

# Khaled Hosseini's *The Kite Runner* Ambulating Towards Atonement and Redemption

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## Abstract

As creator's genteel and highest brainchild, the character of every human being should be an exemplary one to the progeny. If his character is an ideational for emulation, the man can command not only appreciation but also admiration from all. However, there is no refuting the fact that everyman is an amalgamation of both good and bad calibre. As and when either of these two qualities overpowers his character in a given picture, the man becomes an epitome of the dominating trait. If his character is level headed, he remains good and if his character is bad, he becomes an incarnation of bad every inch. At the same time, his bad trait enforces him to attain atonement after certain point in his life. This paper explores the state of atonement and redemption in Khaled Hosseini's *The Kite Runner*. Amir, the protagonist of the novel transforms into an authentic space from a selfish child to a concerned adult. As an adult he redeems himself by demonstrating the dauntlessness to stand up for what is veracious.

**Keywords:** Khaled Hosseini, *The Kite Runner*, Nationalities, Redemption, Atonement, Society, Fundamental

## Introduction

The Kite Runner, composed by Khaled Hosseini, is a celebrated novel for its overwhelming and horrendously legitimate delineation of character. The story depicts the adventure of a kid getting away from his spooky youth while tormenting himself with his penitence. The protagonist of the novel, Amir's "unatoned sins," as they are portrayed in the novel's opening part, have tormented him a long way casting a harsh shadow over his delights and triumphs. An unexpected telephone call interferes with Amir's agreeable life as a wedded man and urges him to make up an adventure back to Afghanistan looking for redemption. Unfurled through the primary individual story mode, the novel is organized like the world of fond memories of the hero, Amir. His feeling of regret and blame over the transgression of deserting his ever-steadfast companion Hassan, for reasons dreadfully obscure and compels him to submit demonstrations of reparation through his arrival. Amir has come back to the country worn out by war, fundamentalism and the disturbance of a Taliban drove system. He unfurls his voyage towards atonement and redemption.

## Analysis

The novel is astutely portraying the universe of the Taliban precisely and the qualities and customs of Afghan individuals by and large. Hosseini's far-reaching vision and excellent

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Dr. B. Pavithra

Khaled Hosseini's *The Kite Runner*: Ambulating Towards Atonement and Redemption 269

story portrayal empower him to delineate the complexities of life in Afghanistan and Taliban. The time of unrest from the year 1970's to the Taliban system of the 1990s until its fall in 2001 is seen in *The Kite Runner*. Every one of these occurrences had acquired an uncommon change in the lives of numerous individuals. The tale is an ugly truth of human sufferings and pains pervasive in those occasions. As per Rebecca Stuhr, "He (Hosseini) interlaces into the activity of his accounts, the subtleties of history, culture and everyday life in Afghanistan" (p.46). Rahim Khan, Baba's closest confidant in the novel too communicates his anxiety for his locale. He says "Our ears became accustomed to the whistle of falling shells, to the rumble of gunfire, our eyes familiar with the sight of men digging bodies out of piles of rubble. Kabul in those days Amir jan, was as close as you could get to that proverbial hell on earth" ( Hosseini, p. 55).

Hosseini's *The Kite Runner* is a long energizing adventure of Amir's life in Kabul and San Francisco. The creator follows the flashback method, as he describes the occurrences of the past now and then. It is an ideal mix at various times. The tale has, at its heart, a feeling of misfortune, of dislodging, of the ineluctable separation between the present and the past. The epic opens in San Francisco, where Amir, the adult storyteller, is mulling over his past that is loaded with blame and disloyalty. His contemplations are broken by a telephone call from Rahim Khan, his dad's old colleague allowing him to make up for himself, "There is an approach to be acceptable once more" (p.40). This opening paves way for Amir to engage in sweet and severe recollections of his life in the organization of his companion, Hassan. Hence, Rahim Khan's call firms Amir to set out on a adventure to Afghanistan after twenty-six years. He says, "I Knew it wasn't Rahim Khan on line. It was my past of unatoned sins"(p.42). Dwelling in America for such a significant number of years did not decrease his contemplations and affections for his property: "Kabul had become a city of apparitions for me. America was a waterway, thundering along, ignorant of the past. I could swim into this stream; let my transgressions suffocate to the base"(p.55). Hosseini acquaints with two different groups of people. From one perspective, Amir and Baba, are the prevailing Pashtuns and on the other side, Hassan and Ali, are the Shia Hazaras. Baba and Amir have palatial houses, while Hassan lived in ruined cabins. Both Amir and Hassan went through their days flying kites in Kabul. Assef, another Pashtun impudent kid, represents the ethnic separation pulled out on Hazaras in Afghanistan. His scorn for the Hazaras is evident in the novel: "Afghanistan is the place where there are Pashtuns. It consistently has been, consistently, will be. We are the genuine Afghans, the unadulterated Afghans" (p.76). During the yearly kite celebration, when Hassan is attempting to get the last cut kite, as a trophy for his companion Amir, he meets the miscreant Assef in transit. Assef requests Hassan to undress for his trophy; however, Hassan denies it. Assef then assaults Hassan in broad daylight, belittling him everlastingly in the region. Amir watches the entire occurrence from the periphery yet did not set out to intercede for his cherished companion.

