

## Shaping and Reshaping Identity in Diaspora: An Analytical View of Khaled Hosseini's The Kite Runner

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### Abstract

*The present study analysed the novel The Kite Runner by Khaled Hosseini using Bakhtin's concept of diasporic chronotopes to highlight the role of the diasporic present and past in shaping and reshaping the present. Bakhtin (1981) talks about memory that initiate the mental chronotope that comes in conflict with the physical chronotope. It results in identity conflict. The subject diaspora is tangled in homeland, hybrid and new-land identity. Moreover, an exploration of the narrative events enables the diaspora critics to understand the nature of problems diaspora experience in the new culture. The study was carried out through an analysis of cultural values of indigenous and the host culture of Amir who represents the problems of identity crisis of the migrant Diaspora communities. The study found that the memory is an unavoidable factor that leads the diasporic people like Amir to live in the present by travelling into the past. Moreover, the study highlighted that the diasporic experiences promote cultural and identity conflict making the Diasporas into hybrid products. The study concludes that the problem resulting from the diasporic experiences are the buy product, but being Diaspora is not always a problem. Amir's journey subtly stresses that the newly acquired cultural values are compatible with the indigenous culture and values system.*

**Key Words:** Shaping, Reshaping, identity, Diaspora, Chronotope, Identity Crisis

## Introduction

The term 'Diaspora' refers to the movement or dispersion of people or groups of people from their ancestral land to some other region. Diasporic literature, therefore, revolves around the idea of homeland, migration or exile, and host land, as diaspora communities are minority communities who are living in exile; away from their homeland. A sense of homelessness and alienation is evident in diaspora communities and diaspora literature in specific. According to the Oxford English Dictionary, the etymology of the word 'Diaspora' could be understood tracing it back to its Greek roots and appearance of the word in the Old Testament (Deut: 28:25) where it has been used to refer to God's will for Israeli people to get dispersed across the world. This dispersion is evident for the ever-changing human space and its autonomy along with multifaceted sets of intercession and interchange amid the nostalgia and the longing for a homeland left behind and the attempt to create new home, acclimatizing to each and every aspect of the host land. However, the 1993 Edition of Shorter Oxford dictionary defines 'Diaspora' as 'anybody of people living outside their traditional homeland'. In the conventional indo-Christian belief system, the fall of Satan from heaven and the separation of mankind from the Garden of Eden and in other words; from God makes up a situation that is diasporic in nature. So the word Diaspora refers to the dispersion and a voluntary or forceful movement of people from their homeland into a new locality.

In colonial paradigm, 'Diaspora' could be defined as a manifold undertaking that involves: Movement; either temporary or permanent, of Europeans to other parts of the world making their settlements. This led to an increase in labour demand in the newly settled British colonies resulting in constituting Diasporas of African slaves in such places. Once slavery was outlawed and slave trade was banned, the demand for labour was met by indentured labour. This made a large number of people move from poor areas to European areas another developed countries. In the views of William Safren, the outland minority communities whose members share some characteristics which are common to them can be termed as Diaspora Communities. Such communities are subject to dispersion from a common place, have a collective memory or ideals about their homeland and history. They have a feeling of being left-out or alienation from their host community making them regard their ancestral homeland as their true home. They always relate to their homeland in one way or the other and their ethno-communal awareness and harmony are defined by sharing such a relationship with each other.

## Background of Study

The Kite Runner, being the debut novel by Afghan-American author Khaled Hosseini, published in 2003, tells the story of Amir, who is a handsome young boy from the Wazir Akbar Khan district of Kabul. The story is set against a backdrop of tumultuous events, from the fall of Afghanistan's monarchy through the Soviet invasion, the exodus of refugees to Pakistan and the United States, and the rise of the Taliban regime. The Protagonist, Amir travels to US with his father after the state of confusion, anarchy and chaos in Afghanistan to take refuge from the uncertain and disaster. Being son of an elite father, Amir had the privilege to easily get adjusted in the new culture. Being a grown up young man, Amir recalls his childhood memories in the days of peace

