Mariam wished for so much in those final moments. ... She thought of her entry into this world, the harami child of a lowly villager, an unintended thing, a pitiable, regrettable accident. A weed. And yet she was leaving the world as a woman who had loved and been loved back. She was leaving it as a friend, a companion, a guardian. A mother. A person of consequence at last. No. It was not so bad, Miriam thought, that she should die this way. Not so bad. This was a legitimate end to a life of illegitimate belongings.”

Hosseini creates the character of Mariam is a strong woman. He sees a woman not a weak human, he tells that women can also stronger than men if they want. And the togetherness of the two women, their love to each other can make them stronger and stronger. “yet love can move people to act in unexpected ways and move them to overcome the most daunting obstacles with startling heroism”

“I know you're still young but I want you to understand and learn this now. Marriage can wait, education cannot. You're a very very bright girl. Truly you are. You can be anything you want Laila. I know this about you. And I also know that when this war is over Afghanistan is going to need you as much as its men maybe even more. Because a society has no chance of success if its women are uneducated Laila. No chance.”

From that quotation above, Hosseini makes us clear that he gives so much attention to women; that women have to be educated. If there are a lot of people are still have a though that women do not need a higher education as men get, and women are better to get married soon, but not as Hosseini’s thinking. He also said that, the movement of a country is also affected by the women, if the women are uneducated so that society will not have a chance to be success.

4. CONCLUSION

Based on the previous analysis, the study comes to the following conclusion. First, Factors contributing to Subjectivity are Physical Qualities, Mental Qualities, Moral Qualities, Social Qualities, and the environment where the major character lives. Physical qualities refer to the physical appearance of major character that can be inferred that the major character is not happy with his marriage life seen from her appearance seems thirty years older than her real age. Mental qualities refer to the mental condition of the major character that described that having no education, having a face that cannot be said ‘beautiful’, unable to having a child, can make a woman very small, powerless, she does not have confidence and also can make a woman becomes a person who always thinks that she is nothing. Seen from the moral qualities the major character is described as a loving woman, does what is right. And from the social qualities can be inferred that a woman who lives in an isolated place, and does not get education, she tends to be introvert and also difficult to socialize with others. If the person surrounds her, for example her mother, her father, also her own husband, do not want her, it will becoming like she is being expelled from the world.
Second, the depiction of subjectivity is through Ideas, Attitude, and Behavior. Ideas refer to the Subjectivity which means something larger about power relations; the relation between the major character and father, mother, also the major character and the husband which cannot be separated from her status of illegitimate child. Attitude refers to the major character’s desire that is eager to be loved and accepted by people arround her. But when she finds the fact about her father does not want her, again, she believes that everybody will reject her because she is *harami*. Then the behavior refers to the abjection, it is the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other as the major character’s life which never be accepted by her surroundings.

Third, the underlying reason of addressing subjectivity is that Khaled Hosseini knew many kinds of character people have. And in his visit to Afghanistan, make him study a lot of inspiring stories. In his second novel, about Mariam, she is one of Afghan woman who can represent Afghan women in real life. By creating Mariam, the reader can get the messages that *harami* child, uneducated women, unsocial women, also wearing *burqa* women are the same, who need to be accepted, need to be loved back, and treated well. How pity, bad, and embarrassing life in the past, cannot become a reason to mock them or treat them bad. And all of human, whether man or woman have their right to get education as high as they want.

5. BIBLIOGRAPHY


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