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The Orientalist Discourse in Khaled Hosseini's "The Kite Runner"

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Dedication

To Mother, my heaven.

To myself

And to my beloved family and friends, I dedicate this work.

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I offer thanks to Mme. Haddad Mimouna for her time and efforts, and patience. I am also grateful to my teachers and classmates at Mohammed Khider University of Biskra, thanks to whom the years passed easily.

Abstract

Khaled Hosseini publishes his first best-selling novel titled "The Kite Runner" in 2003, which attracts the Western readers and the world in general because of the Hosseini's smart choices on the characters he makes, and the setting he sets, in so doing Hosseini uses a familiar protagonist with universal themes and through an Orientalist discourse he sends his literary work to the readers everywhere. The present study aims to investigate and discuss the way Hosseini depicts his homeland " Afghanistan " and the way he represents America or the West in general using Edward Said's Orientalism in order to highlight the appearance of the concepts of Said's well known theory through an Orientalist discourse in analyzing how the Orient and the Occident and the relationship between both of them are represented by an author whose roots are from the East. In so doing, this study will provide a brief overview of post-structuralism theory with more focus on Orientalism and the influential scholars such as Said and Foucault will be reviewed. The research has two kinds of data collected; primary and data source such as the novel The Kite Runner by Khaled Hosseini and the secondary data are an articles, books, websites and so on which are selected in relating to the research topic

Key Words: Orient, Orientalism, Orientalist Discourse, The Kite Runner novel.

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General Introduction

1. Background of the study:

Orientalism refers to the idea that Edward Said mentions in his book titled “Orientalism” (1978), it denotes the depiction of the Orient and the western understanding of the Orient or the representation of the east/west relationship through literature, art and so on (Said 5-15)

A professional physician, the Afghan-American Khaled Hosseini becomes a popular writer in the field of English literature after the publication of his first novel with the name of “The kite runner” in 2003, which is considered as a historical fiction that achieved a large reading rate from western readers specially the Americans and remained on the New York Times Bestseller list for over a hundred weeks (khaledhosseini.com), it takes place in pre-colonial, colonial and post-colonial Afghanistan, it is set in Afghanistan, Pakistan and The United states. In so doing, “The Kite Runner” is written in the first-person point of view; Amir who acts as both the protagonist and the narrator as well. The novel tells the story of Amir, a Pashtun son of a wealthy businessman and his Hazara friend (half-brother) Hassan and the way of how their friendship shapes the rest of their lives.

Khaled Hosseini attracts the western readers by the representation of the complex Afghan-American cultural identity in which “tears down barriers to bring the East and West together again by establishing universality even within a foreign context” (Alamour 8). Whereas the protagonist Amir represents the characterization of the Afghan identity and portrays as a bridge that leads American readers to understand the complicated binary between East and West depending on Hosseini’s depiction. Thus, in order to identify the understanding of American representations of Afghanistan through an Orientalist discourse and this characterization of the binary between East and West, we return to Edward Said’s theory of Orientalism which refers to the idea of the socially constructed “West” and “East” and the particular discourse that mediates this relationship. The concept of Orientalism refers

to Edward Said's book "Orientalism" that published in 1978, Said explored the impact of colonialism on countries that have been colonized and shared similar themes in other books he published later on like "Culture & Imperialism" and "Covering Islam" (EdwardSaid.com). Said plays an important role in shaping post-colonial literary studies; his book "Orientalism" is still considered one of the most important works that had written on the relationship between East and West (Ørnehaug 1).

Said in his book "Orientalism" adjusts the Orient as "the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the "Other" (Said 1). According to him, Orientalism refers to the representation of the Occident (superior, secure, civilized) and the Orient (weak, inferior, ethnic tension, uncivilized), or respectively the self and the Other. However, Khaled Hosseini in *The Kite runner* confirmed the west's fear of the "Other" or Islam in particular, by the criticism of Taliban and Assef's representation in the novel. Another point is that the ethnic tensions in Afghanistan (East), such as Pashtun and Hazara, Sunni and Shi'a and its important role in characterizing the orient can be mentioned through Amir and Hassan; for instance, when Amir said: "Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could throw it: He was just a Hazara, wasn't he?" (Hosseini 77).

2. Significant of the study:

Khaled Hosseini is an Afghan and an immigrant in the USA; thus his position and the different context he gives to the American literature such as the Afghanistan as a setting attracts not only the Western readers but also numerous researchers to take his works as a platform to the various researches and critiques.

3. Literature review:

In July 25, 2005, Meghan O'Rourke writes an article with the title "The Kite Runner, Do I really have to read it?" she discusses the issue of the successful reading rate that the novel achieves and highlights the reasons that leads Americans to like the novel' details and the different background that The kite Runner brings such as the Afghan daily life and common themes like love, friendship, the process of learning from mistakes made and other issues make the Kite Runner universal in which Americans feel familiar to the story. In addition, Meghan argues that the Kite Runner brings what really Americans in need to read and to know about, particularly Amir's role from his seeking to correct the mistakes he makes, she says: "The Kite Runner's didactic lessons are the precise sort we are hungry to hear" (O'Rourke). Furthermore, Nina Farlina in her thesis titled "The Issue Of Cultural Identity In Khaled Hosseini's The Kite Runner"; she says: "It is very different with other writers that most of them tell about alienation, cultural shock, and depression. Hosseini can open the eyes of the readers to know Afghanistan life truly which for a long time is closed from outside" (Farlina 13). She discusses the issues of the complex Afghan cultural identities that have taken by Hosseini in the novel, including ethnic identity, the language, the religion, the physical traits and the way of clothing and all the aspects that Hosseini selects in order to introduce the Afghan daily life to Americans. She highlights these point through viewing how different ethnic group, Pashtun and Hazara that the characters are belonging to them, shapes their relationship and the role of Amir in which he keeps using his cultural identity as an Afghan Pashtun in America. She declares other points in relating to the cultural identity that Hosseini depicts as a components of the Afghan social life such as the inter-religion conflict, racialism and discrimination (Ibid).

"Oriental narratives or a Western script?" Self-Orientalism, the orient and the oriental a discourse analysis of three contemporary historical novels, a thesis by Nadja Drott in which

one of three novels has studied is “The Kite Runner”. Drott aims, by using discourse analysis, to examine the ways in which authors with roots of Middle East diaspora present their region to the American public and also examines the appearance of Said’s Orientalism concepts by authors with eastern roots in constructing the image of the orient, she highlights the way Hosseini depicted the relationship between East and West by viewing the characters’ emigration, she describes the relationship between East and West according to Hosseini as absolutely different. (Drott)

4. Statement of the problem:

Even though, “The kite Runner” is an inspiring and heart-warming story but the significance of its underlying message in the current geopolitical context cannot be ignored in which the main focus of the research here is to examine the appearance of the Orientalist discourse, that mentioned by Edward Said, in the novel and to answer the question of how “The Kite Runner” as an Orientalist image could influence the western people’s understanding of Eastern (Afghan) cultural identity, and how Hosseini represents his homeland the Orient and the Occident through a the fiction he makes by a certain discourse, and how is the Orientalist discourse constructed in the novel by Hosseini’s representation of the East/West relationship.