To beat the heaviness of his blame, he puts his new watch and some cash in Hassan's space to show him a cheat. Hassan admits the wrongdoing which he had not submitted. In

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Dr. B. Pavithra

Khaled Hosseini's *The Kite Runner*: Ambulating Towards Atonement and Redemption 270

Hosseini's very own words, "Hassan is a stunning person and you pull for him and you love him; however, he has not convoluted." Hassan and Ali go out for eternity. Amir never observes him again. It is merely because of his blame that Amir recalls Afghanistan more than all else. His adventure back to his local nation is made distinctly to make amends for his transgression that he had conveyed for such a significant number of years in his heart. On his arrival to Afghanistan, the stunning primary news he gains from Rahim Khan is that his Baba is the dad of Hassan, as Ali was sterile. Further, he reveals to him that Ali and Hassan are both dead. The primary method for reclaiming his past sin is to spare Hassan's child 'Sohrab' who is tossed to a shelter, which is constrained by none other than Assef, the kid attacker of Hassan. Amir spares Sohrab from Assef's grasp as well as takes him alongside to United States to his own home. In the last portion of the novel, Amir tells Sohrab about his and how they fly kites in the recreation centre: "Did I ever reveal to you that your dad was the best kite sprinter in Wazir Akbar Khan? Perhaps all of Kabul? He would run kites and never gaze toward the sky, and individuals used to state he was pursuing the kite's shadow. Be that as it may, they did not have any acquaintance with him as I did. Your father was not pursuing any shadows. He just. I knew" (p.329).

Unfurled through the principal individual story mode, the novel is organized like a memory path of the hero Amir, whose gyre feeling of regret and blame abandons his ever-steadfast companion Hassan for reasons dreadfully unclear, constrain him to submit demonstrations of appeasement through the arrival. Amir's return to his country witnesses sight discoloured and worn out by war, fundamentalism, and the choppiness of a Taliban system. Having moved away to America with his Baba, Amir's present is always hued by the wealth and joy of his youth days. For Amir, "America was a spot to cover his recollections." In any case, he understands that "it is wrong what they state about the past about how you can cover it. Since the past hooks out" (p.102). Incapable of escaping from the regularly choking strings of the past, Amir tries to return for an approach to be acceptable. Amir faces no feeling of personality emergency in the embraced country. Alternatively, he feels himself a more bizarre when he comes back to the changed substances of his old neighbourhood, Kabul. The strategically and socially charged scene of Afghanistan terrifies him: "I remained outside the doors of my father's house, feeling like an outsider. I set my hands on the corroded bars recollecting how I would go through these equivalent entryways a considerable number of times as a kid more tangles of weed grew through the crevices. The more significant part of the poplar trees had been chopped down the paint had started to strip. The yard had turned a similar dark-colored as a dimness of residue drifting over the city, spotted by uncovered patches of earth where nothing developed by any stretch of the imagination" (p.106)

His country has been diminished to a place that is known for dust, where dead bodies dangle from trees as casualties of a severe system. "Nothing you recollect has endured. Best to overlook", says Rahim Khan, his back up parent. Besides, he answers, "I do not need to overlook anymore" (p.121) Amir's venture for Hassan's enduring child, Sohrab, is packed with

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Dr. B. Pavithra

Khaled Hosseini's The Kite Runner: Ambulating Towards Atonement and Redemption 271

struggle, brutality and infringement. He needs to camouflage himself as a run of the Muslim mill man with long facial hair, Kurta and Pajama so he can get into his country with no showdowns with the Taliban. Intersection, the fringes of his nation in camouflage, to reclaim his wrongdoing, Amir is stunned to take note of the decrease of his country which was a serene scene where he and Hassan flew kites in his memory. In the novel, the fringe among Afghanistan and Pakistan is an unstable plane of conflict and encounter of characters and loyalties. Seyhan depicts a thought of "interminable movement and encounter".

In this manner, he transforms nearly into a genuine space where the contentions and encounters between societies, nationalities, and dialects occur, and in which, in a perfect world, the way of life of Hybridization replaces the conventional thought of national personality. Amir is a cultural mixture that makes him unmistakable and one of a kind. The hesitant fundamentalist Hosseini's *The Kite Runner* spin around the focal aphorism of individual selves saturated by political partialities and stages. They unite at the purpose of the return of the heroes however separate at the causes and thought processes of return and persuasively depict the injury of return and not the sweet wistfulness of homecoming. In Khaled Hosseini's tale, the hero is floating away from his ethnic character and grasps a presence in the third space. This novel has proven to be one of the best example when the hero proves his sense in third space.

## Conclusion

The *Kite Runner* is, obviously, fictionalization. Khaled Hosseini in his portrayal appropriately catches and recognizes the comprehensiveness of human encounters like disgrace, blame, lament, kinship, love, pardoning and amends. The writer himself admits and says how his life reflects that of Amir and that fiction can influence peruses and even the author himself. In such manner, the novel can be perused as a prosecution and is an original record of a significant piece of Afghanistan history. Reparation, recovery and pardoning are the efforts to be accomplished in this novel through the final nature of Amir. As much as Amir attempted to bring Hassan closer to him, there existed an atmosphere of atonement. Through the total transformation of the protagonist, Hosseini pictures how even a bad calibre attain redemption as an adult.

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Dr. B. Pavithra

Khaled Hosseini's *The Kite Runner*: Ambulating Towards Atonement and Redemption 272

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