

COMPARING AND CONTRASTING THE KITE RUNNER AND A THOUSAND SPLENDID SUNS.

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Arts degree in English

by

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(40010007)



DEPARTMENT OF ENGLISH SCHOOL OF SCIENCE &
HUMANITIES

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited with Grade "A" by NAAC

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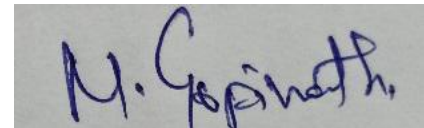
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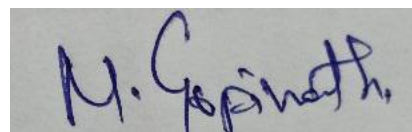
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GOPINATH.M

ABSTRACT

The nearness of new scholars will be sounded in the overall brought about by numerous elements. He is an Afghan-American author well known with his smash hit books far and wide. His debut recorded as a hard copy- his first novel *The Kite Runner* become the trigger to the accomplishment of the second and third novel. The finding of this article is the effect of media likewise give a huge job to deliver no one becomes someone, nobody becomes somebody. Whereas *The Kite Runner* and *A Thousand Splendid Suns* are different as kite runner is male domination and class difference, while *A Thousand Splendid Suns* is womenism and gender difference, they are also similar as they both are theme and settings, place, characters, minorities within communities, memories, redemption, same fate and male domination.

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Chapter 1

Introduction:

The Kite Runner and *A Thousand Splendid Suns* are different as *The Kite Runner* is male domination and class difference, while *A Thousand Splendid Suns* is womenism and gender difference, they are also similar as they both are theme and settings, place, characters, minorities within communities, memories, redemption, same fate and male domination. Whereas these books compare and contrast in interesting ways.

About novelist - Hosseini

These novels show the many difference and similarities. These books were written by same author by Khaled Hosseini. He was born on 4th march, 1965 in Kabul, Afghanistan. He is an afghan-American novelist and also a physician. Hosseini's father name is Nasser. He is a diplomat and he worked for the ministry of foreign affairs in Kabul. His mother name is Maimoona. She is a Persian language teacher in high school. His father has five children. He is eldest of all five children. They are originated from Herat. He is an upper-middle class family. He is also called as writer from Herat. He states that "he is not pure anything...there is a Pashtun part of me, a Tajik part of me". His mother family believed that they are from Mohammadzai tribe of Pashtu's. Hosseini and his family moved to Iran in 1970 where his father worked for the embassy of Afghanistan in Tehran. His family returned to Kabul in 1973 at the same time Hosseini's youngest brother was born on that year at the month of July. At the age of 11, Hosseini's father secured a job in Paris in 1973. Again his family moved to France. Hosseini's family unable to return to Afghanistan because of the (PDPA) in the month of April in 1978. When Hosseini was 15, he moved to America. He didn't know how to speaking English at his first arrived in the America. Here he experiences a "culture shock and alienating". In his childhood days he likes to play a flying kites and loving American movies. In school, he begins writing short stories. After completed his school, he holds his personal aspirations of becoming a writer and decides to pursue medicine. He has a three year in medicine and next three years he is in Los Angeles. He returns to write short stories. One short story, he started in 1997 and it named as "*The Kite Runner*", it is rejected by the New Yorker. After four years, he expends the short story into his first novel. He earns number of popular

awards and critical awards. Addition to writing novels, he expressed his interest in writing a screenplay, a stage play and more short stories.

Education and works

In 1984, he was studied at independence of high school in Sau José. At Santa Clara university, he earned a bachelor's degree in biology in 1988. In 1993, he earned his M.D at University of California San Diego School of medicine. The following year, Hosseini completed his residency in internal medicine in 1997 at Cedars-Sinai medical center in Los Angeles. In 2001, Hosseini practicing medicine and he began to writing his first novel. Hosseini practiced medicine over ten years. In midst of the year he release of *The Kite Runner*. Hosseini released his first novel, *The Kite Runner* in 2003. In 2005, the novel became the number one best seller in America. This book was also produced as an audio book was read by the author. Hosseini was appointed a good will ambassador for the UN refugee agency in 2006. In 2007, this book released has a film of the same name. Hosseini's next novel is "*A Thousand Splendid Suns*". It is the second novel and it was published in the year of 2007. It was released by riverhead books on May 22. The following year, Hosseini published his third novel "*and The Mountains Echoed*" on May 21, 2013. Recently, Hosseini released his fourth novel "sea prayer" in 2018. This book is written in the form of a letter from father to son. Today, he is one of the most recognized and bestselling author in the world, he is the author of *The Kite Runner*, *A Thousand Splendid Suns*, and *The Mountains Echoed*. It has been published over seventy countries and sold more than 40 million copies. Later, he established the foundation named 'the Khaled Hosseini foundation'. It provides to improve the welfare and happiness to the people of Afghanistan.

Awards

In 2004, Hosseini got award from exclusive books Booker prize for *The Kite Runner*. The next award he earned from British book awards in 2008 for Richard and Judy best read of the year. At the same year awards for *A Thousand Splendid Suns* for adult fiction. In 2007, California book award silver medal for *A Thousand Splendid Suns* for fiction. In 2013, Hosseini earned god reads choice award for and *The Mountains Echoed* for fiction.

Marriage life

He like an arranged marriage. He is married to Roya Hosseini. Hosseini and Roya Hosseini have two children, Harris and Farah. Harris, he is a competitive speaker. He has friended twice at the national level in original oratory. He placed third in 2018 National championship and first in 2019 National championship (NSDA). He and his family lives in northern California. He is fluent in English and also his native Dari and Pashto. Now, he attends Columbia University in New York. His wife Roya Hosseini is a chief financial offer at the Khaled Hosseini foundation. She completed her graduation from university of California, Berkeley in

1991. In 1997, she earned her law degree from southwestern university school of law, cum laude. In 1999-2006, at Fenwick and west, she worked as a venture capital financing attorney.

Hosseini's family members

Roya Hosseini	Wife
Farah Hosseini	Daughter
Nasser Hosseini	Father
Maimoona Hosseini	Mother
Harris Hosseini	Son
Raya Hosseini	Sister

Settings

The Kite Runner manages the nation of Afghanistan from the 1970s to the year 2002. Like all spots, Afghanistan has a long and convoluted history, yet it came to worldwide consideration simply after the overthrow of 1973. So as to situate ourselves, let us take a gander at Afghanistan's topography. The country is situated in Central Asia and is comprised of thirty-four areas. The nation's capital is Kabul, which is likewise the capital of the upper east region of a similar name. Afghanistan signifies "Place that is known for Afghan," Afghan being a name the Pashtun larger part used to portray themselves beginning before the year 1000. It is circumscribed by Pakistan, Iran, Tajikistan, Turkmenistan, Uzbekistan, and for a short separation, China. From 1933-1973, Afghanistan was a government controlled by King Zahir Shah. On July 17, 1973, when the ruler was in the midst of a get-away, Mohammad Daoud Khan held onto power. Mohammad Daoud Khan was Zahir Shah's cousin and a previous Prime Minister of Afghanistan. The military upset was about bloodless, yet as we see through Amir's story, it was as yet a startling time for the individuals of Kabul who heard revolting and shooting in the roads. For a long time, Mohammad Daoud Khan was President and Prime Minister of Afghanistan. At that point, on April 27, 1978, he was brutally ousted by the PDPA, People's Democratic Party of Afghanistan. Daoud was executed in the overthrow alongside a large portion of his family. Despite the fact that Afghanistan had since quite a while ago demanded keeping up its autonomy from Russia, the PDPA was a Communist gathering and along these lines held close connections to the Soviet Union. The PDPA founded numerous political and social changes in Afghanistan, including canceling strict and customary traditions. These changes enraged gatherings of Afghans who had confidence in adherence to conventional and strict laws. These groups started to challenge the legislature so thoroughly that

in 1979, the Soviet Army entered Afghanistan, starting an occupation that would most recent 10 years. This is the verifiable point in *The Kite Runner* when Baba and Amir leave Afghanistan. All through the ten years of Soviet occupation, inner Muslim powers set up an obstruction. Farid and his dad are models in *The Kite Runner* of these Mujahidin's or men occupied with war in favor of Islam. The United States was among the nations that upheld the opposition, as its very own result hostile to Soviet approaches. At the point when the Soviet Troops at last pulled back in 1989, Afghanistan stayed under PDPA for three additional years. At that point in 1992, in the wake of the breakdown of the Soviet Union and accordingly Soviet help for the legislature, the mujahedin at long last won Afghanistan and changed over it to an Islamic State. In the years following Soviet withdrawal, there was a lot of infighting among rival volunteer armies, making regular daily existence in Afghanistan perilous. In *The Kite Runner*, Rahim Khan depicts the dread in Kabul during this time. He recalls, "The infighting between the groups was furious and nobody knew whether they would live to see the day's end. Our ears got acquainted with the thunder of gunfire, our eyes acquainted with seeing men uncovering bodies from underneath heaps of rubble. Kabul in those days ... Was as close as you could get to that notorious terrible." Then in 1996, the Taliban assumed responsibility for Kabul. After such a significant number of long periods of weakness and brutality, the individuals invited the takeover. Rahim Khan recalls, "... We as a whole celebrated in 1996 when the Taliban came in and shut down the day by day battling." The Taliban were a gathering of Pashtun supremacists who joined together and took practically full oversight of the nation. In spite of their warm starting gathering, they before long made life in Afghanistan perilous once more. Being Sunni fundamentalists supremacists, they deliberately slaughtered Shiites including the Hazara individuals. They likewise sanctioned fundamentalist laws, most broadly those forbidding music and move, and those seriously confining ladies' privileges. In *The Kite Runner*, we perceive how the Taliban utilized dread and viciousness to control the individuals of Afghanistan, for instance at the successive executions in Ghazi Stadium. After the occasions of September 11, 2001, the United States attacked Afghanistan and toppled the Taliban. The finish of *The Kite Runner* happens in 2002, when a temporary government was set up. It was not until 2004 that the present leader of Afghanistan, Hamid Karzai, was chosen. Today, there are endless Afghan exiles living in different pieces of the world, much the same as Amir and his family. For those Afghans living in Afghanistan, life is as yet perilous. In the South, clash keeps on seething on and the Taliban have figured out how to reappear. As indicated by Amnesty International's 2007 report, savagery and human rights manhandles are as yet a typical reality in Afghanistan because of frail administration.

Historical fiction:

The Kite Runner is primarily an example of historical fiction, set in the context of historical events in

Afghanistan, from the collapse of the monarchy to the rise and fall of the Taliban. In a sense, historical fiction focuses on a particular setting and the social conditions of the time. Hosseini's novel marks the real changes in Afghanistan's political power that will permanently change the lives of his fictional characters: the arrival of the Soviets compels Amir and Baba to emigrate to the United States, and the Taliban regime leads to the Hassan's execution and orphans to Sohrab. While these turbulent events provide the action needed to propel *The Kite Runner's* plot forward, Hosseini weaves the tiny details of Afghanistan to create a realistic picture of his own country. To most Western viewers, the "fragrant bazaar" in Kabul, the tradition of winter kite fights, and the "bloody pomegranate" trees often provide rich scenes in an unfamiliar setting and time.

A Thousand Splendid Suns is also an example of historical fiction, the plot also set in the context of the historical events in Afghanistan. The story takes place in the late 80s and Nine year old Laila, spoiled by her intellectual father, but almost neglected by her mother who is away for two sons fighting with mujahedeen. The lives of the two women are set against a backdrop of the Soviets, the communists, the Mujahedeen, the Taliban and finally, a post-911 Kabul vulnerable to regime change. Hosseini ties the fictional life very naturally with historical events, and ultimately merges the lives of his twin heroines.

