



Al-Azhār

Volume 9, Issue 2 (July-December, 2023)

ISSN (Print): 2519-6707



Issue: <http://www.al-azhaar.org/index.php/alazhar/issue/view/21>

URL <https://www.al-azhaar.org/index.php/alazhar/article/view/493>

Article DOI: <https://zenodo.org/10.5281/zenodo.12661788>

Title Afghan Society and Representation of Hazara Identity in A Vizier's Daughter: A Tale of the Hazara War through the Third Persona Theory

Author (s): Zarmina Sadiq, Dr. Hafiz Javed Ur Rehman, Syed Naeem

Received on: 26 June, 2023

Accepted on: 27 November, 2023

Published on: 25 December, 2023

Citation: Zarmina Sadiq, Dr. Hafiz Javed Ur Rehman, Syed Naeem Badshah.,”” Afghan Society and Representation of Hazara Identity in A Vizier's Daughter: A Tale of the Hazara War through the Third Persona Theory Al-Azhār: 9 No.2 (2023):52-66

Publisher: The University of Agriculture Peshawar



[Click here for more](#)

***Afghan Society and Representation of Hazara Identity in A
Vizier's Daughter: A Tale of the Hazara War through the
Third Persona Theory***

*Zarmina Sadiq

**Dr. Hafiz Javed Ur Rehman

***Syed Naeem Badshah

Abstract

This article explores the identity of the Hazara ethnic group in Afghanistan as depicted in the historical novel, A Vizier's Daughter: A Tale of the Hazara War during the years of the catastrophic Hazara War in the reign of Amir Abdur Rehman Khan (1880-1901). The study investigates the identity of the Hazaras by employing the Third Persona Theory of Media & Communication Studies. This theory determines the Hazaras as the silenced and negated ethnic group offering them a category of identification. It lends space for the marginal group to be recognized and heard. It also explicates how through the process of internalization the Hazaras conceive their self-image as inferior slaves and the Afghan Pashtuns as the superior masters. This study applies the Third Persona Theory by employing the technique of textual analysis of the selected novel. The research design is qualitative and interpretive which is carried out by closely reading the text of the novel. The major findings reveal that the Hazaras in the novel are the Third Persona due to their marginal and negated existence. The theory provides a label to all the negated and silenced ethnic groups who experience suppression, and exclusion from public discourse, and the circle of humanity. It aims to bring awareness to condemn ethnic violence, hatred, and stereotyping by producing a discourse that promotes inclusivity, peace, and love for all humanity. It fosters the unity of all human beings of the world regardless of their race, ethnicity, class, gender, religion, and nationality.

Keywords: identity, hazaras, negation, internalization, third persona.

.....
*Lecturer in English, Higher Education Department, Peshawar Khyber Pakhtunkhwa.

**Lecturer Department of English, The University of Agriculture, Peshawar.

*** Chairperson, Department of Islamic Studies, The University of Agriculture Peshawar

Representation of Hazara Identity in *A Vizier's Daughter: A Tale of the Hazara War* through the Third Persona Theory

In the context of social science, identities are social entities which means that identities of the ethnic minority are placed within a particular social setting and are determined by them. Pooch (2016) quotes from Glomb that identity cannot escape the establishment of society which includes history, traditions, ethnicity, gender, and class. Fearon (1999) posits that identity has a double meaning; it refers to social categories as well as the self-respect or dignity of an individual. Over the years, the dynamics of superiority and inferiority have been in practice between different ethnic groups such as between the Afghan Pashtuns and the Hazaras in the novel, *A Vizier's Daughter: A Tale of the Hazara War* written by Dr. Lillias Hamilton in 1900. The Third Persona conceptualized by Philip Wander (1984) focuses on the audience whose existence is denied through a lack of information about them in the text. These are the audiences who do not have room in the discourse nor they can participate in it. This audience is called the Third Persona. This persona is excluded from the discussion or the discourse either through ignoring or by alleviating its importance and identity. It has a crucial role in the formation of identity since by denying space to a particular segment of people, authors basically deny their existence. This can lead to misrepresentations and can cause havoc within societies. The Third Persona is termed as the “it” which is absent. It is objectified in a manner that “you” and “I” are not. They do not enjoy the privilege given to the first and second personas but are rather negated constantly. This negation removes the third persona from history as well as usurps their right to speak for itself.