in Afghanistan. He had a childhood friend Hassan who was sexually abused in front of him and he could do nothing about that. The guilt and sense of redemption not only does make him to think to think about his past, but forces him to travel back to Afghanistan to save his childhood friend Hassan's son Sohrab from the clutches of Taliban. The novel unfolds with Amir who is the son of a well-to-do Pashtun family, and Hassan, who belongs to Hazara family who is serving, Amir's father. Both the boys are close friends since the childhood and spend their days flying the kites together in the peaceful suburbs of Kabul city. The story further unfolds that the kite flying is a sort of escape for the kids from the horrific reality of the country they were living in. In Amir's opinion, Hassan is an expert kite runner in the whole of the town who also knows exactly where the kite will fall without seeing it. One thing is common in both of them as they are motherless children.

However, Amir's mother died during the childbirth, whereas Hassan's mother abandoned him and his father. Living in Afghanistan, both Amir and Hassan both were treated as brothers by Amir's Baba who was then a successful trader in Kabul. Even, Amir's father used to buy the same things for Hassan that he used to buy for his own son. The love and care of Amir's father is evident from Amir's father's paying the money for Hassan's surgery to fix his cleft lip. In contrast, his father's behaviour with Amir was often cynical as he always considered him physically weak and less courageous than Hassan. Often threatened for punishment for envy for Hassan, Amir always found fatherly love and affection in Rahim Khan's company. Rahim Khan was one of the close friends of Amir's father who was the only person who supported him in his interest for literature which his father considered a womanly passion in him and often discouraged. In an episode, in the company of his father, Amir resents and detests his father's habit of consuming alcohol considering it forbidden in Islam. To answer him, he informs Amir that the representatives of Islam are corrupt hypocrites and stealing and theft are the real sins in Islam.

### **Research Objectives**

To find out the role of the cultural diversity of the migrant community in shaping the ideologies thought patterns, cultural practices and values of the Diasporas.

### **Research Questions**

How far the present and the past shape/reshape or temper the hybrid identity of the diaspora in The Kite Runner?

### **Literature Review**

Diaspora is a matter of crux explored through various mediums. Naficy (2001) in his book *Accented Cinema: Exile and Diaspora Film making*, specifically considers the diaspora. He uses the chronotope as a "unit of textual study" to bring out the basic ways in which diasporic space and time are arranged in films, despite the fact that he is primarily interested in studying film representations of diaspora. The chronotope turns into a device of telling the diaspora plot-lines. Consequently, Naficy also mentions the chronotopes second role as an "optic" or "lens" for analysing "the cultural powers" that create the time space configurations depicted in artistic texts (p. 152). Karmakar (2020) worked on diasporic elements in his article "Formulating the 'Alternate Archives' of Produced Locality: Locating the Diasporic Consciousness in the Select Poems of

Sujata Bhatt and Debjani Chatterjee". He posed that through a multi-dimensional dynamic phenomenon known as "diasporic consciousness," "the thoughts, expressions, and explorations of such racial, ethnic, psychological, and national problems, cultural creolization, and social amalgamation of immigrants or displaced individuals are revealed".

This diasporic consciousness "expresses an individual's sense of alienation, terror, an embarrassment in a host land, relocation, memory and nostalgia, hybridity, the celebration of the homeland, and attempts to preserve an aboriginal identity within the transnational and transcultural corpus as part of the acculturation and assimilation process" (pp. 149-164). Sujaritha (2009) conducted a study on the South Asian literature written by female writers to explore the experiences of South Asian diaspora using Bakhtin's (1981) conception of Diasporic chronotope. The study explains how the women writers consciously or unconsciously utilize time and space in order to deal with possibly fracture consciousness and split identities. This chapter also attempts to sum up the issues in the earlier chapters and to explain the significance of such a study as a possible area of focus in diasporic writing. Farlina (2008) studied the novel *The Kite Runner* following the traditional criticism by focusing on the character analysis of the protagonist in relation to the theme of cultural identity. The study contrasts the character of Amir, a Pashtun ethnic and follower of Sunni sect of Islam, with Hassan, a Hazara ethnic and follower of Shia sect of Islam. The study concludes that the ethnic and religious identities of the indigenous people are the reasons of the civil war and internal conflict. The difference in identity makes Amir remove from his life and the cultural identity and guilt forces him to return to Hassan's son for the atonement of his sins.

