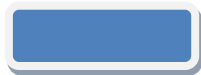


What has Changed? And How Has it Changed? A Study of Courage, Cowardice, and Resistance as Dynamics of Change in Khalid Hosseini's The Kite Runner

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Abstract

Hosseini's *The Kite Runner* 2003, is argued to be a narrative account of man and change. The novel whether directly or indirectly relates and depicts the different stages of transition and change in the life of man, Amir and Hassan in this case. The novel deals with change as a key concept, and addresses its variant forms; be them social, political, ethnic, religious, or psychological. In addition, *The Kite Runner*, through its major characters, traces the different manifestations of change in relation to the different age phases of its characters. It shows how man changes in different respects, how he forms perceptions and impressions of people and reality, and how man reacts to himself, the world around him, and to people of different backgrounds. Through Amir and Hassan, the novel presents its readers with vivid portrayals of change

from the time of their childhood, through their adulthood, and all the way up to their manhood. The current research paper, however, will confine itself to studying certain manifestations or qualities of change. It is therefore intended to explore certain dynamics of change in the life of Amir and Hassan, such as changing cowardice to courage to generate change. It thus will investigate some dynamics of change, more particularly certain character qualities that would bring about change; the courage to change, and the fear of change and thus resisting it. In view of that, the paper will shed light on what has changed, how it has changed, what has not, and how change has happened.

Key Words: Change, Courage, Resistance, Cowardice

Introduction and Background

The Kite Runner by Khaled Hosseini has attracted the interest of, and been studied by many scholars worldwide. Since the time of its publication in 2003, the novel has acquired much repute. Those scholars have dealt with the novel from different angles. In *Building Cultural Competence Through Multicultural Fiction*, Luckhardt argues that *The Kite Runner* is "an artful example of the power and possibility of multicultural which can be an invaluable tool in the classroom," (21). In a different study by Jefferess, the novel has been investigated as a literary, but with a religious tint, text that "highlights Islamic culture," and "distinguishes 'good Muslim' from 'bad Muslim'," (Jefferess 398).

In a different respect, the interest of other scholars in the novel has rested on examining certain concepts such as infidelity and salvation. Scholars such as Elaine Lux and April Hefner have addressed those concepts in their works: *Images of Salvation and Healing in Shusaku Endo 's Silence and Khaled Hosseini's The Kite Runner*, and *The Ethics of Painful Reading: Suffering as Means to Redemption, Insight, and Hope in Beloved, Maus, and The Kite Runner*, respectively. The image of the kite in the

novel has been analyzed by some other scholars such as Zhang Guangyun and Wang Zhilin. Zhang Guangyun and Wang Zhilin have in their study *On the Images of the Kite in the The Kite Runner* indicated that the kite as an image serves the job of conveying various metaphors. In a further study by Cao Hu called *An analysis of the Symbolic Art Techniques in The Kite Runner*, the writer argues that the novel presents and discusses Afghanistan's multiple social problems. In *On the Spatial Narrative Elements in The Kite Runner*, Yu Wengang investigates the technique of spatial narrative in Hosseini's novel. The study examines the different changes with relation to geography, psychology, environment, and narrative space. In addition, the writer addresses the bildungsroman element of growth, development, and change in *On the Personality Growth Journey of Amir in The Kite Runner*, in which she employs the theory of self by Sigmund Freud.

It can therefore be observed that such concepts as courage, cowardice, and resistance have not been discussed, let alone as dynamics of change in Hosseini's *The Kite Runner*. The current research paper thus is intended to investigate those forms and qualities of change such as courage, cowardice, and resistance as

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dynamics of change in the novel. It however is assumed that a background of the novel might be presented so that the reader would get a general idea of the novel and its events.

Summary and Background of the Novel

Hosseini's *The Kite Runner* 2003, is a narrative text that relates the life account of two Afghan families; the family of Amir and the family of Hassan. From the beginning of the novel, we would get informed about certain life fundamentals with relation to Amir and Hassan. It is revealed that both Amir and Hassan live with single fathers; Amir's mother died during giving birth to him, whereas Hassan's mother left him as a baby and ran away. Besides, the novel provides its readers with the knowledge that Amir and Hassan fit into two different social classes; Amir belongs to a high, wealthy, and influential social class and lives with his father in an extravagant house in Kabul, while Hassan lives with his father in a small mud shack in Baba's mansion working as servants for Baba. Moreover, the novel's readers could acquire certain knowledge of the difference in character between Amir and Hassan. As kids, Amir would usually throw ideas, and along with

Hassan, they both act out various tricks and games just as other children do. However, once they get into trouble or do something wrong, it is always Hassan who is held responsible and on whom the blame is laid. Yet, Hassan never blames Amir for advancing ideas and shunning responsibility, nor does Hassan questions Amir's reliability or draws back his faithfulness. A quality in Hassan's character that indicates his courage, constancy, and dependability; essential qualities that Amir lacks and envies Hassan for having the same.

