

Constructing Woman's Space in the Novel *A Thousand Splended Suns* by Khaled Hosseini

Hanna Fauzia Agus¹, Kurnia Ningsih², Delvi Wahyuni³

English Literature

Faculty of Language and Arts

State University of Padang

Email: hanna.fauzia.agus@gmail.com

Abstrak

Tujuan pembahasan ini adalah untuk mengetahui sejauh mana teks novel *A Thousand Splendid Suns* (2007) yang ditulis oleh Khaled Houseini memperlihatkan konstruksi yang membentuk keterbatasan ruang gerak perempuan khususnya di ranah publik dan kontribusi unsur sastra seperti karakter, konflik dan seting untuk mengungkap cara-cara konstruksi. Konteks analisa ini dikhususkan pada kehidupan perempuan di Afghanistan. Analisa didasarkan pada context-based approach yang membahas unsur-unsur sastra seperti karakter, seting dan plot yang berkaitan dengan teori ruang gerak perempuan (woman's sphere) oleh Kate Millet dan Barbara Welter. Hasil penganalisaan menunjukkan ada dua cara yang digunakan dalam mengkonstruksi ruang gerak perempuan yaitu indoktrinasi dan kekerasan (fisik dan mental).

Key words: constructing, woman, space,

A. Introduction

The larger opportunity on woman's vocation shows the progress that allow woman to have more space to develop her life. However, this opportunity is not entirely available for woman in most country, for example in Afghanistan. Facing continual conflict, Afghanistan is one of the unstable countries for woman to develop their career, education and interest. Although the restriction on woman mostly depends on the ruling party, the implementations are often applied through religion, culture and tradition.

¹ Students of Non Education Program at English Department.

² Advisor, Lecturer at State University of Padang.

³ Co-advisor, Lecturer at State University of Padang.

According to McFadden (2007),

Throughout the known human narrative, certain spaces have been culturally, religiously and politically marked as either "male" or "female," and we know that in terms of the latter spaces, these were and still are largely linked to women's breeding and feeding functions in all human societies, without exception. The spaces we refer to as *public* are assumed to be male, and for centuries men have excluded women from the public where all the key decisions relating to power are deliberated and implemented.

Based on the quotation above, public space is assumed to be men's, therefore the only place for women is in domestic sphere where their jobs are limited to be a caregiver and homemaker. This limited space put women in difficult situation since all factors such as education, vocation that enable someone to develop her personal existence are in the public sphere. The construction of women's space is done by the patriarchal system in every main aspect that gives the most important influence in a society such as religion, culture and political system. Therefore, it is not surprising that for ages, in most culture, religion and political system, women are susceptible to subordination.

Afghanistan is a country that faces many conflicts, starting with racial conflict to colonialism. The colonialism somehow makes the country fall into destructive changes that only based on political benefit. It makes the country often unstable resulting a society that is trapped in war zones. Certainly, the space for their women becomes more restricted. The traditions in Afghanistan construct a very limited space for their woman. This situation is narrated in the novel *A Thousand Splendid Suns* (2007) written by Khaled Hosseini. In this novel, constructing a women's space is the process to create and control the limited space for women. It is reflected from the life of two protagonists who live in constructed space. In this novel, some characters as patriarchal representative, construct the space for the Afghan women through indoctrination and violence in family and the state.

For generations, women in Afghanistan have lived in a limited space. Historically, Afghan's tribal customs have put women in seclusion and restriction. Although there are some progress in the treatment toward woman in big cities, the countryside still give no right for woman in education and political right such as the right to vote.

After communist no longer rules Afghanistan, the ruling party is Taliban. Their rules brought the most oppression for women. Taliban employs rules that limit women access to get into social, economic and political independence. By using religion, Taliban forced them to leave their job, education, took away their freedom and existence. Moreover, Taliban supported the rules with physical and verbal violent punishments. The "honor killing" and other tribal custom are legalized and encouraged by the Taliban government. Unfortunately, women no longer participate in society because everything that related to the existence of woman had been removed or prohibited

The fall of Taliban reign in 2001 brought hopes for Afghan woman. Some changes have been made to help them. However, the oppressions still happens. Alvi (2008), writes that ten years the fall of Taliban reign,

Afghan women's life expectancy falls short compared to men. Approximately 1,700 Afghan girls or women die in childbirth (per 100,000 live births). This is a staggering maternal mortality rate (MMR), the second highest in the world... In Afghanistan, the majority of deliveries occur at home, and usually a skilled health professional is absent. There are also other factors affecting MMR, "such as lack of services for maternal health care, violence against women, child marriages, overall poor health, and frequency of childbirth.