Bildungsroman (novel deals with development of protagonist):

The Kite Runner is considered a Bildungsroman because it follows Amir's transition from childhood to adulthood, which tells the story of his development primarily in flashbacks. Bildungsroman are a sub-genre of coming-of-age stories, and their focus is on the development of a young protagonist – moral and psychological. From the outset, *The Kite Runner* establishes that the life of twelve-year-old Amir was profoundly shaped to witness Hassan's rape. Throughout much of the novel, Amir wrestles with his inability to intervene at the moment and struggles to make ends meet. When Rahim Khan calls the elderly Amir and tells him, "there is a way to be good again", Amir makes amends by leaving his established life in Afghanistan and rescuing Hassan's son Sohrab. As is typical of the Bildungsroman genre, this reveals Amir's maturity to return to his homeland, and after fighting Assef for Sohrab's sake – something Hassan could not do as child – Amir, he is finally healed.

Redemption story:

The story of the rescue goes hand in hand with Bildungsroman, Amir's redemption is the proof of his maturity and real sign that he has grown and changed. As a child, he was not exactly a part of virtue. He is jealous and petty. He treats his best friend and servant Hassan at times with contempt. Worst of all, when Hassan is raped he stands up and listens, too afraid to intervene. Later, when he is unable to bear his guilt, Hassan and his father run out of the house. But all hope for our hero is not lost! As he gets older, he moves towards redemption. When Rahim Khan calls in 2001, he tells an adult Amir that 'there is a way to be good again'.

Amir looks at this and begins his journey to Rahim Khan in Pakistan. It was too late to apologize to his half-brother Hassan, who was sadly killed by the Taliban. But Amir can redeem his sins against Hassan through Hassan's son Sohrab. Amir serves Sohrab not only from the evil Taliban but also from the war-torn Afghanistan and orphanage. The adoption of his nephew at the end of Amir completes the curve of his redemption.

Critical review:

Afghan-American writer Khaled Hosseini follows up his top of the line *THE KITE RUNNER* with another singing epic of Afghanistan in disturbance Hosseini gives a mighty yet nuanced representation of a man centric dictatorship where ladies are distressingly subject to fathers, spouses and particularly children, the orientation of male kids being their sole way to economic wellbeing. His story is an incredible, nerve racking delineation of Afghanistan, yet in addition an expressive inspiration of the lives and suffering any desires for its strong characters.

— Riverhead Trades Weekly (featured survey).

Hosseini's eminent second novel is a dismal and lovely demonstration of the two Afghani anguish and quality. Perusers who lost themselves in *THE KITE RUNNER* won't have any desire to miss this remarkable development.

— Booklist (featured audit)

A fine hazard taking novel around two-misled however brave Afghan ladies....Another creative triumph, and surefire smash hit, for this valiant author.

— Kirkus Reviews (featured audit)

There is no criticism from distaff's view of Khaled Hosseini's novel *The Kite Runner* and *A Thousand Splendid Suns*. These books were a monster bestseller and a favorite choice of book groups. One of the biggest problems in *A Thousand Splendid Suns* is plaguing the Islamic world was failing to pay enough attention to women. And, a nation as troubled as history, Afghanistan certainly has many stories to tell us, Mr. Hosseini presents himself again as a wonderful story teller.

The Kite Runner's review:

Here PRAJNA P DEBNATH, he says that a novel is worth of reading. He said that Hosseini vividly tells a story of courage, atonement, devotion and redemption through his narrator. He says that on reading this book

had got a major change in his life.

HANNAH MENDOZA, here she too read this book. She completely recommended reading this novel. She said that *The Kite Runner* has been written into beautifully. She cried a lot while reading the masterpiece of the novel.

MICHEAL BOOLS, He recommended an absolute must- read the book. *The Kite Runner* is a story of pre-war Afghanistan based modern –day America. The novel is full of Afghanistan perspectives and Universal themes that we can all identify with- childhood friendship, grief and redemption, father and son love.

LOKENDRA PRATOP, the book is written on a very clear way. The vivid description of 70s Afghanistan and the whole book story is so emotionally beautiful. The life of Amir and his father is divided into two obvious sections before and after Kabul is joined by the USSR. It touches every inch of your soul with so many emotional upheavals and tragedies between a father and son. The other rotation characters of the story are so strongly attached to the main thread that without them the story couldn't be recalled, and when you join the reverse points at the end. Mr. the story of Khaled will take you to the other world, and the fantasy comes in very smoothly with any kind of fiction used by the author with such narrative. Old times, old world and slow living in Kabul changed their lives, with an event that changed the Amir forever.

A Thousand Splendid Suns review:

NISHCHAY KUMAR: he just completed reading this book. He says that the novel was great and heart touching. This book was recommended to him by his elder sister. he says that the book narrates the story of the suppression resisted by the Afghan women not only by the political but also by the evil of the society which includes their own family.

YASH RAO: according to him this book is the finest novel of Khaled Hosseini. This novel is focusing mainly about the friendships of women and the relations between a mother and her daughter. It is really a beautiful novel by Hosseini.

MANJINSHA PATIL: here he says that people must read this book. Hosseini's book is indeed a splendid one. Here he finds struggles of Mariam, tender love of Laila and Tariq and the nasty Rashid. This is truly filled with emotions of joy, excitement, growing friendship and unconditional love and understanding and how important is our motherland for all. Here we have seen both novel reviews. There is no one as gave the bad review about the novel and also about the author because he knew how to cover the people's heart. He is a real Afghan hero.

Chapter 2

The Kite Runner analysis:

The initial three sections set out the fundamental realities of the story, including who the significant characters are, their experiences, and what their associations with one another resemble. The segment likewise sets up a setting for the data: Amir, our storyteller, is a grown-up living in the United States and thinking back on his youth years in Afghanistan. Truth be told, history is a significant topic in the novel, and thinking back on the past is a common theme. That is on the grounds that, for Amir, the past isn't finished. He trusts it to be a major piece of what his identity is, and regardless of how far he is in time or area from his youth in Afghanistan, the occasions of that period are consistently with him. In spite of the fact that it stays hazy why, he feels a gigantic feeling of blame about those occasions, and he accepts they formed him into what his identity is. This blame, truth be told, illuminates the whole story. Properly, he opens the novel in the current at that point rapidly hops back in time. The creator, Khaled Hosseini, invests significantly more energy in portrayal than activity right now. As far as plot, little occurs. Rather, Khaled Hosseini acquaints us with the characters of the characters. We discover that the kid Amir is delicate, academic, at times childish, and somewhat insidious. He is anxious to satisfy Baba, whom he sees as a good example he can never satisfy. However he feels Baba doesn't cherish him since he isn't care for Baba and on the grounds that it was during his introduction to the world that his mom passed on. Baba, then, is blunt, dedicated, somewhat far off from Amir, and especially an autonomous mastermind. Whenever somebody said he would come up short, he didn't tune in, and he generally succeeded. He doesn't generally tune in to strict specialists either, confirm by the way that he dismissed Mullah Fatiullah Khan saying it is just plain wrong to drink liquor. Ali, in the mean time, is devoted, unassuming, and calm. In conclusion there's Hassan, who is a dedicated and gutsy companion. At the point when Amir is compromised, Hassan mediates. He has his own vulnerabilities, in any case, especially with respect to his mom. Altogether, both Hassan and Amir have lost their moms. They have just their dads and one another. The connection among fathers and children, and between the more established age and the enhanced one, is a significant topic of the story. Likewise, from multiple points of view Amir and Hassan represent each other as a sort of substitute parent, paying special mind to the next and

giving friendship. They are nearer than normal companions. They are increasingly similar to siblings who are every so often reminded that one is Pashtun and one Hazara. Their relationship assumes a focal job in the book, and it figures in another subject that is presented right now: up for what is correct. The topic is presented basically through Baba, who stresses that if Amir can't support himself as a little youngster, he will most likely be unable to go to bat for what is directly as a grown-up. He says this since he sees Hassan going to bat for Amir in battles while Amir seems to withdraw. The area furthermore acquaints the peruser with Kabul, the capital of Afghanistan and the area of the occasions. Khaled Hosseini's principle crowd for the book isn't Afghan, and he acquaints his perusers with life in Afghanistan by clarifying some fundamental realities. Using the characters of Baba and Amir on one side and Ali and Hassan on the other he spreads out all the divisions—budgetary, ethnic, and severe—present in the country during the late 1970s. Baba and Amir, for example, are rich and live in an enormous house, while Ali and Hassan are poor and live in a little cottage on Baba's property. Related is the distinction in the strength of the rich and poor people, who can't manage the cost of legitimate medication. Baba and Amir are both sound; however Ali and Hassan both experience the ill effects of issues influencing their countenances. Besides, Baba and Amir encapsulate the Pashtun populace, while Ali and Hassan are a piece of the Hazara minority, a gathering exposed to tenacious bigotry in Afghanistan. A related gap in religions is additionally present: like most Pashtuns, Baba and Amir are Sunni Muslim, while Ali and Hassan, as most Hazaras are Shia Muslim. (The contrast among Sunni and Shia is something like the distinction among Catholic and Protestant Christians. They share the crucial convictions of Islam, that there is just a single god and that Muhammad was his prophet for example, yet a portion of their different convictions and practices contrast.) One extra separation indicated right now that between Islamic fundamentalists, for example, Amir's instructor, Mullah Fatiullah Khan, and progressively liberal Afghans like Baba. Baba's words in Chapter 3 foretell the possible takeover of Afghanistan by the radical Islamic fundamentalists called the Taliban. "Lord has mercy on every one of us if Afghanistan ever falls into their hands," he says, in the wake of calling Mullah Fatiullah Khan and those like him "vainglorious monkeys". It will be a long time before this occurs in the novel, however the political occasions paving the way to the ascent of the Taliban, starting during the 1970s and proceeding through 2001, will assume a significant job all through the book. The connection between conventional individuals, for example, Hassan and Amir, and political occasions like Daoud Khan's upset are a principle focal point of this segment. Toward the start of this segment, for example, Amir says in his portrayal that Baba was conceived in 1933, that year Zahir Shah became lord. For what reason does Hosseini set up this equal? Since the destinies of Zahir Shah and Baba—just as the destinies of those subject to Baba like Amir, Hassan, and Ali—are completely bound together one might say. When Daoud Khan, in a bloodless upset, takes over in Chapter 5,