5. Research methodology:

This research is qualitative research because several typical characteristics of that approach are present and the data collected are in the form of words; in this study which can be used through the deeply reading of the novel and the observation of the literary document including the sentences, dialogues, quotations and other statements in The Kite Runner. In this study we have two kinds of data, primary and secondary data source in which the primary data source is the novel The Kite Runner written by Khaled Hosseini and it is taken from the ideas, way of thinking, statements and dialogues among characters. And the secondary data

source is an articles, books, theses and websites that are selected in relating to the research topic. The present study will provide a brief overview of post-structuralism theory with more focus on Orientalism and the influential scholars such as Said and Foucault will be reviewed.

6. Structure of the study:

This thesis is divided into three sections as the following:

The first chapter provides the theoretical framework in which it will be used by the researcher to build the third analytical chapter. The first chapter consists of two literary theories will be defined such as Edward Said's Orientalism and briefly Post-structuralism including Foucault's theory of Discourse. First, the chapter attempts to define the key concepts of Said that he mentions in his book "Orientalism" (1978), second, Foucault's theory of Discourse and power of knowledge will be discusses as well in order to investigate the importance of the discourse in building such representation or knowledge.

The second chapter provides an overview of the best-selling novel "The kite Runner", the chapter introduces Khaled Hosseini's brief biography and highlights the main characteristics of the novel including its main characters, themes, literary genres and Hosseini's style of writing will be reviewed.

The third chapter purposes to examine the appearance of the different elements of Said's concept of Orientalism that are used by Khaled Hosseini through a certain discourse he makes in his novel; therefore, the chapter attempts to the way Hosseini narrates and portrays his homeland and its relationship with the west by analyzing the setting, characters, dialogues and so on.

Chapter One: Theoretical Framework

Introduction:

Edward Said is a literary critic and theorist in which his Arabian roots play an important role in his thoughts and works, hence Said is one of the founders of postcolonial field of study through the publication of his path-breaking book entitled “Orientalism” in 1978, the later is considered as a new field of study in which it includes other fields as philosophy, arts, literature, history and anthropology, etc.

This chapter attempts to define different key concepts. The first concept to be defined is Orientalism’s theory. Then, we will shed light on Edward Said and his path-breaking book Orientalism (1978). Additionally, we will highlight Orientalist discourse in describing East West relations. Moreover, this chapter will take a brief overview of post structuralism as a primary platform to introduce the poststructuralist Foucault as well as his theory of discourse and power of knowledge in relating inevitably to Said’s influence on Foucault.

1.1. Orientalism:

1.1.1. The meaning of Orientalism:

The term “Orient” is derived from the Latin word “Oriens” which refers to the rising of the sun from the East; moreover, Orientalism can be called Eastern-ism which means stereotyping of the East (Orient). According to Rogar Hardy , Orientalism is “knowledge of Islam and Muslims crystallised into what became known , by the late 18th century, as Orientalism the study of the history, languages, and cultures of the East” (Orientalism).

Orientalism refers to the scholarship, or study of the Eastern world’s aspects by the westerners. Indeed it is a group of ideas about the Middle East and South Asia in which these ideas are “simple or too accurate about these societies being mysterious, never changing, or not able to develop in a modern way without western help” (Orientalism).

Orientalism in general is the study of the Orient including its languages, cultures, and

people by western scholars and scientists from 1500s, those who study the Orient are called Orientalists and they consider the Orient, in their writings, as a societies located geographically in the Eastern part of the planet, whose people are Indians, Arabs, and Asians and have a certain style; an Oriental style, character, customs (Boukhatem 15), these Oriental areas are mostly explored and colonized by the Western part which called “the Occident” .Basically Orientalism is a term or a study used for describing the relationships between the East and the West among the history, or it is “the regularities related to the deep-seated conception of the Orient and Orientals in western knowledge”(Ibid).

Orientalism is a branch of postcolonial criticism; it has been developed in the second half of the twentieth century by the Palestinian cultural critic Edward Said. Additionally, Orientalism as a term, it refers to the Orient or the East which refers as well to the part of the world that includes the Middle East, North Africa and Asia. It is a term used by Art Historians and scholars of cultural studies in order to describe the study of the Eastern world and its people in addition to their languages, history, life, tradition, and religion. Basically, the Orient refers to African and Asian countries while Occident generally refers to the United States and Europe. Indeed, Orientalism is used to separate the two hemispheres, East and West, from the case of religion Muslims and Christians.

1.1.2. Edward Said (1935_2003):

Edward Wadie Said was born on November 1, 1935 at Jerusalem (Palestine) the Palestinian modern thinker and professor of literature at Columbia University; he was an intellectual and one of the founders of the academic field of postcolonial studies, he died on September 25, 2003 (Britannica 2020).

After discovering his disease, Said starts writing his memoir as an autobiography in the shape of book to publish it in 1999 with the name “Out of place”; he illustrates through his memoir the contradictions he grows with when his family moved to Cairo (Egypt) and he

finds himself a Palestinian with an English name and American citizenship that he got from his father; in addition, he travels to the United States America in a young age in order to complete his studies there; all these contradictory things make him to feel as a weird of identity or out of place in which he tries all his life to search for his identity, homeland or the Place (Said 25_28).

1.1.3. Said's Orientalism 1978:

In the mid-late of the twentieth century, Edward Said wrote a book entitled "Orientalism", which was published in 1978 in order to underline the East-West connections. Said is considered as one of the most significant theorists in the postcolonial literature and plays an important role in developing and shaping postcolonial literary studies. His book "Orientalism" is still considered as one of the most important works that tackled the relationship between East and West (Ornehaug 1).

Said, in his book, argues that Orientalism refers to the western representation of the Orient as inferior, savage, place of ethnic tensions and uncivilized; while representing the Occident as superior, powerful, secure and civilized. In other words, Orientalism is the representation of the self and the other. He critiques the western perception of the East and he opens the discussion by representing these perceptions which cause misrepresentation and faulty stereotypes. For instance, Orientalism is the study made by westerners in order to understand and interpret the east based on western perspectives without a full credibility of resources collected, or "a style of thought based upon an ontological and epistemological distinction made between the "Orient" and (most of time) the "Occident" (Said 2).

Said argues that the idea of dividing the world leads to a kind of separating the universe into two parts in which the West dominates the other part "Orient"; therefore, he presents the important role of literature in which western writers, sociologists, critics and politicians use literature in order to interpret the Orient depending on their own vision or

perspective, otherwise according to him, Orientalism can be defined as “a Western style for dominating, restricting and having authority over the Orient” (3). Then Said in his introduction explained this kind of western domination by criticizing the western writers who misrepresent the Orient in their literary works such as Disraeli in his novel “Tancred” and others like Homer, Nerval and Flaubert and so on, Said claims that there is a kind of domination which is practiced by western authors over the Orient and he presents the example of Disraeli when he describes the Orient as only a career for westerners and he states that the Orient is more than an idea far from reality. Also he critiques Flaubert’s description of the Egyptian courtesan in which he said:

She never spoke of herself, she never represented her emotions, presence or history. He spoke for and represented her. He was foreign, comparatively wealthy, male, and these are historical facts of domination that allowed him not only to possess her (Kuchuk Hanem) physically but to speak for her and tell his readers in what ways she was “typically Oriental (6).