Once more, it is through Amir and Hassan that we get to know the complex structure of the Afghani society and the different changes it has undergone, as highlighted by Hosseini, and James Cowan in *The Nation We Don't Know*. Although the novel does not explicitly state those divisions, keen readers could easily observe that Afghanistan is a nation of different classes, different ethnicities, different religious sects, and most importantly a nation that has gone through drastic changes throughout their history. Therefore, in such a panoramic milieu change would be an inevitably key feature of people's life. People are destined to experience and be subjected to constantly changing social practices such as bias,

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prejudice, persecution, tyranny, domination, and the like.

Afghanistan is a religiously and ethnically divided nation. The two main groups of this divide are the Sunni Pashtuns as the majority, and the Shi'a Hazara as the minority. Therefore, certain religious and ethnic conflicts keep arising and generate tension between these two groups. According to Harold Bloom, the novel presents much of this conflicting and tense history, (qtd. in Bloom 12). In view of that, we get to know that Amir and Hassan affiliate to different ethnic groups within the Afghani society; the Pashtuns and the Hazaras, respectively. The Pashtuns are mostly Sunni Muslims while the Hazaras are mostly Shiites. Such a recognition unsurprisingly leads interested readers to get familiar with other ethnic minorities such as Turkmen and Persians, for instance. Such amalgamation of ethnicities has definitely come out of changing historical circumstances, and will certainly be a fertile ground for constant social changes in various terms. The Pashtuns and the Hazaras, to which Amir and Hassan respectively belong, form two major but starkly contrasting ethnicities in Afghanistan. Due to a manifold of reasons that are germane to history, religion, ethnicity, and the like, the Pashtun

ethnicity is bigger in population, more powerful, wealthier, more dominant, and enjoys a higher and a more socially privileged status than the Hazara ethnicity. The current paper thus intends to investigate those qualities as dynamics of change through the novel's key characters and in the light of such background.

Therefore, the two main characters of the novel represent two different social classes, two different ethnicities, two different religious sects, and thus different mentalities. Such diversities are already demonstrated by Amir's and Hassan's fathers. According to the novel's narrative, past generations have not exercised much efforts to change those realities; so those beliefs have been passed down to later descendants. Amir and Hassan have followed the footsteps of their fathers and demarcated their imagined boundaries of ethnicity, class, and religious sect.

In that order, as kids and as adults, Amir and Hassan continue to be close friends, but differently close. They practice their life cooperating sometimes, and competing some other times. Sometimes, both Amir and Hassan would compete for meeting Baba's expectations and getting his approval. To Amir's chagrin, he fails where Hassan mostly succeeds to satisfy Baba, his father, and Amir can sense his

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father's disappointment. Amir's father, Baba, recognizes Amir's weaknesses and understands his different individuality. Consequently, he discloses his worries to Rahim Khan, his business associate, and entrusts Amir to him in case he is no longer in his life. And indeed, it is Rahim Khan who reveals to Amir the truth of Hassan, and helps Amir later in his life to truly change to a better man by saving Sohrab, Hassan's son.

In the novel, it gets obvious why courage and cowardice would be regarded as main dynamics of change. The will to change does not suffice by itself. The absence of courage or overwhelming of cowardice would be an obstruction in the long road to change. Amir demonstrates the will to change. He has spent the greatest portion of his life longing to change and be himself, but finding himself trying hard to comply with his father's wishes and expectations. He is afraid to embrace any changes that would distance him from his father's expectations, and that would produce him as different. Amir lacks the courage to do what he wishes, or to be the man he, not his father, desires. Therefore, he exerts tremendous efforts to be like his father and follow his example. However, he gets disappointed by realizing that he can neither be like his

father, nor get his undivided attention. Amir, thus, is shown to be a victim of his circumstances and of his father's wishes and expectations of him as well. Despite the fact that Amir's father loves him as his child, Amir could not feel that. This is so because his father loves him but desires a better and different Amir; a model that Amir could never achieve. Therefore, Amir seems to have faked most of his life to impress his father instead of being himself and living his life; something he has failed in doing terribly. As a result, it could be assumed that Amir's father's misdirection, cloaked affection, and distant attitudes have as well contributed to forming Amir's hesitant and coward character. Amir has often felt pressure, both at home from his father and in the outside world from his friends and peers.