we realize that the lives of our characters are going to change, regardless of whether we aren't sure how. Amir's and Hassan's experience with the bigot kid Assef is an insight: the change won't be to improve things. The guidelines that oversee life in Kabul have been worked up, and power adjusts have moved. Carnage and savagery might be coming up. We witness this from the point of view of Amir, a little youngster who doesn't have the foggiest idea what it implies that Afghanistan has become a republic. What he knows is this domineering jerk, Assef; out of nowhere has more force on account of who his dad knows. Amir feels unsure and undermined; the same number of Afghans likely did. Amir additionally discusses how predominant American culture was in the nation during this time. The films Amir and Hassan love most are Westerns featuring American entertainers, quite John Wayne and Charles Bronson. The motion pictures are named into Farsi, and the young men spend their cash on Coca Cola, probably the greatest fare, just as Afghan bites like rosewater frozen yogurt and pistachios. Baba even drives a dark Ford Mustang, which Amir calls attention to is a similar vehicle that the on-screen character Steve McQueen drove in the American film "Bullitt." Though Assef, the domineering jerk, never discusses these things explicitly, he talks about Afghanistan's immaculateness. It isn't simply ethnic virtue that Assef and others like him are after, yet additionally social immaculateness. The point is an unadulterated Pashtun individuals and culture, and the pervasiveness of American culture in Afghanistan compromises this objective. Accordingly, the impact of American culture in Afghanistan will be cleared out on the whole during the years that Amir calls the finish of Afghanistan as they probably am aware it. Truth be told, the general topic of the segment is change, in governmental issues, in the public eye, and in the individual existences of Amir and Hassan. In Chapter 4, for example, Amir perceives his present for narrating, first when he wanders from the content he is perusing to Hassan and afterward when he composes his own short story. Just dependent on the way that Amir is portraying the story we are perusing, the peruser can figure that composing this story is a critical minute in Amir's life, and that Amir will utilize his ability for a reason. Hassan additionally experiences a change: his congenital fissure is fixed. The disfigurement is something Hassan has known for his entire life. It is, as it were, a marker of what his identity is: a poor hireling kid. The medical procedure evacuates that marker, and again it seems as though a parity is vexed. We can anticipate that things should change between the young men, however it is muddled now how they will change. The grown-up Amir, who is recounting to the story, perceives a few things about his more youthful self that he obviously didn't understand while he was as yet a kid. He sees that he was egotistical, for instance, that he needed to be the best at everything, and didn't need Hassan to be as acceptable. The youthful Amir really felt that Hassan was underneath him in view of Hassan's destitution, ethnicity, religion, and deformation. At whatever point Hassan accomplishes something that gains Baba's affection and regard, Amir Lashes out at him in his contemplations. within the event that Hassan is bigger at

something than Amir, like understanding puzzles, Amir quits doing it. On the off chance that Amir knows something Hassan doesn't, for instance , jargon words, Amir prods him for his numbness. for every situation, Amir perceives what he's doing soon after the truth and feels regretful. In any case, the peruser is persuaded that regardless of the occasion is that changes Amir's life are some things he couldn't reclaim, thus the blame has frequented him for adulthood. The peruser likewise perceives how the youthful Amir keeps on battling together with his powerlessness to satisfy Baba. This failure makes Amir desirous of the other person accepting Baba's consideration, which is that the reason Amir loses control whenever Baba acclaims Hassan, and again when Baba pays for Hassan's plastic procedure . Amir often finds passive-aggressive ways to require his frustration out on Hassan, like mocking his ignorance or his inability to read. Reinforcing the theme of the love and tension between fathers and sons that recurs throughout the story is Amir's and Hassan's favorite story, "Rostam and Sohrab," which is a few father that fatally stabs an opponent not knowing until too late that the opponent is his son. For Amir, the story represents his relationship with Baba. Complicating Amir's feelings toward Baba further is his relationship with Rahim Khan. Rahim Khan read Amir's story when Baba wouldn't , giving Amir the eye and approval he craved, and Amir even wishes at that time that Rahim Khan were his father. the very fact is, Amir desperately wants Baba's approval, yet he has no idea the way to catch on . a big number of the strains that are working till now, for instance , the treatment of Hazaras by Pashtuns, Amir's urgency to satisfy his dad, and therefore the topic of whether he can attend bat for what's correct, met up within the occasions of this segment. The focal occasion is Hassan's assault, and it'll be the impetus that moves the rest of the novel forward. This occasion is that the wellspring of the blame Amir feels as a grown-up, and it's the rationale why the image of the rear entryway, where Hassan was assaulted while he persisted and watched, remains with him. Hassan, we are directed to derive, is that the kite sprinter of the book's title, and Amir discloses to us the story both as an admission and an indication of repentance. He must give penance for his transgressions, and really penance will become a big topic. Two other significant topics likewise meet within the single picture of Amir battling with the selection to mediate while Assef, an upscale Pashtun kid with a fantastic dad, assaults Hassan, a poor Hazara. This picture passes on the test and significance of creating the proper decision, and therefore the assault of Afghanistan's feeble by the individuals who have power. As far as Amir's character development, his urgency to satisfy his dad, which we've seen during the story, features a huge influence within the causing the occasions of the world . In spite of the very fact that Amir Feels incapacitated by dread when he sees what is going on, he concedes that his primary explanation behind not mediating is narrow minded. At the purpose when Baba was a child , he won the kite-battling competition. In spite of the very fact that Amir had constantly done well within the opposition, in any event, making it to the last three once, he had always lost.

To eventually please Baba, Amir feels he should show Baba he resembles him by winning the competition and bringing home the kite of his last rival. At exactly that point will Baba pardon Amir for murdering the lady who was Baba's significant other and Amir's mom. Amir doesn't prevent Assef from assaulting Hassan as a matter of first importance since he needs the kite to bring to Baba, and Hassan is the value he needs to pay. Amir depicts Hassan, as Hassan is going to be assaulted, as seeing that he perceived. It is the manner in which the sheep looks all things considered going to be yielded for the Muslim occasion Eid Al-Adha, or Eid-e-Qorban, as Afghans call it (in English it is known as The Feast of the Sacrifice). The penance of the sheep is intended to praise the confidence of the prophet Ibrahim or Abraham as he is brought in the West, who was eager to kill his child for God, yet who was halted ultimately. Islam, Judaism, and Christianity all, truth be told, share the image of the symbol of atonement. In Christianity, for example, Jesus, whom Christians accept passed on as a penance so as to make sure about mankind's recovery, is now and then alluded to as the sheep. Right now, turns into the sheep and Amir holds the blade. A horrible incongruity exists in the way that Amir permits his companion to be assaulted in return for a prize that he accepts will gain him Baba's adoration. Baba's most noteworthy concern with respect to Amir is that he will grow up to take care of business who can't go to bat for what is correct, clear in what he said to Rahim Khan before in the novel. In the event that Amir had gone to bat for Hassan yet lost the kite all the while, he despite everything could have demonstrated that he has the mental fortitude to make the best choice even in any event, when it is terrifying or perilous to do as such. Maybe beyond what he could have by some other activity, he would have demonstrated Baba that he resembles him. Rather, he flees in light of the fact that he needs the kite to satisfy Baba, unintentionally doing precisely something contrary to what Baba would need. As the grown-up Amir portrays his story, he is by all accounts mindful of the incongruity of his own history, and he even indicates it prior in the novel, when he depicts Rahim Khan disclosing to him that his comprehension of incongruity is obvious from his anecdote about the man who cries pearls. Further incongruities coming from Amir's penance of Hassan become visible right now. Most prominently, Amir permitted Hassan to be assaulted to a limited extent since he thought bringing home the kite would win him Baba's adoration, assuaging him of his blame over his mom's demise and fulfilling him. Somewhat he is right, in any event at first. Baba invests a greater amount of his energy with him, welcomes him out to a film when it was consistently Amir who needed to ask, boasts about his triumph in the kite competition, and sorts out an enormous gathering for his birthday. Be that as it may, Amir can't completely appreciate it. He is so devoured by an alternate blame—coerce over his inaction during Hassan's assault—that he is continually hopeless. During the excursion to Jalalabad, he attempts to free himself of this weight. While everybody is dozing, he says so anyone might hear that he saw Hassan assaulted, trusting somebody will hear him. Yet,

nobody does, and Amir perceives that his revile is pulling off it. Also, when he inquires as to whether he could ever think about new hirelings, Baba is so disturbed he discloses to Amir that he is embarrassed about him. A comparative occasion happens at Amir's birthday celebration, when Baba is humiliated by Amir's impoliteness toward Assef. At the end of the day, Amir's blame leads him to do things that bring about lost Baba's endorsement. Instead of addition all that he needs, Amir loses the satisfaction he had. Amir doesn't have a clue how to manage his sentiments of blame and despondency after Hassan's assault. From the start he attempts to avoid Hassan, who turns into a consistent suggestion to Amir of his own weakness and narrow-mindedness. He assumes staying away from Hassan implies he won't feel these things any more. Yet, Hassan is a piece of the family, so Amir can never get away from him totally. At the point when the two are eye to eye, Amir wishes Hassan would rebuff him. He pelts Hassan with the pomegranates, for example, since he needs Hassan to hit him back. Discipline, Amir feels, would in any event start to compensate for the manner in which he wronged Hassan. Hassan, be that as it may, won't fight back, and this turns into the best torment for Amir. Hassan demonstrates his affection and faithfulness to Amir are steady, though Amir demonstrates that his adoration and unwaveringness are frail. One of Amir's steady feelings of dread is acknowledged: Hassan develops as the more grounded, better individual. Amir can't endure this reality and specialists an arrangement to make Ali and Hassan leave. However his blame is possibly increased when Hassan confesses to taking the cash and watch. Amir perceives that Hassan is relinquishing himself once more, notwithstanding realizing that Amir didn't do likewise for him when he was assaulted. There are likewise more models right now the shameful acts against Hazaras. When Rahim Khan's dad loses control on the grounds that Rahim Khan needs to wed a Hazara lady, he settles the issue not by moving his own family, yet by sending ceaselessly the Hazara lady and her family. So also, to determine the pressure among Hassan and Amir, Ali concludes that they will leave. Both the Hazara family from Rahim Khan's story and Ali and Hassan go to Hazarajat, a disconnected, uneven district in focal Afghanistan that is basically possessed by Hazaras. However, maybe the most piercing picture of the foul play toward Hazaras is the minute Amir witnesses Hassan serving beverages to Assef and Wali from a silver platter. Hassan can't take care of the assault on account of his second rate status as a poor Hazara, and Assef, whose family is rich and incredible, knows it. Hassan obediently serves Assef, the kid who assaulted him, and Assef communicates no regret or disgrace during the experience. Rather, he smiles at Hassan and plies him in the chest tauntingly with his knuckle. The principal half of the area essentially portrays Baba's and Amir's terrible excursion, first to Jalalabad lastly into Peshawar, Pakistan. It likewise gives some insight regarding how Kabul has changed in the approximately five years that have slipped by since Chapter 9. In April 1978, the socialist left in Afghanistan toppled President Daoud Khan. The overthrow made a split in Afghan culture that prompted

various executions and far reaching neurosis. Normal Afghans were urged or compelled to turn in any individual who may be an adversary of the decision group. It ended up being the first in a progression of occasions that prompted an attack by Russia toward the finish of 1979, diving the nation into considerably more prominent unrest. Baba and Amir escape from this environment and the Russian occupation at the opening of the segment. To Baba, for whom making the best choice is so significant, the loss of respect and respectability in Afghanistan is maybe the best catastrophe to come upon his nation. The abominations portrayed, including the Russian watchman's endeavored assault of the lady in the truck and the assault of Kamal that is inferred, are instances of how the standard of law had basically fell. In spite of the fact that the war has driven Baba and Amir away from their home and almost the entirety of their assets behind, Baba just accepts all the more emphatically in the need of acting with poise and making the wisest decision. As he pronounces to the Russian gatekeeper, fairness turns out to be considerably increasingly significant during times of war. This is in enormous part why Baba gets angry at Karim when he finds that Karim has lied and there is no truck standing by to take them to Pakistan, and it is the thing that inspires him to hazard his life to safeguard the pride of a lady he doesn't have the foggiest idea. To him, he is attempting to protect the respect of one individual, however of the entirety of Afghanistan. The scene is another occurrence of the larger topic of the assault of Afghanistan's weak by people with great influence. The transition to America speaks to two totally various things to Amir and Baba. In California, Baba feels disengaged from all that he knows. In Kabul, he would send Amir and Hassan to the bread cook with a stick. The pastry specialist would make a score in the stick for each portion of bread he gave, and toward the month's end, Baba paid the cook as indicated by what number of indents there were. At the point when the chief at the accommodation store approaches Baba for ID, Baba feels offended in light of the fact that he accepts it as an indication of doubt. He doesn't perceive that it is a typical inquiry in the U.S. Baba has likewise lost societal position. In Kabul, he was well off and regarded. In California, he gains low wages working at a service station. Amir offers an especially unexpected remark, commenting that a portion of the homes he sees make Baba's home in Kabul resemble a worker's cottage. Previously, Ali and Hassan were the hirelings, and Baba was the ace. Presently Baba is increasingly similar to a worker himself. These distinctions leave Baba ceaselessly baffled. In little manners, he keeps attempting to recover his life in Kabul, similar to when he purchases everybody drinks the evening of Amir's graduation. Amir likewise feels detached from all that he knew in Kabul, however for him this separation has an alternate significance. He considers it to be an open door for a fresh start, and he considers America a spot where he can actually get away from before. Most essentially, it is where he doesn't need to be helped to remember Hassan and the assault. The representation Amir decides to portray America is a