In that case, Said demonstrates that Flaubert’s description represents the image of the Oriental Woman in which Flaubert describes her as a woman never spoke for herself, can’t represent her emotions and he was the only who speaks for her. Thus, Said does not like the way Flaubert describes the Oriental women, he considers it as a faulty representation of the Orient and basically a western domination over the East, hence he claims that this phenomenon “Orientalism” is far from the reality and Orientalists representations of the Orient are never objective but based on their own perspectives of misunderstood because their own main points are derived from “a system of myths and lies” (6).

Furthermore, according to Said, Orientalism is an academic discourse interested on the way of studying the binary opposition East- West and analyzing the relationship between them. He believes that the most important thing in culture and imperialism is who has the

power to narrate facts about the other, and dominating or controlling other part's narrations and that's why he argues that Orientalists represent the Orient faulty because the facts they represent are borrowed from European imperialist history or Americans as well (13-15).

Said was one of the first critics who discusses the concept of "Difference" and explains how the colonialism has the impact of dividing the world into two parts; the Occident superior than the Orient, thus "Said introduced and brought awareness to the relationship between Subject and Object, which played a significant role in developing the ideas related to postcolonial theory" (Tamnes, 3).

Indeed Said defines Orientalism as:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient –dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism as a western style for dominating, reconstructing, and having authority over the Orient (3).

Said highlighted the aim of Orientalism in which the Occident created this distance between the West and East, the Self and the Other, this creation of the Other's notion by the westerners gives them the opportunity to present and describe the Orient according to their own limited perspectives, he stated that the westerners' studies on the East is not in order to know the Orient or understand it, but it's for the case of dominance and control and also in order to justify their colonialism and superiority over them (Azzouz & Belhacini 17). Indeed, in his book "Orientalism", he criticizes the way western writers portray the Orient in their literary works, they work within an Orientalist problematic framework by demonstrating and supporting the western hegemony among the Eastern culture. They depicts negatively the Orient's picture as the Orient cannot speak about itself or perform itself, but rather it needs to be performed and represented by the Occident (Boukhatem 28). Hence Said claims that the

Orientalist often attempts to establish what he called a “Dominant Discourse” for either describing, interpreting or dominating the Orient politically, socially, culturally and literary, or for making excuses to the Western colonialism (3).

1.1.4. Orientalist Discourse:

Said argues that there is a very large number of authors, novelists, poets, sociologists, scholars, artists, philosophers and painters who accept the distinction between the East and West and employ it as a starting point in shaping the interpretation of the East by the novels, theories, stories, social descriptions and political accounts they wrote. It is considered in parallel with racial attitudes in which the westerners begin to see the Orient –depending on the Orientalist discourse that has implemented in literary works- as savages, uncivilized, inferior, etc (Said 2-3). The latter has to deal with what Edward Said mentions in his significant work “Orientalism”, when he examines the way the western writers, scholars, artists describe and represent the East through an Orientalist Discourse.

Said claims that Orientalism is power of knowledge (Tamnes 11); he said that the western knowledge and the facts about the Orient are in the form of written works or through discourse. In dealing with Orientalism concept and the discourse enables it, Said declared that Orientalism is “ a dynamic exchange between individual authors and the large political concerns shaped by the three great empires –British, French, American- in whose intellectual and imaginative territory the writing was produced” (15). He represents the position of the western authors and critics through their literary works on which creating the Orient in the discourse they produce. Additionally, he highlights the role they play in giving the superiority for the Occident over the Orient and he presents the important role of literature in which western authors have established the Orient in their discourse in the way they want.

Another point is that the idea of the Self and the Other which has been constructed by the Orientalists in their discourse, according to Said “as much as the West itself, the Orient is

an idea that has history and a tradition of thought, imagery and Vocabulary that have given it reality and presence in and for the West” (5). He highlights that the Orient is described and constructed by the Occident in form of ideas, words, discourse, etc. He, also, attempts to give more attention to the importance role of linguistic devices that have been chosen by the Orientalists in their discourses, and how these employments of specific terms of language help them to present their own views about the Orient and influence the readers and shape their mindset.

Said argues that the East is not subjugated directly but by another way which is representing the Orient in such discourses through a group of novels, travel writings, translations, religious tracts and historical documents in which these collective texts and its cohesive density enables it to have the power to represent and narrate the Orient and he East neither speaks nor represents itself (Chittiphalangsri 1).

1.2.1. Post structuralism: Brief overview:

Post structuralism is a group of ideas have been appeared in the 20th century about the relationship between language and representation, its forms starts in French during 1970s, then in 1980s it moves to Britain and the United States and it reaches its full appearance with largely spread in the world in the 1990s; However, Edward Said’s “Orientalism” (1978) makes the important process which is represented in the application of Poststrucuralism in constructing the relationship between East and west or the colonized countries and the colonizer (Peet & Hartwick 223).

In another words, post structuralism is “a type of critical theory that shares with its genus the aspiration of achieving the kind of knowledge” (Harcourt 20), it is existed with Humanities and Literary Criticism studies and it can be considered as a reaction or an evolution to the previous movement that is called “Structuralism” in which post structuralism came up with criticizing and rejecting structural claims like totality and universality while

“structuralism saw transcendent systems lending significance to the individual..., many poststructuralists wanted to return significance to the singular; that is, something is not important because of its role in the large scheme of things. It is just important in its role in and of itself (Peet & Hartwick 223). Also poststructuralists criticize the main problem of western philosophical thought which is exactly “the hegemony of knowledge and the death of subjectivity... the disappearance or death of man is one of the most important claims laid out by poststructuralists” (Hwu 46).

Poststructuralists make their representatives depends on a critical study of structuralists as Ferdinand de Saussure (1857_1913), Levi Strauss (1908_2009) and so on; whereas, the poststructuralists are mainly Jacques Derrida (1903_2004), Gilles Deleuze (1925_1995), Jean-Frençois Lyetard (1924_1998), Jacques Lacan (1901_1981) and Michel Foucault (1926_1984). Additionally, poststructuralist representatives mainly have French backgrounds and their theories are popular all over the world including almost all the language philosophies and literary criticism studies in the whole universe. For instance, it is not easy to define and mention exactly the borders between structuralism and post structuralism while poststructuralists consider their theories as are made based on structural claims of Saussure’s philosophy of language and Levi-Strauss as well. In fact, poststructuralists do not share the same basics in making their approaches but they differ between themselves in which some are interested in history while others in hermeneutics and there are who basis their works on discourse analysis Foucault’s approach (Finkelde, 1245).