Respectively, Amir's life has been drawn in comparison with Hassan's life and his father's expectations. He thus has to fight on two fronts; one front is to excel on Hassan and the other is to meet his father's expectations. Unfortunately for Amir, he fails awfully on both fronts, and his failure generates envy and jealousy on the part of Amir, and leads him to often try to subdue Hassan and control him. In that vein, despite Hassan's authentic friendship, faithfulness, and reliability, Amir

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has confessed several times that he has not deemed Hassan as a friend. For one thing, Amir's father has been careful to maintain a master-servant relationship with Ali—Hassan's father—causing Amir to follow the same pattern even against his wishes and innate instincts as a child. Just like his father who might have shared several of his interests and personal hobbies with Ali but not seeing a friend in him, Amir would share most of his childhood and early young life with Hassan, but he, too, would not treat Hassan as a friend.

His father's relationship with Ali is a symbolic representation of a collective awareness and real life practices in the Afghani society. Hence, such bizarre scenario of life is an authentic interpretation of a distorted reality and harsh truth that people have constructed nevertheless. Therefore, Amir would have little or no problem to psychologically and mentally adapt with such constructed reality. For him, Hassan is their servant's son who has to do the house chores when Amir goes to school. Nothing could change that harsh reality except for certain genuinely innocent drives and propensities of a child that Amir might have rarely felt or acted out towards Hassan. Nonetheless, even those sporadic but true

urges of change would be frustrated by a prior mindset and an exercised reality that both call for and encourage the opposite. Such a reality is hard to believe and adapt with, particularly by a child. His home, his father, and the kind of life he is leading combined together have all greatly influenced Amir against any attempts of change. As a result, Amir finds himself truly incapable to generate a change, sometimes perhaps unwilling as he feels to be privileged in such circumstances. Such background gets obvious in Amir's perception of Hassan not to be a friend despite the fact that his life as a child and a young boy is mostly associated with Hassan in one way or the other.

In addition, the outside world is no more different from Amir's immediate little world; his father's manor house. Besides, the outside world is bigger, more complicated, more inclusive, and more diversified. It encompasses and exhibits all types of people and is an open arena for all beliefs and traditions, and their counter practices. The outside world is typically embodied in the novel by the character of Assef. In one occurrence in the novel, Amir and Hassan come across three strange boys in the neighborhood; Assef and two other boys with him.

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Assef is an infamous bully who has intimidated Hassan several times. However, Assef's harassment and aggressive attitudes towards Hassan are not simply children-oriented troubles and mischiefs. In the contrary, Assef symbolizes a deeply-rooted ethnic and religious prejudice in the Afghani society. When they first meet, Assef is shown to surpass his age in knowledge and awareness. He not only ridicules Hassan's floppy walking, but also teases him on purpose as a kid of an ethnically different and socially detested and shunned minority. Assef even regards Amir as an abettor since he is making friends with Hassan and intends to attack him, but Hassan intervenes and they leave unharmed. In principle, Assef holds such hostile attitudes towards Hassan not because he has caused him any harm, but merely because he is a Hazara; an ethnic minority that, according to Assef, has to be abolished. He even recalls Hitler's rhetoric of ethnic purity and ethnic cleansing since he believes that Afghanistan is the land of the Pashtuns and that the Hazara has to be eradicated. Hence, when people, more particularly children, are in possession of such dangerous knowledge whether it is a practiced reality or a hypothetical

perception, division, discrimination, and undesirable, more probably violent, social changes are unavoidable.

Courage, Cowardice, and Resistance as Dynamics of Change

Change is almost always received and recognized as an unwelcome aspect. People usually tend to cherish the usual and the familiar; they resist whatever is new and transformational. To decide to shift from a familiar stage and state of being to another certain state not up to that time tried and tested is something frightening and fearful. Change requires knowledge, recognition, strong will, and both mental as well as psychological preparedness to bear the consequences and/or to reap the fruits of it. Most importantly, embracing change would require courage to crown the amalgamation of the different requirements mentioned earlier with action and move forward.