waterway. Here, the similitude has two implications that are connected yet independent. Initial, a stream consistently pushes ahead. At the end of the day, it is continually pushing toward the future and never toward the past. Second, the stream is a typical image for washing endlessly sin. In Christianity, for example, sanctification symbolizes refinement and recovery. Amir correspondingly needs another birth, liberated from the transgressions he submitted in letting Hassan be assaulted and misleading power Hassan and Ali out of Baba's home. The various occasions of this segment all rotate around one center: Amir turning into a man. He weds and has intercourse just because. He loses Baba and turns out to be completely answerable for himself. He likewise finishes and distributes his first novel, setting up his profession as an author. In these occasions, Amir encounters a significant blend of satisfaction and agony. Grasping autonomy and adulthood additionally requires him relinquishing his youth reliance on Baba. At the point when Amir begs Baba to attempt chemotherapy, Amir asks what he should manage without Baba. Baba answers this is the thing that he has been attempting to show Amir his entire life. To Amir, it is clear just because why Baba has constantly treated him the manner in which he has. He was getting ready Amir to deal with himself and to know directly from wrong. As it were, he was instructing Amir to take care of business. In his change to adulthood, Amir additionally advances starting with one family then onto the next. Toward the start of the area he is a kid living in his dad's home. Toward the end, he is a man with a spouse and his own home. What Baba witnesses of this fulfill him, and he bites the dust pleased with Amir. Just a single vital thing stays missing for Amir. He needs to have a kid. In spite of Amir's development into a grown-up, one piece of his youth he doesn't relinquish. He despite everything feels remorseful about Hassan. This blame, however it isn't noticeable as it once seemed to be, still ascends to the surface every so often. Some of the time Amir basically ponders about him, as when he thinks about whether Hassan has hitched. Different occasions his blame is increasingly articulated. When Soraya informs Amir regarding the time she fled with another man, Amir really feels desirous that she can talk about the occurrence. For Soraya, her mystery is an occasion in the past that is done and over with. For Amir, be that as it may, his mystery is especially still present; he despite everything can't discuss it. Amir feels that, until he can give penance for his treatment of Hassan, it will keep on frequenting him. Another subject of the area is the way the Afghan outcasts, Amir and Baba notwithstanding, safeguard their way of life in California. In the U.S., no contention results from a youngster and lady talking in broad daylight without grown-ups present. For Afghans, nonetheless, such experiences are not so much suitable. Certain traditions must be followed. General Taheri wants to help Amir to remember this reality when he sees Amir talking with Soraya. He reveals to Amir he is among Afghan companions. The message is clear: they might be in California, however Afghanistan is as yet present and Amir should act appropriately. Starting now and into the foreseeable future Amir's romance of Soraya

continues in a progressively customary manner. Amir doesn't propose to Soraya, for example. Baba is the person who proposes the union with General Taheri. The wedding happens in an Afghan meal corridor, and the service follows Afghan traditions, for example, Amir and Soraya looking at one another's appearance in a mirror while they are secured with a shroud. Customary Afghan culture isn't constantly positive, be that as it may, and the area slips in certain remarks in transit it treats ladies. For example, General Taheri, who is depicted as the worldview of Afghan masculinity, doesn't permit Jamila to sing in broad daylight, notwithstanding the way that she was once renowned in Kabul for her delightful voice. Indeed, even Jamila, who knows firsthand the limits the way of life puts on ladies, displays along these lines of reasoning. She hovers over Amir enthusiastically in light of the fact that he wedded Soraya. Amir says he could have gone on an executing binge and she would at present endorse of him, on the grounds that without Amir, Soraya may have matured alone, and each lady needs a spouse. Certain here is a conviction that a lady needs a man to have a significant existence. A twofold standard exists in the manner Afghan culture treats people in regards to sex. Soraya gripes that she lost worth when she fled on the grounds that she was not, at this point thought about righteous. Men, in the interim, can engage in sexual relations with anybody and will be seen as folks who are simply having some good times. Amir doesn't have these preferences. He credits this to the way that Baba was a liberal Afghan, yet in addition since he grew up without ladies around so he was never presented to this twofold standard. The call Amir gets from Rahim Khan toward the start of the segment is a similar one he alludes to in the book's first part. The story has nearly returned to the present, however some significant occasions need to happen before that happens totally. Amir has not addressed Rahim Khan for a long time, and got notification from him noticeably shakes Amir. He is vexed to hear that Rahim Khan is sick, yet the call upsets him for another explanation, which turns out to be clear when he goes for his stroll to Golden Gate Park and watches the kites flying. He understands that Rahim Khan thinks about everything that occurred with Hassan, obvious in Rahim Khan's remark to Amir that he is aware of a route for Amir to be acceptable once more. Amir is again helped to remember his treatment of Hassan, and notwithstanding the existence Amir has made for himself in California, he won't be liberated from this blame until he figures out how to compensate for letting Hassan be assaulted and afterward erroneously blaming Hassan for taking from him. In spite of the fact that Amir doesn't yet have the foggiest idea how to offer reparations for his transgressions against Hassan, two indications about how he will do it happen in the area. The main things shielding Amir from being totally cheerful are his blame and the way that he and Soraya can't have a youngster. For Amir, these have gotten connected into one sentiment of void. To underscore the manner in which Amir connects the two, as he lies in bed with Soraya he thinks first about their powerlessness to have a child, at that point longs for Hassan running in the day off. Amir's portrayal suggests that he goes to see

Rahim Khan in Pakistan on the grounds that Rahim Khan is debilitated as well as in light of the fact that, as Rahim Khan says, he knows a path for Amir to be acceptable once more. Amir trusts there will at long last be some opportunity for him to address an inappropriate that waits in his musings. When he shows up in Pakistan, Amir starts to understand the degree of what has befallen the individuals of Afghanistan and the occasions that have wrecked Kabul in the time he has been away. At the point when the taxi driver takes him through "Afghan Town," for example, Amir sees kids canvassed in earth and selling cigarettes along the street, showing that they are poor. Despite the fact that they had to desert everything, Amir and Baba were fortunate as in they had the option to make it to the United States and somewhat remake their lives. A large number of the Afghans who needed to escape had little in any case, and ended up with even less as displaced people. Amir sees sights recognizable from Afghanistan, similar to the rug shops and kabob merchants, blended in with the corruption the Afghans currently persevere. The scents he depicts as he goes through Afghan Town, which incorporate the recognizable fragrance of a nourishment called pakora blended in with destitution implying stench of "spoil, trash, and excrement" (p. 196), speak to this blend. In view of Rahim Khan's depiction, it's clear that the battling crushed everything, from the structures Amir knew to the lifestyle he recollects in Kabul. Rahim Khan says the Alliance accomplished more to destroy the city than the Shorawi. The Alliance he alludes to is the Northern Alliance, a state army made up of various non-Pashtun ethnic gatherings. The Northern Alliance was one of the local armies that assisted with pushing the Soviets, or Shorawi, out of Kabul and at last out of Afghanistan. However, when the Soviets were gone, these volunteer armies started battling each other for control of Kabul and the nation, bringing about a lot of harm and various regular citizen passing. Rahim Khan specifies Gulbuddin, or Gulbuddin Hekmatyar, who drove one of the groups that caused the most decimation in Kabul. It was the Taliban that at last rose in charge. At first they subdued the battling, so Afghans like Rahim Khan cheered. Be that as it may, they immediately actualized an inflexible code of Islamic law and kept up request through savage power. Instead of end the bad dream the Afghans had lived with, the Taliban delayed it. The occasions of this area, which generally relate what happened to Hassan in the time since Baba and Amir left for Pakistan, deftly integrate a few of the book's topical components: the agony of blame, the contempt of racial partiality, the test of acting against shamefulness, the estimation of reliability, the affection just as the friction among fathers and children, and the job history plays in private lives. We don't become familiar with all an amazing subtleties, yet we gain proficiency with the fundamentals. In particular, we currently realize that he had a child, Sohrab. From numerous points of view, Hassan's relationship with Sohrab goes about as circuitous confirmation that Hassan always remembered Amir. Naming the kid after a character in his and Amir's preferred story is one model. Hassan likewise did with Sohrab all the things he and Amir used to appreciate, for example, going

out to see the films and flying kites. The connection among Hassan and Sohrab likewise adds another measurement to the topic of fathers and children that goes through the novel. It is maybe the most cherishing father-child relationship we find in the book, making it even more agonizing when we discover that Hassan is dead. Hassan's homicide is significant for some reasons. It assumes different jobs in the area and in the novel all in all. For example, it unites two of the story's significant topics. His passing is introduced as a blend of the political struggle attacking Kabul and the dug in partiality against Hazaras that has turned up over and over in the novel. Two individuals from the Taliban, who now control Kabul without rivalry, shoot Hassan. Rahim Khan's recounting the story infers that these Taliban authorities need Baba's home, and since Hassan is a Hazara, he basically has no rights. Obviously, the men are not rebuffed for murdering Hassan and Farzana. The recommendation is that, to these men, the lives of Hazaras have no worth, or possibly insufficient incentive to rebuff anybody for consummation them. Anticipating of Hassan's passing happens when the Taliban first assume control over Kabul. In spite of the fact that the vast majority of the city's inhabitants commend the occasion, Hassan doesn't cheer. "God help the Hazaras now," he says to Rahim Khan toward the finish of Chapter 16. Hassan's passing likewise denotes a defining moment as Amir continued looking for reclamation. To Amir, the updates on Hassan's homicide implies not just that he has lost his companion everlastingly, yet in addition that he can never apologize to Hassan for permitting his assault and afterward lying about him taking Amir's birthday cash. Compensating for these activities was a piece of the explanation he headed out to Pakistan in any case. At first, the story proposes that Amir should live with his blame forever, yet Rahim Khan says one path stays for him to offer some kind of reparation. Amir can go to Kabul, discover Sohrab, and take him back to Pakistan where he can be dealt with. The solicitation isn't Rahim Khan's distant from everyone else. Hassan said in his letter to Amir that the most significant thing for him was to endure so that Sohrab would not turn into a vagrant. With Hassan and Farzana dead and Rahim Khan Sick, Amir is maybe the main individual who can ensure Sohrab isn't deserted. Going to Kabul turns into a trial of Amir's respect, reliability, and masculinity. Amir is plainly hesitant to go. He realizes the city is amazingly perilous, and in returning there he would change all that he has, including his life and the government assistance of his family. Kabul will likewise without a doubt review recollections of Hassan and his past that Amir would prefer not defy. Rahim Khan perceives that the choice is a troublesome one for Amir. To persuade him, he raises the discussion he once had with Baba, when Baba said he expected that Amir would not have the option to face anything as a man on the off chance that he was unable to go to bat for himself as a kid. Amir yields that Baba may have been correct. At that point Rahim Khan uncovers that Ali was not Hassan's dad, and infers that Hassan was, actually, Baba's kid. Hassan and Amir, at that point, would be stepbrothers, and Sohrab would be Amir's nephew, committing