1.2.2. Michel Foucault (1926_1984) and his theory of Discourse:

Michel Foucault was born in Poitiers (France), in October 15, 1926, he comes from a well rich parents. He is a French historian and philosopher also he was interested in a various fields of study such as Humanities, literary criticism, psychology, politics and other social & scientific studies in addition to the philosophy and history, he combines to the end of his life

as a professor of The History of Systems and Thought, also he lectures in many other universities outside France, and he is known by his active role in politics and his revolutionary personality; furthermore, his academic specialty is psychology and its history as well as philosophy; however, he finds his passion in politics and literature even if his major works are histories of medical and social sciences (Michel Foucault 2018).

His major works are “Histories of Madness and Medicine” (1961), “The Order of Things”, “From Archeology to Genealogy”, “The Archaeology of Knowledge” (1972), “History of the Prison” (1975) and “History of Sexuality” (Ibid).

Edward Said was inspired by Michel Foucault and follows him in apply Foucault’s theory of discourse and he returns to the point that who has the knowledge means has the power to dominate when he said in his book “Orientalism”: “to have such knowledge of a such a thing is to dominate” (32). Yet Said’s influence on Foucault is evident particularly in his article titled “Michel Foucault As an Intellectual Imagination” he clearly declares how much he considers Foucault as a successful author and scholar, he introduces his article by the sentence “Michel Foucault is a very brilliant writer” (1), he argues that when Foucault has been evaluated, he would be literary oppressed; or in another words, said states that Foucault and his great influence can’t be evaluated in quick and counted words because it is not enough to reach Foucault’s success in his familiarity with the different fields of study as history, literature, psychology, biology, linguistics, and so on. Then he adds that Foucault has a strong affinity towards Nietzsche in which the ideas of both Foucault’s archeology and Nietzsche’s philology are harmonically connected (2-3).

As mentioned above, Said states that there are common concept has shared by Nietzsche and Foucault such as power–truth– knowledge complex in which Foucault establishes his theory of “Discourse” or “Power of knowledge” that plays a very important role in post structuralism, he looks at discourse as a tool to understand systems of

representation and he rejects the traditional definition of discourse when he declares: “it is not a language plus a subject to speak it” (69); however, Foucault defines discourse as “a system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledge, disciplines, and values upon dominant group” (Aschroft & Griffiths & Tiffin 37).

Moreover, Said explains more this idea when he argues that the meaning of discourse can be differently changed according to a particular rules or conditions, Foucault related to what he calls “real knowledge” to the practice that produces a meaningful discourse in a certain historical conditions in which he calls the setting that makes this knowledge real as “episteme” (Peet & Hartwick 230).

Furthermore, Stuart Hall (Jamaican-British sociologist) “The West and The Rest”, he defines discourse as “a coherent or rational body of speech or writing; a speech, or sermon” (21), then he adds in related to Foucault’s theory of Discourse; “all social practices entail meaning shapes and influences what we do... all the practices that we have posses a discursive aspect of them” (291), thus what Foucault is when a group of statements make the language in a certain way of talking, a way of representing knowledge about a certain subject at a particular historical condition; that is to say that discourse rules the way we talk about knowledge, the way we use it into practice , how we rationalize about it since Foucault “was critical of “reason”-he saw reason as saturating modern life and intruding the gaze of rationality into every nook and cranny of human existence, with science classifying and thereby regulating (controlling) all forms of experience, interpretation, and understanding” (Peet & Hartwick 229).

Conclusion:

In summary, this chapter provided the theoretical groundwork in order to define main terms such as Orientalism, Orientalist discourse and its important in setting the boundaries between the Orient and the Occident. The chapter, also, highlighted the main two theorists Said and Foucault. Since the topic research is concerned with the Orientalist Discourse so Orientalism's theory and Foucauldian theory of discourse has been defined and illustrated.

Chapter Two: The Kite

Runner's Context

Introduction:

This chapter discusses Khaled Hosseini's bestselling and heart-warming novel "The Kite Runner" content including the plot summary, themes, and the characters, etc. However, the chapter attempts to inform the historical fiction and bildungsroman novel's context and Hosseini's own style of writing. In addition, the chapter attempts to highlight a brief overview of the author's life moving to his experience as a Diasporic author and how that reflects in his writings.

2.1.1. Hosseini's Biography:

Khaled Hosseini is an Afghan-American novelist and physician, was born in Kabul in 1965, his mother taught Farsi and History at girl's high school; while, his father was a diplomat for Afghanistan's Foreign Policy. Hosseini and his family moved to Tehran because of his father's post to Afghanistan's Embassy in Tehran (Stuhr 1).

In 1973, Hosseini's family returned to Afghanistan coinciding with the year that Daoud Khan's bloodless coup against the king "Zahir Shah", then the Hosseini family stayed for three years in Kabul in which Khaled attended a French-Styled high school in Kabul till the family once again moved to Paris where the father took a new post (Ibid).

In 1980, Hosseini's family moved to the United States America in San Jose, California after their knowing that they will never return to Afghanistan. Hosseini had graduated in 1984 from San Jose high school and he earned a degree in biology from Santa Clara College and started studying medicine at the University of California, San Diego. Therefore, Khaled Hosseini married "Roya" and they have two children Haris and Farah. Hosseini's passion of writing started from his early childhood years when he was interested in storytelling including plays, thrillers and Victorian tales of Gothic horror, then short fictional stories. Indeed, Hosseini's said that he started his first novel "The Kite Runner" just as a kind of autobiography but when his wife and the family read it they encourage him to complete the

work and publish it in which Roya asks him to publish it in order to inform the world who are the Afghans and to draw the true or real picture of the Afghans not as what westerners hear and read faulty about Afghanistan and he fictionalize the rest to make a piece of art and publish it in 2003 (Stuhr 2_3).

Khaled Hosseini's notable works are "The Kite Runner" in 2003, "A Thousand Splendid Suns" 2007, "And The Mountains Echoed" 2013, and "See Prayer" in 2008.

2.1.2. Khaled Hosseini as a Diasporic Writer:

"Diaspora" is derived from Greek word which means "scatter", "spread", "disperse"; that refers to a group of people who spread outside their original countries. Furthermore, diaspora literature refers the study of the literary works made by authors who had to leave their homelands to other countries where they publish their creative works; in fact diaspora has to deal with emigrants, workers, refugees who leave their birthplace escaping from mainly: war, famine, poverty and so on (Ruzmatova & Ramatjanova 69).

According to Verma.R, the Diasporic relates to what is called "Displacement" in literature in which the authors illustrate the journey of the displaced protagonists in their works while they take this displacement as a source of attachment to past, memory, alienation, nostalgia and hope for returning to their homelands (70).