Kurilah (2009) analysed the role of social and moral responsibilities in Social and Moral Responsibility in Khaled Hosseini's *The Kite Runner: Sociological Approach* using a sociological model of study. The study highlighted that the novel is a microcosm of sociopolitical, cultural, economic and ethnic conditions of Afghan people in the midst of war and chaos. On the other hand, Jefferess (2009) talks about the ethical demand of the novel *The Kite Runner To be Good (again): The Kite Runner as Allegory of Global Ethics* and says That "there is a way to be good again" in association with the demands of contemporary humanitarianism. The study takes a critical outlook of the novel by focusing on it from the perspective of Mamdani's dichotomy between good or bad Muslim, Appiah's conception of cosmopolitanism and Butler's theory of human interdependence. The study concludes that the novel ponders on the shift of racial supremacy as the discursive power behind political identity to modern framework of human identity.

Edwards (2009) analysed the review responses of the readers and literary critics of the novel *The Kite Runner* and its screenplay. The study focused on the reaction of the Afghan people towards the culturally inflammatory events and episodes present in both the media. The same has, however, been seen as a contrast between the westernized liberalism and religious extremism by the Anglophone press and Afghan diaspora. In short, the researcher explores the limitation of art transgressing the social norms of the society and its future among the expatriate community through *The Kite Runner*. Beikian, Yarahmadzahi & Natanzi (2013) studied the translation of the

novel *The Kite Runner* by Mehdu Ghabraei (2006) to explore the issue of explicitation through a contrastive analysis of the Persian and English versions of the novel keeping in view the translation universals. The study focused on the irregularity of conjunctions in Persian translation I comparison to the English version using the model of Halliday & Hassan (1976). The analysis of the corpus indicated that the translator has used conjunctions to replace the punctuations in the Persian translation. The study concluded that the translator has explicated additive casual, adversative and temporal conjunctive relations in the translation.

Malik & Murtaza (2013) focused on the layers of power relations at work in *The Kite Runner*. The researchers unveiled the role of linguistic manipulation to maintain the different levels of power relations. The study adopted Huckin's model of critical discourse analysis to highlight Hosseini's treatment of the subject matter through the manipulation of the linguistic items in the text to achieve his purpose. The findings entail that Hosseini has propagated his version of the reality by promoting western ideological agenda by the use of specific linguistic choices. Therefore, the study unveils how dominance, marginalization and oppression are powerful tools in suppressing the Afghan people through *The Kite Runner*. Jocius (2013) conducted a qualitative inquiry of the novel *The Kite Runner* through multimodal analysis given by Krees (2003). A total of thirty-six students were involved using different digital tools such as slide show software, digital videos and literary text. The students were supposed to interpret the novel. After the students' responses the multimodal analysis explored that how the students' multimodal approach has been mediated by text, literary devices and digital tools to retell the story. The study indicates that the research on the novel has been a significant source in shaping the understanding of the adolescent students about the use of multimodal practices in academic context.

### **Research Methodology**

The study takes Bakhtin's (1981) conception of diasporic elements as the theoretical model to investigate the novel *The Kite Runner* to find out the role of geographical dislocation of the migrants or refugees after the 09/11 incident. The study takes a qualitative outlook to find out the role of diasporic identity in dividing the Diasporas in two different times: one that the migrants or refugees experience by living in their present in the host culture; the other leading them to their past through haunting memories of the subject people in their indigenous people. The study is divided into five chapters: The first chapter provides the introduction, background, research objectives and questions, the problem statement and the significance of the study. The second chapter explores the review of literature in the context of Diaspora and Diaspora literature, exploration of diasporic elements in diaspora literature and already published research available on the novel *The Kite Runner*. The third chapter is dedicated to the methodology and the theoretical framework devised for the present research. The fourth chapter deals with the analysis of the collected data from the novel to explore the problem statement. The fifth chapter includes the findings of the study, the discussion on the findings, conclusion and recommendations for future research in the domains of diaspora literature from the perspective of diasporic elements.

