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THE INTERPRETATION OF ENVIRONMENT AND INDIVIDUAL PSYCHOLOGY IN KHALED HOSSEINI'S "THE KITE RUNNER"

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Abstract

The Kite Runner by Khaled Hosseini allows the reader to see many different phases of Afghan civilization. The lives of two Afghan boys, Amir and Hassan, provide insight into several sociopolitical occurrences in Afghan history, including the Soviet invasion, the Taliban dictatorship, and the demise of the Afghan monarchy. In the book, the greed of humans in every aspect of life, including politics and everyday life, and the quest for supremacy result in Amir and Hassan's lives, as well as the surroundings, starting to be destroyed by the chaos of existence. *The Kite Runner* by Khaled Hosseini examines how the environment and an individual's psychological state interact. The devastation caused by natural phenomena such as explosives or conflicts affects ecosystems as well as the psychology of humans and their psychological states, which results in the loss of ethical principles. A psychological reawakening or enlightenment in people can follow a natural realization. The article will investigate how the environment and an individual's psychology interact, using instances from Khaled Hosseini's book as support.

Keywords: Khaled Hosseini, *The Kite Runner*, Afghanistan, Natural realization, Psychology, Environment.

Nature may represent serenity and tranquilly. It can also represent strength and power at times. Some authors use it to illustrate the life cycle or to demonstrate freedom and autonomy. As S. Kelley Harrell once said, "Symbols are miracles we have recorded into language." *The Kite Runner* by Khaled Hosseini becomes notable for its use of symbolism. The novel *The Kite Runner* is an adult story about establishing one's identity in a chaotic, constantly evolving world. It examines the challenges of growing into an adult dependency on their parents while also delving into concepts such

as human capabilities for morality and wickedness, as well as the relationship that exists between transgression, reconciliation, and redemption. Its dual settings in Afghanistan and the United States highlight how widely applicable its characters and ideas are. *The Kite Runner* tackles these subjects as well as social consciousness, spirituality, and philosophical thought.

Amir represents that something that occurred in his life 26 years ago, while he was still a youngster in Afghanistan, is what made him who he is today. He lived with his father, Baba, in a luxurious

house in Kabul, Afghanistan, before the incident. Ali and his son Hassan, two Hazara servants, belong to a distinct ethnic group. Rahim Khan, a close friend of Baba, is also frequently present. Things start changing when the monarch of Afghanistan is removed. Amir and Hassan stumble upon Assef, Wali, and Kamal when they are playing one day. Hassan uses his catapult to stop Assef from beating up Amir for spending time with a Hazara.

The story follows a kite-fighting tournament in winter, where boys cover their kite strings in glass and battle to sever the string of the opposing kite. When Amir wins the tournament, Hassan sets off to run the losing kite but is trapped in an alley with his pants down. Wali and Kamal hold him, and Assef rapes him. Amir runs away, and Hassan appears with a kite. Amir is guilt-ridden and decides either he or Hassan must leave. He stuffs money and a watch under Hassan's pillow and tells Baba that Hassan stole them. When Baba confronts them, Hassan admits to it, though he didn't do it. Ali and Hassan move away.

The story jumps to March 1981, when Baba and Amir escape from Kabul and make it to Pakistan. Two years later, they live in Fremont, California, where Amir works at a gas station and Baba sees an old friend, General Taheri. When Amir speaks to his daughter Soraya, General Taheri catches him and tells him there is a proper way to do things. Not long after, Baba is diagnosed with lung cancer, and Amir asks for General Taheri's consent for Amir to marry Soraya. General Taheri accepts the proposal, and they hold the wedding quickly, but Baba dies a month later. Amir and Soraya try unsuccessfully to have a baby while Amir works on his writing career.

When Baba and Amir left Afghanistan, Rahim Khan watched their house and decided to find Hassan. He persuaded Hassan and his wife, Farzana, to come back to Kabul with him, and they eventually had a child, Rahim Khan's son. Rahim Khan calls Amir; he is sick and wants Amir to visit him in Pakistan. He has a favour to ask of Amir, but first he needs to tell him about Hassan. He convinced Hassan and his wife, Farzana, to come back to Kabul with him, and they eventually had a little boy, Sohrab. Rahim Khan travelled to Pakistan to obtain

medical care, but while there, he got a call from a relative in Kabul. Hassan and Farzana were killed by the Taliban, and Sohrab was sent to an orphanage. Amir consents to transport Sohrab back to Pakistan from Kabul. Amir discovers the orphanage in Afghanistan where Sohrab is supposed to reside, but he is not there. The director of the orphanage claims that Sohrab was abducted by a Taliban officer one month prior. The following day, Amir attends a football match. During halftime, the Taliban place a man and a woman in holes in the ground, and the official Amir goes in search of them to stone them to death. Amir arranges for the official to meet with him through one of the Taliban security personnel. Amir is looking for a youngster named Sohrab, who is dressed in a blue silk outfit and applying mascara. Assef claims he has unfinished business to take care of and hits Amir with brass knuckles. Amir and Sohrab are able to flee when Sohrab threatens Assef with his catapult and shoot him in the eye. Amir asks Sohrab to live with him in the U.S., and Sohrab accepts.