Amir further to discover the kid. The situation unites the strains Amir has battled with in the novel. By protecting Sohrab, Amir can turn into the man that Baba constantly needed him to be, and he can at long last make up for the manners in which he fizzled Hassan as a companion. Another incongruity shows up right now: acknowledges he is more similar to Baba than he suspected. In any case, what they share is double-crossing of their closest companions. Baba had double-crossed Ali, his dearest companion since adolescence, by lying down with Sanaubar. As Amir says, engaging in sexual relations with a man's significant other was the most exceedingly terrible conceivable way an Afghan man could be shamed. Amir had correspondingly double-crossed Hassan. In any case, regardless of every one of Baba's falsehoods, Amir sees that Baba was right to state that Amir consistently let another person take on his conflicts for him. Despite the fact that Amir never says so unequivocally, he realizes he is doing what Baba would have done in the circumstance when he makes plans to go to Kabul to discover Sohrab. The circumstance presents a further spot of incongruity in that Amir acknowledges he can partake in Baba's most noteworthy excellence, the fearlessness to make the right decision, simply after he has perceived that he shares Baba's most noteworthy bombing too. In the event that Amir spares Sohrab, both he and Baba will be exculpated, at any rate somewhat, for the manners in which they deceived their dearest and dearest companions. Amir's blame over the manner in which he treated Hassan likewise assumes a noteworthy job in his choice to come back to Kabul. As Amir goes out, Amir thinks about whether the chain of occasions that followed from his pressuring Hassan and Ali out of Baba's home in the long run prompted Ali stepping on a landmine and to Hassan being shot. Had Amir acted in an unexpected way, Ali and Hassan never would have left for Hazarajat, and both may in any case be alive at this point. Through this rationale, Amir has made himself liable for their demises. He understands he can't spare them, however a bit of Hassan lives on in Sohrab. By saving Sohrab, Amir will metaphorically save Hassan too. In light of this, and the information that he despite everything has the opportunity to start battling for himself, Amir comes back to Rahim Khan's home to disclose to him he will make the outing back to Afghanistan. As Amir comes back to Kabul, he is gone up against by a portion of the disagreeable real factors he abandoned in Afghanistan, a large number of which are typified by Amir's driver, Farid. While Amir was in the United States going to class, innumerable Afghans were battling to liberate their nation from the Soviets. A huge number of Afghan men kicked the bucket, deserting youngsters. After these wars, landmines that had been planted to slaughter the foe were rarely cleared. Therefore, kids were regularly executed or harmed by mines covered up in land that hadn't seen battling in years. Farid knows every one of these realities firsthand. He lost his dad to the battling when he was sixteen, afterward lost two girls just as certain fingers and toes to a landmine impact. In spite of the fact that Amir deserted his rich life when he and Baba left Afghanistan, he still never needed to persevere through the catastrophes that the normal Afghan

looked during the 1980s and 90s. Farid perceives that Amir didn't endure the manner in which numerous Afghans did. Amir got away from when Farid and most others proved unable, making Farid detest Amir from the outset. Farid's other explanation behind treating Amir derisively has to do with class. While rich Afghans had the cash to leave, a costly undertaking that necessary paying drivers to pirate them out or purchasing boarding passes, most Afghans didn't. Indeed, even before the wars annihilated Afghanistan, life was distinctive for the rich. Realizing that Amir grew up rich, Farid says Amir was constantly a visitor in Afghanistan. As a kid, Amir lived in a huge house with hirelings. Most Afghans, on the other hand, have practically nothing. When Farid focuses to the elderly person strolling with a sack loaded up with clean grass on his back and considers him the genuine Afghanistan, he is all in all correct to a huge degree, and Amir knows it. Indeed, even Amir's activity as an author speaks to a favored life, which is the reason he is marginally humiliated to disclose to Wahid what he does. Amir's most upsetting showdown with Afghanistan's neediness happens when he catches Wahid and his better half contending. He understands they gave him their nourishment out of kindness; however it implied that they and their youngsters had nothing to eat. In a demonstration reviewing the manner in which he encircled Hassan years sooner, he stuffs cash under the sleeping cushion before he leaves, just this time he does it to offer some kind of reparation. As Amir and Farid search for Sohrab, the pursuer sees through Amir's eyes a greater amount of the annihilation of Kabul. The city is presently totally new to Amir, and he takes a gander at it nearly as a vacationer, as Farid called Amir in the past segment. His depiction sounds now and again like sci-fi. Covered with rubble, populated by homeless people, the city has become a dystopian bad dream. In a scene that distinctively speaks to Afghanistan's franticness, Farid brings up to Amir one man attempting to offer his prosthetic leg to another man, who wrangles with him over the cost. There are not many genuine indications of life left, clarified by the way that not trees remain, rendering the scene strangely barren. At the point when Amir finds the pomegranate tree where he and Hassan used to play, he finds it no longer proves to be fruitful. The fruitless tree fills in as a ground-breaking image that the Kabul Amir knew is dead, at any rate allegorically if not yet truly. The city shows up considerably more odd and progressively miserable by the numerous updates this is, truth be told, where Amir grew up. Amir stumbles over the old poor person who knew his mom, for example, and later discovers Baba's home, which has fallen into serious dilapidation. As Amir portrays his homecoming, it resembles finding an old companion who you learn has gotten desperate. Amir additionally has his first experience with the Taliban, the gathering of Islamic radicals that presently control Afghanistan. Farid considers them the "Whiskers Patrol" as they approach in their red pickup truck. His importance is twofold: the term portrays the Taliban men, who are totally hairy; however it additionally depicts what they are doing, which in addition to other things is to actually ensure that all men have whiskers. In Islam's

heavenly messages, men are told to let their whiskers develop to recognize them from devotees of different religions. As per the Taliban, a man who shaves his whiskers is submitting a wrongdoing, and they make it their business to rebuff any individual found erring. Shaving was one of numerous illicit demonstrations under the Taliban, which is the reason Amir purchased a phony whiskers before entering the nation. The Taliban likewise denied ladies from working, which the executive of the halfway house, Zaman, says is a piece of the explanation there were such huge numbers of youngsters there. At the point when Afghan men kicked the bucket during the wars, their spouses were left to think about their youngsters. However, since the ladies couldn't work, they had no real way to take care of the children. Instead of watch them starve, they would leave them with halfway houses. The open stoning that Farid and Amir observe at the arena is another case of Taliban law. The Taliban case to authorize Sharia, the law that all Muslims should follow. Since Islam sees no difference amongst strict and non-strict issues, Sharia oversees everything from business morals to criminal equity, which is the reason a minister as opposed to an appointed authority or some other common authority comes out to address the group before the stoning starts. Numerous Muslims, nonetheless, accept the Taliban utilized Sharia as an approach to abuse ladies and legitimize their brutal conduct. The book raises this perspective as the group gets ready to watch the stoning. Farid murmurs to Amir, "And they call themselves Muslims" (p. 271). Truth be told, a large portion of the Muslims Amir talks with, including Zaman and Rahim Khan, hate the general public the Taliban has made, underscoring the point that the Islamic express the Taliban built up isn't bolstered with all Muslims. The book alludes to the debasement of the Taliban by having a Taliban official taking young ladies and young men from the shelter. We don't know now why the authority is taking the youngsters, however the implicit ramifications is that the authority is explicitly manhandling them. Whatever the case, the authority is obviously abusing his situation of intensity. As Zaman, the shelter chief, tells Farid after Farid chokes him, he has not been paid in a half year and has just gone through his time on earth investment funds on the halfway house. Without the official's cash, he can't take care of the kids in his consideration. Besides, in the event that he dissents, the official takes ten youngsters rather than one. Much as Hassan was feeble to do anything against Assef, Zaman is presently frail against the Taliban authority, and it is Sohrab, Hassan's stranded child, who is the person in question. Once more, it is an instance of the ground-breaking in Afghanistan exploiting the feeble. The peak of the novel, wherein Amir is at last ready to offer reparations for his past, happens in Amir's battle against Assef. In another occurrence of incongruity, Amir finds the Taliban official he should save Sohrab from is a similar individual that assaulted Hassan every one of those years back. However the peculiar incident likewise makes a circumstance where Amir can stand up to a similar situation that was the wellspring of his blame over twenty years sooner. From the way Assef contacts Sohrab and what he says to Amir, Amir has no

uncertainty now that Assef has been explicitly mishandling Sohrab. Since Sohrab speaks to a living bit of Hassan, Assef proceeds with a metaphorical assault of Hassan. Be that as it may, Amir is currently in a situation to stop this. He can do what Baba consistently sought he would and stand up after what is correct. As Rahim Khan put it, it is his approach to be acceptable once more. In numerous cases, anticipating from prior in the novel is satisfied in these parts. In an encounter with Assef years sooner, Hassan had taken steps to shoot Assef's eye out. Accordingly, Assef said he would get his retribution on Hassan and Amir both. Presently, Assef has his retribution against Amir. In any case, Hassan's danger is additionally helped out vicariously through Sohrab, who shoots out Assef's eye as he spares Amir with his slingshot. Speaking to the possibility of tit for tat, Assef gets what he merits. For Amir, the circumstance implies he would now be able to mediate in Hassan's assault, at any rate emblematically, by sparing Sohrab from further sexual maltreatment. In spite of the fact that Assef ruthlessly beats Amir, Amir's objective isn't to win the battle. The way that he didn't run is what's significant, and as Amir says, in a way he invites the beating. It is the discipline he merited for his activities toward Hassan, however which he never got. It is the explanation he feels alleviation and a feeling of mending as Assef beats him, and why he starts snickering. Amir's chuckling builds up a huge equal among Amir and Assef. Before he provokes Amir to a battle, Assef recounts to a tale about the time he was detained. He says he started to chuckle as a gatekeeper kicked him since it finished the torment he experienced his kidney stone. Amir's chuckling, however originating from the alleviation of an alternate agony, unmistakably reflects Assef's. Also, while Amir is in the clinic recuperating he portrays a fantasy wherein Assef lets him know, "We're the equivalent, you and I. You breast fed with him, yet that is no joke." Truth be told, the novel builds up a couple of similitude's among Amir and Assef. Both Amir and Assef are Pashtuns from affluent, all around associated families, and they had comparative childhoods. They speak to a specific piece of Afghan culture, specifically the decision powers. In his note to Amir, Rahim Khan even discloses to Amir that Baba thought of him as the socially authentic piece of his life, the part that acquired riches and with it an opportunity from discipline, which caused Baba to feel blameworthy. Hassan, then again, spoke to poor people and persecuted some portion of Afghanistan. He was the ill-conceived kid whom Baba needed to cherish yet would never adore openly. Right now, and Hassan go about as the various sides of their nation—the rich and poor, Sunni and Shia, Pashtun and Hazara, amazing and feeble—who are in any case still offspring of a similar dad. In permitting Assef to assault Hassan, Amir became complicit in the control of the weak by the ground-breaking. Just by mediating for the benefit of Sohrab, basically giving up himself as Hassan once relinquished himself for him, does Amir make up for himself. He stands firm against this control, and in doing so he is left with a split upper lip, reviewing Hassan's congenital fissure. For Hassan's situation, his congenital fissure went about as a sort of characteristic of his situation in the

