

Self-Othering: A Self-Orientalist Study of Khalid Hosseini's *The Kite Runner*

Wajid Riaz

Assistant Professor English the University of Lahore, Sargodha Campus PhD Scholar English
Literature NUML, Islamabad at- wijisami@gmail.com

Dr. Nighat Ahmad

Assistant Professor English NUML, Islamabad at- nahmad@numl.edu.pk

Abstract

Self-Orientalism is the concept about representation of Orient from Oriental perspective, using Orientalist style. Self-Orientalism largely relies on the reverse process of representation, giving the stereotypical representation and clichés of the Orient in the Oriental discourses and envisaging the Orient as Other which is called Self-Othering. In the current research the researchers have opted Khalid Hosseini's *The Kite Runner* as primary source to analyze the text from Self-Oriental perspective. The researcher used Self-Orientalism by Dirlik (1995) and Daura (1996) as a theoretical framework and the nature of the researcher is analytical using qualitative approach. The research shows that Khalid Hosseini's *The Kite Runner* is full of the issues which have already been highlighted in those texts which have been produced by Orientalists. Similarly, the primary text is full stereotypical images of the Oriental people, and most importantly the research shows that Oriental people want to migrate to the western world to appropriate with the western world because the West is privilege and facilitating the Orient while the Orient in comparison as presented in the text is distorted and submissive. Therefore, the text is the very example of Self-Othering of the Orientals people from self-Orientalist perspective.

Keywords: Self-Orientalism, Self-Othering, Orientalism, Orient, Occident, *The Kite Runner*

Introduction and Background of the study:

Postcolonial theory is not only the reaction or combat to colonial discourses but on the other hand it works to appropriate the colonial residuals as well. This appropriation largely happens in the diasporic location whereas native location is dismantled or partially negated. Therefore, the characteristics of a post-colonial and postmodern society bring issues of the majority of new immigrants coming from countries who were formerly part of the British Empire, such as India, Africa and Jamaica. In addition people coming to Britain are getting fresh opportunity where they may begin their lives as privileged ones, and the immigrants acknowledged it as the country to which they belong and considered it their mother country.

On the other hand, the meaning of colonial history for the British is not the same. In spite of the fact those once British colonies and their populations have attained their independence, and people continued to view them as being subjected to the cultural and political influence of Britain. Due to this factor, for a very long time, immigrants who settled in England have been looking down upon and considered to annex with lower social class. However, these people are also called, living in diaspora or at home are represented with bleak images and distorted position has been assigned to them. Therefore, they are made Other as western discourses envisage them because they are inferior to the West, similarly, the diasporic people also consider themselves inferior, and even envisage their people illiterate in comparison to the West. The process of western's

incorporation of the East is based on Othering while the reverse of this is called Self-orientalism. In the process of self-Orientalism Oriental themselves are involved in Orientalization process, and this othering process is also called self-Othering.

Self-Othering starts with the process of Self-Orientalism as the colonized were forced to adopt the language of the colonizers, so implicitly implying the legitimacy of colonial modernity and emulating its characteristics, regardless of what they embraced or resisted colonialism (Dabashi, 2006; Dabashi 2011). Dabashi excels in the process of self-representation; he refers to as self-Orientalism in this work. This process implicates the dynamics of conventional and classical Orientalism introduced by Edward Said in his *Orientalism* (1978), but it is deliberately orchestrated, executed, and projected by the traditionally marginalized individual onto their own social and cultural praxis. Orientalist rhetoric has increasingly embraced a more introspective role in recent years.

Self-Orientalism is based on the practices of 'Orientals', adopting Orientalist language and cultural practices, resulting in 'the Orient' transitioning phase to a passive recipient of Orientalism to an active participant in its creation. Although self-Orientalism is a valuable analytical tool, its application in academia has been restricted to the study of East Asian media discourse and cultural studies (Iwabuchi 2002 in Mitchell 2004; Suter 2012). Tourism studies which specifically examine Asia and the Middle East is also focusing on the process of Self-Orientalism (Yan and Santos 2009; Feighery 2012). Though, in the context of religion, the significance of these studies lies in their acknowledgment that narratives of self-Orientalism are sustained and implicated by dominant cultural entities that perpetuate patterns of separation and dominance. Consequently, these patterns lead to the formation of prescribed modes of cognition and behaviour (Berger, 1967 Noted in Feighery, 2012: 281-282).