Amir informs Sohrab that he could have to return to an orphanage after the adoption officials inform him that adopting Sohrab will be impossible since he cannot certify that Sohrab's parents are deceased. Before Sohrab can be informed that Amir and Soraya have found a means to bring him to the United States, Sohrab attempts suicide. He is still alive, but he is completely silent. Sohrab continues to be reclusive, even after they move him to California. They visited a park together with other Afghans one day. There are kite flyers. Sohrab joins Amir in flying it once Amir buys one. They engage in combat when they see another kite. They triumph by using a method that Hassan loves to use. Amir departs as Sohrab grinned and the kite that was lost flew away.

Sometimes, kites are even defined as paper birds (Hosseini, 2004: 321), kites are often described as being emblems of liberation. What stands out about the book is the lovely ambiance and the abundance of greenery, including pomegranate and willow trees, in Amir and Hassan's playgrounds. To provide an example, they frequently go to a pomegranate tree, where they play games and read books in its shade. Amir and Hassan engrave their

names in the tree, which yields fruit, while they are still youthful, carefree, and as close as a servant and master may be. The tree represents their connection as a result. The tree is still there, exactly like Amir's memories, but it no longer yields fruit years later, when Hassan is gone and Amir is consumed with remorse. The tree both acts as a point of difference between Amir and Hassan and serves as a symbol of a unifying power. Amir requests that Hassan strike him with the pomegranate fruit to punish him physically and decrease his guilt; nevertheless, Hassan cracks the fruit over his own head.

Kites are unquestionably a significant visual feature in *The Kite Runner*, serving for Amir as a representation of both his betrayal of Hassan and the joy of his youth. Every time Amir attempts to recall a joyful memory from his youth, he is forced to recall the carefree times in Afghanistan when he used to fly kites with Hassan. Amir's favourite childhood activity was launching kites. It was the only way he could truly connect with Baba. Baba used to be the world's best kite fighter. Boys from the area had once assembled for a kite-flying competition.

Raheem Khan and Baba Khan sat on the roof to observe the game. Because of the nightmare he had the previous night about a demonic creature in the lake, Amir was so anxious that he nearly wanted to withdraw from the competition. However, Hassan stopped him, and he is grateful for that. Amir felt a little better when he said "there's no monster." The competition was eventually won by him. On the roof, he observed Baba shouting and applauding. Amir was overjoyed to believe that after such an extended period of time, he had finally attained Baba's affection and acceptance. He became completely unaware of Hassan's rape in his efforts to earn Baba's favour and in his desire to earn Baba's approval. He observes from a nearby vantage point without interjecting.

The action of the tale begins in this scene, which is the most spectacular in the whole book. The remainder of Amir's life is shaped by his choices. On the other side, kites symbolise the passing of youthful innocence as Hassan bleeds like the lamb sacrificed. On the other side, a kite-fighting

competition brings out human nature's anger. Kite fighting's violent nature is comparable to Hassan's rape and the breakup of his friendship with Amir. When Amir permits Hassan to be sexually assaulted in front of him, the kite also comes to represent remorse and treachery. With regard to the persecution of Hassan, Amir says:

I ran because I was a coward. I was afraid of Assef and what he would do to me. I was afraid of getting hurt. That's what I told myself as I turned back to the alley, to Hassan. That's what I made myself believe. I actually aspired to cowardice, because the alternative, the real reason I was running, was that Assef was right: Nothing was free in this world.

Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it: He was just a Hazara, wasn't he?" (Hosseini, 2004: 68)

Amir does not fly a kite again until the very end, when he is with Sohrab, Hassan's son. On another level, kites are a representation of the Afghani people's political independence. In the 1970s, kite flying was very common in Afghanistan, but the Taliban eventually outlawed it in 1996.

Amir imagines Baba wrestling a black bear and having scars on his body to prove it. Later in the novel, Amir has a hallucination in which he sees a man who he assumes to be Baba fighting a bear, but it turns out to be Amir himself. This indicates that Amir has the same strength and courage as his father and Hassan and has learned to stand up for those he cares about.

The most noticeable facial characteristic on Hassan is a cleft lip, which displays his destitution and low social position. Amir's biological father Baba frequently pays for his surgery, but Assef fractures his lip when he hits him, creating a long-lasting scar.

In conclusion, Khaled Hosseini makes use of every solitary expected component such as a tree, a flower or a drop of rain in order to replicate the psychology of the characters in his novel. Like the Nigerian dramatist Wole Soyinka ensures in his

works, Hosseini further recommends that the obliteration of the nature consequences in the penalization of ethical standards as well. Hence, as human beings, one should not miss the prospect “to be good again” and to raise perception about the conservational complications all over the world. The ability of Hosseini to draw parallels between the symbols and settings accounts for a significant portion of the book's attractiveness. To communicate a moral lesson and develop his characters, he deftly weaves objects, words, and even dreams into the narrative.

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