Khaled Hosseini's *The Kite Runner* investigates man's attitude towards and perception of change in its broad sense. The novel explores how people think of change, deal with it, and act during times of change through various circumstances and changing conditions of being. Through

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its main characters, Amir and Hassan, Hosseini in his novel depicts the multiple faces and manifestations of change, and inspects how particularly individual qualities such as awareness, courage, etc., play a significant role not only in embracing change, but also in determining people's personalities, social status, and way of life.

For Amir, change is something undesirable and terrifying. He spends most of his life in fear and cowardice. However, when he becomes a man, Amir begins to embrace change, at a time everybody his age never even thinks about change though. Once opting for change, Amir feels as if he is born anew; he realizes that the new life he has decided to lead is a life of truth, of real courage, and of understanding and compassion.

The story of Amir and his childhood's friend Hassan is a long journey of shame, compunction, and agony. It is, nonetheless, an interesting journey because it has left its prints on Amir causing him to change in due course. Amir has almost always evaded change for he was neither courageous and willing nor ready to bear the consequences of change. Change is costly and would face resistance. Amir's ultimate decision to

embrace change is met with resistance from people around him causing them to desert him. Yet, Amir now seems to be willing as well as ready to accept the cost of change because he is now brave enough to defend his choices, and, according to Rahim Khan, this is his "way to be good again," (Hosseini 286). Amir has attempted all his life to forget about his disloyalty to Hassan when he has left him to suffer and undergo the tragedy of rape where he could have helped him. Nevertheless, both Hassan and Amir have to live with and go through that agony all their lives. Therefore, Amir's determination to ultimately change would supposedly free him from that pain and shameful guilt.

Throughout his life, as a kid with Hassan in Kabul and as a young man in the United States, Amir has been anguished and distressed by his cowardice and fear of change, by his unfaithfulness to Hassan, but most importantly by Hassan's untiring devotion and faithfulness to him regardlessly. Hassan has always exhibited more courage and more trustworthiness than Amir. Amir's father has as well noticed many inadequacies and failings with him, and has in contrast valued Hassan's reliability. Hassan knew at the time of his rape that Amir had "seen everything in that

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alley," that he had "stood there and done nothing," that he had "betrayed him," yet, Hassan "was rescuing [Amir] again," (Hosseini 105). In comparison, Amir has not either met his father's expectations or acknowledged his failings and weaknesses, nor has he reciprocated Hassan's fidelity. In the contrary, Amir has chosen to do away with Hassan and his family altogether by framing him with robbery.

In terms of courage and change, the novel through its major characters—Amir and Hassan—thus presents its readers with numerous manifestations for the quality of courage. Hassan, for example, is shown to have courage, and thus he is someone who has experienced change. As a dauntless and spirited boy, Hassan has always revealed willingness and preparedness to victimize himself for the sake of others; for their happiness, welfare, and security. Such a selfless and courageous attitude is fully manifested by Hassan whose courage and devotion eventually causes his rape. The novel shows that Hassan has always exhibited more courage than Amir. Hassan has usually defended Amir against bullies and other aggressors. Whenever Amir falls into trouble, Hassan would bravely accept to take the blame for something he has not

done, for the purpose of protecting Amir from his father's wrath and punishment.

When Hassan gets raped by Assef, Amir prefers acting as coward as always, turns his back to Hassan, and runs away. For one thing, Amir knows that he is innately coward and cannot afford standing up to Assef; besides, he betrays Hassan with Assef in exchange for the kite to impress his father. Yet, Amir knows for sure that running away now would more shape his character and later life as a coward than only ruin Hassan's life:

I had one last chance to make a decision. One final opportunity to decide who I was going to be. I could step into the alley, stand up for Hassan—the way he had stood up for me all those times in the past—and accept whatever would happen to me. Or I could run. In the end I ran. I ran because I was a coward. (Hosseini 68)

Amir and Hassan stand as two stark opposites in the novel; Hassan represents courage and the aptitude to change and to embrace change, whereas Amir stands for cowardice and the resistance of change. For Amir, almost nothing has changed

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throughout his life until he returns to Kabul from the United States; he was a coward as a child, and he is a coward now. For Hassan, however, many things have changed and eventually he has paid for his life defending Amir's father's house against the Taliban. From their early childhood, Hassan has constantly defended Amir not only against the neighborhood's kids, but also before his father. Instead of thanking him and showing gratitude, Amir concludes his cowardice and disloyalty by accusing Hassan of stealing "forcing them [Hassan and his father] to move away," (Hosseini 91). Hassan is an individual of courage whether as a child or as a young man, and thus has experienced changes and bravely accepted their consequences; changes that were mostly brought on him by Amir.