However, the issue is in their portrayal of the (re)productions has been shown in a favourable manner, as a means of expressing and/or gaining economic advantage, without acknowledging the potential for continuous distortion of one's identity through the creation of a normative storyline. Thus, Self-Orientalism is intaked for the process of modern privileges of the West by the East (Daura 1995). By acknowledging the significance of religious groups as dominant cultural proxies, the interpretation of self-Orientalism aims to redefine the dynamics between the creators of cultural images and the individuals influenced by it, adopting a more critical perspective. Self-Orientalism can be understood as a strategic approach employed by cultural producers to categorize, subordinate, and conceal the works they create, with the intention of achieving political advantages (Daura, 1995). One notable paradox arises from the inherent nature of the "self" under the framework of self-Orientalism.

It does not relate to the creators of the conversation, but rather to the sources from which they derive power. The shared 'essentialized' emblems of religious identity between producers and produced serve to authenticate representations of the self. Yet, the perception of uniformity conceals both the political benefits driving self-Orientalism and its effect of creating distance (Daura, 1995). The researchers do see that self-orientalism is the process of orientalism from the perspective of Afghans as the Khalid Hosseini in his *Kite Runner* largely with the stereotypical

presentation of the Afghanistan and the Afghan people, largely resulted in the co-relationship or comparison of America and Afghanistan

Orientalism from Oriental Perspective (Self-Orientalism): Theoretical and literary discussion

Salgado (2011) is of the opinion that the act of self-representation can intensify and solidify the distinctions created by orientalist language, functioning to strengthen rather than dissolve its dominant forces (201). Therefore, the sense of familiarity with oneself is a deceptive factor that makes the conversation sound and meaningful at first stage, but biased and polarizing in reality. The hegemonic potential of such creations is enhanced by their validity. According to Springer (2011), their resonance makes them highly contagious and quickly spread, making them a powerful tool for the modern reproduction of power (93). Due to its strong and destructive nature, self-Orientalism serves as a powerful tool for political mobilization and highlights several temporary aspects of nationalism. Considering this, it is proposed that the theoretical foundations of self-Orientalism can offer fresh insights into the misrepresented (and frequently misleading) connection between cultural creators and the created within a nationalist framework. This relationship is based on a critical interpretation of nationalism, which is particularly relevant in the context of the postcolonial era, where there is a prevalence of unregulated manifestations of political dominance and the Orientals are Othered which is called Self-Othering.

Self-Orientalism, as a mode of representation, occasionally challenges the prevailing representation and depiction of Arabs and the Middle East in the United States, with the aim of favoring one group and the rest are considered as Other. According to Amira Jarmakani, the Middle East has been portrayed in different ways in the U.S. which is a popular imagination (44). It has been described as a primitive region with conflicting peoples and tribes, as well as the birthplace of Western civilization and the location of the Christian Holy Land. Additionally, it has been remembered for its mysterious and fantastical stories involving genies, concubines, and despotic intrigue, as depicted in *Arabian Nights* (45). Throughout in 20th century, Arab American Christians in the U.S. sought to consistently reinforce the positive aspects of Arab representations by using self-Orientalist imagery. This involved highlighting *The Arabian Nights* as a symbol of an exotic and authentic other, as well as emphasizing on the biblical positioning of the Middle East as the Holy Land.

Self-Orientalism occasionally perpetuates the less acceptable prevailing narratives that portray Arabs and the Middle East as pre-modern or regressive, in an effort to establish a genuine Arab identity. During the latter half of the 20th century, there was a notable approach towards Antiochian self-Orientalism, which aimed to assert the genuine cultural Arab identity of “ancient Arab”. This movement sought to distance the experiences of modern Arabs from the framework of U.S. imperial endeavors in the Middle East (47). From the late 1960s onwards, Hollywood films, the nightly news and political cartoons frequently featured depictions of affluent Arabs and Palestinian as “terrorists” wearing Kaffiyehs. However, Arab Americans made efforts to prioritize a more favorable portrayal and representation of Arabs. Despite the outdated nature of *Arabian Nights*-style imagery and its lack of representation of Arab American life, Arab Americans were able to promote their food and religion in the de-politicized realm of diversity by self-

Orientalizing through “exotic” and ahistorical imagery. However, in its most crucial form, self-Orientalism has the potential for deliberate engagement within the framework of multiculturalism. In the framework of foodways within liberal multiculturalism, Arab American self-Orientalism can be likened to Spivak’s notion of “strategic essentialism” (48).