Afghanistan has a diverse population of over 40 million which includes various ethnic groups such as Pashtuns, Tajiks, Hazaras, Uzbeks, Turkmens, and several others (Asadli, 2021). Pashtuns are the largest of these ethnic groups and politically they are the most dominant. Pashtuns belong to the Sunni sect and they speak Pashto. The Hazaras on the other hand are Shia Muslims, speak Hazaragi (a dialect of Dari, Persian), and inhabit the mountainous region called Hazarajat (Asadli, 2021). Although the homeland of the Hazaras is the center of the country, it is still very isolated since they are mostly highlands with no roads and insufficient communication facilities. Before the 19th century, the Hazaras also constituted the largest ethnic group; however, due to ethnic cleansing, the figure has now declined to 10% (Asadli, 2021). The question of the origin of the Hazaras has been debated among historians over the years. Anthropologists, ethnologists, and historians have proposed a number of theories regarding the Hazara roots and ethnicity.

Looking back at history, it is revealed that these Hazaras have endured racial discrimination, stereotyping, social and political repressions, economic pressures, and displacement. This racial discrimination is still prevalent in Afghanistan like it always was which can be witnessed in the latest persecution of the Hazara men in Afghanistan. Ethnicity and religion are the two major factors due to which the Pashtuns and Hazaras have been in centuries-long dispute. During the reign of Abdur Rehman Khan, the hatred towards the Hazaras was so severe among the Pashtuns that they brutally carried out ethnic cleansing in 1888-1893 killing more than half of their population and not only that, their women and children were taken as slaves (World Directory of Minority and Indigenous People [WDMIP], 2021). Asadli (2021) argues that this slavery continued even when the Pashtun monarch abolished it with the 1923 Constitution. She states that only after decades of adoption of this constitution, did slavery fade away with time. The People's Democratic Party of Afghanistan was founded in 1965 which mainly constituted the Afghan Pashtuns; therefore, the Hazaras have always remained deprived of any representation in Afghan political parties (Asadli, 2021). The (WDMIP, 2021) states that the Hazaras confronted marginalization and stigmatization of their culture and identity.

A Vizier's Daughter: A Tale of the Hazara War was published in 1900 in the late Victorian era. This is the story of an ordinary but arrogant and beautiful Hazara girl. She is the beloved daughter of Ghulam Hossain, the Vizier of the Hazaras. She is warned by an old fortune teller of an impending misery. The girl however disgustingly rebukes the old woman and sends her away in a fit of anger. She dreams very high but ends up only in a life of slavery. The Ameer of Afghanistan demands tribute from the Hazaras which they are not willing to pay. The Ameer decides to consolidate the Hazara land and the Vizier is asked to pay taxes and remain loyal to them or else they will have to encounter the royal armies. The Hazaras reluctant to conform to the Ameer confront the fierce war waged upon them by the Afghan Pashtuns. This leads to the massacre of the Hazaras and the enslavement of their women and children.

Methodology

To explore the identity of the negated and silenced ethnic group in Afghanistan, the Hazaras as portrayed in the novel, *A Vizier's Daughter: A Tale of the Hazara War* in the light of the Third Persona Theory, excerpts of the text relevant to the problem are selected for interpretation and textual analysis. This technique is best suited for interpreting the hidden meaning behind words, phrases, and sentences to determine the identity of the Hazaras. A critical and analytical approach is employed in order to interpret the text of the novel. Since this study

does not involve any numerical data or numbers and uses the text only as a tool for interpretation and analysis the nature of this study is qualitative-cum-interpretative. A qualitative approach is descriptive and the meanings are multi-dimensional which enables the researcher to analyze the data in multiple dimensions through detailed argumentation and interpretation.

Third Persona in the Novel

The third persona is the characters who are either absent, negated, or silenced in the novel or are treated as insignificant, undesirable, and unacceptable. They are excluded from the discussion by ignoring them or by lessening their importance and identity. These characters are marginalized based on their race and ethnicity. The voice of the characters even if they are present is not heard due to their inferior and marginalized identity. These characters are destined for slavery and death with no identity of their own since they do not have the privilege to construct their own identity. The researcher analyzes that the Hazara characters in the novel are subjected to a very negated and silenced treatment. They are labelled as a race beyond the bounds of humanity hence their inhumane treatment by the Afghans. In this historical novel, which is based on the history of the Hazara War most of the major characters occupy the position of what is termed as the third persona who are pushed to marginalization through force and power by the Afghan Pashtuns. Throughout the novel, there are incidents that place these characters in the category of those whose existence is negated and who are inferiorly treated. This leads to the characters' inability to construct their own authentic identity. Most of these characters are faced with a predicament where they have to unwillingly assume the newer inferior identity of a slave. The first part of this analysis will deal with major characters from the novel who are depicted as insignificant and are constantly negated by force. They are present in the events of the novel but due to the mistreatment through severe violence, their existence is negated and they appear to be absent from the scenes. They are forced to suffer in silence which makes them the silent audience. Furthermore, in the second part of the discussion the characters who are completely absent from the discourse are dealt with that is those characters who succeed as a Hazara or at least struggle to be successful.