Khaled Hosseini was born in 1965 in Kabul, Afghanistan; because of his father's job changing, Hosseini's family has been moved from different places such as Tehran, Kabul, Paris, and the United States America. In so doing Khaled Hosseini has experienced the emigration from his early childhood years in which this experience influences his works as a diaspora literature. Moreover, following Mohammed Ilyas (2018), "Expatriate Writings has always been considered as a part of Diaspora Studies... The need to identify it as a distinct form of writing is felt because of the "marginalization"... who have narrated their traumatic experiences of multiple racial discrimination, ethnicity, nostalgia, alienation and like in their

writings” (Ruzmatova & Ramatjanova 70), Hosseini’s life experience reflects in his writings taking the case that he shares with his protagonist Amir in the “Kite runner” some points like firstly Hosseini’s situation in which he lives in Wazir Akbar Khan from a well-rich family and he moves to the United States America (Dewi et al 2), then through the themes he shares with other diasporic writers such as nostalgia, ethnicity, emigration and so on; for instance, his bestselling novel “The Kite Runner” is clearly influenced by his life experience of diasporic dilemma through a different symbols he uses for example at the beginning of the first chapter when Amir (the protagonist) has received a telephone call from his father’s old best friend in which this represents the past-present connectivity or the homeland-host country relationship. Another symbol represents the diaspora’s features is when Amir says: “...looking down in San Francisco, the city I now call home” (Hosseini 2) in which the later statement represents the attachment of Home (Verma & Gaurav 183_184).

2.1.3. Hosseini’ style of Writing:

Khaled Hosseini’s life and experiences reflects and influences in his style of writing in which his relationship with his birthplace “Afghanistan” can be appears through taking it as a setting in his novels in addition to the employment of the Afghan society’s norms, cultures, traditions, and the employment some Persian words regardless that the novel is written in English language. Additionally, Hosseini uses symbolism and his works are known by the sympathy and pain in the narration, also he uses the “suspense through narration; he goes beyond foreshadowing to giving away future plot developments by describing events, characters and places in detail” (Ben Meriem 27).

He uses in his novels the figurative language in order to strength the meaning as fiction, simile, metaphor, personification, allusion, irony...etc.

2.2.1. The Kite Runner:

2.2.1.1. Main characters:

Amir:

The narrator, and the protagonist, he is a Pashtun and a Sunni Muslim; he lives with his father in Kabul, Afghanistan. He has a personality unlike his father, and is haunted for years by a mistake he did from his childhood. He marries Soraya Taheri (Bloom 15).

Baba: Amir's father, a Pashtun businessman, a Sunni Muslim, one of the main richest merchants in Kabul (Ibid).

Hassan:

Is a servant in Baba's house, a Shi'a Muslim, and an ethnic Hazara; he is good friend with Amir. He is not able to hurting anyone and is loyal. He grows up as the son of Ali (Ibid).

Rahim Khan: is the best friend of Baba. He understands Amir and encourages him to write (Bloom 15).

Assef:

He is sociopath, good looking, tall, and older than Amir and Hassan, Taliban's leader, Hitler's admirer and who rapes Hassan.

Soraya: Amir's wife.

2.2.1.2. Plot summary:

In 2003, Khaled Hosseini the Afghan-American publishes his first bestselling novel "The Kite Runner" which represents the American-Afghan cultural complex, it tells the story of Amir's journey; a young boy the protagonist and the narrator as well with his friend and half- brother Hassan, and the way that their friendship shapes the rest of their lives.

The novel takes place between Afghanistan, Pakistan and the United States America; indeed, the story deals with main historical turning points in Afghanistan, it starts in Afghanistan at the point in which the country has transformed from a monarchy to a republic

because before that Afghanistan has ruled by a constitutional monarchy till 1973 when Daoud Khan's bloodless coup against his cousin the king Zahir Shah and establishing the republic while the citizens do not feel any change till another political party have supported by the Soviet Union overthrow Daoud Khan and they establish the Republic of Afghanistan Democracy and consequently the Russians intervenes in 1979 and then the Soviet war begins and lasted for more than ten years. After the fall of the Soviet ruling government, there are a rival forces or parties rule the government and the Taliban movement and at the end the American invasion; all these historical records or events have mentioned in the novel.

Hosseini has divided the novel into three main parts such as the first one takes place in Kabul (Afghanistan) talks about Amir's childhood journey, while second part takes the events when Amir and Baba immigrate to the United States America and the life events they live there, and the last part starts when Amir returns to Afghanistan after Rahim Khan's call and the struggles he faces till he returns back to the United States and the end of the story.

First part:

Amir grows up in Kabul from a well rich family, his father is a businessman, and he lives with his father and their servants Ali and his son Hassan who are Hazara while Amir and Baba are Pashtuns . Amir and Hassan share not only the friendship relation but also they are both living with their fathers and they experience the mother's loss. However, their different ethnic group influences their relation behavior in which they do not live equally at all. Another point that the first section discusses is Amir and Baba's relationship that is not very close and it seems that Baba loves and prefers Hassan the son of his servant more than his biological son.

“The kite fighting competition” is very important and a main point in this part and in the whole novel; after Amir's win, in this competition by Hassan's help he later promises him to bring the Kite, when Hassan goes in order to bring it Assef and his friends follow him

and then he is raped by them in front of Amir who does not help him but he keeps hiding his self because of his scary and because he wants to win his Baba's proud and love by bringing him the Kite as well.

The rest of the section can be summarized as the changing of Amir and Hassan's friendship to an ignoring relationship till Hassan's leave with Ali to Hazrat .

Second Part:

It tells the events begins from the Soviet invasion in Afghanistan and the immigration of Amir and Baba to the United States America where they start a new life and Amir graduates and he marries Soraya who encourages him and helps him to achieve his dreams to be a writer. Whereas, Amir's relationship with his father becomes better and they become closer, then Baba discovers his cancer disease which causes his died at the end of the second part.

Third part:

It starts when Rahim Khan, Baba's father, calls Amir and asking him to return to Afghanistan in order to correct his old mistake with Hassan. Importantly, Amir returns to his birthplace and knows the truth from Rahim that Hassan is Amir's half-brother, and he narrates to him the events that happens till Hassan's die by Taliban who kills Hassan and his wife in front of their child "Sohrab" and the child is taken to the orphan then the story ends when Amir fights Assef (leader of Taliban) to save his nephew and returns with him to the United States America where he and his wife and Sohrab become a family.

2.2.1.3. Novel's main themes:

Redemption:

The redemption's quest deals so much with the novel in many cases, it starts with Amir's attempt to redeem himself to Baba who considers him as his wife's killer during Amir's birth and his feeling as his father does not like him. Another aspect is after Hassan's

rape, Amir keeps his life's rest attempting to redeem himself for his mistake towards his best friend and so on (Cosby 2014).

Fathers and children:

One of the most important relationship in the novel in which it is between Amir and Baba, Amir attempts to win Baba's love, and Baba who attempts to accept Amir's personality and interests who is unlike him. In addition, Soraya and her father relationship is also important in which she is rebelling against her father's traditional mindset (Ibid).

Memory and Past:

There three kinds of memories, bad and nostalgia for good things, Amir suffers from his past mistake towards his best friend and Baba has hunted by the bad memories about Sanauber Ali's wife, also Sohrab has harmed by the bad memories that Assef causes. In the other side, Amir is remembering his good times with Hassan and his birthplace Kabul before it is destroyed by the war (Ibid).

Social class and ethnic tensions:

The novel highlights the racist situation in Afghanistan between the Sunni Pashtuns who represent the majority and upper class and the Shi'a Hazaras who represent the minority, the author through the novel is attempting to show readers how people can threat others depending on their physical features and religious beliefs (Ben Meriem 50).