Spivak recognized that minority groups face limited opportunities to establish an identity that can effectively circulate within dominant narratives of race, citizenship, and belonging. Self-Orientalism, as a tactic of representation, provided Arab Americans with an opportunity to challenge prevailing depictions of their community by highlighting the exotic aspects rather than those linked to possible threats or terrorism. Nevertheless, it has been contended by other scholars, such as Spivak, that strategic essentialism loses its efficacy when the self-essentialized and Self-Othered identity get entrenched inside the consciousness of the prevailing group (49). Regarding Arab American self-Orientalism, specifically in the realm of culinary and foodways, the prevailing narratives frequently reinforce the essentialized perception of Arabs as exotic individuals. This is evident in the manner in which non-Arab Americans describe Arab American ethnic foodways, frequently employing terms such as exotic, delicacy, ancient, desert, fantasy, and so on in restaurant reviews and festival write-ups.

Arab American religious and community leaders were concurrently involved in politicised actions on behalf of the Lebanese and Palestinians, who were depicted as victims of Israeli’s Zionist policies, while they were also promoting the concept of exoticized Arabness to the general public. This politicised activity contradicts the principles of liberal multiculturalism, which advocate for cultural groups to exclusively utilize their differences in a marketplace that is free from political influences (50). There exists an implicit understanding of when to rally support for a cultural identity, and when to assert a cultural genuineness (51). Arab American Christians often sought to establish cultural authenticity by immersing themselves in the popular culture heritage of the Arabian Nights and its accompanying stereotypes.

In his book *The Arabs in the Mind of America*, Michael Suleiman noted that the ordinary American holds a “mind set” or general perception of Arabs that is often erroneous, incorrect, and predominantly unfavorable, occasionally focusing on racism (53). His objective is not to analyze the “positive aspects” of the stereotypes, but rather to demonstrate that their entrenched presence in society facilitates the ability of individuals who are antagonistic towards Arabs to incite public sentiment against them (54). Suleiman further highlights the *Arabian Nights* as a literary work that has engendered a persistent and predominantly unfavorable perception of Arabs inside the collective consciousness of the general populace. The author asserts that Arabs developed a sense of identification with the book, leading to the automatic and repetitive transfer of the qualities and lifestyles of the protagonists in these narratives to the Arab population. The contention put forth is that Arab Americans have employed the concept of a “general picture of Arabs” as a means to establish their assertion of cultural legitimacy.

Suleiman is not the sole academic who employs the Arabian Nights as substantiation for the prevailing “general picture of Arabs” that exerts influence over the popular and political narratives in the United States, which are influenced by Orientalist perspectives. The prevalence of exoticized depictions of Arabs in popular culture in the United States has been subject to

critique by Amira Jarmakani and Sunaina Maira. Their analysis focuses on the portrayal of Arab women, specifically belly dancers and “harem girls”, and traces these Orientalist portrayals of Arabs to their earliest manifestations in Western adaptations of the *Arabian Nights* (56). Both gave the Othered pictures of the Arabs in their works from Oriental perspectives, using western style. As whole in the current research it is the reviewed and analyzed by the scholars and researchers, particularly Jarmakani that the Self-Orientalist depiction constitutes a significant portion of the narrative portraying Arabs as fundamentally pre-modern, detached from history, and/or the ultimate other. *The Arabian Nights* in this process can be regarded as a widely prevalent compilation of texts and images that, by means of their recurrent translation, interpretation, dissemination, and modification, have played a role in shaping the perception of the Middle East within American popular culture, as well as influencing the way Arab American Christians portray and promote themselves to the broader populace (57).

From its initial release in 1800, with over eighty English language editions, to the present abundance of textual versions such as children’s books and comics, the illustrations and stories have played a significant role in the development of what Jack Shaheen refers to as “Arab land” in the Hollywood context. The setting is characterized by its mythical and uniform nature, featuring harem girls, oases, Arabs riding camels, elaborate palaces, and belly dancers (58). Robert Irwin’s work also demonstrates the impact of such discourses, drawings and narratives on the early Hollywood industry, specifically in terms of their influence on set designers and directors. Irwin contends that early Hollywood film producers undoubtedly drew inspiration from the Orientalist artwork and images shown in *Nights editions* (59P). Both Irwin and Shaheen noted that after the initial depiction of Arab land and its “visual clutter of oriental knick-knacks” on film, subsequent directors and property owners in the following decades adopted a predominantly auto cannibalistic approach. This involved consistently portraying the Middle East and its inhabitants using recycled images, stereotypes, and tropes, essentially creating a ‘seen one, seen ‘em all’ effect.