Ghulam Hossain: Vizier of the Hazara Tribe

Ghulam Hossain, the Vizier of the Hazara tribe is one of the major characters in the novel who is portrayed by the author as the third persona. First, he has been delineated in a marginalized and inferior position through various events in the novel. Second, he dreams of a strategic marriage between his

daughter, Gul Begum who is known for her beauty and pride, and the Ameer's son to fill up the chasm of ethnic hatred and discrimination between the Hazaras and the Afghan Pashtuns. He believes the conflict can be resolved through this diplomatic marriage and can potentially restore the miserable plight of his inferior race. Even though he is a man of honor, pride, and unflinching patriotism, he seems to have somehow a sense of inferiority against the Afghans. Applying the concept of Third Persona, the Vizier is silenced, negated, and absent as if from the discourse of this novel. As Wander (1984) explains negation goes beyond the text. It also includes the ability to create texts, participate in discourse, and be audible on public platforms. He declares his people as free initially when the Hazaras are demanded to pay taxes to the Ameer of Kabul. He also claims that the Ameer is rather indebted to the Hazaras and should pay them back. However, these tall claims are mere claims, and in actuality when it comes to communicating such bold views to the Afghans, he is rather silenced which means he as a third persona is not even qualified for such a daunting remark let alone speaking about it. Bell (2015) argues that the third persona is the audience who are voiceless and negated. He admits his negated existence in the land of Afghanistan in his heart and fears a brutal war followed by a carnage that will carry out the brutal slaughter of millions of innocent Hazaras mercilessly. As the Vizier says to his daughter "There will be war, a cruel, devastating war" (Hamilton, 1900, p. 17). Moreover, he is convinced of Hazara's failure in the war when he says "we shall not triumph, we shall not slay, whichever way we act, our freedom is over, but we can at least die like men" (Hamilton, 1900, p. 18). This proves the Hazaras as the third persona which means the tyrants can easily vanish their negated existence through war. Ghulam Hossain is more mindful and synchronized with the reality of his race than the other Hazaras. His cousin, the Chief of the Hazara tribe gives a delusional remark on the war "a cruel, devastating war, but we shall win. Win, as we've always won before" (Hamilton, 1900, p. 18).

The Ameer of Afghanistan calls the Hazaras "cuckoo" birds which further assigns them their negated place in the land of Afghanistan. Hitt (2013) argues that the disabled in freak shows are the "it" or the third persona who cannot speak for themselves as they lack rhetorical agency and therefore are the negated or silenced audience. Similarly, the Hazaras are looked upon more as insignificant and physically weak. In the same scene, the other Hazaras accompanying the Vizier on their diplomatic mission see themselves very minimally in the grand Afghan royal court mirror. This is very significant to the understanding of the Hazara identity concerning the Afghans. The Hazaras barely see their image in

the mirror and what little they do see is what aptly points them as the third persona pushed to the peripheries by the hegemonic powers. Now even the peripheries where they silently existed for ages were being confiscated from them.