2.2.2. The novel's literary genres:

2.2.2.1. Bildungsroman:

Bildungsroman is a German term can be divided into two parts; "bild" means education or formation while "roman" means novel, all together means education novel or formation novel. It can be used to describe "a psychological and moral growth from their youth into adulthood" (Master-class staff 2020).

There are some features or themes are concerned with this literary genre as "Loss" in

which the protagonist faces in his early childhood, also another aspect is “Journey”; particularly the novel’s author sets a journey of the protagonist and through this journey the protagonist is searching about an answer of his metaphorical and psychological questions in order to gain a better understanding of life. All of all, this experience the protagonist lives will help him to understand the world around him; furthermore, the conflict and the growth of personality cannot be ignored in relating to bildungsroman; undoubtedly, the main character is a person who makes a kind of sin or mistake that shapes his personality and life future and he continues till the adulthood attempting to correcting his old fault through his age growth (Ibid).

Moreover, in bildungsroman novel the main character gains the new wisdom from the numerous lessons the life provides him with, through a long period of time starts from childhood till adulthood or maturity of mind and body as well. In another words, bildungsroman is: “the sensitive child growing up with the pressure of social and intellectual constraints imposed on him or her by family or society” (Stuhr 16).

In looking to “The Kite Runner”, it is easy to observe that bildungsroman is applied in the novel which tells the story of Amir the main character from his childhood to adulthood, it can be seen him as a child then at the end of the story is a middle aged; however, this genre of literature is not only dealing with the coming of age or the age’s growth and adding years to his age, but also it is more concerned with the psychological and moral growth. In so doing, Amir in his childhood makes a mistake towards his best friend Hassan when he sees Hassan’s raped and he does not help him or make any action to save him and he lets them do, this event influences Amir and it is considered as an important turning point in Amir’s life and causes him to fall in a self-doubt through his long years till he grows up with a decrease of his awareness or the awareness maturation at the end of the story when he moves to Afghanistan in order to corrects his old mistake by saving Hassan’s son, this new courage that

Amir achieves can be seen at the comparison of his both behaviors; when he was a child and silently observes his best friend's rape and the second when he fights Assef bravely to save Sohrab Hassan's son, the mental growth of Amir is very clear. In addition, when Amir knows the truth about Hassan that he is not only a best friend but his brother, this discover truth represents another aspect of bildungsroman, all these struggles and clear things up the protagonist experiences through his age growth influence his physical, psychological and moral journey (The Kite Runner).

Both Amir and Hassan, the main characters in the novel experience the exile from their home, no one of them leaves his home by choice. Amir and Baba leave their home because of the Soviet invasion's danger in which this leaving helps Amir to left his past as well and starts to a new life in which he can achieve his goals in the United States America where his father's relationship changes positively; he becomes more closer to Baba and he marries Soraya who helps him and encourages him to follow his dreams and interests to be a writer. In the other side, Hassan leaves his home compulsory because of Amir's jealousy; he goes with his father to Hazrat where the Hazaras live in an equal way, without ethnic racism and classism unlike their servitude's life in Pashtun's dominated city (Stuhr 17_19).

2.2.2.2. Historical Fiction:

Historical fiction is a literary genre in which it is made up by past events or it is the:

“A type of fiction in which a significant historical event or era serves as a scene to a story which will embrace fictional or historical characters, or a combination of each. Most historical novels change fairly closely to the conventions of “romance” instead of “realism”, though there are exceptions to the present rule, notably in Tolstoy's War and Peace (1869)” (Ben Meriem 18).

The kite runner takes place in a real period of history with a fictional story, starting from Zahir Shah Monarchy till the rise of Taliban so that the novel is an example of Historical

fiction, Hosseini addresses a real political period that Afghanistan experiences with certain social circumstances that really true in that period.

Conclusion:

The chapter explored Hosseini's style of writing and the empathetic picture he draws in his novel that make it one of the most successful novels in the modern time. This chapter aimed to tackle Hosseini's situation as an Afghan writer writes in English for all the universal readers in general and the Americans in particular. Also the kite runner's components that make it unique including universal themes, characters, literary genre had been reviewed.

**Chapter Three: The Orientalist Discourse in
“The Kite Runner”**

Introduction:

Khaled Hosseini, in his first novel “The Kite Runner” (2003), represents the complex Afghan-American cultural identity; indeed, he talks much between western and eastern culture through the characters and the setting in the story additionally to his attempt to fill the gap between Eastern culture and western readers using an Orientalist discourse. This chapter focuses on analyzing the way Hosseini represents the west as a subject and the east as an object through the novel’s narration by stereotyping a discourse and how the discourse is important in making knowledge as Foucault perspectives; Furthermore, the chapter is applying and examining how Edward Said’s Orientalism is useful and evident in the literary text through the characters and the story in general.

The main points that have mentioned in this chapter are done in order to highlight how Hosseini depicts, describes through an Orientalist discourse the Orient, the Occident and the relationship between the binary opposition according to the concepts of Said’s Orientalism.

3.1. Westernized the Protagonist:

In “The Kite Runner”, Hosseini attracts the western readers by making his protagonist familiar to them not as completely different eastern character. Amir is a boy from a well- rich family and his father is a wealthy businessman, his clothes are mostly from American and international brands. Also he drinks Coca-Cola and watches western movies in addition to reading stories and playing as any western child; thus the characterization of making the Protagonist as a western character is an attempt to make him acceptable by the western readers in which they can find themselves similar to the main character whose complex identity can’t be separated as an Afghan only but as an American as well.

According to Alamour.R: “The Kite Runner is a story in which human beings are sometimes both good and evil and about a homeland that is both strong and weak” (3). Furthermore, Hosseini smartly makes his protagonist as a logical one not as a hero in which

he has a supernatural power or a person who never makes a sin, but Hosseini uses fiction to make a character whose characteristics such as making a mistake and is given a life lessons to correct his mistakes; this characteristic leads to the western readers accept by westernized the main character and making him familiar.

3.2. The depiction of the Orient:

3.2.1. The Orient as an Ethnic Tensions' place:

Ethnicity is often considered as the same to racism; in fact, it is a sub-concept of racism in which the latter is defined as: "a worldwide matter that is based on the physical characteristics of people possessed by certain people, their ethnicity, nationality and so on which make some people superior and some inferior" (Hosseini.S & Zohdi 33), it refers to the diversity in the society that is based on people's different religious beliefs or physical features.

Khaled Hosseini in his novel "The Kite Runner" which takes place mostly in Afghanistan and America, he deals with the real ethnic groups exist in Afghanistan through his fictional characters in the story, in which Afghanistan in The Kite Runner is "a ground of ethnic tensions and religious intolerance. It ideologically exposes many ethnic oppressions, massacres and genocides against Hazara community carried out by Taliban after its succession in 1996" (Roshna 455). He portrays the two main ethnic groups in Afghanistan and the conflicts as results of the ethnicity; Amir says after reading his mother's books:

It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had "quelled them with unspeakable violence." The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi'a. The book said a lot of things I didn't know, things

my teachers hadn't mentioned. Things Baba hadn't mentioned either. 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 neighborhood yell those names to Hassan (Hosseini 9).