public arena. For Amir it is an image of his penance, and it means the association of Afghanistan's two parts. Through Amir, Khaled Hosseini quietly proposes that if Afghanistan is to give penance for its own liable history of brutality and segregation, it must vindicate itself through a comparative stand and a comparative penance. It is the path for Afghanistan to be acceptable once more. The consummation of the book isn't actually a cheerful one, and not every last detail are tied up perfectly. It isn't sure that the characters we have come to realize will get what they need. It is an incredible inverse, indeed, and for Sohrab specifically there are crisp injuries that will leave perpetual scars. The close to interminable maltreatment he has endured is show in nearly all that he does. As a result of the physical and sexual maltreatment Assef and the Taliban dispensed on him, he recoils each time Amir connects with contact him. He additionally washes for extensive stretches since he believes he is truly filthy because of his assault. On account of this maltreatment, just as the relinquishment he encountered when Hassan and Farzana were killed, he is so startled of returning to a halfway house, even incidentally, that he attempts to murder himself. After he recoups, he says just that he needs his previous lifestyle back. He quits talking altogether, rather pulling back into himself as though into a defensive shell, totally incapable to trust or open up to someone else. In the pink scars on his wrists, he is left with a lasting sign of his injury. Like everybody in the novel, he may move past the past, however he can never fix it. Amir's reclamation isn't flawless either. As his sentiments of blame return in the fallout of Sohrab's endeavored suicide, he feels that, since he was going to break the guarantee he made never to send Sohrab back to a shelter, it is his shortcoming Sohrab attempted to kill himself. As Amir asks in the emergency clinic sitting area, he thinks the wrongdoings he submitted against Hassan in the past are being returned to on him now. He is dependable now for Sohrab's suicide, for example, similarly as he was answerable for the chain of occasions that prompted Hassan's passing. Moreover, on the grounds that he once pushed Hassan away when Hassan required him most, God is presently taking Sohrab as discipline. Indeed, even the alleviation from his past sentiments that he experiences isn't elevating and transformative. He knows, for instance, his blame over his relationship with Baba was gone simply because he feels no sting when he figures Baba may have considered Hassan his actual child. "I thought about whether that was the manner by which absolution matured," he writes in Chapter 25, "not with the pomp of revelation, however with torment assembling its things, getting together, and sneaking away unannounced in the night." With this, Khaled Hosseini proposes a general exercise about existence: that there are no straightforward answers for such sincerely and verifiably complex issues as those we have seen all through the novel. In a superbly simply world, Amir would have had the option to receive Sohrab with no trouble and bring him home to a magnificent new life. Besides, in a consummately simply world, not many of the novel's noteworthy occasions would have happened by any stretch of the imagination. At a certain point, Amir depicts an

encounter he had at a video store in California. A man was taking a gander at a duplicate of "The Magnificent Seven," and Amir, who had seen the film multiple times, parted with the consummation. In such motion pictures, the closure uncovers the purpose of the excursion. Does the hero win or does the trouble maker? Does the relationship end appallingly or cheerfully? Amir isn't sure precisely how his story closes. Life, he says, isn't a film. Obviously, it is Khaled Hosseini, the creator, placing these considerations in the leader of his anecdotal creation. Be that as it may, in doing as such, he proposes something about the objective of fiction. On the off chance that fiction needs to be consistent with life, it can't give simple solutions to life's recalcitrant issues. In spite of this portion of vigilant authenticity; Hosseini closes his frequently excruciating novel with trust. Flying the kite with Sohrab, Amir feels like a kid once more, and for that time at any rate, he is guiltless. It is likewise the main genuine association he feels to Sohrab since Sohrab quit talking. Flying the kite is his connect to Sohrab much as it was at one time his connect to Baba. The dormant, empty look leaves Sohrab's eyes as he prepares to fight the other kite, and a large portion of a grin looks out from his face, which is sufficient to stamp the start of Sohrab's recuperation in Amir's brain. A sign of what's to come, Sohrab's grin suggests that the maltreatment of the past can't overwhelm him or anybody everlastingly, and that inevitably Amir, Sohrab, and Afghanistan will look to the future and be recuperated. The epic ends up at ground zero as it closes, with Amir going to run the kite for Sohrab. He says to Sohrab the final words Hassan said to him before Hassan was assaulted, however regardless of the way that those were the conditions the last time these words showed up in the book, the cheerful tone proposes Amir has paid his repentance and discovered his recovery.

CHAPTER - 3

A Thousand Splendid Suns analysis:

Mariam lives in the little town of Gul Daman with her mom. She is the ill-conceived girl of Jalil, a well off agent who lives in the close by city of Herat. After her mom's suicide, she is sent to live with Jalil. Jalil and his spouses rapidly wed Mariam off to a shoemaker named Rasheed, and the love birds move to Kabul, where Mariam gets pregnant. Tragically, Mariam prematurely delivers. Rasheed is enraged and gets harsh. Across Kabul (and in a cosmic system far, far away...) a young lady named Laila is conceived on that night that the Soviets assume responsibility for Afghanistan. Her closest companion (and love intrigue) is Tariq, a local kid who lost a leg when he was a kid. With the war declining, Tariq's family chooses to leave for Pakistan, and he and Laila perfect their relationship the prior night he leaves. Laila's family chooses to leave before long, yet her folks are executed by a wanderer rocket as they're getting together the vehicle. Rasheed

and Mariam care for Laila as she recuperates. A man stops by and reveals to Laila that he saw Tariq bite the dust in a medical clinic. Rasheed, being the sleaze ball that he is, utilizes this as a chance to ask Laila to wed him. Shockingly, she says yes. Things being what they are, she's pregnant with Tariq's youngster. She will probably persuade Rasheed that the kid is his, and afterward getaway to Pakistan after she's set aside enough cash. Mariam dislikes Laila from the start, however she in the end turns out to be near Laila and her new little girl, Aziza. Laila educates Mariam concerning her arrangement to get away, and Mariam chooses to go along with them. They in the end proceed with the arrangement, however they're captured before they can leave and are sent home with Rasheed. He is incensed to such an extent that he nearly slaughters them. Laila and Rasheed have a child named Zalmai. After Rasheed's shop catches fire and the family loses everything, he powers Laila to send Aziza to a close by halfway house. At some point, in the wake of visiting Aziza, Laila gets back to locate an exceptionally amazing visitor: it's Tariq. It turns out the man who had stopped by every one of those years prior was recruited by Rasheed to deceive Laila. Laila enlightens Tariq concerning Aziza, and he guarantees that he will meet her the next day. Rasheed begins to beat Laila that night when he gets some answers concerning Tariq. Mariam winds up executing Rasheed to ensure Laila. Mariam stays in Kabul to assume the fault and is executed by the Taliban. Laila, Tariq, and the children move to Tariq's home in Murree, where life is agreeable. After the U.S. attack, nonetheless, Laila chooses to come back to Kabul. Prior to getting back, Laila stops in Herat, Mariam's old neighborhood. She visits Mariam's youth home, and gets a crate for the neighborhood Mullah's child that was intended for Mariam. It's from her dad Jalil. It contains a long letter, just as a lot of his legacy. Laila utilizes the cash to remodel the halfway house in Kabul, and we learn at the end of the book that she is pregnant with another kid.

CHAPTER 4

The Kite Runner Vs A Thousand Splendid Suns

When attempting to contrast *A Thousand Splendid Suns* with another novel I have perused, I arrived at an undeniable resolution. Khaled Hosseini's most well known book, *The Kite Runner*, is one that demonstrates numerous likenesses to *A Thousand Splendid Suns*. Beside the way that they are composed by a similar writer, these two books look into in intriguing manners. *The Kite Runner* is about a kid named Amir and his dad who are affluent and have a worker, Ali, and his child, Hassan, who is a similar age as Amir, yet extremely low in social class and status. At some point, the two young men play a game with some different children where you attempt to bring down others' kites with your own. "Kite running" is the thing that it is called when you go to recover your kite. Hassan goes to get Amir's kite in a rear entryway yet is assaulted by

different young men. Amir dismisses his insight into this occasion and disposes of Hassan and his dad so they are not, at this point their hirelings. Amir and his dad move to California to escape structure the Soviets. Hassan remains in Afghanistan where he gets hitched and has a child. The Taliban slaughters Hassan and puts his child, Sohrab, in a halfway house. Ami gets some answers concerning Hassan's demise from a companion and chooses to return to Afghanistan to spare Hassan's child as a byproduct of the horrendous circumstance that Amir caused Hassan to be in when they were more youthful. Amir embraces Sohrab and they play the kite-flying game in any case, Amir goes to recover Sohrab's kite. In spite of the fact that the plot of these two stories re totally extraordinary, there are a few similitudes in subjects and settings. Generally self-evident, the two stories occur in Afghanistan. In particular, Amir and his dad live in the city of Kabul similarly as Mariam, Rasheed, and Laila. The books stretch over a similar time spans in history of that when Afghanistan was experiencing war and abusive intruders like the Soviets and the Taliban. The social class of Hassan and his dad can likewise be contrasted with that of Mariam's circumstance growing up. She was very poor, lived isolated from the bustling town, and had nothing to offer, similarly as Hassan was functioning as a hireling kid since early on. The topic of diligence is available in the two books. Mariam and Laila are continually trusting and asking that their lives will improve and even through the entirety of their battles, they despite everything keep on realizing that there will be promising finish to the present course of action. In *The Kite Runner*, Amir must adapt to the way that he has caused Hassan much sadness in his life, and in this manner he figures out how to drive forward in his mission to grapple with his activities and figure out how to make up for himself by sparing Sohrab. The topic of fitting retribution is additionally one that I saw as present in these two stories. Fitting retribution: the reality of encountering a fitting or merited revenge for one's activities. In *A Thousand Splendid Suns*, Rasheed encounters fitting retribution. He treated his spouses, Laila and Mariam, so awfully that they attempted to flee. He considered them to be simply protests that would give him a child and clean and cook for him. Be that as it may, Rasheed gets a meriting passing by Mariam with a scoop. He is murdered while his prized child, Zalmai, is as yet a little youngster, and kicks the bucket before he could see him grow up. However, I concur that his demise was essential, and albeit slaughtering someone ought to never be the appropriate response, when that individual is continually putting the lives of others, particularly his spouses, in danger, it is without a doubt contemplated for. In *The Kite Runner*, fitting retribution isn't served, yet earned by Amir. He was to blame for Hassan's assault understanding and overlooked it when he saw what had occurred. He plotted for Hassan to be terminated as his worker by setting him up when he put cash and a watch under his cushion and asserted that Hassan had taken it. Amir caused incredible pain in Hassan's life and couldn't ever make it up to him as he had passed on before Amir gotten the opportunity. So Amir picked up the regard he required for his very own true serenity

by sparing Hassan's child structures the Taliban and received him. Amir made up for himself for his poor activities previously and had the option to adjust his internal karma.

Similarities between the novels

Family

No one loves their family constantly. That is only an unavoidable truth. Notwithstanding this, *A Thousand Splendid Suns* proposes that there's nobody more significant than your family. The tale likewise proposes that the idea of "family" reaches out past blood family members. Consider how Mariam and Laila build up a mother-little girl relationship, or consider the bond among Tariq and Zalmai that starts to develop toward the finish of the novel. Here and there family is your blood, and at times it isn't—yet your family, anyway you characterize it, is consistently at the focal point of your life. At the point when gotten some information about basic subjects in *The Kite Runner* and *A Thousand Splendid Suns*, Khaled Hosseini answered: "The two books are multigenerational, thus the connection among parent and kid, with the entirety of its show complexities and logical inconsistencies, is a noticeable topic. I didn't plan this, however I am acutely intrigued, it shows up, in the manner in which guardians and kids love, baffle, and at last respect one another. In one manner, the two books are culminations: *The Kite Runner* was a dad child story, and *A Thousand Splendid Suns* can be viewed as a mother-girl story."He eventually believes the two books to be "romantic tales" in that it is love that "coaxes characters out of their segregation, that invigorates them the to rise above their own confinements, to uncover their vulnerabilities, and to perform annihilating demonstrations of self-sacrifice".