In yet another scene before Ghulam Hossain meets with the Chief Secretary of the Ameer, the Hazaras are compared to a stray dog which according to Hamilton (1900) coinhabit with humans in the Eastern world but are treated so brutally that they hardly are noticed by people if they exist among them. This identifies the Hazaras as the third persona who have lived all these years among the Afghans but without any recognition and presence. Moreover, the Chief Secretary calls Ghulam Hossain belonging to an alien tribe which again negates their existence. Someone who is an inhabitant of an alien tribe will hardly be known by anyone hence their lack of identity. Rehman (2022) states that the “Third Persona is a key element in the study of identity because by not giving proper space to certain sections of a society writers tend to negate their presence actually” (p. 41). Such misrepresentations can create chaos in societies. In this same conversation, Ghulam Hossain loses the ability to open up his case clearly before the Chief Secretary. There are two reasons for this. One, Ghulam Hossain as mentioned earlier had a notion of his being an inferior Hazara. Second, the Chief Secretary from the very onset addressed him as one who is hardly known around which further added to his humiliation and degradation as a third persona race. Therefore, overpowered by the influence of both negative feelings he was unnerved and could not highlight how he wished to resolve the conflict. Also, the Chief Secretary stressing the words “foreign powers” as the Vizier used them while asking about the former’s stance on behalf of the Ameer excludes the Hazaras from the label of “foreign powers” which further aggravates the matter at hand. Mousavi (1998) argues that Abdur Rehman Khan wanted power all to himself and so implemented plans to annihilate the Hazaras. The Chief Secretary also suggests that the Vizier and his people must consent to the Ameer’s demand of paying taxes which means the Hazaras have no powerful existence to revolt against the Ameer’s wishes. The Secretary explains how their methods and knowledge of trade and warfare are not according to modern standards. He remarks that the Hazara men are only somewhat better off than women implying they exist on the boundaries. He disapproves of their inferior and outdated way of life. All this directly or indirectly implies that the Hazaras are weak and a subdued race who despite their presence are still absent from the Afghans. Their presence and survival both are dependent on the Afghans so they must

acknowledge this fact and secure a better future. Even their identity will be recognized if they stop revolting against the Afghans.

Now in the second part, the Vizier as a third persona in terms of the successful Hazara character that is missing in the novel is dealt with. Rehman (2022) argues that the “Third persona is how a text alienates or excludes one portion of its audience ('they') in the process of addressing and engaging with another portion, a "second persona" ('you')” (p. 41). On the eve of Ghulam Hossain's departure to Kabul to negotiate matters with the Ameer, his skillful mind formed some ambitious plans for his beloved daughter that could secure the freedom of all the Hazaras. He thought that “a diplomatic marriage had often been made when two nations were on the eve of war; why should not such a marriage stop the war at the present crisis? (Hamilton, 1900. p. 26). He conceived of a diplomatic marriage between the son of the governor of Bamian and his daughter, Gul Begum. He could give her a good dowry to attract the attention of the governor but he was not certain if that would serve his interests. The second more practical plan he conceived of was wedding his daughter off to the son of the Ameer of Kabul which could readily win the situation for him. The only loophole that seemed to arise in this successful plan was the dowry he would give would not be enough for such a man as the Ameer of Kabul. But then at times of war similar to this one he believed a diplomatic marriage has always saved the situation by allying both sides. Also, “Who so queenly as Gul Begum? Why should she not be Queen – Queen of the whole Hazara tribe?” (Hamilton, 1900, p. 26) thought Ghulam Hossain.

Even though Ghulam Hossain resolves to unfold this plan of action before the Ameer, the feeling of insignificance and inferiority dawns upon him the moment he starts negotiating his cause before the Chief Secretary, and all his strategic plans of ambition vanish with it. As Cloud (1999) notes the enforcement of unequal power relations between two different races creates conditions for the “rhetoric of silence” for the marginal race which means the speaker is in a state of oppression and is unable to speak complete details of the narrative (p. 178). Moreover, oppressed and exploited people are not so much silent by choice as silenced out of necessity (p. 182). The point is the Vizier is right in his understanding of the situation of war at hand and many such strategic marriages do save nations from ultimate doom. However, the problem lay with who they were. The problem lay with their identity, with their race and ethnicity. The Chief Secretary could have facilitated him to unfold his plan. He could have favored such a stance on the matter and could have communicated it verbatim to the Ameer. This is what is missing in the novel. Ghulam Hossain could have been

given full liberty to implement his plan of alliance. This could have resolved the conflict between the two ethnicities paving the way for peaceful coexistence; however, we do not trace this in the novel. Such a successful Hazara character is absent in the text hence identifying another third persona.

Gul Begum: The Vizier's Daughter

Gul Begum's character is very significant when discussing the third persona in the novel. She is the protagonist of the novel who suffers not only at the hands of the Afghans but also at home with the Hazara traitor, Mohamed Jan. She pays a dual price for her beauty and pride. She is demanded by the tyrant Colonel Ferad Shah who has learned about her beauty. So, her father to protect her from the cruel Colonel unconsciously puts her into a far more troublesome predicament. Gul Begum's character as a third persona will be dealt with on three levels. First, she is treated as a third persona by Mohamed Jan who is an Afghan in Hazara disguise, ironically speaking. Second, as a slave in Kabul, she is treated as a third person. Third, Gul Begum as a successful Hazara female who achieves her goal of freedom is missing from the text.