In that respect, courage and cowardice have been presented in the novel as key concepts that have shaped the character of Amir and Hassan, and most events in the novel. Amir is shown to favor hiding behind his secrets and running away from responsibilities, fears, and challenges, unlike Hassan. Throughout the novel, Amir could not stand to any fear or face any problem he has. It is Hassan who used to do that for both him and Amir. Baba has

usually appreciated Hassan's courage and deplored Amir's cowardice commenting that "a boy who won't stand up for himself becomes a man who can't stand up to anything," (Hosseini 20). Therefore, it is not just the circumstances of war that have pushed Amir out of Afghanistan, it is Amir's typical reaction of running away than facing changes. It is in addition an answer for one of Amir's true wishes as well because, according to him, "America was a place to bury [his] memories," (Hosseini 112). As a consequence, the novel clearly shows that qualities such as courage and cowardice play a vital role in forming the character of man. In a constructive and disparaging way respectively, both qualities of courage and cowardice help even in forming the morality and ethics spectrum of people. Yet, despite the assumption that cowardice has been imbedded in his character, Hassan makes an exception to that hypothesis; he eventually demonstrates courage and changes to a better man.

It could, as a result, be assumed that Amir has been trying to change; to change himself and the circumstances around him. What Amir has done to Hassan and his father to make them leave is a desirable change for Amir. In doing so,

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Amir supposes that he would be vindicated from his guilt and released from his agony. He assumes that the pain and scruples of betraying Hassan would be forgotten and forgiven by banishing Hassan and his family and eliminating him from his life. In addition, war broke out in Afghanistan causing Amir and his father to leave for the United States. All those changes seem to have occurred in Amir's favor fulfilling his long-awaited wishes of happiness and free conscience.

In view of that, the new life Amir has opted for seems to have brought about a sense of pleasure and delight, and on the face of it a transitional phase of joy and contentment. Amir enjoys his new life away from Hassan and the excruciating memories he has long held, and been beleaguered with. His fresh life is a life of a young, rich, and apparently successful man about whose history and buried secrets nobody has a clue. This life is free of the burden of guilt and betrayal of Hassan. Amir thinks that he can eventually live happily and freely, with no pain, no regret, and no memories of guilt and betrayal. Nonetheless, Amir, sooner than he might have thought, begins to comprehend that his new life could not relieve him of the pain and regret of betraying Hassan. This life could not

dismiss his lingering guilt or comfort his troubled conscience. He soon understands that he remains to be pulled back by his guilt and betrayal of Hassan. His persistent feeling of guilt towards Hassan lingers with him wherever he goes because, according to Freud, by betraying Hassan Amir realizes that "he [has done] something he knows to be bad," (Freud 71). He thus comes to the recognition that America could offer a new home for him, but it fails to erase his deficiencies, clean his disturbed conscience, or purge him of his guilt. His stay in America has even made him realize that he is truly and deeply "drown to the bottom" of his deeds and of his past, (Hosseini 136).

In a different respect, Amir is not only struggling to bury his guilt of betrayal, but is also unwilling to confess or debate it with anyone. Amir, in fact, wishes to get his secret off his chest; however, he lacks the courage to do so. Therefore, when he gets married to Soraya—a woman who already eloped with a previous man—she tells him all about it and he reacts with envy for her courage and light burden. In that order, the events of the novel evidently show that Amir is determined to keep his secret and guilt for himself. Yet, Rahim Khan encourages Amir to atone for his sins and clear his conscience without

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overtly confessing them. Amir's atonement and redressal of his past deeds get illustrated in his offer to adopt Hassan's son.

In that order, Rahim Khan not only has encouraged Amir to atone for his guilt, but also has enlightened his path by informing him of the truth of Hassan that they are sons of the same father, Baba. Rahim Khan's revelation has come down on Amir as a stunning shock. It turns out, Amir bitterly realizes, that he has not just betrayed an old friend and ruined his life by expelling him out of the house, but that it was his brother whom he has betrayed and whose life he has ruined. Assuming guilt and living with it, Amir also realizes that his guilt of betraying Hassan has even ruined him "emotionally," and made him "at odds with himself as a result of the kind of identification with others" as well, (Greenspan 142).

