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Emotions in The Kite Runner

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Dedication

I, Miss Gadi Rayane dedicate this work to my mother, the source of my strength, who has always selflessly given herself in countless ways.

I also dedicate it to my late father, who taught me the value of hard work and has been a constant source of inspiration.

To my beloved family, especially Ahlem, Islam, and Mimouna, thank you for your constant encouragement.

I would also like to dedicate this to my dear friend and sister, Basma.

Lastly, I express my heartfelt gratitude to my supervisor, Miss Khelef Embarka, for her invaluable guidance and unwavering support.

I, Basma Guerfi, would like to express my gratitude to Allah, the Almighty, for granting us the strength and patience to complete this work.

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Abstract

This dissertation dives into refugee literature by using descriptive analysis and literary stylistics to investigate the portrayal of emotions in Khaled Hosseini's acclaimed novel *The Kite Runner*, set against the backdrop of Afghanistan's turbulent past. This work explores the characters' diverse emotional terrain as they traverse personal and social problems. The present study is divided into two chapters, with the first chapter consisting of two sections. The first section provides an overview of emotions in literature, discussing their significance, categories, and how they are used as a technique in literary works. The second section offers an overview of refugee literature, including its definition, historical background, themes, characteristics, and its significance to modern literature. The second chapter focuses on the interpretation of the work being studied. It involves the biography of the writer Khaled Hosseini, a plot summary of the novel, and the historical background relevant to the study. The dissertation carefully examines the emotional experiences of the novel's main characters, particularly the protagonist, Amir, and his loyal friend, Hassan, using descriptive analysis. It explores the complex web of love, guilt, jealousy, fear, and redemption that runs through the story. It examines how these feelings are expressed through vivid imagery, sensory details, and evocative language, drawing on close reading techniques to draw readers into the characters' emotional journeys. Furthermore, the study applies literary stylistics analysis to identify the distinct stylistic devices used by Hosseini to elicit emotions in his writing. The dissertation investigates how emotions are not only shown but also shaped inside the narrative framework by studying the author's use of figurative language, narrative perspective, and rhetorical methods. It also explains how these stylistic decisions add to the novel's overall thematic resonance and emotional impact.

Keywords: Emotions, Khaled Hosseini, Refugee Literature, *The Kite Runner*.

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General Introduction

1. Background of the Study

Literature has remained influential and crucial to human existence across history and civilization. It conveys feelings that touch deeply with us and, as a piece of art, depicts the richness and depth of the human experience. Literature has the ability to uplift, invigorate, and offer understanding of the world in which we live. Literature has always been the doorway to the human psyche, allowing us to dive deeply into the mysteries of the heart and soul, whether in ancient epics or modern novels.

Literature and emotions have a deep and intricate relationship. Literature has the power to arouse our feelings, whether they are happiness, sadness, fear, rage, or love. Through the experiences of fictitious people, it may transport us to entirely different worlds and enable us to feel a range of emotions. Literature can help us comprehend both our own and other people's emotions better. It enables us to empathize with others and consider situations from their point of view.

A captivating look into the complexities of human emotions, such as displacement, loss, trauma, and identity, is provided by refugee fiction, a contemporary work of literature that offers a singular viewpoint on the trials and difficulties faced by refugees around the world. Through the experiences of the people in the stories, the ideas covered in these literary works are vividly highlighted, and the refugee experience is well portrayed. Readers can comprehend and respect the resiliency and strength of refugees because to the extraordinary emotional depth exhibited in these works.

The Kite Runner by Khaled Hosseini is a great piece of literature that brilliantly conveys the depth of feeling that best exhibits literature's capacity to depict the experience of a refugee. The story centres on Amir, a young Afghan child, and his difficult friendship with Hassan. The emotional complexity present in refugee writing is reflected in *The Kite Runner*'s treatment of issues like love, betrayal, redemption, and remorse. Hosseini expertly creates a universe that is both beautiful and tragic, reflecting the emotional depth present in refugee literature, using powerful imagery, well-rounded characters, and an engaging plot. This touching novel serves as both a captivating case study for examining emotional descriptions in refugee literature and a testament to the power of literature to inspire and move readers.

2. Statement of the Problem

Refugee literature is a branch of modern literature that addresses the problems and conditions faced by refugees worldwide. It is known for its abundant portrayal of various emotional expressions through various themes such as displacement, loss and resilience. This dissertation aims to investigate the different depictions of emotions in Khaled Hosseini's novel, *The Kite Runner*, and how they influence reader's and critic's perspectives and interpretations.

3. Research Questions

To achieve the objectives of this study, the following research questions are posed:

1. What emotions are portrayed in *The Kite Runner*?
2. How are these emotions described within the novel?
3. How are these emotions developed throughout the story?

4. Literature Review

There were no previous studies available on the topic of emotions through the book *The Kite Runner* by Khaled Hosseini, except for some studies that dealt with parts of it, including:

Guilt and Atonement in Khalid Hosseini's The Kite Runner by Mrs. Lilia Brahimia a dissertation submitted to the Department of Letters and English Language in Partial Fulfilment of the requirements for the degree of Master in Language and Culture at 8 Mai 1945 University of Guelma. Firstly, Brahimia examines the theme of guilt and atonement in the novel. She argues that the main character Amir's guilt drives the narrative and shapes his character development. Also, she notes that Amir's guilt is rooted in his betrayal of his childhood friend Hassan and his failure to intervene when Hassan is sexually assaulted. This guilt follows Amir into adulthood, driving him to seek redemption by returning to Afghanistan and rescuing Hassan's son, Sohrab. Brahimia also discusses the role of atonement in the novel, highlighting how Amir's attempts at redemption allow him to come to terms with his past and find peace. She argues that the novel ultimately suggests that true redemption is possible, but it requires the individual to take responsibility for their actions and make amends.

The Kite Runner: Khaled Hussein's Novel (2003) Vs Marc Forster's Movie (2007)
Presented by: Sedkaoui Siham Dissertation Submitted In Partial Fulfilment of The Requirements for the Degree of Master in English at Mouloud Mammeri University of Tizi-Ouzou. Sedkaoui examines the emotional impact of the novel and its adaptation to film. She argues that the novel is particularly effective at evoking a range of emotions in readers, including empathy, sadness, and anger. She suggests that this is due to the novel's powerful portrayal of complex relationships and its use of vivid imagery. Sedkaoui also examines the emotional impact of the film adaptation, noting that while it is visually stunning, it does not capture the same emotional

depth as the novel. She argues that this is due in part to the limitations of the film medium and the need to condense the novel's complex plot into a shorter runtime.