It means that most of the Afghan women cannot feel any changes after the Taliban hand over the leadership. Violence and seclusion are still happen. The violence and the mortality rate are very high. As the brutality is rooted in the main values in the society,

and most of the families still highly influenced by the tribal tradition, it is hard to be changed.

The definition of space is wildly employed in theoretical strategies and divergent interpretative. In Meriam-Webster (2011), space is defined as *a freedom to do what a person wishes to for his or her own personal development*. Constructing a woman's space is reflected from the process in distinguishing public and private sphere for men and women.

The analysis of this novel employs the concept of women's sphere. It is a concept that considers women's environment is simply related to domestic confinements and it is constructed by patriarchal system. The process of constructing women's space is done through indoctrination and violence (physical and mental). Indoctrination is the process of setting ideas or belief without the possibility to any critical thinking. However, community as the larger apparatus strengthen the indoctrination through its power in social control. There are some basic forms of doctrine that are usually applied toward woman's behavior. Barbara Welter wrote about women's space in *The Cult of Womanhood* (1966). She stated that,

The attribute of True Womanhood, by which a woman judged herself and was judged by her husband, her neighbors, and her society could be divided into four cardinal virtues – piety, purity, submissiveness, and domesticity... without them all was ashes.

According to the quotation above, these virtues are the characters that should be obtained by the women to be accepted by her community. The indoctrination towards woman mostly are done around these virtues. Purity makes women in controllable behavior, with no chance of rebellion or to poses with the “wrong ideas”, while piety forces them to belief that every rules are comes from God's command. These two

virtues are supported with submissiveness and domesticity, which close any possibility to questioning their right.

There are two forms in the process of indoctrination in this analysis. Reboul in Momanu (2012) stated that,

The *sectary indoctrination* acting upon our deepest preconceptions in order to replace them. Being specific to situations like revolutions that aim to radically change the social and political order based on an imposed and deep change of mentality. The *conformist indoctrination* relies on the existing mentality and enhances the incoherence, preconceptions and confusion in order to inculcate with new values and attitudes. Unlike the first type, the conformist indoctrination is almost invisible, non-violent and reaches its targets after a longer time, with almost the same efficiency.

The first indoctrination is done explicitly, usually by using the authority to repress others with the specific aims. On the other hand, the conformist indoctrination is done implicitly, usually put into positive aspect of the doctrines. Sometimes it is abusively use scientific or religious title.

The second way in constructing the space is through violence. Domestic violence is another ways to create fears and the feeling of subordination that helps in constructing woman's space. Millet (1990) stated,

We are not accustomed to associate patriarchy with force. So perfect is its system of socialization, so complete the general assent to its values, so long and so universally has it prevailed in human society, that it scarcely seems to require violent implementation. Customarily, we view its brutalities in the past as exotic or "primitive" custom. Those of the present are regarded as the product of individual deviance, confined to pathological or exceptional behaviour, and without general import. And yet, just as under other total ideologies (racism and colonialism are somewhat analogous in this respect) control in patriarchal society would be imperfect, even inoperable, unless it had the rule of force to rely upon, both in emergencies and as an ever-present instrument of intimidation.

From the quotation shows that, even the act of violence never seen as the force that is done by the system. People, especially woman is led to believe that this act is a pure

barbarous tradition toward women, and mostly do not aware of what the aims the beneath this tradition. However, in modernism submissiveness in the doctrine is another reason for the continuing of violence in constructing the women's space. As the women are learning to endure and be silent, often the occurrence of violence in a family is not seen as a "real crime", but rather the acts of giving the lessons to the deviant. In other words, they claim that violence is the part of their "fate" to be endure. Therefore, the constructed space remains strong and success in limiting the movement.

This analysis is intended to disclose how far Khaled Hosseini's novel *A Thousand Splendid Suns* shows the process in constructing a woman's space. This is also going to find out to what extend fictional devices, which are characters, plot (conflict) and setting give contribution in revealing the constructing of a woman's space in the novel.

B. Methodology

The analysis of this novel is done through context-base that considers the connection between element within and outside of the text. The element outside the text is social and cultural condition and patriarchal system.