Such realization intensifies his guilt and exacerbates his agony. Further news come that Hassan and his wife have died and left an orphan son, Sohrab. As a result, Amir indomitably decides to go back to Kabul and recover Sohrab. For Amir, Sohrab is not an orphan to be saved; he is Amir's savior, his redeemer, and his last and only means to deliver himself of his guilt and pain. Thus, his

determination to rescue Sohrab is intended by him to compensate for Hassan's betrayal. There would be some resistance from his ethnic people; yet, Amir is firmly resolute to carry on saving Sohrab. He now believes that it is worth the trouble for he is not only going to save an orphan, but that he is going to reclaim Hassan's son, Amir's nephew indeed. Moreover, by regaining Sohrab Amir would repossess his self-respect; something that he has long hungered after.

It would be assumed that Amir has not been able to be a faithful friend to Hassan because he has been kept blind of the truth of Hassan. However, it could equally be argued that human relationships—on top of which is true friendship—do not necessarily require a blood bond to be genuine and mutually valued. In that vein, it would be argued that Amir has not performed true friendship to Hassan for several reasons, and courage would be a key one. Therefore, only when Amir learns of the truth of Hassan to be his brother does he gather enough courage to save his son. He decides to regain Sohrab in order that he may amend for his past betrayal and cowardice. In addition, saving Sohrab has become a family obligation that Amir has to fulfill.

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On a different level, Amir is eventually shown in the novel to have been inspired by his past conflicts. His sense of guilt towards Hassan and his failings to satisfy his father have both worked to encourage him to return to Kabul and save Sohrab, an ultimate action of embracing change. Additionally, when Amir learns of his father's betrayal with Ali's wife, it changes the projected image he has of his father enhancing in him the belief that everybody changes, and everybody has their flaws, his father included.

Conclusion

Khaled Hosseini's *The Kite Runner* is a vivid account of the life of two boys, Amir and Hassan, and the changes that they have experienced. The novel shows how difficult it is to embrace change due to the fact that change in itself is frightening for many people. Besides, it is presented in

the novel that change can be thwarted by different backgrounds, be them ethnic, social, religious, and the like. Thus, it is demonstrated how change is strongly resisted, and how individual qualities such as courage and cowardice play a significant role in opting for or evading change. Hassan is presented to be a courageous individual who enjoys reliability, constancy, and is brave enough to change and to accept the outcomes of change. Unlike Hassan, Amir, for various reasons discussed earlier in this paper, is depicted as a coward individual who lacks the courage to change or to face the consequences of change. However, by the end of the novel, Amir could eventually overcome his fears of change and facing truth, and change into a better man by risking to return to Kabul and save Sohrab.

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الملخص:

به ومع الناس اصحاب الخلفيات المختلفة والمتعددة. فمن خلال امير و حسن تقدم الرواية تصورات حيه وواضحه للتغيير من الطفولة وحتى المراهقه وسن الشباب. اما هذه الورقه البحثيه فسيتم الاكتفاء بدراسة بعض مظاهر التغيير وليس كلها، حيث انها ستقوم بتقصي واستكشاف عملية التغيير المرتبطة بتبني قيمة الشجاعة كاسلوب تغيير في ذاته وكذا رافعة ودافع نحو احداث تغيير، ام تبني اسلوب الجبن والهزيمة وعدم القدرة على التغيير، وبالتالي مقاومة حدوث اي تغيير، ولذا فهذه الورقه البحثية ستقوم بالتحقيق في واستطلاع ديناميكيات التغيير المختلفه المرتبطة بالقيم المذكورة انفا: ما الذي تغير وكيف، وما الذي لم يتغير، وكيف تسير عملية التغيير.

ينظر الى رواية خالد حسيني "عداء الطائفة الورقية" المنشورة في ٢٠٠٣، على انها وصف سردي عن الانسان والتغيير، حيث تسرد الرواية سواء بشكل مباشر او غير مباشر المراحل المختلفة للانتقال والتغيير في حياة الانسان، وتحديدًا في هذه الحالة في حياة بطلي الرواية حسن و امير. فالرواية تتناول التغيير على انة مفهوم رئيسي وتتعاطى مع اشكالة المتعددة والمتنوعة سواء كانت اجتماعية او سياسية او عرقية او نفسية او دينية، كما تقوم الرواية من خلال بطليها حسن وامير بالاضافة الى ما سبق بتتبع مظاهر التغيير المتعدده وارتباطها بمراحل العمر المختلفة ، ومن خلال ذلك تقدم الرواية كيف ان الانسان يتغير من نواحي عدة ويشكل من خلال ذلك مفاهيم وانطباعات عن الناس والواقع، وكيف يتفاعل الانسان مع العالم المحيط

What has Changed? And How Has it Changed?