## Data Analysis

All the excerpts have been chronologically tabulated to highlight and understand the progression of the narrative from the beginning of the novel to the end. Moreover, each textual reference is analysed one by one qualitatively to find out the experience of the diasporic chronotopes of the characters in the story, the author of the story and the readers or the listeners of the story one by one. The textual excerpts of the novel are given under the numeral tagging in the following:

### Excerpt 1

“I thought about Hassan. Thought about Baba. Ali. Kabul. I thought of the life I had lived until the winter of 1975 came and changed everything. And made me what I am today.”

### Analysis of Excerpt 1

The very first instance of the chronotopic experience of the diaspora people in general and the protagonist in particular is evident from the emotions and feelings of the protagonist in the above-mentioned lines. The setting of the recall event is California USA where Amir is recalling his past after his settlement there owing to the unrest and turmoil back in Afghanistan. The evidence suggests that the previously lost connection of Amir after assimilation in the western culture is resurfaced about his past back in Afghanistan after a call from his friend Rahim Khan. The whole episode appears to be a mental chronotope of the protagonist because it has triggered the long-fossilized memory of Amir's untoned past. In saying what he is presently, Amir is talking about his physical chronotope. The textual narration reveals another important aspect of the novel that is order of the narration:

The narration of the novel runs in retrospection in the form of a flashback. It further entails that the author is interested in this order of the narration to let the reader experience the diasporic experience of the protagonist and his own.

### Excerpt 2

“When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror”.

### Analysis of Excerpt 2

The above given lines further dig the past of the protagonist as he recalls one of the mesmerizing memories of past as a child. It, in other words, indicates a proximity to their cultural setup where children normally grow up doing the mischievous activities to make their childhood memorable. More or less, this highlights the initiation of cultural differences of the Afghan children with the Western children in California. Moreover, the episode highlights the typical childhood activities of the children growing up in Afghanistan. This episode is also an instance of experiencing the mental chronotope as it is triggering a significant memory of the protagonist. The overall scenario described in the lines above highlights the childish innocence of Afghan children in general and Amir in particular.

### Excerpt 3

“Inside sat framed family pictures: an old, grainy photo of my grandfather and King Nadir Shah taken in 1931, two years before the king's assassination; they are standing over a dead deer, dressed

in knee-high boots, rifles slung over their shoulders. There was a picture of my parents' wedding night, Baba dashing in his black suit and my mother a smiling young princess in white. Here was Baba and his best friend and business partner, Rahim Khan, standing outside our house, neither one smiling—I am a baby in that photograph and Baba is holding me, looking tired and grim. I'm in his arms, but it's Rahim Khan's pinky my fingers are curled around”.

#### Analysis of Excerpt 3

This episode is another recall from the past of Amir as he is talking about his family house and things and images present in that house. This is one of the most significant and powerful memories of Amir's childhood, and, therefore the strongest mental chronotope because of the fact that it does not only connect him to his past but also highlights the theme of homesickness. Homesickness is one of the most striking chronotopic experiences of the diaspora people. This passage also entails the author's sense of homesickness too because he too is migrant like his protagonist. The passage is also significant because it does not only highlight the sense of belonging of Amir to his past back at his parents' home but also entails the historical and cultural context of the Afghanistan as at the time of his childhood. The first images that he talks about also entail and signify certain cultural attitudes and practices along with the historical context of Afghanistan. The image containing King Nadir Shah and his grandfather rifles and signify the political and historical context of Afghanistan and the role of Amir's family in the political tension in Afghanistan. Rifle is also a symbol of bravery and manhood in the Afghan culture. The second image informs the protagonist of the youthful days of his father and mother because the narrative also reveals that his mother died when he was a child. The second image also serves a comparison of Amir's father in the past with the present of the father in California. The third image highlights the bond of friendship as a cultural characteristic of friendship and love of men for their friends and family. In short, all the three images have a literary as well as cultural significance in the text of the novel.

#### Excerpt 4

“They called him "flat-nosed" because of Ali and Hassan's characteristic Hazara Mongoloid features”.