Furthermore, it is done by analyzing fictional devices, which are character, plot and setting. According to Abrams (1999), Characters are the persons represented in a dramatic or narrative work, while setting is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place. Some of the male characters in this novel represent the system in constructing woman's space. The character's attitude and thoughts, actions and reaction in this novel give contributions in

revealing the meaning. Then the setting is focused on social and cultural condition and atmosphere in Afghanistan. It is starting from the pre-soviet colonialism to the fall of Taliban's regime. Those elements give contribution in the process of analysis that base on the concept by Kate Millet and Barbara Welter.

C. Discussion

Constructing a woman's space is revealed through fictional devices such as character, plot (conflict) and setting. The characters are the representative of people that live based on patriarchal system in Afghanistan. The characters construct a space for woman to be very limited and controllable by blocking their access to education and experience. It is done through indoctrination and violence toward women characters in the novel, *Mariam and Laila*.

1. Indoctrination

Indoctrination as one of the way to construct a woman's space is highly imparted in family and society. In the process of indoctrination the construction of space mostly related to the way of thinking that influence someone freedom to choose and decide for her personal development. It can be done explicitly by straightly stating the idea in the process, and implicitly by hiding the doctrine and manipulating the fact under the reasons of norm, religion or science. It is depicted from the external and internal conflict and the setting that is related to Afghanistan.

The character in family who implicitly does indoctrination is father. The father has the role in leading the future of his daughter and the way of thinking in his family. He builds the image of a father, the one who really cares about her, trustworthy and

dependable. It is carefully implemented through stories and reasons described in the quotation below;

“There is a pistachio tree,” Jalil said one day, “and beneath it, Mariam *jo*, is buried none other than the great poet Jami.” He leaned in and whispered, “Jami lived over five hundred years ago. He did. I took you there once, to the tree. You were little. You wouldn’t remember.”

It was true. Mariam didn’t remember. And though she would live the first fifteen years of her life within walking distance of Herat, Mariam would never see this storied tree. She would never see the famous minarets up close, and she would never pick fruit from Herat’s orchards or stroll in its fields of wheat. But whenever Jalil talked like this, Mariam would listen with enchantment. She would admire Jalil for his vast and worldly knowledge. She would quiver with pride to have a father who knew such things. (p:6)

The character creates stories and tells lie to attract his daughter’s attention. The utterance *Mariam would never see this storied tree* affirms that he lies toward his daughter in order to gain her sympathy. Then the sentence *you wouldn’t remember* shows the way he reassures and makes her believe in his story. For a child, who rarely socializes and spends all of her time in an isolated area, this story is mesmerizing. The setting which refers to the pleasant situation and cheerful atmosphere, help in stopping the doubt in her thought. The sentence *It was true, Mariam didn’t remember* supports the confusion when Mariam tries to differentiate between reality and hope. The father wins her trust and sympathy that can be seen from the utterance *enchantment, admire* and *quiver with pride*. With the trust and admiration, he plays the role of a caring person in order to hide his mistakes for neglecting Mariam’s needs and rights.

Moreover, the father starts to construct the space by controlling his daughter’s movement and demands. It is supported by the following quotation when Mariam asks to go to his cinema as a present on her birthday;

"I want you to take me to your cinema," Mariam said now. "I want to see the cartoon. I want to see the puppet boy."

With this, Mariam sensed a shift in the atmosphere. Her parents stirred in their seats. Mariam could feel them exchanging looks.

"That's not a good idea," said Nana.

Jalil shifted on his chair. He coughed, cleared his throat.

"You know," he said, "the picture quality isn't that good. Neither is the sound. And the projector's been malfunctioning recently. Maybe your mother is right. Maybe you can think of another present, Mariam jo."

"Aneh," Nana said. "You see? Your father agrees"

(p:18)

Based on the quotation, the character avoids Mariam's demand. The father employs the idea that going outside is not necessary for a girl. The conflict shows from Mariam's demand and the rejection by her father. The sentences *the quality isn't that good* and *malfunctioning...* shows the way the character manipulates the fact in order to avoid her interest. The setting refers to the condition of girls who tend to repress their wish and learn to obey from childhood. The character carefully thinks the way to put the idea. The sentence *He coughed, cleared his throat* supports the pause in finding the reasons. Hence, the daughter learns to be obedient and believe that being a woman means no demand outside domestic area.