When Ferad Shah sends his messengers to fetch Gul Begum, this scenario raises the question of the third persona. The Afghan colonel's disrespect for Hazara women is audible in his demand for a Hazara woman. Hamilton (1900) states "I hear you have a niece, a tall handsome girl. I require her; send her to me by my messenger" (p. 45). Through his dishonorable demand, he means to silence and negate the Hazara men and women. They are ordered in an authoritative manner which denies the existence of the person being ordered since there is a preconceived notion of silent obedience on the latter's part. So, willing or unwilling the Hazaras must send Gul Begum negating the presence of a human being that is inside her. She merely exists as a lifeless object with no human existence.

When she is sent in a mock engagement to Mohamed Jan's residence, she resolves never to let them treat her as their subordinate. However, the situation turns out to be far worse than she had ever imagined. It is at Mohamed Jan's house she is treated as a third person. As we earlier mentioned, Mohamed Jan's character is part Afghan since he is more inclined toward their cause. He being a representative of Afghanistan negates Gul Begum in his household bringing her down to a very degrading position. He only sees Gul Begum as a source of wealth coming to his home which is again not seeing her as a human being but as a valuable commodity. He lashes her severely and his whole family stares at her with indifference which puts Gul Begum in a state of constant negation. Garland-Thomson (2013) opines that staring makes a person disabled since it accompanies

a state of difference rather than a mere differentiation in the physical form of humans. The ones who are stared at with indifference are the “it” or the third persona. The family sits together for meals during meal times and behaves as if they don’t see Gul Begum sitting at the far edge of the table. Moreover, Mohamed Jan uses all kinds of violence to force Gul Begum to become his wife so he as a man can brag about securing the Hazara beauty to other men. He threatens Gul Begum “Either you consent here now, to become my wife, or I will treat you in such a way as to make you beg me to make you my wife” (Hamilton, 1900, p. 73). All this insult and abuse come with a great transformation in Gul Begum’s character. She starts seeing her being in an entirely different light. From a proud Hazara girl, she transforms into the third persona hardly surviving on the margins. She feels the agony of her non-existent being more than the violent abuses. This stage prepares her for the worst misery that lies ahead of her in Kabul.

In another scene when the Afghan soldiers come looking for the Vizier following Mohamed Jan’s directions, their treatment of Gul Begum is very violent and severe. They speak to her insolently and poke her with a stick. They dragged her outside while she along with all other Hazara women and children were declared prisoners of war. Their treatment of Hazara women and especially Gul Begum is very harsh. They silence their wailing and screams and negate their existence as human beings. In the cold night, barefooted they are being marched off to Kabul. They are similar to a flock of sheep who are led through intricate mountain trails in the cold night. During their journey, they are made to sleep in a closed space fit for animals. Many children died due to high fever but there was no one human among the Afghan soldiers who could take pity on them. Besides all this misery and pain, the poor Hazara women and children were forced to march to Kabul on the scorching road. As Mousavi (1998) describes “...thousands of Hazara men, women, and children were sold as slaves in the markets of Kabul and Qandahar” (p. 126). These Hazara women and children have a negated existence in the land of Afghanistan silently living among the Hazara hills in freedom. Turner and Ryden (2000) argue that the third persona is represented by silence and this silence is very much indicative of an absence of voice. This, as a consequence, disables the ability to frame one’s own identity. Such mistreatment of the Hazaras reveals their insignificance among the Afghans and hence puts them in the category of the third persona.

Gul Begum in Kabul prison seems to have accepted herself as a third persona and within the same degradation, she tries to secure the best slave position for herself. In Ferad Shah’s mansion, she with her companions are

looked upon as animals. One sight of the Hazara women and they are stereotyped by other female servants. Childs and Williams (1997) state that stereotype “functions as the cardinal point of colonial subjectification for the colonizer and colonized alike” (p. 101). The Hazaras are known to sleep anywhere even if it is stable. This is exactly how they are treated here. When it comes to resting, even there they are pushed to the peripheries of the third persona. Not only that, when they appear before Bibi, they realize they are being laughed at which they are quite used to, and do not find anything unusual about it. Nilson (2011) states that “inherent in this gaze is the power hierarchy between the predatorial gazer and the prey-like object of the gaze. The imperialist colonizer stares at the colonized with the power to define their subjects” (p. 19).