5. Aims of the Study

The aim of the present study is to understand, describe and analyse the various emotions portrayed within *The Kite Runner* of Khaled Hosseini.

6. Significance of the Study

The value of the study lies in its contribution to the existing body of knowledge regarding the analysis of emotions in literature. By conducting this study, researchers can delve deeper into the underlying themes and messages conveyed by authors through the portrayal of emotions in their works. Through a meticulous examination of the characters' emotions and the language employed to describe them, the study sheds light on the author's perspective on the human condition, their beliefs, and their values. Furthermore, this research aids in uncovering the influence of societal and cultural norms on the expression and perception of emotions within a specific literary movement or time period. Ultimately, the analysis of emotions in literature enhances our comprehension of the text and provides valuable insights into the intricacies of the human experience.

7. Research Methodology

The study under investigation is qualitative in nature and adopts a descriptive analytical method to answer the stated questions and attain the objectives of this study. The research focuses on analysing the various emotions portrayed within *The Kite Runner* using literary stylistics analysis.

8. Structure of the Study

The present study is divided into two chapters, with the first chapter consisting of two sections. The first section provides an overview of emotions in literature, discussing their significance, categories, and how they are used as a technique in literary works. The second section offers an overview of refugee literature, including its definition, historical background, themes, characteristics, and its significance to modern literature. The second chapter focuses on the interpretation of the work being studied, which in this case involves the biography of the writer Khaled Hosseini, a plot summary of the novel, and the historical background relevant to the study. Additionally, it delves into the analysis of the various emotions portrayed throughout the novel.

CHAPTER ONE

Theoretical Background of Emotions in Literature

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Section One: Overview of Emotions in Literature

Introduction

Since emotions are a fundamental part of the human experience, it should come as no surprise that they are important in literature. Reading literature can help readers relate to other people's experiences and generate a variety of emotions, including pity, catharsis, and even joy. The portrayal of emotions is a crucial aspect of storytelling in both classic and modern literature, and their investigation continues to be a central concern in literary studies.

For more information about emotions in literature and their contexts, it is necessary to understand the theoretical background of this topic, as it has proven valuable for discussions and criticism. This chapter aims to examine the role of emotions in literature, categorize and classify them based on various criteria. Additionally, it will explore the linguistic techniques employed in expressing emotions within literary works. Once the fundamental aspects of emotions in literature have been covered, the focus will shift towards a specific genre known as "refugee literature." The chapter will define refugee literature and analyze the factors that have contributed to its emergence and development. Furthermore, it will explore the historical backdrop, thematic elements, and defining characteristics of this literary genre, shedding light on its global significance and impact.

1.1.The Role of Emotions in Literature

According to Dixon (2012) the term "emotion" has appeared in English language since the seventeenth century, as a translation of the French *émotion*, which means physical disorder. It was used widely in English language in the eighteenth century by different disciplines and fields of studies such as sociology, psychology, anthropology, neuroscience, philosophy and literature. However, the study of emotions has been a recurring issue in literature throughout history, and it represents the shifting views on emotions over time. The exploration of emotions in literature known as the effective turn which aims to comprehend

how emotions influence our perceptions of the world and how they are portrayed in various cultural contexts.

As shown by Eggers (2000), emotions cannot be adequately expressed through single words like “sadness,” “joy,” or “regret” (p. 141). He argues that the oversimplification of feelings in language provides evidence of its patriarchal nature. Eggers expresses his longing for the availability of more intricate emotions, such as “the happiness that accompanies disaster” or “the disappointment of sleeping with one’s fantasy” (p. 141).

He suggests that having words for these emotions would help him better describe his life, especially as he enters his own story. Also, the author demonstrates how emotions are more complicated than we realize and how trying to express them in a few words oversimplifies their nuance and depth. We would be able to express our feelings and engage with others more deeply if we had access to more complex and nuanced words and phrases. It is time to go beyond patriarchal language’s restrictions and broaden our emotional lexicon.

According to literary critic Françoise Meltzer (1996), emotions in literature are “complicated, diverse, and frequently ambiguous”. They are often used by writers to elicit certain responses from readers and can range from joy and love to anger and despair (Meltzer, 1996). In this definition, the writer argues that authors skillfully harness emotions to elicit specific reactions from their readers, and that the portrayal of emotions in literature encompasses a rich spectrum of expressions. Literature can evoke a broad range of emotions, from joyful and affectionate sentiments to intense feelings of anger and despondency. Ultimately, the interpretation of emotional content in literature is subjective and dependent on individual perspectives.

Briefly, one can say that emotions in literature are the range of feelings and moods that are shown and caused by the text. These emotions can be felt by the characters, explained by the narrator, or induced in the reader. They include a variety of emotions like happiness,

love, excitement, sadness, anger, fear, or despair. Emotions are a crucial part of the story and can be utilized to create drama or friction, flesh out characters, and enrich the themes and ideas of the work. By expressing emotions, literature can give readers insights into the human condition and increase self-awareness and empathy.

1.2.The Categories of Emotions in Literature

Emotions are innate triggers that influence human behavior, and literature serves as a representation of the emotional experiences of the characters. The different categories of emotions, such as sadness, happiness, anger, fear, and love, play a vital role in shaping the storyline and creating a connection between the readers and the characters. In this section, we will explore various emotional categories in literature and use examples to showcase how emotions can enhance the power of storytelling.

1.2.1. Sadness

Sadness is a common emotion in literature, and it is frequently employed to establish a gloomy, introspective tone. There are many things that might make a character unhappy, such loss, betrayal, or unrequited love. The tragic love story between two cancer patients is shown in John Green's *The Fault in Our Stars*, which is a notable example of grief in literature. The work is profoundly infused with the sentiment of grief, and the characters' words and deeds poignantly convey this emotion. Readers can relate to the representation of grief since the novel's central theme explores not just the inevitable nature of death but also the meaning of life.

1.2.2. Happiness

Happiness is the most celebrated emotion in literature, with characters experiencing moments of joy and contentment that create feelings of warmth among readers. A classic example of happiness in literature is in Jane Austen's *Pride and Prejudice*. The novel portrays the touching love story between Elizabeth Bennet and Mr. Darcy, which culminates

in a joyous ending. The depiction of happiness in literature is essential for evoking positive emotions and creating a sense of hope for the readers.