Hosseini portrays ethnic conflicts in Afghanistan; therefore, the two major ethnic groups in Afghanistan which the novel focuses on are Pashtuns and Hazara that are respectively the superior, major, Sunni Muslims and the inferior, minor, Shi'a Muslims.

According to the novel's description, the Pashtuns are represented by Baba, Amir, Rahim Khan, and Assef who are described as powerful, jealous, and racist; whereas, Ali and Hassan are the Hazara's group who are depicted as poor, helpless, inferior, servants of the Pashtuns. Furthermore, the picture of the racism because of ethnicity can be seen through different characters; firstly, Baba the wealthy Pashtun man who makes an illegal relationship with Ali's wife, Sanauber, and they has a child "Hassan"; thus, because of different social classes, Baba hides his sin as a secret and he can't recognize his son, while from the other hand Ali is effected by the racist position in which he keeps working at Baba's house as a servant and adapts Hassan as his real father because of his inability to confront or even takes his rights equally with the upper-class "Pashtuns". Hassan's situation is not that much different than Ali, he suffers because of his ethnic group belonging, he works in Baba's house as a servant with his complete ignorance that Baba is his biological father not Ali, he is not educated because he is Hazara who has not the right to do so and he is described by Hosseini as a victim character, poor, illiterate ...

Second, Amir is Pashtun, a well- rich boy and he represents the superior group in the nation. Amir's racism can be appeared in in his treatment towards his best friend "Hassan", he often considers himself as superior than Hassan and he unconsciously never feels Hassan as real and equal friend but just as his servant or his subject particularly when Assef (another

Pashtun's racist figure) rapes Hassan and Amir does not help him, he just silently hides himself and tries then to give an excuse for his betrayal in a very racist matter when he says: "May be Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could throw it, he was just a Hazara, wasn't he?" (Hosseini 77).

Third, Assef is another strong example of a racist figure; he is described as powerful, rich, superior, sociopath and so on. He rapes Hassan because he simply never considers the Hazara an equal human as Pashtuns so from his own racist perspective, he has the right to mistreat them in which when he becomes older and as a Taliban leader; he kills Hassan and his wife in front of their child "Sohrab" who has been taken by Assef, kidnaps him, abuses him, treats him cruelly and rapes him with the excuse that they are just Hazara. Another sample of ethnic tension, has been constructed upon a character, is Rahim Khan's old love story when he narrates to Amir how he falls in love with a Hazara girl and decides to marry her but when his family knows they reject the issue, flat refusal as his brother narrates to him their family rejection as: "you should have seen the look on my father's face when I told him. My mother actually fainted...My father actually went to fetch his hunting rifle before my father stopped him" (Hosseini 84).

3.2.2. The Orient as a home of Terrorism & violence:

The depiction of terrorism in "The Kite Runner" is represented as a synonym of danger and violence; in so doing the misrepresentation of Hosseini or the Orientalist discourse he makes can be examined referring to Edward Said's words in "From Oslo to Iraq and the Roadmap" (2004), he argues that the Orientalist narrative is done by drawing a negative image of the Arabs and the Muslims and the Orient in general, he claims that is done by describing and stereotyping the Orient as a place of erotic, violent and extremist people (114).

The Kite Runner portrays this negative image of the Orient through the

characterization of the antagonist “Assef”;

Door to door we went, calling for the men and the boys. We’d shoot them right there in front of their families. Let them see. Let them remember who they were, where they belonged ... Sometimes, we broke down their doors and went inside their homes. And ... I’d ... I’d sweep the barrel of my machine gun around the room and fire and fire until the smoke blinded me ... You don’t know the meaning of the word liberating’ until you’ve done that, stood in a roomful of targets, let the bullets fly, free of guilt and remorse, knowing you are virtuous, good, and decent. Knowing you’re doing God’s work. It’s breathtaking (Hosseini 242).

Assef is represented by his evil behaviors, he kidnaps children from the orphanage and he rapes them, he represents the Muslim men or the Oriental people in which this representation shows the western readers how much the life in the Orient is risky specially the minority groups as Hazara because of the Taliban leaders who treats them harmfully unlike Pashtuns. For instance, Rahim Khan narrates to Amir the scene of Hassan’s murder: “The Taliban moved into the house ... The pretext was that they had evicted a trespasser. Hassan’s and Farzana’s murders were dismissed as a case of self-defense. No one said a word about it. Most of it was fear of the Taliban, I think. But no one was going to risk anything for a pair of Hazara servants” (Hosseini 192-193).

This painful and tragic scene of killed Hassan and his wife unmercifully by a violent group “Taliban” who have described by Rahim Khan as “they don’t let you be human” (Hosseini 183), in which Hosseini here depicts the dangerous Orient through the Sunni Muslim character Assef who is an example of the evil, pedophile, violent, homosexual, and racist and so on and the violent group “Taliban” are a proofs to confirm the western fear towards the Orient as a dangerous and place of violence, terrorism as well as the lack of

security and freedom.

Moreover, another violence's existence, has narrated by Hassan in a letter he writes to Amir in which he describes to him the stages of the different war' experience and the bad life circumstances in Afghanistan;

Amir Agha, Alas the Afghanistan of our youth is long dead. Kindness is gone from the land and you cannot escape the killings. Always the killings. In Kabul, fear is everywhere, in the streets, in the stadium, in the markets; it is a part of our lives here, Amir Agha. The savages who rule our watan don't care about human decency (Hosseini 200).

3.2.3. The Orient is the place of poverty:

Edward Said criticizes the Orientalist's perception of the Orient in which it is represented as inferior, poor, uncivilized and so on; however, the later can be examined through Hosseini's depiction of Afghanistan or the Orient in general.

Firstly, Hassan is a very important example of the Hazara's suffering; he is a child who grows up as poor servant, he has treated in a bad manner because of his ethnic belonging in which he has no right an education, he is raped and then he is killed. In fact he has no much chance to succeed in his life simply because he is _Taliban and Pashtun's perspective_ just a poor Hazara. Next, "The Kite Runner" describes the miserable living situation that Afghans experience through the war; a number of them have emigrated while the rest remains facing the difficult conditions of the war such as poverty, violence, killing and so on in which Hosseini describes the country as: "a hair-lipped city of Ghosts" (119). Indeed, the miserable situation is not only because of external powers as the Soviet invasion but also the ethnic conflicts and racism have a strong effect on that life destruction.

A few blocks north of Pashtunistan Square, Farid pointed to two men talking animatedly at a busy street corner. One of them was hobbling on one leg, his

other leg amputated below the knee. He cradled an artificial leg in his arms.

"You know what they're doing? Hagglng over the leg.?"

"He's selling his leg??"

Farid nodded. "You can get good money for it on the black market. Feed your kids for a couple of weeks? (Hosseini 226).