Gul Begum still seems to be a haughty Hazara girl; however, her miseries have transformed her entirely into a down-to-earth, submissive girl. In the scene where Gul Begum meets the Bibi personally in the ‘Hamam’, the latter tells her that she is only a slave, a war prisoner, and has no link to her past. A slave is a third person who acts according to the wishes of her master; who is present but is excluded from everything. She lives like an object which exists in some petty corner of the house but is not visible. Gul Begum having completely molded herself into the third persona requests the Bibi for not making her Ferad Shah’s wife since she does not wish to live magnificently. She would rather serve among the servants in the garden. Also, she expresses her desire to be sold to someone else in the market. According to Muhammad (1333 & 1912), the Hazarajat region became a center for the slave trade where Hazara slaves were sold as cheaply as 10 seers of wheat and barley. She is making references to her being as some commodity that has a price on its head. She is nothing beyond a lifeless, abject creature.

Farad Shah having heard of their simulated treachery insultingly calls them dogs. He summons them so he can have his sport with them just as he does with his dogs. We see no regard for human life. They are worthless and compared to animals fit for sports only.

When she successfully reaches Kabul, she is beaten up with a stick for working recklessly at her new master’s place. She is stereotyped as a savage Hazara woman who lacks civilized manners. They are described as “these wild Hazara women are not much above the level of the brutes when first they come in” (Hamilton, 1900, p. 126). Moreover, she is compared to a pollution polluting water in the house.

In the Chief Secretary’s house, the old Mir demands her in marriage which Gul Begum refuses very violently. This angers the Mir and he starts speaking ill

of slaves like Gul Begum who cannot lay any claim to themselves while they are the rightful property of their master. He says “You have no longer power over your person, to do with it what may seem good to you; you are a war prisoner, the daughter of a rebellious subject, given over into lawful slavery by your king” (Hamilton, 1900, p. 139). He constantly negates her identity as a human being and compares her to a lifeless object that is a stick that belongs as much to the master as herself when he says “What it is to be a slave, that you do not know that your master has full power over you to keep you, or to give you, or to kill you, or to sell you? Do you understand that, madwoman? That you are as much his as is this table or this carpet and will be as much mine as is this stick” (Hamilton, 1900, p. 140). The disgraceful manner in which the Mir addresses her makes her the third persona.

At the Chief Secretary’s home, Gul Begum works dedicatedly among all the slaves but is not recognized as an individual with her own identity which further negates the person she truly is. She eventually finds her true master whom she willingly wants to serve. She dotes on her master and serves him with all her heart. She is even willing to sacrifice herself for her master and help him to escape Afghanistan to his home country. For the first time, we see Gul Begum feels so much love for someone but the love is quite unusual in her case as a third persona. Her love is eclipsed by her identity as a slave and she cannot openly express it. Like her identity as a third persona, her love too resides somewhere in the secret silences of her heart with great visibility but no audibility.

Finally, we will analyze Gul Begum’s character as the Hazara who is not successful in achieving her end goal. As Bell (2015) suggests the Second Persona automatically constructs a Third Persona which is looming in the backdrop. We see Gul Begum throughout the novel falling prey to one brute, then trampled over by another. She struggles very hard to be free once again in her Hazara home. She uses her intellect to navigate troublesome situations when finally, she arrives at the Chief Secretary’s residence where she finds herself working devotedly for her master, unlike her former masters. When she sees her master in trouble and predicts his misfortune if he stays further in the country, she devises a strategic plan of escaping Afghanistan where she will be able to reach her free Hazara home and her master will reach his home across the border. She being a witty woman plays all her cards very efficiently till the end; however, her worst enemy lurks in the darkness behind her plan of escape. Her plan is successfully materialized till they both reach the Hazara hills from where onwards the Chief Secretary has to head towards his home country. This is where another ill luck befalls her. Mohamed Jan keeping track of her whereabouts appears all of

a sudden and slashes her with his dagger. The poor Hazara's efforts for her freedom among the Hazara hills prove futile and she dies. The only success that is allowed to her here is that she dies in her own home country, so she only achieves minimal success. However, her dream of continuing with that freedom is snatched from her forever. In this context, we are unable to assign her the status of that successful Hazara character who achieves her goal. She rather die achieving that dream she has revered so much for long. Such a successful female Hazara character is absent in the novel which makes it the third persona.