Moving from American Arab representation of the Orient, in South Asian context this process of Self-Orientalism is called or name as re-Orientalism which is the same process as consisted in Self-Orientalism. In contemporary society, postcolonial literature has undergone a notable transformation that presents a notable departure from its prior function. Previously, it served as a kind of opposition, encompassing all the distinctive characteristics and historical background. However, throughout its endeavor to show the esteemed culture of the colonized to its colonial rulers, it has demonstrated its vulnerability to the formidable Western market, which is currently seeking something distinct. This influential entity is currently actively endorsing literary works that cater to the voyeuristic desires of the Western reader. The East, due to its innate elusiveness, has consistently possessed a charming look of the West. In the context of South Asian writing, the former can be considered as the inherent opposite of the latter.

The concept of the West encompasses various positive attributes such as progress, development, enlightenment, and rationality. Conversely, the East represents the antithesis of these ideals, characterized by irrationality, backwardness, poverty, and corruption. The West possesses fixed and essentialist perceptions of the East. In contemporary society, when the Western world no longer has the ability to advocate for marginalized groups, it intentionally

fosters and encourages Oriental writers who perpetuate these beliefs. The concept of indigenous individuals entering positions of authority to advocate for their marginalized communities was initially very attractive and captivated the globe for a considerable period of time. Writers such as Sara Suleri and Gayatri Spivak observed the inherent contradiction within all forms of resistance literature. Spivak highlighted the paradox of postcolonial writing by criticizing academics who fail to recognize that their privilege is actually a detriment to them. Once an individual has obtained the opportunity to advocate for the marginalized, they cease to serve as their representative (Spivak 1988).

The burden of representation is characterized by the author as a form of epistemic violence due to its tendency to undermine the diversity of marginalized individuals. The presence of essentialism inherently casts doubt on its truthfulness. Huggan (1994) examines the inclination of the Western literary market to exploit the distinctiveness of marginalized and their cultures, thereby engaging in a form of “intellectual tourism” (27). This intellectual tourism is granted to those who are writing from the Western perspective to represent the Orient in the same style as Orientalists has been doing since long.

The literature that is commonly referred to be Oriental in contemporary society holds a particular attraction for individuals who possess a preference for a distinct sense of foreignness. Western readers actively seek out anything that is distinct and unexpected, thereby reinforcing their perceived superiority over the less developed Eastern societies. In their collaborative work titled “Re Orientalism and South Asian Identity Politics: The Oriental Other within” (2011), Lisa Lau and Anna Cristina Mendes observed a tendency towards Self-Orientalist writings to focus on specific themes, often at the expense of a comprehensive understanding. They also highlighted a deliberate process of self-othering in these writings (Lau & Mendes, 2011: 13). They introduced the term Re-Orientalism, similar to the process of Self-Orientalism which is defined as the process by which cultural producers with eastern affiliations reconcile with an orientalized East. This might be achieved by conforming to the perceived expectations of western readers, collaborating with them, or completely rejecting them (2011: 3).

Lau and Huggans both oppose the forceful marketing of authors of South Asian descent in order to turn them into marketable commodities by romanticizing the Orient. The Western Market commentators and indigenous writers appear to have an implicit understanding, with the latter opting for a highly limited portrayal of their society. According to Lau (2009), the Orientals may perceive their periphery location as a concealed vantage point from which they intentionally uphold the notion of the east as a distinct identity. The objective is to serve as intermediates, acting as translators between different cultures. The duty of interpreters is highly suitable for them, as it bestows upon them a heightened sense of significance. The communication between the east and west depends on them. The potential for bridging gaps between the two estranged cultures is contingent upon the extent to which they are represented. However, they adeptly use this position by establishing limited channels of contact, so maintaining the distinctness of their jobs and providing further validation for their positions.