1.2.3. Anger

It is an intense emotion that can be portrayed through violence or aggression in literature. The emotion of anger is often portrayed in literary works that talk about social injustice or discrimination. An example of anger in literature is in Harper Lee's *To Kill a Mockingbird*, where racial discrimination and social prejudice are highlighted. The character of Atticus Finch represents the voice of reason, and his anger towards injustice drives the storyline through the novel.

1.2.4. Fear

The characters' illogical conduct, anxiousness, and panic-stricken moments can all be used to depict fear. *The Shining* by Stephen King is a well-known example of fear in literature. In the course of adjusting to his new life as a hotel caretaker over the winter, the protagonist, Jack Torrance, experiences a psychological collapse that is vividly depicted in the book. The book is a fantastic illustration of how terror can motivate a plot and produce a thrilling thriller that keeps readers on the edge of their seats.

1.2.5. Love

It is a feeling that appears in many books, from romantic connections to friendships and even loving oneself. It is a complicated emotion that can bring up many different feelings, such as joy, grief, frustration, and fear. An excellent illustration of love in literature is *Romeo and Juliet* by William Shakespeare. The play demonstrates the profound love that two young people share and how their love ends tragically. Their feelings for one another are so strong that they even make rash decisions, showing how love can take over our minds and override our good judgment.

1.3. The Language of Emotions in Literature

The use of language of emotions in literature brings readers closer to the book, its characters and events. In addition, it creates memorable pieces that stay with the reader longer after reading. In short, a large part of the mimetic dimension of literature is concerned with the representation of emotion.

Emotion in literature can be revealed or depicted without naming it through language, word choice, expression, structure, and literary devices, which are known as “emotive language”. It is a very important technique in creating audience engagement with a text, often known as “loaded language,” it happens when authors carefully choose words to elicit particular emotional reactions in a reader. Emotionally charged or detailed settings or events are where emotive language is most frequently utilized. Hence, emotive language can also be thought of as a component of “pathos,” or the ability to tap into the emotions of the audience in order to generate a specific feeling (typically to convince the reader of a character’s struggle).

There are several ways through which emotive language can be achieved, including using provoking language, or manipulating the connotations of a word. Emotive language is also often used in conjunction with rhetorical devices, symbolism and extended metaphors, and is often attached to themes of romance/love, grief/loss, and joy.

1.3.1. Provoking Language

Using language that evokes emotions, also referred to as “trigger words” is a direct, easily recognizable form of emotional language. Specific words have the ability to elicit immediate reactions from readers, based on their connotations and the emotions associated with them in general. In literature, authors use provocative language to elicit strong emotional responses in readers. It is a deliberate technique used to provoke a reaction, such as anger or indignation. Provocative language serves to highlight certain points of view or

challenge the status quo. Its use may introduce tension and conflict into a story, or it may expertly portray the complexities of human relationships. Provocative language is often used by authors who aim to excite and challenge their readers, by pushing the boundaries of traditional narrative structure. It can pave the way for social transformation by inspiring readers to become advocates for change. However, provocative language can be controversial and may elicit strong reactions from those who find it uncomfortable or offensive.

In the iconic book *1984* by George Orwell, the central theme of language control is explored (Orwell, 1949). The protagonist, Winston Smith, belongs to a society where the oppressive government holds sway over every aspect of life. One of the ways the government manipulates the public is through language. Orwell highlights this with the introduction of Newspeak – a new language that controls thought. The government’s motto “War is Peace, Freedom is Slavery, Ignorance is Strength” (p. 17). It serves as one example of the book’s provoking language. This oft-repeated phrase is intended to challenge readers’ logical assumptions about language and communication. The contradictory nature of the statement is meant to underscore the government’s power to control not only language but also citizens’ thoughts and behaviors. Orwell’s use of provoking language not only serves to create an urgent sense of tension within the story but also highlights the dangers of totalitarianism. When the government proclaims “War is Peace,” it suggests that the use of war as a tool helps maintain power. The phrase “Freedom is Slavery” implies that individual liberties are a mere illusion and citizens who dare to seek more autonomy are in fact succumbing to the government’s authority.

Another example shows how provoking language adds more emotional values to any type of writing, consider the two following sentences:

“The wolf was attacked by the bear.”

“The defenseless wolf was violently attacked by the gruesome bear.”(Emotional Language in Literature – Writing Review (Video), 2023d)

The second line contains provocative language that is meant to generate an emotional response from the reader, as can be seen when comparing the two sentences. The author creates a scene that is meant to make the reader feel angry and depressed by painting the wolf as helpless and the bear as horrifying. When employed skillfully, this kind of language, which is frequently used in literature to aid heighten the emotional intensity of a work, may be a potent tool. The use of language, however, should be considered carefully by authors as it can affect the reader’s perception and understanding of the work.

1.3.2. Connotations and Emotive Language

An idea, thought, or sensation that a word conjures up in addition to its literal or primary meaning is known as a connotation (sometimes referred to as a “double meaning”). So, in order to elicit an emotional response from readers, authors frequently use words with recognizable underlying meanings, implications, and metaphors, relying on connotations to multiply the effect and meaning of sentences. Hence, connotations enable authors to use emotive language, both good and negative. This is based on words’ frequent connotations. For example, Queen Elizabeth I (Speech to Troops). “I have the heart and stomach of a king, and of a King of England too”(Queen Elizabeth I, n.d.). The terms “heart” and “stomach,” as used by Queen Elizabeth I, have more than just a literal connotation; they can also refer to “spirit,” “love,” and, correspondingly, “courage.”

The opening lines of William Wordsworth’s poem *I Wandered Lonely as a Cloud* :

“I wandered lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;”

(Wordsworth, 2007)

The very first line of William Wordsworth's poem *I Wandered Lonely as a Cloud* is a prime demonstration of the vast potentiality of connotation and emotive language in the world of literature. The use of the word "lonely" here is not merely a descriptive term but functions to elicit a deep feeling of solitude and detachment in the reader. Furthermore, the abrupt appearance of a "crowd" of "golden daffodils" creates a striking juxtaposition with the initial sense of loneliness felt by the narrator, thereby producing a rich and intense sensory experience for readers. Overall, this poem stands out as a quintessential example of how language can be deftly harnessed to convey complex meanings and emotions in literary works.