Mother supports the indoctrination by creating fears. The fear leads the daughter to doubt woman's ability to survive outside domestic area. Therefore, the woman can lost her confident and become submissive. Here, the mother has different aim in controlling her daughter. Unlike the father, mother does the indoctrination due to her fears and mistrust that her daughter will survive. Further, it represses the need for anything that related to public space such as education that can be seen from the way the character forbids her daughter to study at a formal school;

"What's the sense schooling a girl like you? It's like shining a spittoon. And you'll earn nothing of value in those schools. There is only one, only one skill a woman like you and me needs in life, and they don't teach it in school. Look at me..."

"Look at me."

Mariam did.

"Only one skill And it's this: *tahamul*. Endure."

"Endure what, Nana?"

"Oh, don't you fret about that," Nana said. "There won't be any shortage of things."...

"It's our lot in life, Mariam. Women like us. We endure. It's all we have. Do you understand? Besides, they'll laugh at you in school. They will. They'll call you *harami*. They'll say the most terrible things about you. I won't have it."

Mariam nodded.

"And no more talk about school. You're all I have. I won't lose you to them. Look at me. No more talk about school."

(p:14)

The quotation above shows the irony when the character offends and blocks the opportunity for her daughter to get education. Even the mother who represents a woman supports the indoctrination because of the lack of awareness. She affirms the word *endure* to teach the way a woman's survive toward her daughter. This way of thinking limits her daughter chance to learn from different point of view. Instead, it states fear and weakness that leads to the lack of confident and dependency. The setting refer to the difficulties that faced by girls in Afghanistan to get education. This situation supports the character in indoctrinates her daughter to tolerate the injustice treatment rather than to fight it. The utterance *they don't teach it in school* and *no more talk about school* proves the belief that education is useless not necessary for a woman. It represses more offense from her daughter that occurs in questions about *school* and *endures*. In fact, this restriction explains the way the character tries to keep her daughter at home. Hence, this ideas support the way of thinking that her daughter learn in order to be submissive.

The indoctrination is continued in family by husband, represented by Rasheed. The character adds more restriction that control women's movement through rules. It can be seen in the rules that assigns by the husband;

"All I ask in return, well, it is a simple thing. I ask that you avoid leaving this house without my company. That's all. Simple, no? If I am away and you need something urgently, I mean absolutely need it and it cannot wait for me, then you can send Mariam and she will go out and get it for you..."

Oh, I also ask that when we are out together, that you wear a burqa. For your own protection, naturally...

"That's all." He coughed

"I should say that Mariam will be my eyes and ears when I am away." Here, he shot Mariam a fleeting look that was as hard as a steel-toed kick to the temple. "Not that I am mistrusting. Quite the contrary. Frankly, you strike me as far wiser than your years. But you are still a young woman, *Laila jan*, a *dokhtar e jawan*, and young women can make unfortunate choices. They can be prone to mischief. Anyway, Mariam will be accountable. And if there is a slipup..."

On and on he went. Mariam sat watching the girl out of the corner of her eye as Rasheed's demands and judgments rained down on them like the rockets on Kabul. (p:137)

The quotation shows in what condition the women are put into constructed space. The husband does the indoctrination through unwritten rules that starts from the restriction for going outside to the code for dress and manners. This condition is experienced by most of Afghan women, right after they get married. Tradition and religion have important role in supporting the rules. The words *burqa* is a tactic that uses religion in covering the indoctrination. It is used to gain the women's trust to control movement and behavior that may risk to awareness. While the words *a dokhtar e jawan*, is the reflection of societies judgment toward women's behavior. By using the two institutions, religion and society, the rules becomes stronger and difficult to be criticized. The second paragraph supports the use of threat that follows the rules. The utterances *Mariam will be my eyes and ears* explains the situation with mistrust and control over woman's mobility. With these rule and threat along with the idea of women's role in family, the character makes his wife obey and inferior.

The indoctrination is also commonly done in determining the inferior role of women in society. Rasheed claims that man is superior and has power over rules and decision toward woman's space. It is describing in the following argument between character and his wives;

"They can't make half the population stay home and do nothing," Laila said.

"Why not?" Rasheed said. For once, Mariam agreed with him. He'd done the same to her and Laila, in effect, had he not? Surely Laila saw that.

"This isn't some village. This is Kabul. Women here used to practice law and medicine; they held office in the government.."

Rasheed grinned. "Spoken like the arrogant daughter of a poetry-reading university man that you are. How urbane, how Tajik, of you. You think this is some new, radical idea the Taliban are bringing? Have you ever lived outside of your precious little shell in Kabul, my gul? Ever cared to visit the real Afghanistan, the south, the east, along the tribal border with Pakistan? No? I have. And I can tell you that there are many places in this country that have always lived this way, or close enough anyhow. Not that you would know."