The concurrent emergence of the practice of exploiting a distinct and foreign culture for the purpose of exoticization has been observed in both Pakistani and Indian Literature. Both

countries have the same historical background of colonization. Meenakashi Mukherjee (1993), an Indian critic, has stated for her disapproval of Indian writers' preoccupation with portraying an authentic India in their literary works. Regarding her concerns about this trend, she highlights that English is not merely a language, but rather a language that was used by our colonial masters and remains the language of power and privilege to this day. This language does not have a widespread presence across all socioeconomic strata or is utilized in subaltern settings (Mukherjee, 1993: 168). Mukerjee (1993) openly acknowledges the lack of excellence exhibited by a significant portion of Anglo-Indian writers. Struggling to match the elevated benchmarks established by authors such as Rushdie and Rao, they earnestly endeavor to capture the semblance of quasi-Indianness in their literary creations. The list of charges against these writers is extensive, encompassing various offences such as exaggeration, typecasting, stereotyping, exoticizing, catering to Western preferences, demands, and expectations, betrayal, mercenary intentions, catering to the audience, as well as more intricate misrepresentations of totalizing, essentializing, subalternism, marginalization, and most recently, Self-Orientalizing.

The aforementioned statements express criticism towards English literature in India, highlighting its failure to accurately and comprehensively depict the subject matter. They argue that English fiction is prone to distorted, partial, and selective depiction, as well as deliberate misrepresentation. In extreme cases, they even resort to outright betrayal (Lau, 2009ⁿ: 30). The situation bears resemblance to the literary landscape in Pakistan. Indian writers who are unduly fixated on establishing their authenticity fail to impress the native Indians, who are the intended audience. It is necessary to provide the western reader with a glimpse of Oriental culture using the simplified perspective of these local Orientalists. The act of presenting the Orient in an exotic manner or engaging in subversive critique of one's own traditions might be seen as a means to appease the colonial masters. This narrative is consistently replicated across national boundaries with minimal deviation.

In contemporary society, postcolonial literature has undergone a notable transformation that presents a notable departure from its prior function. Previously, it served as a kind of opposition, encompassing all the distinctive characteristics and historical background. Though, throughout its endeavor to show the esteemed culture of the colonized to its colonial rulers, it has demonstrated its vulnerability to the formidable Western market, which is currently seeking something distinct. This influential entity is currently actively endorsing literary works that cater to the morbid desires of the Western readers. The East, due to its innate elusiveness, has consistently possessed a charming allure for the West. In the context of majority, the former can be considered as the inherent opposite of the latter. The concept of the West encompasses various positive attributes such as progress, development, enlightenment, and rationality. Conversely, the East represents the antithesis of these ideals, characterized by irrationality, backwardness, poverty, and corruption. The West possesses fixed and essentialist perceptions of the East.

The situation bears resemblance to the literary landscape in Afghanistan. Afghani writers who are unduly fixated on establishing their authenticity fail to impress the native, who are the intended audience. It is necessary to provide the western reader with a glimpse of Oriental culture using the simplified perspective of these local Orientalists. The act of presenting the Orient in an

exotic manner or engaging in subversive critique of one's own traditions might be seen as a means to appease the colonial masters. This narrative is consistently replicated across national boundaries with minimal deviation. The said characteristics can be found in in Khalid Hosseini's *The Kite Runner* (2003) which will be covered in more detail in a later section. Therefore, the novel is about the process of self-orientalism in which the Orientals themselves are busy to construct their position from the perspective of Orientalism.

A Self-Orientalist Perspective of Khalid Hosseini's *The kite runner*

Khalid Hosseini's *The Kite Runner* (2003) is a story based on multiplicity of themes which largely deal with the Afghanistan and Taliban. The two characters Amir and Hassan are the leading protagonists where Assesf is the villainous, representing Taliban. Since the childhood these three characters are shown in conflict when Hassan was raped by Assef and Amir was watching him despite to save him. Hassan always protected and fight for Amir but Amir failed this time.

Amir is portrayed as a character who suffers from Hamlet's predicament. "To be or not to be, that is the question." His emotions are conflicted. Hassan was his favourite, yet he could never claim his friendship or love for him. Baba valued Hassan more than Amir, and this was precisely due of his envy. On the other hand, Hassan is not just a careless friend. He is not just a servant for the Afghan Hazaras, who are obedient. He's more than a recollection. He is a symbol for Afghanistan, for friendship, for "homeland", for memories, and for Amir's existence.