1.3.3. Rhetorical Devices

Rhetorical devices are some of the most powerful tools in a writer or speaker's toolkit. From similes and metaphors to rhetorical questions and repetition, these techniques are integral in conveying a specific message and persuading an audience. When used effectively, rhetorical devices can craft an emotional impact that lingers long after someone has finished reading or listening. These devices have the ability to evoke and influence responses from listeners and readers alike, creating a memorable experience for all involved.

A great example of a character from Tiffany McDaniel's novel *The Summer That Melted Everything*, where she uses emotional language to convince the reader of her opinion of suffering.

People always ask, Why does God allow suffering? Why does He allow a child to be beaten? A woman to cry? A holocaust to happen? A good dog to die painfully? Simple truth is, He wants to see for Himself what we'll do. He's stood up the candle, put the devil at the wick, and now He wants to see if we blow it out or let it burn down. God is suffering's biggest spectator.(McDaniel, 2016)

The writer of this passage has skillfully integrated several rhetorical devices to drive home their point. They have employed emotive words like “beaten,” “cry,” and “terribly” to paint a bleak picture of human suffering and appeal to readers’ emotions. By posing questions, the writer prompts readers to ponder the reasons why God would permit such suffering, while the use of comparisons and metaphors helps to convey the nuances of the issue. Despite the fact that this is undoubtedly the author’s subjective viewpoint, their use of rhetorical devices and emotive language does not necessarily imply an intention to sway readers to their side.

Conclusion

To sum up, in this section, we delved into the world of emotions and literature. We explored the underlying role that emotions play in literary works before breaking down the main categories of emotions relied upon by writers – including sadness, happiness, anger, fear and love. Additionally, we examined the myriad techniques that authors use to depict emotions in their works, such as provoking language, powerful connotations and persuasive rhetorical devices.

Second Section: Overview of Refugee Literature

Introduction

Over a century has passed since the beginning of contemporary refugee literature. It first appeared in the early 20th century as a result of and in reaction to a new sort of European nation state, which was described as having a “hard shell” and a form of “sovereignty more jealous and absolute than anything known before”(Karl Polanyi, 1944, p. 73). This description is a poignant observation on the power of literature written by refugees. It suggests that the experiences of displacement, loss, and trauma that refugees have endured create a kind of protective layer around their writing, a shield that allows them to express their stories and perspectives in a way that is fiercely independent and resistant to outside influence. This “hard shell” is also indicative of the strength and resilience of the refugee community, as they navigate the challenges of living in a new and unfamiliar place while holding on to their cultural identity and traditions. Through their literature, refugees assert a kind of sovereignty over their own experiences and narratives, refusing to be silenced or erased by the dominant discourse of their host society.

1.4. Definition of Refugee Literature

According to Hwang and Tipton Hindman (2014), multicultural literature is defined as “all books written by and about people of color” (p. 46). In spite of the fact that there is no clear and official definition of the term ‘refugee literature’, it can be described as literature that examines the experiences of those who have been forced to leave their home country to escape persecution, wars, insecurity, widespread violence, or because of other situations that disturb public order is referred to as refugee literature. Refugees are people who have a legitimate fear of being persecuted because of their race, religion, nationality or political opinion which forced them to leave their original country in purpose of finding safety, stability and freedom. Authors with firsthand knowledge of the refugee crisis or refugees themselves frequently write this genre of writing. According to the statistics of UNHCR, “69% of those displaced across borders come from just five countries: Syria, Venezuela, Afghanistan, South Sudan and Myanmar” (UNHCR, n.d.).

1.5. Challenges and Difficulties Facing Refugees in Host Countries

Refugees encounter a number of challenges, such as housing troubles, language barriers, access to healthcare, cultural differences, discrimination, and racism, they must adopt and accept the whole list of obligations imposed on them by the countries that sponsor refugees.

1.5.1. Language Barriers

All human relationships are based on communication, which is their first and most important component. Language is the historical, cultural, and humanitarian bridge that allows people to interact and connect with one another; it is literally what binds people together as a community. The first problem facing refugees is learning the local language of the host country, a language completely different from their original one, which makes dealing and coexistence with the local population not easy at all.

1.5.2. Housing Issues

Because of the lack of inexpensive housing, there is a dearth of affordable housing in many nations. When refugees arrive with little money, it may be difficult for them to locate cheap housing, which could result in congestion or homelessness. As a result of their refugee status as well as their race, ethnicity, religion, or country of origin, refugees may also experience discrimination when looking for accommodation.

1.5.3. Access to Healthcare

For refugees, access to medical care is one of the most important things. Medical treatment is required for all refugees. Some nations have developed well-defined, well-organized procedures to ensure that refugees obtain dependable medical and healthcare services. In contrast, many other countries that accept migrants pay no attention at all to the refugees' overall health and subject them to a very onerous set of requirements before they can access the urgently needed medical care they require.

1.5.4. Cultural Differences

The difficulty of adjusting to a new culture is one of the biggest challenges that refugees encounter. However, in order for refugees to really assimilate and feel accepted, they must learn to respect and adhere to the cultural standards of their host nation. The local populace that accepts refugees frequently anticipates that they will abide by local laws and customs. In essence, adopting the cultural norms of their new home is the only way for refugees to integrate into the community. Refugees must make an effort to get familiar with, comprehend, and abide by the cultural customs of the nation that is providing them with protection. This process might be challenging, especially if their new country's customs are unfamiliar.

1.5.5. Prejudice and Racism

The language barrier and cultural disparities between the native population and the refugee families in the hosting nations can result in prejudice and racism. In certain nations that take in refugees, the government offers educational and cultural programs for both the local populace and the refugees in an effort to strengthen the bonds of humanity amongst them all and maintain peace and order in the nation. However, some others did not offer such educational programs, leaving it up to each family in the country hosting the refugees to follow their moral convictions. Some families found peace in helping refugees, while others treated them like risky diseases that should be eradicated from their lives and the lives of their children.

Given the appalling living conditions and aggravating situations that refugees are subjected to in foreign countries, it is not unusual for them to feel a strong yearning for the comfort of their own homes. It has come to be known as “Refugee Literature” how frequently literature chronicles this tough struggle of survival and fortitude. The genre has drawn a lot of attention because it provides a sobering glimpse into the numerous difficulties experienced by displaced people in their search for safety and stability. Refugee literature’s depictions of events provide a distinctive window into the human psyche and demonstrate the resilience of the human spirit in the face of difficulty.