#### Analysis of Excerpt 4

The above-mentioned description relates to Amir's childhood friend Hassan and his father. The description is symbolic of a deeply rooted cultural attitude of the Afghan people towards the Hazara community. The term flat-nosed indicates a disliking and demeaning attitude of the community as a whole towards the Hazaras. Perhaps, living in California after the migration, this discriminatory behaviour of racial discrimination is not a welcoming cultural trait of Afghan people. It indicates that Amir has overcome this feeling of superiority of Afghans over the Hazara community by the assimilation with the American cultural standards.

#### Excerpt 5

“It also said some things I did know, like that people called Hazaras \_mice-eating, flat-nosed, load-carrying donkeys\_. I had heard some of the kids in the neighbourhood yell those names to Hassan”.

### Analysis of Excerpt 5

The given excerpt highlights that the Afghan people cherish, celebrate and practice a racial superiority over the Hazara community. The protagonist has highlighted a number of stereotypes that the Afghan people have associated with the Hazara people owing to their poor living conditions. The mental chronotope of Amir in the given text serves a double purpose here. First, it talks about the mentality of the Afghan people in treating the Hazara people in comparison to his treatment of the same as indicated by his friendship with Hassan from the very onset of the story. Second, it serves a chronotopic experience of the writer through the protagonist that has been revealed to the readers through Amir. It indicates that Hosseini too has assimilated himself with the foreign culture and views this cultural practice a negative practice and therefore needs to be abandoned by the Afghans as well.

### Excerpt 6

“Then he would remind us that there was a brotherhood between people who had fled from the same breast, a kinship that not even time could break. Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And, under the same roof, we spoke our first words”.

### Analysis of Excerpt 6

The outburst of the memories of the past also makes Amir to think about his ties with Hassan and centuries held cultural practice of breast feeding from another mother and the natural bond that grows between the people who share feeding. As the episode is also a strong recall from the past of Amir, it functions to delve him further in his past. The story narration reveals that the mental chronotope of Amir has overtaken his physical chronotope. The excerpt as a whole does not only bring forward a beautiful memory from the past it creates an image of the best childhood co-existence of two different races together.

### Excerpt 7

“Karim was a people smuggler--it was a pretty lucrative business then, driving people out of Shorawi-occupied Kabul to the relative safety of Pakistan. He was taking us to Jalalabad, about 170 kilometres southeast of Kabul, where his brother, Toor, who had a bigger truck with a second convoy of refugees, was waiting to drive us across the Khyber Pass and into Peshawar”.

### Analysis of Excerpt 7

The above-mentioned textual lines are the recall of Amir’s migration to Pakistan after the political unrest in Afghanistan as a refugee. Though the protagonist is talking about the episode of their migration from Afghanistan, but he has also mentioned about a frequent practice of smuggling people. This memory serves as a chronotopic experience of the writer as well because the writer has indirectly highlighted a negative cultural practice of the Afghan people for whom it is a normal and thriving business. The memory of Amir’s migration does not only tell the readers about the Afghan way of living as an indigenous citizen, but also highlights the theme of homesickness. The passage indicates that neither the writer nor the protagonist approves of people smuggling as an acceptable cultural practice that the indigenous people too shall reject.



### Excerpt 8

“Standing on the shoulder of the road I thought of the way we'd left the house where I'd lived my entire life, as if we were going out for a bite: dishes smeared with kofta piled in the kitchen sink; laundry in the wicker basket in the foyer; beds unmade; Baba's business suits hanging in the closet”.

### Analysis of Excerpt 8

The protagonist in the lines pours out his heart talking about the difficulty of leaving one's homeland, hometown and the house. The passage also highlights homesickness through the memory of leaving house that the mental chronotope overwhelms the physical chronotope. It also indicates that the home in Afghanistan would have been far better than the present home for the protagonist. This chronotopic memory is typical of all the diaspora people. It does not only highlight the love of Amir for his own home but also of the writer for his. The memory indicates a painful suffering of those diaspora people who leave their home or homelands owing to unavoidable conditions. The experience intensifies itself as the protagonist recalls the departure as a temporary leave taking and as if he would return soon there in his own house. In short, the passage talks about the chronotopic experience of all those people who did not want to migrate to another land but the circumstances forced them to do so.