Although, Amir could not face Hassan and his guilt made him for other actions pretending the Hassan stole his money and watched, proven and Hassan accepted. Therefore, Hassan had to leave Amir's house. Later on, after the breakup of the relationship between Amir and Hassan, the Soviet Union invaded Afghanistan, which resulted in the relocation of Amir and Baba, along with people from Afghanistan. This dislocation first occurs to Pakistan and later on to America where Pakistan is also shown as somehow like Afghanistan. This precise description from the novel created the entire drama of the novel to show the distorted images of the Orient to envisage Afghanistan as Other and to make America as powerful. This process of the orientalism is called self-orientalism in which the Orient is presented is weaker and the Occident is powerful. The theorists of Self-Orientalism tries to show the relationship of Orient and Occident in most positive way but still the superiority of the West is shown through the advancement of the America (Dirlik, 1996; Daura 1995).

Hosseini's penchant has been presented to Self-Orientalize the East by the way in which Amir portrays the United States of America. America is seen a savoir of the world, whereas Israel and Britain were the only three true men in the world (Hosseini, 2003, 125). On the other hand the other counties have been compared with old women who are only gossiping (ibid 125). This is satirical statement that enhanced the binaries more problematic because a person from the Orient himself is attacking on its culture and presenting it as distorted, submissive and oppressive. This is not the case of Amir's likeness from America; Amir's father is shown in the same way to show his likeness for American. His love for America is shown as he is of the opinion that the United States of America is not just a locus of opportunity but also a land of dreams for Amir. Amir's memory of Afghanistan is characterized by the fact that it is a place that is plagued by catastrophe; a country is now simply a ghosts (ibid 136). The comparison of US with

Afghanistan is not like other countries but it had not concern with its history, the United States of America flowed like a river.

Amir has the ability to wade into this river, allowing his misdeeds to sink to the bottom, and allowing the waters to convey him to a distant location (ibid 136). As a result, the United States of America is often portrayed as the 'savior' in comparison to Afghanistan, which is a war-torn and primitive country. Amir, who is currently residing in the United States, frequently draws parallel lines between the culture of Afghanistan and that of the United States. Kabul is portrayed as a place that is incapable of being inhabited by genuine men anymore, as well as being sterile, fear-stricken, and surrounded by bloodthirsty Taliban groups. Apart from Taliban the characters who are very close to Amir in kin relationship, Sohrab the son of Hassan who is saved in the later part of the novel from Taliban by Amir.

Amir's heroic actions prove him the hero of the novel but Afghans' people inability to fail in resistance against Taliban proves the place as a feminized locus. This portrayal of Afghanistan contributes to the feminization of Afghanistan. The United States of America, on the other hand, is portrayed as being superior than Afghanistan. The work contains several allusions to the greatness of the United States of America. According to Rahim Khan, Amir's life in the United States of America has a good impact: America has instilled in you the same sense of hope that has made her such a remarkable nation. That is pretty impressive. Do you agree that we, the Afghan people, are a sad and wistful people? Self-pity and ghamkhorian tend to consume us far too much of our time. Loss and pain are accepted as inevitable aspects of life, and we give in to them. Consider the need of doing so. (ibid 201).

Hassan's face was, as previously stated, the face of Afghanistan. Sacrificing Hassan meant cutting ties with Afghanistan. In the same way that Hassan's presence is a constant in Amir's mind, Afghanistan is a constant reality that is activated by Hassan's thoughts. Amir, who resides in America, feels guilty not only for what he did to his friend, but also for what he did to his country. Here, Amir represents the entire Pashtun clan, which aspired to rule Afghanistan. However, Afghanistan becomes a difficult place to survive, even after the carnage, neglect, and indifference that Pashtuns exhibited to Hazaras, much as Amir Baba's love became a difficult thing to obtain. Not only that, but Amir is haunted by the horrible recollection of his friend being raped for the rest of his life, which continues prodding his conscience with remorse. The story demonstrates that the Afghan people's silence and acceptance resulted in nothing more than a wounded motherland, just as Amir received nothing more than an injured psyche and a hurt buddy as a result of his silence and acceptance.

This also leads to the double standards of Afghanistan which is tuning to the concept of self-Orientalism. When Amir's married to Soraya, the daughter of Former Afghan General, Taheri, who is now residing in the United States, Amir is still seen to continue to reflect on the double standards that are prevalent in Afghan culture and society. Despite the fact that General Taheri enjoys fine music and boasts of a big library of songs performed by Hindi Singers and most importantly by Afghans (177), showing their affiliation with their native which is the very of the double standards that are prevalent in Afghan society. In spite of the fact that Khanum Taheri had a enchanting singing voice, he would not permit her to perform in public. However, he takes

pleasure in the fact that she has a passion for gardening, which is an activity that is more feminine in character (p. 177).