1.6. Historical Background

By the start of the 20th century, the idea of refugee literature became popular throughout Europe. It developed following World War II as millions of people were compelled to leave their homes due to the destruction of the conflict. The majority of these people look for asylum abroad. In response to detailing their circumstances at the time, this sparked a surge of literature that described their experiences and gave rise to the so-called refugee literature, among which was the well-known book *The Diary of Anne Frank*.

Writing by and about refugees was buried in national literary traditions, this literature frequently remained unnoticed. The globalization of national sovereignty after World War II reduced the visibility of literature by refugees. In Palestine and the Indian subcontinent, for example, where new refugee literatures did arise, they frequently lost their distinctiveness by being incorporated into the burgeoning postcolonial literatures category (Gikandi 2010). But, post-colonial refugee writing that did become popular frequently did so by appealing to human compassion rather than a more challenging type of political solidarity. This does not imply that there was no overtly political literature on refugees in the decades that followed World War Two. Yet, over the last decades there has been a renaissance of a more overtly political and critical refugee literature. In a time of endless conflict, global inequality on the rise, and a worsening of the decades-long “refugee crisis” in Europe.

The United Nations High Commissioner for Refugees (UNHCR) was founded following World War II. This organization has played a significant role in promoting refugee literature as well as safeguarding and helping refugees all around the world. Refugee writing has grown over time to represent the diverse experiences of refugees around the world by addressing a wide range of subjects and literary genres. The difficulties of forced migration are covered in some works, while identity, resiliency, and belonging are explored in others. With authors from all over the world sharing their tales and experiences with a global audience, refugee fiction is still a vital literary genre today. This literature is essential for creating deeper understanding and empathy for refugees as well as raising awareness of the challenges they encounter.

1.7.Themes and Characteristics

This type of literature is often written by refugees themselves or by authors who have direct experience with the refugee crisis. It specialized to narrate the experiences of refugees who were forced to leave their homes or homelessness due to violence or wars, etc., and to

describe the difficulties and challenges during their periods of living in host countries. Here is a list of some of the major themes and characteristics of literature about refugees:

1.7.1 Trauma and Displacement

Although they are typically essential components of the refugee experience, trauma and displacement are commonly explored subjects in refugee writing. These literary works are effective teaching resources because they inform readers about the difficulties experienced by refugees and the emotional toll that displacement can have on people and communities. When writing on the experience of being a refugee, authors draw on both their own and other people's experiences. They frequently utilize their work to discuss the intricate psychological and emotional impacts of trauma and displacement, such as loneliness, anxiety, and sadness. The ability of refugee literature to foster empathy and understanding amongst people from various backgrounds is one of its most attractive features.

According to Nayeri (2020), "I feel like a ghost. I move through the world, but I am not really here. I am in between places, in between worlds. I am a refugee, and my home is nowhere" (p. 3). In which the phrase "I feel like a ghost" expresses a sensation of separation from one's environment. Moving through the world without truly being there conjures up feelings of displacement and alienation. Being a refugee, which frequently requires leaving behind one's identity and home in pursuit of safety and stability, adds additional element to this attitude. "My home is nowhere" emphasizes the sense of rootlessness and disconnection that many refugees feel. This quote encapsulates the emotional toll that displacement takes as well as the fight to establish one's identity and feeling of place in a society that can be unfriendly and unwelcoming to people who are different.

1.7.2. Survival and Resilience

As they mirror the experiences of refugees who have had to endure trying situations and overcome hurdles in order to survive and rebuild their lives, survival and resilience are

common themes in refugee literature. These topics can be investigated in a variety of ways, including via personal accounts of adversity and tenacity. For example, Viet Thanh Nguyen's *Refugees* is a collection of short stories about Vietnamese refugees who fled to California after the Vietnam War. The stories highlight the difficulties and struggles that these refugees face as they try to start a new life in a foreign country, including issues of identity, cultural differences, and vision. In facing these challenges, the characters in the book demonstrate remarkable resilience, finding strength in their connections to their families and communities.

1.7.3. Identity and Belonging

Most refugees struggle with issues of identity and belonging while living in host countries, necessitating their adaptation to different cultures and new societies. The tension and conflict between preserving cultural identity or assimilation and accepting a new culture is explored in refugee literature. The loss of one's homeland, family, culture, and identity can be traumatic for refugees. Refugee literature allows writers to express their feelings of displacement and trauma, as well as their search for a new sense of identity and belonging. Many refugee writers use their stories to describe the difficulties they face as they adjust to a new culture and society, as well as their struggle to reconcile their old identity with their new surroundings. For example, *The Kite Runner* by Khaled Hosseini is the corpus of the present study which tells the story of Amir, an Afghan refugee who struggles with his identity and sense of belonging after moving to the United States. He struggles with feelings of guilt and shame for betraying his friend and servant Hassan in Afghanistan. The novel focuses on Amir's internal conflict between returning to and confronting his past or accepting and adjusting to his new identity as an Afghan immigrant in America.

1.7.4. Dignity and Equality

The literature on refugees frequently emphasizes the importance of treating refugees with respect and dignity, without regard to race, creed, or nationality, which also

encompasses the right to equality. Many refugees resist the injustice, dehumanization, and marginalization they encounter globally by narrating their stories and validating their experiences.

1.8. The Importance of Refugee Literature

Literature about refugees is not (just) a depressing genre that focuses on the moral relativism of the west. It also goes beyond testimonial writing that describes horrific incidents and calls for an immediate response to a made-up “crisis.” Otherwise, refugee’s literature serves as a kind of resistance and resiliency against the continuation of colonial power, exploitation, and destruction.

As Hosseini (2018) has shown, refugee literature not only focuses on explaining what happens to those who are compelled to flee their countries, but also serves as a means of fostering empathy and increasing cross-cultural understanding. By enabling readers all throughout the world to comprehend refugee experiences from their perspective, it first humanizes refugees. They can therefore more easily empathize with them and comprehend their situation since it makes it possible for them to recognize their hopes, worries, and problems. It increases consciousness as well. By the issues and circumstances that lead to people becoming refugees as well as the difficulties they encounter after leaving their homes, refugee literature can increase public awareness. It may also draw attention to how people and cultures are affected by things like war, persecution, and other issues.