### Excerpt 9

I wondered where Hassan was.

### Analysis of Excerpt 9

The current textual line is a recall of the protagonist amidst the chaotic situation of migration due to the turmoil of political unrest in Afghanistan. The recall or the flashback has chronotopic significance as Amir thinks in his present about what might have happened to Hassan back in Afghanistan when they were separated. The separation from his best friend serves as a strong mental chronotopes and worries him of his friend's present in Afghanistan. The loss or absence of Hassan also serves as an image of Amir's loss of identity in the context of the chronotopic experience. His present chronotope has changed him from what he was as a child in Afghanistan.

### Excerpt 10

“Karim and the Afghan soldier had a brief exchange in Pashtu. I caught a little of it----- something about Toor and his bad luck. The Russian soldier thrust his face into the rear of the truck. He was humming the wedding song and drumming his finger on the edge of the tailgate”.

### Analysis of Excerpt 10

In the given lines, the protagonist has alluded to the Pashtu language that was once his mother tongue. The native language serves as a mental chronotopic symbol of the Pashtu identity of the protagonist because language that one speaks reflects one's culture and identity. In diasporic context, language and culture are very strong symbol of the cultural identity of a person. It also indicates that in the present chronotope, Amir has no more the once intact identity as an indigenous Afghan citizen. The passage does not indicate only the lost and hybrid identity of the protagonist, but also the lost and hybrid identity of the author himself. The passage also highlights another culture significance of the Afghan people. The protagonist mentions about a wedding

song sung by Karim. Wedding songs are one of the strongest cultural components as folksongs because they reflect the culture of a particular society. Moreover, the song is a symbol of adherence of Karim to his cultural practices and therefore, indicates a sense of solidarity of the protagonist and the author to their culture that they used to practice in Afghanistan.

Excerpt 11

“The young woman pulled the shawl down over her face. Burst into tears. The toddler sitting in her husband’s lap started crying too. The husband’s face had become as pale as the moon hovering above”; “It’s his price for letting us pass,” Karim said. He couldn’t bring himself to look the husband in the eye”; “But we’ve paid a fair price already. He’s getting paid good money,” the husband said. Karim and the Russian soldier spoke. He says... “he says every price has a tax”; “Ask him where his shame is.” They spoke. “He says this is war. There is no shame in war.”

Analysis of Excerpt 11

The present excerpt highlights a strong cultural trait of the Afghan people as far as their sense of womanhood, the integrity and respect of woman and self-respect as Afghan people. The episode is a dialogue between a Russian soldier and Karim in which the former demanded to have time with the lady who was migrating with the rest of refugees. The behaviour of the woman at the demand of the soldier reflects the culturally integral and honourable status of woman in Afghanistan as compared to the women in the west. Moreover, veil and tears in the eyes of woman are strong cultural values that the Afghan women bear and the woman in the truck is a representative of the Afghan women and their behaviour towards overt sexual desires of men. On the other hand, the conversation also reflects the male pride, sense of bravery and respect for women as a cultural value when Amir’s father intervenes the situation to teach the soldier about the moral decency and respect for women even in a state of war. Shame and respect for women are the strong cultural values that Afghan people do not only advocate but stand to uphold them even if their life is in danger. The context of the passage suggests that neither the protagonist nor the author has given up on these cultural values over the values that they have acquired in the west. It indicates that the author adheres to these norms and celebrates them as well.

Excerpt 12

“It’s done, then. I’m eighteen and alone. I have no one left in the world. Baba’s dead and now I have to bury him. Where do I bury him? Where do I go after that?”