Despite the fact that Afghan guys residing in the United States have illicit relationships with women, their families confess that they are just men having fun. On the other hand, Soraya's relatives are continually reminding her of the mistake she made in the past (p. 179). It is clear that Afghans place a higher value on race and blood than they do on qualities and kindness, as seen by the fact that they treated Hassan and Ali as Hazaras. Hazaras belongs to an ethnic group that is regarded as inferior by Afghans who take pleasure in being Pashtuns. As a result of this mentality, Amir and Soraya are unable to make the decision to adopt a child in the event that in vitro fertilization (IVF) is unsuccessful (188). General Taheri also showed his disagreement with the adoption proposal. These all factors of double standards in the novel show that American people are sincere and trustworthy while Afghans have double standards. This leads to the self-orientalization of the Afghan people in the novel to show them irrational, illogical, and greedy and savages.

Further, we see that how Hazara community is treated by people in Afghanistan, as others, inferior, degraded by every Pashtun. That even no one respects them and moreover they are victims of sexual assault and rape also. The description is also considered to be the orientalization of the Orient the writer because he distorts his country through different stereotypes and American are the saviors to get them to the real life situation. On the street, Hassan's father, Ali, is called flatnosed Babalu by the Kids in Kabul. Even though Ali is considerably older than them, the Pashtun children do not respect him. They are of the opinion that Ali is having highest education than the people of Pashtuns and he should be dehumanized as to call him as if he were a monster or an animal that is not human like them. "Who did you eat, you flat-nosed Babalu?" (ibid 9). Even after the Pashtun migrated to the United States, the practise of "othering" by calling them by nicknames continues. Even, a Pashtun (General Tehare) is embarrassed because his daughter lives with a Hazara lad.

He does not see Sohrab as an orphan in need of care and protection; instead, he sees him as a Hazara. The Hazaras are also discriminated against when it comes to having a home or a place to reside. They are not allowed to own or live in a luxurious home, even after the Taliban, who the Hazara believed could aid them, came to power in Afghanistan. They are not allowed to live or stay in a large house. Discrimination against hazaras also takes the form of abuse. The Pashtun believe they have the right to abuse the Hazaras because they believe they are Afghanistan's native people, not the Hazaras. Sexual abuse (rape) and the death of Hazaras prior to the Russian-Afghanistan war are examples of the abuse. This all makes the novel full of self-orientalism. The last act of kindness, absolution, and atonement is performed by a guy who has been viewed as a lesser man throughout the entirety of the tale. This is an astonishing turn of events.

Assef and Amir are going to have to engage in a brutal physical battle, which is something that Amir has avoided doing for the entirety of his life, in order to obtain custody of Sohrab. It is essential to take note of the fact that the text demonstrates the fact that despite the fact that Amir has always opposed and derided Afghan conceptions of masculinity, which are exemplified by Baba's image, he ultimately ends up doing the same in order to express himself via the battle for

Sohrab's liberation. Similar to the previous point, the most important reason to rescue Sohrab is to safeguard his father's offspring, his race and blood, which are the most male characteristics of Afghans. Therefore, Amir's salvation may be found in absolving himself of his feminine and embracing his manhood. Ironically, the conclusion lends support to Hosseini's re-Oriental mission by making fun of the standard of masculinity and devotion that Baba and other men kept. These standards were constructed on fake conceptions of truth and manliness, and the ending mocks these standards.

Conclusion

Many instances in the novel demonstrate the elements of Self-orientalism caused by hybridity which is prominent in the story. This hybridity refers to the third space or the contact zone (Dirlik 1996; Daura 1995). Hosseini, like Amir, the novel's protagonist, was born in Afghanistan and fled when he was a teenager. Hosseini recounts his youth and the traditional culture of his homeland via the novel. First and foremost, the title of the novel as states "The Kite Flying", it was tournament mostly played in the region of Afghanistan. When the kite crashes to the ground, it is regarded proof of victory and a valuable prize for the kite fighter to keep. The kite runner usually assists the kite fighter by chasing down the kite once it has fallen.

The traditional Afghan kite flying pastime is brought out in Part III to demonstrate the hybridity of Afghans in California. Amir takes Sohrab to a park where he meets other Afghans one day. Kites were being flown. Amir purchases one for himself and one for Sohrab to fly with him. They come across another kite and fight it. They triumph thanks to one of Hassan's ruses. Sohrab smiles and Amir rushes off to retrieve the missing kite for Sohrab. Hosseini finishes the story with the optimism that, while culture is always hidden in the human heart, hybridity will always show up, no matter where people travel. However, self-orientalism also prefers to this hybrid relationship which is also a kind of process of orientalization that west is taking on all the oriental people to the west where they live with harmony and peace.