Nguyen brings to light a poignant observation about refugee literature, one that is often overlooked or not given enough credence. In essence, the literature of the displaced is much more than just a chronicle of the suffering and anguish faced by refugees, but rather, it serves as an embodiment of their indomitable resilience, endurance and zeal to survive and try to rebuild their lives. The literature defies and challenges stereotypical portrayals of refugees as being weak, helpless and hopeless victims of circumstance (2016, p. 7). It shows,

instead, that even in the direst and most demanding situations, refugees are capable of exhibiting extraordinary strength, bravery and an unrelenting determination to overcome the trials and hardships that they must face. Furthermore, Nguyen's words call into question the misconceptions the world often harbors about refugees. Her argument counters the unjust narrative that renders refugees as passive victims, devoid of agency or power. The issue of refugee displacement is complex, and their narratives of suffering are varied, with their stories of heart-wrenching displacement, trauma and loss forming an important part of refugee literary tradition. However, Nguyen's assertion affirms that the literature of the displaced reveals that the human spirit is capable of enduring some of the most atrocious experiences and coming out stronger in the end.

Kwok claims that through their stories, refugees can offer unique insights into the social, political, and economic challenges facing their communities, and highlight the importance of building inclusive societies that value diversity and human rights (2020, p. 44), Kwok makes a strong case for how the experiences of refugees can give us priceless knowledge about the social, political, and economic difficulties that their communities face. Refugees can shed light on the complexity of these difficulties and provide a unique and informative perspective by writing about their experiences. Furthermore, Kwok argues that these tales can motivate us to support human rights, diversity, and inclusive societies. As a result, reading works by refugees is essential for advancing empathy, inclusivity, and respect in our global community and for building cross-cultural understanding. Kwok's perspective highlights the need of hearing directly from migrants and the necessity of setting up forums and chances for them to share their stories.

In general, refugee literature is a genre that has a lot of weight since it goes beyond being merely entertaining or educational and instead acts as a forum for advancing knowledge, empathy, and social justice. The importance of these authors' voices and works

must be acknowledged since they provide a distinct viewpoint that is frequently left out or underappreciated in popular culture. Supporting these writers will go a long way toward ensuring that their challenges, experiences, and contributions to literature and society are not lost. We can extend our own viewpoints and gain a deeper understanding of the human experience overall by immersing ourselves in their written works.

Conclusion

In this chapter, a theoretical framework for emotions in literature is presented. The review covers the importance of emotions in literary works and the various categories of emotions that are frequently encountered. Additionally, it explores how these emotions are conveyed to the reader through the use of emotive language, which includes provocative language, connotation, and rhetorical devices. The chapter also addresses the emergence of contemporary literature known as “refugee literature” and how global refugee situations led to its development in the 20th century. Lastly, the chapter delves into the distinct characteristics and themes that have made refugee literature a significant and powerful addition to modern literature.

CHAPTER TWO

Interpretation of Emotions in *The Kite Runner*

Chapter Two: Interpretation of Emotions in *the Kite Runner*

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Introduction

The Kite Runner is a novel by Khaled Hosseini, published in 2003. At its core, the novel tells a powerful story about a young boy's struggle to come to terms with his past mistakes and seek redemption in the present. With its vividly drawn characters, emotional depth, and thought-provoking themes, *The Kite Runner* has become a beloved classic of contemporary literature, acclaimed for its embodiment of human emotions. In this chapter, firstly, an overview of the work will be presented, including a brief biography of the writer Khaled Hosseini, a plot summary of the novel, and the historical background of the work. After examining the overall overview of the novel, the focus will shift to the practical aspects of the study, offering concise definitions of the primary emotions depicted in the novel. Subsequently, a collection of quotes that vividly illustrate these emotions will be compiled, followed by a stylistic and literary analysis of these quotes.

2.1. Khaled Hosseini

Khaled Hosseini, an Afghan-American author, was born in Kabul, Afghanistan, in 1965. His father was a diplomat who worked in the Afghan Foreign Ministry, and his mother was a teacher of Farsi and history at a high school in Kabul. In 1976, the Hosseini family moved to Paris due to the relocation of the Foreign Ministry. They were prepared to go back to Kabul in 1980, but the Soviet Army invaded their homeland following a violent communist coup. As a result, the Hosseini's applied for and received political asylum in the United States, where they relocated to San Jose, California, in September of 1980. Hosseini finished high school in 1984 and went on to attend Santa Clara University. In 1988, he earned a bachelor's degree in biology. The next year, he enrolled at the University of California, San Diego School of Medicine, graduating with a medical degree in 1993. Hosseini then completed his residency at Cedars-Sinai

Medical Center in Los Angeles and worked as a practicing internist from 1996 to 2004 (Hosseini, 2018).

During his time as a practicing physician in March 2001, Hosseini embarked on writing his inaugural novel, *The Kite Runner*. This book was subsequently published by Riverhead Books in 2003 and kick-started one of the most successful literary careers of our era. Presently, Khaled Hosseini is one of the most distinguished and top-selling authors globally. His publications, which include *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed*, have been made available in more than seventy countries and have amassed over 40 million copies sold internationally.

Hosseini was appointed as a Goodwill Ambassador for UNHCR, the UN Refugee Agency, in 2006. After visiting Afghanistan with the UNHCR, he was motivated to create “The Khaled Hosseini Foundation,” a 501© (3) nonprofit that provides humanitarian aid to the people of Afghanistan. At present, he resides in Northern California with his spouse and two children (Hosseini, 2018).

2.2. The Kite Runner

The Kite Runner is a novel written by the Afghan- American author Khaled Hosseini. It is considered his masterpiece, published in 2003. It achieved overwhelming success, breaking sales records worldwide and topping the list of most read novels for a long time. The novel is set against the backdrop of political turmoil in Afghanistan, spanning from the overthrow of the monarchy in the 1970s to the rise of the Taliban regime in the 1990s. It is a story about love, grief, and the ability for forgiveness in people, which examines several themes such as family, friendship, loyalty and guilt. The story revolves around two boys, Amir and Hassan, who are from different ethnic and social classes. The protagonist is Amir, the son of Baba, an affluent and

well-known Kabuli merchant. Pashtuns are an ethnic group that comprises Amir and his father. Pashtuns are the most numerous and powerful ethnic group in Afghanistan. Hassan on the other hand, is Ali's son, a servant for Baba and his family. Hassan and his father belong to Hazara ethnic minority of Afghanistan, who is frequently regarded as being among the underprivileged in society and subject to discrimination and persecution. Hassan served as Amir's constant attendant who helped shaping his childhood. The story is portrayed from Amir's viewpoint, both as a child growing up in Afghanistan and as an adult living in America. The book is divided into three parts, with each part exploring the main events that happened to both boys in different circumstances.