Analysis of Excerpt 12

The passage suggests the adolescent feelings of the protagonist at the expected death of his father by a gunshot. The passage reflects again the chaotic situation of Afghanistan where living is no more possible because anything could happen any time. It indicates that the hard choice of the Afghan diaspora of migrating from their homeland to a new place. It justifies his present chronotope as the accompanied feelings of being lost, helpless and alone without the patronage of his father. Furthermore, the feelings of the protagonist also highlight a cultural aspect of the Afghan adolescent boys who are not as independent in Afghanistan from their parents as people in West are. It further highlights the family system of the Afghan people. So, the family of Amir is a typical representation of the family system of Pashtuns or Afghan people and Amir represents the typical boys of the Afghan families in Afghanistan. Father is symbol of shelter and shield

against all the dangers of the external world in Afghan culture that is why Amir considers himself lost. The author has not highlighted this cultural value system of Afghanistan as a good example of a cultural practice that he can himself reject nor does his protagonist reject.

Excerpt 13

“Russia sends them here to fight,” he said. “But they are just boys, and when they come here, they find the pleasure of drug.”

Analysis of Excerpt 13

This dialogue is spoken by an upright Russian soldier to Amir’s baba and Karim the exporter. The soldier talks about Russian soldiers’ sense of loss of morality and perversions of novice age. Moreover, it also highlights the misuse or abuse of power by the Russian soldiers in Afghanistan. On the one side, it highlights that Afghans are not as bad people as the world thinks of them and rest of the world including Russians are not as good as they think of themselves. The author has also highlighted the bitter reality of war in the context of Afghanistan to challenge the excuse of eradication of the evilness from Afghanistan. On the other hand, the passage indicates drugs perversion as an easily available habit and activity for even the outsiders. Therefore, this chronotope serves to highlight the world against Afghan to discourage the narratives against the Afghan people and to some extent to reject this open availability of drugs by the writer because, after all, the easy availability is a failure of Afghan people as a culture and community.

Excerpt 14

“Once my eyes adjusted to the dark, I counted about thirty refugees in that basement”.

Analysis of Excerpt 14

The above lines unveil a bitter memory of the protagonist while they were migrating as refugees. The word dark is used as symbol of dark conditions of the life back in Afghanistan that the protagonist left behind. It also refers to some of the darkness in the cultural practices present in Afghanistan. The migration for the refugees accompanying him was not a deliberate choice of all the people including the protagonist. Here memory serves as a haunting tribulation that the protagonist along with the so many other Afghan people shared.

Excerpt 15

“There is another option,” Karim said, his voice rising amid the groans. His cousin owned a fuel truck and had smuggled people with it a couple of times. He was here in Jalalabad and could probably fit us all”.

Analysis of Excerpt 15

In the context of Afghanistan culture, the practice of human trafficking and smuggling is a common thing and is never considered as bad by the indigenous Afghan people as is considered by the others including the western people. The human trafficking and smuggling is a taboo practice all over the world, but it continues in full brim in the context of Afghanistan. The recall of the smuggling practice also serves as a bitter memory of the migration process of the protagonist and so many other Afghan people. Moreover, as a diaspora, recalling his past in comparison to this cultural practice, the protagonist although expects sympathy from the readers as a diaspora subject but does not advocate it except for them there was no other choice. The

writer too through the protagonist has highlighted this practice once again to tell his Afghan readers to not stand by this practice. It is because of being a part of the Western culture that does not allow him to adhere to the practices as human trafficking and smuggling.

### Conclusion

The research concludes that experiencing diachronic chronotopes is an inevitable and unavoidable situation for the migrant or refugee Diasporas in the new and host culture. The newly acquired cultural identity comes in clash with the indigenous cultural identity as it happens in case of Amir in the novel *The Kite Runner*. Moreover, the hybrid identity is by product of migration for the diasporic communities as Amir neither completely belongs to Afghanistan nor to America, but remains entangled in the diachronic times of present and past. In the diasporic community, where newly acquired identity and values system of Amir are in clash with the indigenous culture and values system, they turn out to be more compatible than the indigenous cultural practices and values system. The study highlights that the present has, although, reshaped and tempered the indigenous identity of Amir, but it has readjusted the newly acquired values and identity in the form of a better yet hybrid identity. Amir has psychologically suffered much at the hands of haunting memories of the past because the past was tainted with the memory of wrongs he committed against his friend Hassan. In short, though, diasporic chronotopes divide the diasporas in between present and past making them suffer from the problems of Diasporas in the host and new culture, yet the dichotomy of present and past are fruitful and productive for the betterment of the mankind.

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