Another scene Hosseini depicts is when Amir returns to his birth-country and he sees a man in the street selling his artificial leg for the reason of giving food to his children; It is the strongest proof of poverty that the country experience, a person who is forced to sell his leg in order to feed his children. In addition, the miserable situation the Afghans experience can be seen at the scene of the orphanage that Amir visits in order to find Sohrab, he finds a large number of orphans who lost their parents either are killed by the Taliban or they loss them through the war; however, the orphanage is described as unlivable and the orphanage manager is suffering to feed them while the government under the Taliban rule do not spend on them and do not provide them with food unless a leader of Taliban is often given a boy or a girl for immoral matter;

How many orphans live here? Farid asked. "More than we have room for. About two hundred and fifty . . ." Zaman said over his shoulder." But they're not all yateem. Many of them have lost their fathers in the war, and their mother can't feed them because the Taliban don't allow them to work. So, they bring their children here." ... this place is better than the street but not that much better. This building was never meant to be lived in-it used to be a storage warehouse for a carpet manufacturer . . ." I've asked the Taliban for money to dig a new well more times than I remember but they just twirl their rosaries and tell me there is no money (Hosseini 222).

3.3. The depiction of the Occident:

3.3.1. America is the savior:

America is described as a land of dreams, the heaven, and the place where Amir achieves his goals and succeeds. Hosseini tells the story of Amir the child who lives in Kabul through his early childhood; therefore, during this period Amir struggles the complex relationship with his father in which he feels all the time that his father does not love him and Baba can't find his son like him in their interests and mindset, these struggle make a gap in the relationship between both of them but things change when they move to the United States of America the struggle is disappeared and the gap is done as well, their relationship becomes more closer and strengthen, and they accepts their differences. Also Amir finds his interests in America unlike Afghanistan and his dream to be a writer becomes true there.

Amir does not considers himself as separated from the American people or he is just an Afghan, but he experiences the American identity from his early childhood when he wears from American clothes and drinks the Coca-Cola and watching American movies, when he moves to America he doesn't find any difficulty to be a member of the American society, in the contrast he finds his new life more suitable then the Afghan one.

Hosseini's perception characterizes the Occident or America in particular as civilized, secure land, this perception can be appears when Amir Says: "Sohrab, I can't give you your old life back, I wish to God I could. But I can take you with me... You have a Visa to go to America, to live with me and my wife" (355); Amir decides to take Sohrab with him to America and adapts him with his wife because Afghanistan is not secure enough to live in, Amir offers a new life and a better one from his perspective to Sohrab like Baba does to Amir when they emigrate to The United States of America and live in, Baba says: "I thought of all the trucks, train sets, and bikes he'd bought me in Kabul. Now America. One last gift for Amir" (113).

Hosseini portrays the issue as the Orient is risky to live in, and Orient can't live

peacefully, healthy without the help of the Occident, and that “the Orient can only exist in relation to the West as an incorporated weak partner” (Boughuerra & Maadadi 35).

Rahim Khan tells Amir:

Please hear me. I know an American pair here in Peshawar, a husband and a wife named Thomas and Betty Caldwell. They are Christians and they run a small charity organization that they manage with private donations. Mostly they house and feed Afghan children who have lost their parents. I have seen the place. It’s clean and safe, and children are well cared for, and Mr. and Mrs. Caldwell are kind people (193).

For instance, another related scene is when Rahim Khan tells Amir about the couple in Pakistan where they take care of the Afghan orphans, this discourse that Hosseini depicts reflects the fact that The West and America in particular is the "Savior" and confirmed Said’s criticizing that the Orient needs the Occident to civilize it.

3.4. Crossing the line between the East and West:

Khaled Hosseini writes his best-seller novel “The Kite Runner” and it is received by the western readers unsurprisingly liking it, it takes the story of the complex Afghan-American cultural identity and it can be seen as a bridge or a line crosses the East with west; an author who was born in Afghanistan and moves and lives in the United States, a physician and writing in English about a bildungsroman story sets between Afghanistan and America and it is published to the American readers or the Eastern ones in general, all these contradictions and interventions make the novel as a tool or a meeting point between the Orient and the Occident; once again referring to Said’s definition of the Orientalism “a style of thought based upon on ontological and epistemological distinction made between the “Orient” and (most of time) the “Occident” (Said 2).

Conclusion:

Khaled Hosseini, the novelist, through his first novel "The Kite Runner, he represented his homeland Afghanistan by an Orientalist narrative. In so doing, this chapter studied the appearance of Orientalism's concepts that had mentioned by Edward Said in his book "Orientalism" 1978. Furthermore, the chapter examined the misrepresentation of the Orient that Hosseini made, and discussed the depiction of the East/West relationship by analyzing the characters, the narration, the dialogues and the setting that had selected in relating to the topic matter.

General Conclusion

Edward Said's *Orientalism* (1978) is a ground-breaking book, it has an important position and influence in literary studies and criticism, it refers to the analysis of the relationship between western Orientalists and the Orient in the form of representations of the East, Said uses Foucauldian discourse in which he considers the representation of the East in the form of writing as an Orientalist discourse.

Due to the research topic is about the Orientalist discourse in *The Kite Runner*; so we dealt with three sections in form of chapters, the first is a theoretical framework which consists of two parts according to the topic; the first part defined main concepts of Said's *Orientalism* while the second is about Foucault as a poststructuralist and his theory of discourse. The second chapter dealt with the main concepts of the novel such as setting, characters, and author's biography. Finally, the third chapter is the analysis of the *Orientalism's* construction in the novel.

In concluding, this thesis discussed the appearance of Orientalist discourse in *The Kite Runner* by Khaled Hosseini, thus orientalism appeared in the novel by westernized the protagonist "Amir", the Afghan (eastern), who moves to the United States of America and he is represented positively as civilized, successful and so on; however, he misrepresents Afghanistan by using some Afghan characters with a negative image of stereotyping as uncivilized, violent and terrorist. In addition to the negative stereotyping of the Orient, Hosseini's depictions of the East are as evil and never changed characters like Assef who is a bad person from childhood till adulthood and the good eastern characters are just pathetic weaklings as Hassan. Khaled Hosseini depicts the Orient as a place of terror, ethnic tensions and needing the help of the West to civilize them in which he confirms the western fears towards the Orient and Islam in a side and confirming the previous Orientalist discourses from the other side.

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ملخص

قام خالد حسيني الكاتب الأفغاني الأمريكي عام 2003 بنشر روايته الأولى الأكثر مبيعاً تحت عنوان "عداء الطائرة الورقية"، والتي جذبت القراء الغربيين والعالم أجمع بسبب اختيارات حسيني الذكية للشخصيات التي صنعها و السرد الذي يقوم به بطل الرواية حيث استخدم حسيني بطلاً مألوفاً بمواضيع و قيم عالمية ، ومن خلال خطاب استشرافي يرسل أعماله الأدبية إلى القراء في كل مكان. تسلط هذه الأطروحة الضوء على الطريقة التي يصور بها حسيني موطنه "أفغانستان" والطريقة التي يمثل بها أمريكا أو الغرب بشكل عام ، وتحاول دراسة ظهور مفاهيم نظرية "الاستشراق" المعروفة لإدوارد سعيد من خلال صورة الاستشراق في الرواية حيث قام خالد حسيني بتصوير الشرق والغرب والعلاقة بينهما مع أخذ بعين الاعتبار أنه روائي ذي أصول شرقية.