The first part of the novel describes Amir and his servant Hassan's childhood as they played together, flew kites, and roamed the streets of Kabul. Amir and Hassan have a close relationship, but despite this, Amir is jealous of Hassan's close relationship with his father and frequently feels guilty about their unequal status. He also has mixed feelings about Hassan, either he is his childhood friend or merely a Hazara servant, until one day, during the kite fighting tournament, a popular event in Kabul, where Amir wins the tournament with the help of Hassan. Just after the victory, Hassan is brutally assaulted by a group of older bully boys, led by Assef, a sociopath who despises Hazaras. Amir witnesses the assault but does not intervene or react, which fills him with guilt and shame.

The second part of the novel's events occur during the Soviet invasion of Afghanistan. Hassan and his father are left behind when Amir and Baba emigrate to America, settle in California, and begin a new life. They struggle to adjust to their new lives in a foreign land, experiencing culture shock and homesickness. Years go by, Amir graduates from college and

marries, but his history and the shame he feels for betraying Hassan still haunts him. Baba falls ill and dies, leaving Amir devastated and lost.

Years later, Rahim Khan, an old friend, calls Amir and begs him to go back to Afghanistan and aid him. Amir discovers that Hassan and his wife were both executed by the Taliban, leaving a son named Sohrab in their wake. Rahim Khan asks Amir for help when he learns that Sohrab is in danger, and Amir agrees to return to Afghanistan to rescue him. In an effort to atone for his previous sins.

The third part of the novel describes Amir's journey to Sohrab, where he encounters obstacles and difficulties in the new Afghanistan ruled by Taliban. Amir discovers that Sohrab, the son of his half-brother, is being held captive by Assef. Amir fights Assef in order to free Sohrab and end up gets severely injured. Amir succeeds in taking Sohrab with him to America as his son, and includes him as new member of his family. Amir finds redemption for his past mistakes by rescuing and adopting Sohrab, and he is able to forgive himself for his betrayal of Hassan.

2.3. The Historical Background of the Novel

The Kite Runner explores the intricate bonds of loyalty, friendship and family against the backdrop of Afghanistan's chaotic and deadly political environment. The events took place from 1975 to 2001 afterward. During this time, the novel follows the tensions in Afghanistan from the fall of the monarchy in the 1970s and the Soviet occupation in 1979 to the rise of the Taliban government. In the 1990s, as the background of the novel. Some Afghans see the rise of the Taliban as a good thing because they are a group of veteran local fighters passionate about religious principles. But the Taliban in Afghanistan quickly developed into a force as destructive as the Soviet occupiers. The Taliban accepted that any aspect of Afghan culture that did not

conform to a strict, perverse interpretation of Islam should be destroyed. Assef embodies this warped view in *The Kite Runner*, even adulterers who openly serve this belief. In this period, Afghanistan was a multiethnic state whose dominant group is The Pashtuns (Sunni Muslims) and its subordinate group is the Hazaras (Shia Muslims). Due to their different religious beliefs, Hazara people were subjected to mistreatment, violence, and racial discrimination, as demonstrated in the novel through Amir, who represents the dominant class, and the Hazara servant Hassan, who was mistreated.

Khaled Hosseini was keen to describe the smallest details of these historical events , from the sounds of Russian tanks, and the sounds of gunpowder that adds a terrifying atmosphere on the nights in Kabul, to the streets of Afghanistan and its poor and wealthy neighborhoods, and against this background we witnessed the condition of the Afghani refugee family, whether in Pakistan or the United States, and we witnessed the decline of their standard of living, and the decline of their businesses, especially in the case of Amir's father, who was a wealthy businessman in Kabul , establishes orphanages and child care institutions, and when he moved to the United States, he began to sell scrap. Hosseini's portrayal of these hardships serves to highlight the profound impact of displacement and the challenges faced by those uprooted from their homeland.

2.4. Emotions in *The Kite Runner*

Khaled Hosseini's acclaimed work, *The Kite Runner*, takes readers on a gripping and emotional journey alongside the protagonist, Amir, as he battles with emotions of guilt, betrayal, and redemption in the aftermath of his childhood in Afghanistan. Within the novel, the concept of emotions is powerfully portrayed, as characters grapple with intricate webs of relationships and cultural expectations. Through the depictions in the novel of feelings and behavior, the novel

invites readers to contemplate the complexities of human emotions and how they influence our lives and connections. This section will analyze the portrayal of emotions in *The Kite Runner*, exploring how they contribute to the novel's themes and plot.

2.4.1. Love

According to Sternberg's Triangular Theory of Love, "love is defined as a complex emotional state characterized by intimacy, passion, and commitment" (Sternberg, 1986). This concept is explored in great depth in Hosseini's novel, which explores the multifaceted nature of love and its transformative power. Love is depicted as a powerful force that can overcome even the deepest of betrayals and take on different forms, including parental love, romantic love and friendship love.

2.4.1.1. Parental Love

Parental love is a dominant pattern in the novel, as the writer excelled in embodying it between the protagonist Amir and Baba. Where Hosseini employs strong metaphor that may evoke a range of emotions in the reader to illustrate the nuanced character of the core concept of parental love. The quote "Children aren't coloring books. You don't get to fill them with your favorite colors" (p.21) speaks to the idea that parents cannot control their children's lives or mold them into the image they desire.

The metaphor compares kids to coloring books to illustrate the point that parents should not try to force their own preferences and aspirations on their children. Readers who have dealt with overbearing or controlling parents or who have battled to stand up for themselves in the face of family demands may be able to relate to this metaphor. The metaphor's use may also cause

readers to reminisce or feel melancholy as they consider their own childhood memories and the influence their parents had on their growth.

Also it suggests that children have the potential to be creative and expressive in their own unique ways, just as a coloring book can be filled with different colors and designs. By trying to control every aspect of their child's life, parents may be limiting their child's potential and stifling their creativity and individuality.

Furthermore, it is implied by the metaphor that kids are not merely passive objects of parental influence but rather actively engaged in their own growth. Parents should appreciate and encourage their children's agency and autonomy rather than attempting to stifle them.