The analysis of the novel, *The Kite Runner*, through self-orientalist theory, shows awareness and humanization in Afghanistan. Postcolonial criticism gives a distinct perspective by stressing the devastating occurrences that lead to death and sorrow in the novel. From beginning to the end, all the incidents in the novel leads to the horrifying journey of characters putting them in misery and pain and even death. To conclude that the novel is the multiplicity of issues, largely they West and East have been shown in relational position with one other. Although, Hosseini's mixed representation is still showing the superiority of the West and inferiority of East, envisaging stereotypes of Orientals which is called Self-Orientalism

References

- Dabashi, Hamid. "Native Informers and the Making of the American Empire." *Al- Ahram Weekly. Campus Watch*, 1 June 2006. Web. 4 Oct. 2018.
- Dabashi, Hamid. *Brown Skin, White Masks*. London: Pluto Press, 2011.
- Dirlik, Arif. "The postcolonial aura: Third World criticism in the age of global capitalism." *Critical inquiry* 20.2 (1994): 328-356.

- Dirlik, Arif. Chinese History and the Question of Orientalism. *History and Theory*. Vol 35(4). 1996. pp. 96-118.
- Duara. Prasenjit *Rescuing History from the Nation: Questioning Narratives of Modern China*. Chicago: University of Chicago Press, 1995.
- Feighery, William G. *Tourism and self-Orientalism in Oman: A Critical Discourse Analysis*. *Critical Discourse Studies*. Vol 9(3). 2012. pp. 269-284.
- Hosseini, Khalid. *The Kite Runner*. New York: Riverhead Books, 2003. Print
- Huggan, Graham. "The Postcolonial Exotic." *Transition* 64 (1994): 22- 29. JSTOR. Web.
- Lau, Lisa 'Making the difference: The differing presentations and representations of South Asia in the contemporary fiction of home and diasporic South Asian women writers' in *Modern Asian Studies*, Vol. 39, No. 1 (2005), pp. 249–269.
- Lau, Lisa and Ana Cristina Mendes (Eds.). *Re-Orientalism and South Asian Identity Politics: The oriental Other within*. New York: Routledge. 2011.
- Lau, Lisa. *Re-Orientalism: The Perpetration and Development of Orientalism by Orientals*. *Modern Asian Studies*, 43(2): 2009. 571–90.
- Mitchell, Tony. *Self Orientalism, reverse Orientalism and Pan-Asia Pop Cultural Flows* in Dick Lee's "Transit Lounge", in Koichi Iwabuchi, Stephen Muecke, Mandy Thomas (eds), *Rogue Flows: Trans-Asian Cultural Traffic*, pp. 95-118, Hong Kong: Hog Kong University Press, 2004.
- Mukherjee, Bharati. "Third World Intellectuals and Metropolitan Culture". *Raritan* 9 (Winter 1990): 27-50.
- Scott, Jonathan. *Arabian Nights*, 5 vols. London, 1811.
- Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?' in C. Nelson and L. Grossberg (eds) *Marxism and the Interpretation of Culture*. Basingstoke: Macmillan., 1988.
- Spivak, Gayatri Chakravorty. 'Poststructuralism, Marginality, Postcoloniality and Value' in P. Mongia (ed) *Contemporary Postcolonial Theory: a Reader*. London: Arnold., 992.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, MA: Harvard University Press, 1999.
- Spivak, Gayatri Chakravorty. *In Other Worlds*. New York: Routledge. 1988, Print
- Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. New York: Routledge.1993, Print
- Spivak, Gayatri Chakravorty. *The Post-colonial Critic: Interuiewes, Strategies, Dialogues*. S. Harasym (ed.). New York: Routledge.1990, Print
- Suter, Rebecca. *Orientalism, Self-Orientalism, and Occidentalism in the Visual- Verbal Medium of Japanese Girls' Comics*. *Literature & Aesthetics* 22 (2). December 2012 pp. 230-247.
- Yan, Grace., and Santos, Carla Alameida. *China Forever: Tourism Discourse and Self-Orientalism*. *Annals of Tourism Research*. Vol. 36(2). 2009. pp. 295- 315.