Friendship

There are two significant connections in *The Kite Runner*. One is between the hero and his dad. The other is between the hero and his closest companion. Since the hero's closest companion is likewise his worker, however, and an individual from the oppressed ethnic minority, the novel presents a relationship that is genuinely mind boggling. Should cherish for a companion exceed the divisions of class and ethnicity? Or then again are these divisions excessively far-coming to? To make matters progressively confused, the hero later learns his closest companion is really his stepbrother. Here and there, this disclosure breaks up the prior issues presented by ethnicity, and Hosseini suggests another conversation starter: Can ethnicity isolate the individuals from a family? Amir and Hassan is the best model for the fellowship. "For you a thousand times over". Here Amir taking a chance with his life to go spare Hassan's child Sohrab from the Taliban like that Mariam and Laila in *A Thousand Splendid Suns*. Here Mariam shielding Laila from their injurious spouse Rasheed. She is giving up her life as the discipline for executing Rasheed to secure Laila.

Warfare

The books cause over a similar timeframes in history of that when Afghanistan was experiencing war and intruders like the soviets and the Taliban. One of the regular subjects is that encompassing political occasions throughout one's life will in general impact their private life. In both *A Thousand Splendid Suns* and *The Kite Runner*, the recorded setting is the intrusion of the Soviet Union and the Taliban assuming control over Afghanistan and forcing strict announcements. This turn of political occasions is the thing that straightforwardly shapes the plots and sets the reason for a significant number of the subjects in the two books. In *A Thousand Splendid Suns*, the authentic occasions like the bombings lead to the passing of Laila's family and powers her to wed and make a totally different existence with her new spouse. This plot contort takes into account thoughts like the loss of blamelessness to positively shape the novel and it likewise permits Khaled Hosseini to talk about numerous issues in Afghanistan, for example, assault. Likewise, in *The Kite Runner*, the political transformation that happens allows Assef to hassle to Hassan and Amir and it additionally permits Assef to turn into a Talib and make an opportunity for recovery for Amir and it just makes the novel undeniably all the more fascinating and invigorating.

Sexual assault

Not exclusively do the two books have comparative topics, however they additionally share a specific theme of assault. Assault is one of the most pervasive pieces of the two books and it is likewise probably the biggest issue in Afghanistan that Khaled Hosseini discusses. Assault is an extremely passionate piece of the two books since it is especially relevant to the commonness loss of guiltlessness of the characters that either witness assault or experience it direct. Assault likewise portrays the firmly man centric nature of Afghanistan and in any novel where assault is existent. In *A Thousand Splendid Suns*, both Mariam and Laila are assaulted by men at any rate once; correspondingly, Hassan is assaulted by Assef in *The Kite Runner* while Amir sits idle however watch and the dressing of Sohrab in ladylike garments infers that he is explicitly badgering by the Taliban.

Poverty

Neediness turns into a devastating issue in *A Thousand Splendid Suns*. We see its mental consequences for characters like Rasheed and Aziza. Characters that used to be dynamic and lively, as Zalmai, become dormant and latent as they endure destitution. This isn't to imply that the novel is tied in with being down and out. Without a doubt, we see the impacts of fundamental neediness, with even emergency clinics frantically short on money, yet we additionally perceive how war just exacerbates things. At last, it's just the quality of the human soul that gets the characters right now all the hardship. In kite runner Hassan and his father being a servant to Amir and his father Baba.

Love

Discussion about discovering love in a sad spot. The characters of *A Thousand Splendid Suns* are injured in wars, stuck in oppressive connections, and dismissed by their families. They need to battle each day to endure. How would they get past it? It's straightforward: love. It may sound stereotypical, however love ends up being their redeeming quality. Mariam cherishing her dad Jalil such a great amount of; just to acknowledge he was embarrassed about her. She adores her mom Nana. In *Kite Runner* Amir aching for Baba's adoration, as all he could possibly do was to attempt to dazzle his dad. At that point Amir and his significant other Soraya.

Violence

For the first time ever, we need to concur with Kanye—nobody man ought to have such force. *A Thousand Splendid Suns* is loaded up with terrible fellows who go after the powerless. For a few, as Rasheed, this implies utilizing viciousness and control to hold control over a couple of people. For other people, similar to the Taliban, it's tied in with keeping an entire nation of individuals under your clench hand. In the two occurrences, in any case, we see that force can be vanquished. It positively isn't simple, however the main thing that can vanquish overpowering force and savagery is love. Here viciousness appeared through Assef. In *The Kite Runner* Assef and his companion assaulting and assaulting Hassan. Taliban additionally stoning individuals as a “halftime appear” during a soccer match. *A Thousand Splendid Suns*, here brutality appeared through Rasheed. Rasheed beating the two his spouses all the time. At that point Taliban shooting Mariam as her discipline, at a soccer field as a “halftime appear”.

Feminist criticism

Here Soraya constrained by her dad. Sanaubar, she was utilized by men, she leaves her son. Then Sofia is a differentiating female; she was portrayed as learned and autonomous. In *A Thousand Splendid Suns* Mariam, she is youthful poor young lady and no rights, just hurled around. Laila was likewise beaten by Rasheed and furthermore they have polygamy, predominance and little girl disapproved of.

Class difference

The social class of Hassan and his dad can likewise be contrasted with that of Mariam's circumstance growing up. In *The Kite Runner*, Amir is Pashtun, in this way, he can have training quite recently like Laila, restrict to Hassan who is a Hazara, and he is treated as inconsistent by society. In like way, a topic associated between the two books was one of the victimization minorities inside networks. “Their sons leave nightclubs looking our meat and obtain their girlfriends pregnant; they need kids out of wedlock and no say a goddamn thing. Oh, they are just men having fun! I make one mistake and suddenly most are talking nang and namoos, and that i need to have my face rubbed in it for the remainder of my life”. (Hosseini)

Redemption

A point frequently neglected was the manner by which the two heroes have comparative topics of recovery. In "*A Thousand Splendid Suns*", Mariam ventures to every part of the street of reclamation. Mariam consistently felt the blame from her mom's passing that was brought about by her fleeing to Jalil. Additionally, after every one of those years carrying on with an unpleasant life and suffering so much torment, she had the option to cherish and adore back when she at long last becomes a close acquaintance with Laila and her youngsters, Aziza and Zalmai. In this way it is essential to acknowledge, Laila and Amir shared a comparative destiny. Amir in the wake of battling Assef had the option to spare Sohrab and return him to America so as to carry on with a superior life.

Setting

Like *The Kite Runner*, *A Thousand Splendid Suns* is an affection letter from Khaled Hosseini to his origination of Afghanistan. Despite the fact that Hosseini left the nation for America as a kid, his fiction stays concentrated on the nation of his childhood. Hosseini has an extraordinary deference for his nation's rich imaginative and social heritage, yet he's not hesitant to condemn the things that he sees as issues. In particular, Amir and his dad lived in Afghanistan just advertisement Mariam, Rasheed and Laila.

Herat

The birth and youth home of Mariam, she lives with her mom Nana. Jalil's house is likewise there. His spouses and genuine kids were living there.

Kabul

In Kabul, Rasheed and Mariam's home. Its origin of Laila and youth home of Laila and furthermore Tariq and at last Aziza and Zalmai. Kabul is the essential settings for the kite sprinter. At the point when Amir is a grown-up he comes back to Kabul to visit Rahim Khan and to search for Sohrab in a shelter.

Pakistan

In Pakistan, Tariq and his family compelled to escape here. At that point, Tariq is detained for a long time while that Laila is persuaded that he is kicked the bucket. At that point Laila, Tariq, Aziza and Zalmai moved here after Rasheed's passing. In the kite sprinter Amir and his dad got away from California. They thought about that Pakistan is a sheltered spot for evacuees.

California

Amir and his dad move to California when he is as yet youthful. At last he moves on from composition and not long after he met his significant other at the bazaar. Afterward, Amir took Sohrab back to California, he and Soraya embrace Sohrab.

Formal criticism

(*The Kite Runner*)

Irony – Amir, Assef and Hassan relationship, Amir and babe relationship

Symbols – kites, slingshot, the lamb, Clift lips

Metaphor – comparing Babe to a bear

Foreshadowing – being brothers

(*A Thousand Splendid Suns*)

Irony – Mariam and Jalil relationship

Symbols- Hijab, shovel

Foreshadowing- Nana's sayings

Imagery – “A Thousand Splendid Suns”

Characters:

<i>The Kite Runner</i>	<i>A Thousand Splendid Suns</i>
Amir	Mariam
Hassan	Laila
Baba	Jalil
Rahim khan	Mullah Faizullah
Assef	Rasheed
Sohrab	Aziza

Difference between *The Kite Runner* and *A Thousand Splendid Suns*

Hosseini has commented that he sees the novel as a "mother-little girl story" as opposed to *The Kite Runner*, which he considers a "father-child story". It proceeds with a portion of the subjects utilized in his past work, for example, the familial angles, however centers principally around female characters and their jobs in Afghan culture.

Women and femininity

On the off chance that there's one subject that *A Thousand Splendid Suns* centers around, it's the idea of

ladies. Laila and Mariam live through an unpleasant period for ladies' privileges in Afghanistan. They're constrained by the administration, treated as property by their spouses, and illegal from partaking in the public eye. However, through their quality and strength, the two ladies can conquer these obstructions. It may not generally be pretty, however that is the point. The ladies in the novel aren't care for Princess Peach sitting tight for their Mario—they're unimaginably extreme ladies attempting to assume responsibility for their own lives.

Man and Masculinity

There aren't a great deal of ladies in *The Kite Runner*. Truth be told, Hosseini extremely just invests energy with two ladies: the hero's better half and relative. Further, our hero experiences childhood in a family unit loaded with men, and his dad exemplifies a strong manliness (respect and animal quality what not). One issue: the hero in *The Kite Runner* doesn't fit in with conventional model of masculinity. The tale poses some extreme inquiries about what it truly intends to be an Afghan man – or a man by and large – and at last grasps a few thoughts of conventional masculinity.

Here the plots of the two stories are totally unique.

The Kite Runner

Youth:

- Investigates the companionship among Amir and Hassan
- Amir aches for his dad's love
- Amir sells out Hassan

Progress to adulthood:

- Investigates connection among Amir and his dad.
- Amir weds Soraya

Adulthood:

- Amir comes back to Kabul to protect Hassan's Sohrab
- Amir battles Assef (redeem himself)
- Amir takes Sohrab with him to America

A Thousand Splendid Suns:

Youth

- Mariam is an undesirable youngster
- Mother ends it all

- Father takes her in, at that point not long after powers her to wed a 45 years of age man when she is just 15

Progress to adulthood

- Married to Rasheed, kind man from the start
- Has a few unnatural birth cycles
- Rasheed starts to take outrage out on Mariam
- Mariam meets high school Laila

Adulthood

- Laila loses family to war, weds Rasheed
- Mariam shields Laila from beating in the long run murders Rasheed, is condemned to death by Taliban
- Laila finds Tariq, departs to Pakistan to live better life

Chapter 5

Conclusion

This paper intends to break down Khaled Hosseini's *A Thousand Splendid Suns* and *The Kite Runner* from the point of view of expressive investigation. The investigation is made under the parts of strategy of works and metaphorical language. As far as allegorical language, it is discovered that it sends metaphor, imagery, portending, situational incongruity. The discoveries give advantage to the peruser, secure the structure and style of Khaled Hosseini's works, his topics, perspectives and treatment of public activity.