"I refuse to believe it," Laila said "They're not serious."

"What the Taliban did to Najibullah looked serious to me," Rasheed said. "Wouldn't you agree?"

"He was a communist! He was the head of the Secret Police."

Rasheed laughed. Mariam heard the answer in his laugh: that in the eyes of the Taliban, being a communist and the leader of the dreaded KHAD made Najibullah only slightly more contemptible than a woman.

(p:155)

Realizing the strict rules that prohibit any activity for woman, the wife tries to tell her opinion and objection. However, the inner conflict resembles her own secluded life that happen even before the Taliban has power in big cities. The husband, Rasheed, is the representative of traditional Afghan's society who tends to dismiss any possibility for woman to have education, career and job by secluding their daughter and wife away from any information and knowledge. The humiliation phrase *Spoken like the arrogant daughter of a poetry-reading university man that you are. How urbane*, shows the general negative opinion on an educated woman and toward the man who support education for woman. Here the husband tries to provoke his wife's point of view by describing the woman's inferiority in most part of Afghanistan. Hence, this quotation also implies the hidden thread for woman who tries to reject the rules.

The indoctrination not only happens in family, but also in governmental institution such as judicial system. Two characters in the novel, who work as judge, use their authority to do indoctrination. This is done by rejecting women as witness and always making them as the culprit in a case. It can be revealed from the following reasons in the court;

"I wonder," the young Talib said. "God has made us differently, you women and us men. Our brains are different. You are not able to think like we can. Western doctors and their science have proven this. This is why we require only one male witness but two female ones."

"I admit to what I did, brother," Mariam said. "But, if I hadn't, he would have killed her. He was strangling her."

"So you say. But, then, women swear to all sorts of things all the time."

"It's the truth."

"Do you have witnesses? Other than your *ambagh*?"

"I do not," said Mariam.

"Well, then." He threw up his hands and snickered.

(p:221)

The quotation shows the indoctrination that uses religion and science as the reasons for the blames toward woman's case in judicial system. The setting refers to the judgments and the atmosphere that discredit women in judicial system. The comparisons between man and women in the utterances: *you women and us men* explains the way to classified men and women in the opposite of each other. It is used to justify the difference attitude in woman's case by creating the image of women as the inferior in religion. Therefore, he affirms that the women cannot be trusted, as supported from the utterance *women swear to all sorts of things all the time*. In short, the character want to assure that woman cannot deserve the same treatment with men. Instead, they have to be controlled.

Furthermore, indoctrination is done by a police officer through abusing the law for the advantages of men. It is shown in the arguments between characters below;

"Let us go, Officer..." She read the name on his lapel tag. "Officer Rahman. Honor the meaning of your name and show compassion.

What does it matter to you to let a mere two women go? What's the harm in releasing us? We are not criminals."...

"It's a matter of *qanoon*, *hamshira*, a matter of law," Rahman said, injecting his voice with a grave, self-important tone. "It is my responsibility, you see, to maintain order."

"If you send us back," she said instead, slowly, "there is no saying what he will do to us."

She could see the effort it took him to keep his eyes from shifting.

"What a man does in his home is his business."

"What about the law, then, Officer Rahman?" Tears of rage stung her eyes. "Will you be there to maintain order?"

"As a matter of policy, we do not interfere with private family matters, *hamshira*." (p:160)

The character has two points in this indoctrination, law and family matters. It shows the double standard in law that helps in constructing women's space. The utterances *a matter of law* explains the manipulation in determining what is law and how it is implemented. The conflict emerges when Laila realized that women's condition never becomes the point in law enforcement. The officer emphasizes the words law to offense any critics regarding woman's case. The sentence *to maintain order* explains the hypocrisy for blames woman. The utterance *What a man does in his home is his business* shows the reason to ignore the case against men. In shorts, the implementation of law discriminate woman. Therefore, as long as it gives benefit for men the implementation of law tend to be on the men side. The setting refers to the discrimination on women's situation, which is without any supports from government.

2. Violence

The continual use of physical and mental violence gives contribution in constructing women's space. It continually happens at the same time in family and society in order to make the space becomes smaller. The setting that related to violence can be seen from the threatening situation and oppression toward women. Then the conflict emerges when characters struggle to against the violence.