Mohamed Jan: The Hazara Traitor

Mohamed Jan is a cunning and vicious Hazara who displays signs of weakness and shallow character from the very beginning. He is a revengeful beast and a tyrant who ever since taking Gul Begum in a mock marriage starts haunting her life till the point he murders her with his dagger "Instantly he fired again, but not before the wounded man had flung his heavy knife, and flung it true. It found its resting place deep in the throat of the girl, as she lay propped up against a stone" (Hamilton, 1900, p. 217). He is greedy both for money and power which eventually proves him a traitor. He is willing to sell his honor and dignity to attain a higher position in Kabul. Mohamed Jan forms the third persona when he is treated inhumanely by the Afghan soldiers initially. However, he is also the Hazara character who discards his inferior identity to achieve success, unlike other Hazaras who meet failure and annihilation. He admits his identity as a third persona when he speaks to Ghulam Hossain regarding the futility of the war with the Iron Ameer. He remarks "Our arms cannot possibly be victorious. Unless we surrender or the fairly easy terms the Ameer now offers, we are a doomed nation" (Hamilton, 1900, p. 69). Also, he considers all the Hazaras a third persona who have no recognition before the Afghans. The night when Mohamed Jan directs the Afghan soldiers to the Vizier's house, he is treated very violently as a punishment for his lies since Ghulam Hossain had already fled before the soldiers arrived. They storm him with verbal abuses and beat him up very harshly which no human with an identity in the society can tolerate. However, since Mohamed Jan already considers himself under the category assigned to the very low and inferior, he can be rightly called the third persona. Moreover, the soldiers treat him in a manner that excludes him from the circle of humanity. Wander (1984) argues that the third persona involves ethics as well since it denies privilege to a particular segment of society. The third persona is denied ethics, compassion, and morality. They call him a dog which is an insult hurled at him. This further pushes him into the depths of degradation. He as a third persona has a hidden desire for power so he keeps on facilitating the Afghans at

every step even though the latter still treats him as a third persona. He can be considered a third persona with vicious ambitions which he eventually achieves but at the cost of treachery.

Besides, Mohamed Jan serves as an ambitious and successful Hazara character which is absent in the novel. Steiner (2020) reiterates that a rhetoric critic should not be restricted to speaking about the silences that exist in the text. Out of the many Hazaras in the novel, the author could have allowed some room for a successful Hazara character but we see that such a character is missing altogether. In the person of Mohamed Jan, a successful Hazara character has been portrayed but minimally. Throughout most of the novel, we see him as a disgraceful and degraded Hazara who struggles to climb up. It is only towards the very end that we see him having a good house in Kabul not very extravagant or luxurious though. It only happens when he willingly discards his inferior identity as a Hazara and assumes a new one. He does not appear very openly and clearly in the narrative even when he achieves the success he aspired for. We still perceive him as invisible; hidden in the darkness of the text. The question arises that if he was a successful Hazara character, he could have been made conspicuous among the Afghans but unfortunately, he still lies hidden. Therefore, it is evident that successful Hazara characters are absent in the text.

Conclusion

This article provides an explicit analysis of the identity of the Hazara characters in the novel by employing the concept of the Third Persona. The marginalized status and the inferior identity the Afghans had given this ethnic group is exhibited very explicitly in the narrative. It genuinely delineates the Hazaras going through the process of internalization to accept and transform into their inferior identity through violence, inferior treatment, and stereotyping. It provides recognition of not just the neglected and marginalized Hazaras but also indicates the presence of all such marginal and neglected races that exist in silence around the world. Therefore, the key role this novel plays must not be overlooked. The third persona focuses on the audience whose existence is denied through the lack of information about them in the text. These are those audiences who do not have room in the discourse nor they can participate in it. They are objectified and represented in such a manner that it seems they have no physical body or existence. They do not enjoy the privilege given to the first and second personas but are rather negated constantly. This negation removes the third persona termed as the “it” from history as well as usurps their right to speak for themselves.

The major characters and related incidents taken for analysis place these characters in the category of the third persona. By labeling them as the third persona, the character fails to frame their own identity and adopts an inferior identity. We see that all the Hazara characters including Mohamed Jan face their negation and silence from the Afghans. Ghulam Hossain feels negated and silenced as a Hazara in all the important conversations with the Afghans.