Stylistic Analysis

Hosseini's Style, Technique and Works Hosseini's books are not experience books, yet the activity once in a while hails. We are acquainted with the primary character (Mariam) and one of the focal clashes (her apparent dismissal by the world) in the initial pages, and Hosseini once in a while stops for tactile subtleties or authentic foundation. In any case, this isn't to imply that that Hosseini hold backs on depictions. He distinguishes striking focuses with such ability that he invokes pictures and brings out character qualities in a couple of amazing words, without loosen the pace of the plot. Furthermore, instead of moving to and fro among account and portrayal, he entwines the two, with the goal that the activity possibly severs when Hosseini shifts the scene to uplift tension. Hosseini likewise manufactures anticipation through foretelling. Actually, he regularly goes past anticipating to parting with future plot advancements—a strategy that uplifts

strain, as opposed to loosening up it. The Kite Runner opens with the data that some occasion in a rear entryway is going to shape the fate of the primary character, however it is 7 numerous parts before we find the idea of the doomed event. What's more, when Mariam and Laila part at the peak of Suns, we discover that "Laila never observed Mariam again".

The desire that the end whether Mariam's sentence would really be completed or whether some very late stay would save her; Hosseini's foretelling here and there appears to be deliberately deceptive. After Laila gets updates on Tariq's demise, we are informed that with time, Laila's recollections of Tariq would blur, "Aside from each once in an extended period of time, when Laila was a developed lady, pressing a shirt or pushing her youngsters on a swing set, something, something insignificant ... would set off a memory of that evening together". We are persuaded that Laila and Tariq will never be brought together—until Tariq turns up again, as opposed to desire. Different cases of foretelling appear to be just half satisfied. Rocks seem a few times in the initial sections: Mariam's mom pelts her relatives with them, Mariam plays with them and names them after her kin and hefts them around in her pocket. In a later, twisting scene, Rasheed makes Laila bite a significant piece of stones and discloses to her that is the thing that it resembles to eat her rice. It should that these references must be paving the way to something, and later, when Mariam was condemned to death, It is thought, "Ah, this is it—passing by stoning." Mercifully, it shows up this was not the situation. It left me pondering, however, in the event that peruser would misread the pieces of information or if maybe the stones pointed to death yet Hosseini decided to toss in a curve—just to keep the peruser speculating.

Correspondingly, when Laila and Mariam dive a gap in the yard to conceal the TV from the Taliban, one quickly presumes this is bound to turn into a grave. Laila even has a fantasy wherein Aziza is brought down into the opening, alive (Hosseini, 2009: 268). Furthermore, when the ladies execute Rasheed, it is accepted, "Presently they will cover him in the opening"— which would have been an extremely down to earth activity. Yet, rather they put him in the device shed, and Mariam surrenders herself to kick the bucket for her wrongdoing, realizing that in the long run somebody will discover the body and the ladies will be blamed for the homicide. By and by, It would have thought that it was all the more fulfilling from an artistic perspective in the event that they had covered Rasheed in the opening, regardless of whether Mariam had still thought that it was important to surrender herself. Then again, the way things are, maybe the account recognizes that Mariam would have been not able to live settled an amazing remainder, both in the information on having slaughtered somebody and with the likelihood that she and Laila would everlastingly be criminals. Hosseini is an ace story teller. Despite the fact that It didn't show the plot of Suns very as convincing as that of Kite Runner, the previously mentioned expressive gadgets helped focus my consideration on the advancement of the account. In view of my insight into the district, it is certain that for most Afghans, shared oral stories,

melodies, and verse are more typical encounters than singular perusing of books and periodicals. Persia, which incorporates Afghanistan, has a rich scholarly convention, nonetheless, and numerous writings go all through oral and composed structure. Layla and Majnun, for instance, started as an Arabic people story, was recorded in stanza by the Persian artist Nizami in the twelfth century, is as yet recognizable to Iranians youthful and old today, despite the fact that a large number of them have not understood it. It is intriguing to get notification from somebody acquainted with both oral and composed customs in Afghanistan regarding whether Hosseini's works speak to gadgets average of the two conventions.

Allegorical Language

The non-literal language present in Khaled Hosseini's epic, *A Thousand Splendid Suns*, shows how the Afghan culture is amazingly harsh in compelling individuals to follow convention. The characters in the novel are continually constrained by the idea of complying with a conventional worth that it regularly powers the characters to act in specific manners. Non-literal language is the utilization of words in a surprising or innovative way (Newman, 1837: 93). Regularly non-literal language includes the utilization of an analogy, a metaphor, exemplification, exaggeration, expression, a doublespeak, and quip. In any case, as the term allegorical language likewise covers uncommon or innovative word developments (and not simply word implications), it additionally incorporates similar sounding word usage, sound similarity, consonance, and likeness in sound. Here is some allegorical dialects that have been taken from the novel:

Simile

- 1) "Gain proficiency with this now and learn it well, my little girl: Like a compass needle that focuses north, a man's denouncing finger consistently finds a lady. Continuously. You recall that, Mariam." This metaphor is powerful in which it paints a strict picture of a compass, and how men in Afghanistan, as Nana would see it have overwhelmed ladies. The cruelty of the likeness epitomizes Nana's hindering character and the powerful effect she has on her little girl.
- 2) "They had played it for such a long time it had become a sleep time custom, such as brushing teeth". This metaphor depicts Laila and Tariq's electric lamp game in which it stresses the closeness of their relationship.
- 3) "Another moan. A hand developed, 'similar to a submarine periscope breaking surface and dropped.'" The utilization of this likeness is clear in which it depicts Mammy's hand showing up from the opposite side of the love seat, as it viably portrays the state wherein she is basically inert and detached from the outside world.
- 4) "Yet we're similar to those dividers up there. Battered, and nothing to take a gander at, yet standing." This announcement was said by the cab driver on Laila, Baba, and Tariq, in which he is

contrasting that the individuals of Afghanistan are emblematic of mental fortitude, as the group may not be "beautiful to take a gander at," however they despite everything have poise to be standing courageously. This announcement is powerful in that it communicates the achievement of endurance, which is by all accounts a significant thought right now.

5) "Laila felt like she was no superior to these pots and skillet, something that could go disregarded, at that point made a case for, freely, at whatever point the state of mind struck." This analogy is viable with the further improvement of Laila's powerless emotions around her mom, in which she looks at herself to a lifeless thing, which is unmistakably a misrepresentation, yet an intentional affiliation.

6) "Her legs felt substantial, just as loads had been fastened to them." Abdul Sharif visits to convey decimating news to Laila. This metaphor embodies Laila's inclination before he even expressed the news, wherein she had just understood the reason for his visit. The illustration accentuates Laila's forceful feelings towards the subject as she is genuinely influenced by her insight into Tariq's demise.

7) "Mariam passed on viewing the young lady of the edge of her eye as Rasheed's requests and decisions descended upon them like the rockets on Kabul." Mariam looks at Rasheed's requests to be as dangerous as the war, and the correlation she utilizes viably characterizes how oppressive he truly is.

8) "A lady who will resemble a stone in a riverbed, suffering without grumbling." Laila's correlation of Mariam to a "rock in a riverbed" is important in that it intellectually paints of picture of actually what she is portraying. This is an articulation how comparative Mariam's story is to an article that is actually incapable to follow up on sway.

Imagery

- 1) "She saw that each time she inhaled out, the surface hazed. What's more, she vanished from her dad's table". Mariam is watching her appearance in her dad's foot stool. As of now, he has concluded that as opposed to taking in his relinquished little girl, her will part with her to a business associate. Mariam's breath could be illustrative of life, explicitly her life, while the foot stool is emblematic of Jalil's valuable family unit. When Mariam breaths out, or forces herself upon Jalil's life, she basically vanishes, as though she makes no difference to hey.
- 2) "At that point there was blood and she was shouting." Blood, abandoning saying regularly speaks to death or disaster. In Mariam's horrendous minute in the bathhouse, the notice of blood

consequently shows that something exceptionally awful has occurred. This is a viable method for telling the peruser that Mariam has lost the child without straightforwardly expressing it.

Foreshadowing

- 1) "What's wrong with you?" "That is no joke!" Upon Mariam's first experience with her neighbor, Fariba, Mariam is barraged with questions in regards to what number of kids she will have. Mariam rapidly clears the discussion, and while doing as such, she scratches her knee gravely. This is anticipating in which later on in the novel, Mariam has an unnatural birth cycle in a bathhouse. Right now, there is blood, which demonstrates the finish of her transitory bliss

Situational Irony

- 1) "He got some information about Aziza's dad, and Laila had the abnormal experience of lying that was actually reality." Laila's discussion with the halfway house chief prompts an amusing minute where she lies about reality in regards to Aziza's dad. This is viable in that it intrigues the peruser in a mind-blowing confusions.
- 2) "May God award you a long a prosperous life, my little girl." This statement is a successful case of incongruity in light of the fact that Jalil's desire for Mariam doesn't work out as expected, as his girl kicks the bucket on account of the Taliban.

The Kite Runner's symbols

Kites, Kite Flying, and Kite Fighting

Kites and everything related with them (kite flying and kite battling) are the most significant images in the novel. Generally, kites symbolize both prescience and destiny, and both of these thoughts can be applied to characters and occasions in The Kite Runner. In any case, kites symbolize quite a lot more in The Kite Runner. The Afghan kites with their glass strings symbolize the polarity among excellence and brutality, at the same time speaking to Afghanistan and the stepbrothers, Amir and Hassan. The two principle kite battles in the novel — the competition Amir wins and the one toward the finish of the book — speak to Amir and Hassan as well as symbolize the juxtaposition of jobs, for toward the end Amir has become the kite sprinter. Hence, kites additionally symbolize the topical points and interrelationship among treachery and reclamation.

Fantasy of Rostam and Sohrab

Fantasies and anecdotes about amazing legends just as stories and proficiency all in all symbolize both the similitudes and contrasts between the Shi'a Muslims and the Sunni Muslims. Financial conditions may decide levels of proficiency and seeing, yet they don't ensure gallant mentalities and activities. Also, the legends of Afghan and Middle Eastern societies are shared by those of contrasting convictions and financial

conditions. The character of Rostam, who acts shamefully toward the lord by laying down with his little girl, symbolizes Amir. The character of Sohrab, who doesn't have the foggiest idea who his dad is, who turns into Hassan's preferred saint, and who meets an inconvenient passing, symbolizes Hassan.

The Pomegranate Tree

While Amir and Hassan are youthful and cheerful and as close as a worker and ace can be, they cut their names in the tree, and it proves to be fruitful. In this way, the tree symbolizes their relationship. A long time later, after Hassan is dead and Amir is wracked with blame, the tree — simply like Amir's recollections — still exists however no longer proves to be fruitful. The tree not just symbolizes a bringing together power among Amir and Hassan yet in addition fills in as a wellspring of division. Amir needs Hassan to hit him with the pomegranate organic product so as to cause a physical discipline and diminish his blame; rather, Hassan breaks the natural product over his own head.

Amir's Scar

Amir goes through the greater part of his time on earth attempting to overlook Hassan, yet just when he gets a physical token of his solitary cherished companion is Amir ready to find a sense of contentment. The scar Amir has in the wake of being beaten by Assef symbolizes his fraternity with Hassan. Amir currently has his own "harelip" and is truly similar to his stepbrother.

Slingshot

Speaking to two ages, the slingshot symbolizes both adolescence just as the need to go to bat for what is correct. Both Hassan and Sohrab utilize a slingshot to stop Assef, in spite of the fact that Hassan just needs to take steps to utilize his, and Sohrab really delivers torment.

Here I have brought out simile, imagery, foreshadowing, situational irony, symbol of the novels *The Kite Runner* and *A Thousand Splendid Suns*.

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