The character who does violence in family is Rasheed, the husband of Mariam and Laila. The character affirms his power and limits the movement through physical and mental violence. Mental violence is usually reflected from sarcasm, humiliation and insulting words. It has a stronger effect than the physical violence in making women accept the constructed space. It is described from the following quotation;

Downstairs, the beating began. To Laila, the sounds she heard were those of a methodical, familiar proceeding. There was no cursing, no screaming, no pleading, no surprised yelps, only the systematic business of beating and being beaten, the thump, thump of something solid repeatedly striking flesh, something, someone, hitting a wall with a thud, cloth ripping. Now and then, Laila heard running footsteps, a wordless chase, furniture turning over, glass shattering, then the thumping once more ...
"You try this again and I will find you. I swear on the Prophet's name that I will find you. And, when I do, there isn't a court in this godforsaken country that will hold me accountable for what I will do. To Mariam first, then to her, and you last. I'll make you watch. You understand me? I'll make you watch.
And, with that, he left the room. But not before delivering a kick to the flank that would have Laila pissing blood for days.
(p:163)

The quotation above shows the conflict that emerges when the character oppressed his wives. He believes that women should be controlled and be obedient. Therefore, he treats them rudely as he thinks that he is the owner of his wives. The opposition rise when the wives try to run away from home. The words *beating*, *hitting*, *ripping* and *kicking* show the acts of physical violence that put women in the corner. Moreover, the character even use mental violence to forces his wives to obey by intimidating them with threat and fears. The utterance *I will find you, I'll make you watch* show how he affirms his power in doing anything to punish his wives. The utterance *there isn't a court in this country* explains the threat that shows there is no support for women in their society. It shows the tendency to ignore the violence that happens in Afghan's family. The setting refers to the horrible situation faced by the women that keep them

stay at the constructed space. Therefore, the space becomes smaller and very difficult to be achieved.

However, the legal punishment through judicial system brings a strong influence in the success of constructing the space. Many women are imprisonment due to the “honor” offense, that common in Afghan tradition. It is depicted in the following experience of the woman’s character;

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."

The most avid was Naghma, she said her father had promised her to a tailor some thirty years older than her.

She'd tried to elope to Gardez with a young man she'd fallen in love with, the son of a local mullah. When they were caught and sent back, the mullah's son was flogged before he repented and said that Naghma had seduced him with her feminine charms. She'd cast a spell on him, he said. He promised he would rededicate himself to the study of the Koran. The mullah's son was freed. Naghma was sentenced to five years.

It was just as well, she said, her being here in prison. Her father had sworn that the day she was released he would take a knife to her throat.

(p:256)

The collaboration of family’s unwritten rules with the legal written punishment makes a strong opponent to the existence of woman’s right in Afghanistan. Most of the cases are related to the struggle for the right, for example regarding marriage decision. The rules supports the absolute power for the father to force his daughter to any suitor whom he choose. The women, who reject or flee, are threatened with legal punishment, while the men can easily avoid the punishment. This tendency shows the abuse of power in supporting the process of constructing woman’s space.

D. Conclusion

A Thousand Splendid Suns (2007) written by Khaled Hosseini, represents the process in constructing a woman's space. It is revealed from the life of protagonist as the representative of women in Afghanistan. This process is done through indoctrination and violence in the family and the governmental institution.

Indoctrination is the implicit way in constructing the space. It is related to the ideas that learned by the women from their parents, husband and people in government institutions. Thus, the setting refers to the situation that makes them believe they deserve the limited space. However, the inner conflict emerges when the character is aware of any possibility to get a larger space. Moreover, the systems use violence that explicitly forces the women to accept the construction. The setting refers to cruel treatment and situation toward women that is supported by rules in society. Both physical and mental violence are threatening the women that emerge when they are against the system.

Through this novel, it is clear that the space for women is constructed by the system. Mostly in the process, the construction is nearly invisible and always hidden behind religion, tradition or scientific reasons. The use of indoctrination and violence progressively makes the space become smaller. Therefore, in reality the limited space remains strong especially in countries with a strict tradition and customs. It means that, even in modernism the system still has the great power in constructing the space through policies and values that more likely are done implicitly. Therefore, the women still have to face many difficulties to get any opportunity to break this limited space and to survive in public sphere.

Note: This article was written based on the author's thesis with advisor Dr. Kurnia Ningsih, M.A. and co-advisor Delvi Wahyuni, S.S., M.A.

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