Besides, there are characters who correlate to the third persona which are absolutely missing in the novel. For instance, the Vizier dreams of the Hazara success by allying both ethnic groups through a diplomatic marriage but fails hence a missing successful Hazara character. Likewise, Gul Begum hopes to eventually restore her life of freedom in the Hazara hills. She succeeds in escaping, but unfortunately only dies in freedom. Then Mohamed Jan whom we see as successful throughout the novel but not as a Hazara. He is only successful when he discards his authentic identity that is Hazara and assumes a new identity that of the Afghans.

References

- Asadi, A. (2021, September 17). The Hazaras: Centuries-long oppression. *Peace for Asia*. <https://peaceforasia.org/the-hazaras-centuries-long-oppression/>
- Bell, R. J. (2015). *Living your best life: Identities of televangelist Joel Osteen and his imagined audience*. [Doctoral Dissertation, The University of Memphis]. Electronic Theses and Dissertations.
- Childs, P. & Williams, P. (1997). *An introduction to postcolonial theory*. London & New York: Harvester Wheatsheaf.
- Cloud, D. L. (1999). The null personae: Race and the rhetoric of silence in the uprising of '34. *Rhetoric and Public Affairs*, 2(2), 177-209. Retrieved from <https://www.jstor.org/stable/41939508>
- Fearon, J. D. (1999). What is identity (As we now use the word)? *California: Stanford University*.
<http://www.stanford.edu/~jfearon/papers/iden1v2.pdf>
- Hamilton, L. (1900). *A Vizier's Daughter: A Tale of the Hazara War*. London John Murray Albemarle Street.
- Hitt, A. (2013, February 23). Freak shows & the negated audience. *Accessing Rhetoric*. <https://allisonhitt.wordpress.com/2013/02/23/freak-shows-the-negated-audience/>
- Minority rights group international. (2021, December). Hazaras. *World Directory of Minorities and Indigenous Peoples*. <https://minorityrights.org/minorities/hazaras/#:~:text=Hazaras%20have%20formed%20their%20own,of%20Afghanistan%20during%20the%201980s.>
- Mohammad, F. (1331, 1912). *Sirajut Tawarikh*. Matba'a-e Horofi, Kabul.
- Mousavi, S. A. (1998). *The Hazaras of Afghanistan*. Curzon Press

- Nilson, S. R. (2011). *Power, distance, and stereotyping between colonizer and colonized and men and women in a passage to India*. [Master's thesis, The University of Oslo].
- Pooch, M. U. (2016). *DiverCity: Cultural diversity in a globalizing age* (37-56). Transcript Verlag.
- Rehman, H. J., & Condit, C. M. (2022). The practice of transformation-oriented anti-colonial Dialogue: Persona in post-9/11 authors by Pakistani authors in English. *Rhetoric Society Quarterly*, 52(5), 479-493. Retrieved from <https://doi.org/10.1080/02773945.2022.2062434>
- Rehman, H. J. (2022). *Portrayal of religious identities in selected contemporary Pakistani fiction* [Doctoral Dissertation, Hazara University Mansehra].
- Steiner, R.J. (2020). Contumelious oratory: Reflecting on rhetorical forms in the Trump Administration. *Atlantic Journal of Communication*, 28(5), 289-307. Retrieved from <https://doi.org/10.1080/15456870.2020.1720684>
- Thomson, R.G. (2013). The politics of staring: Visual rhetorics of disability in popular photography. *Semantic Scholar*, <https://www.semanticscholar.org/paper/The-Politics-of-Staring-%3A-Visual-Rhetorics-of-in-Garland-Thomson/2f28d35c4b0a8aa89701311ff9b8b58139359148#extracted>
- Turner, P. K. & Ryden, P. (2000). How George Bush silenced Anita Hill: A Derridian view of the third personae in public argument. *Argumentation and Advocacy*, 37(2), 86-97.
- Wander, P. (1984). The third persona: An ideological turn in rhetorical theory. *Communication Studies*, 35(4), 197-216.
- Widyaningrum, I. P. (2021). The inferiority complex constructed by the dominant power in Rhys' *Wide Sargasso Sea* (1966): Postcolonial analysis. *Indonesian Journal of English Language Studies*, 7(1), 17-28. Retrieved from <https://doi.org/10.24071/ijels.v7i1.3214>