Moreover, Hosseini emphasizes the importance of respecting a child's individuality and autonomy, and not trying to impose one's own desires and expectations onto them. It reminds us that parental love should be about supporting and nurturing a child's unique qualities, rather than trying to create a predetermined image of what a child should be.

Hosseini more accurately conveys parental love by bringing up another quotation. "He loved you both, you know, but he could never love Hassan the way he longed to, openly, and as a father"(p.301).The use of emotive language in this quote is significant, as it highlights the intensity of the father's emotions and the depth of his longing to openly express his love for his son Hassan. The words "longed to" suggest a strong desire and yearning that has gone unfulfilled, while the use of the word "openly" implies a sense of shame or fear that has prevented the father from fully embracing his feelings.

In addition, the difference between the father's love for his two kids – the narrator Amir and his best friend Hassan – is a key aspect in the depiction of parental love. While the father loves both boys, there is a fundamental difference in how he loves them. This shows that the

father is impacted by society conventions that govern how love is conveyed, particularly in terms of gender and socioeconomic status.

In analyzing this quote, it is important to consider the broader themes of the novel, which include the impact of societal norms and cultural expectations on personal relationships. The father's inability to express his love for Hassan openly can be seen as a reflection of the strict gender and class divisions that exist in Afghan society, as well as the pressure to conform to these norms.

2.4.1.2. Romantic Love

Romantic love is one of the most prevalent and prominent themes in literature, and writers and poets have excelled portraying it with their work. Where it is said:

“Romantic love is not a trivial or superficial emotion, but rather a complex and multifaceted phenomenon that has captured the attention of poets, philosophers, and scientists for centuries. At its core, romantic love involves a powerful and transformative experience that can shape the course of our lives and inspire us to greatness” (Fisher, 2016).

One of the most prominent examples of romantic love in the novel is the relationship between Amir and Soraya. Their love is depicted as pure and genuine, with both characters deeply devoted to one another.

In the passage, “My heart stuttered at the thought of her. Soraya Taheri. My Swap Meet Princess.”(p.142), the author portrays the deeply romantic and passionate feelings of the narrator, Amir, towards Soraya Taheri. Through the use of emotive language and literary devices like metaphor, Hosseini highlights the intensity of Amir's love for Soraya and the overwhelming effect it has on him.

The metaphor used in the passage, “My Swap Meet Princess,” is significant in representing the depth of love Amir has for Soraya. The title ‘Swap Meet Princess’ is a term used to describe a woman who is thought to be not of value, whose existence is chaotic, and whose emotions are unstable. Hosseini uses this metaphor to show that Soraya, though bought from a Persian Swap meet, was indeed a princess to Amir. His love for her is so immeasurable and deep that he sees her as a treasure even in the face of external criticism. Hosseini uses this metaphor to highlight the social and cultural prejudices in the setting of the novel and how deeply Amir sees past this to the individuality and worth of Soraya.

Furthermore, the sentence “My heart stuttered at the thought of her” is an example of emotive language used by Hosseini to effectively convey how deeply Amir is affected by Soraya. The diction of “stuttered” suggests that Amir is not able to control his feelings and that his emotions towards Soraya are raw and unrestrained. This description also evokes the image of someone who is excited and anxious at the same time, showing the intensity of Amir’s love.

When I was older, I read in my poetry books that yelda was the starless night
tormented lovers kept vigil, enduring the endless dark, waiting for the sun to rise
and bring with it their love done. After I met Soraya Taheri, every night of the
week became a yelda for me. And when Sunday mornings came, I rose from bed,
Soraya Taheri’s brown-eyed face already in my head. (p.143)

The protagonist, Amir, reflects on his love for Soraya Taheri, a woman whom he later marries. Hosseini portrays romantic love through emotive language, specifically using the metaphor of the starless night to describe the intensity of Amir’s feelings.

The metaphor of the starless night is used to convey the idea that true love can be both beautiful and painful, just like a night without stars can be both dark and haunting. The metaphor

is introduced when Amir compares his love for Soraya to the tormented lovers who keep vigil during the night, enduring the darkness until the sun rises and brings their loved ones to them. This suggests that Amir's love for Soraya is intense and enduring, and that he is willing to endure any darkness or pain in order to be with her.

The use of emotive language, such as "tormented lovers," "enduring the endless dark," and "waiting for the sun to rise," creates a sense of longing and desperation, emphasizing the intensity of Amir's emotions. The repetition of "yelda" and "Sunday mornings" further emphasizes the significance of Soraya in Amir's life, suggesting that she is always on his mind.

Hosseini portrays romantic love as a powerful force that can both inspire and torment. The metaphor of the starless night is used to convey the idea that true love can be both beautiful and painful, and that it requires endurance and sacrifice. By using emotive language to describe Amir's feelings, Hosseini creates a sense of emotional depth and authenticity that allows readers to connect with the characters and their experiences.

2.4.1.3. Friendship Love

Friendship love can be defined as a deep connection between individuals built on mutual trust, respect, and support. As author C.S. Lewis once wrote, "Friendship is born at that moment when one person says to another: 'What! You too? I thought I was the only one.'" (Lewis, 1960, p. 80).

The concept of friendship love is a recurring motif within the novel, manifesting itself multiple times as a potent symbol of enduring connection. The story follows the protagonist, Amir, and his closest friend, Hassan, as they navigate the complexities of their lives and confront various trials and tribulations that put their bond to the ultimate test. The core of their bond lies in an intense affection and loyalty that surpasses social, racial, and religious boundaries. While

Amir belongs to the Pashtun tribe and Hassan is a Hazara, a marginalized group that is often disparaged in Afghan society, the two boys establish an indissoluble relationship that persists even when they are separated by temporal and spatial distances.

The phrase “For you a thousand times over!”(p.67) appears multiple times in the novel, and it serves as a powerful symbol of the enduring nature of friendship love. Throughout the novel, the protagonist Amir and his best friend Hassan share a deep bond, and their friendship is put to the test by the tumultuous events of their lives.

The repetition of the phrase “For you a thousand times over” underscores the depth of this friendship love. When Hassan says these words to Amir, he is expressing his willingness to do anything for him, no matter how difficult or painful. It is a pledge of loyalty and devotion that speaks to the true nature of their bond.

In this way, the repeated use of the phrase “For you a thousand times over” serves as a powerful literary device that encapsulates the central themes of the novel. It speaks to the enduring nature of friendship, the transformative power of love, and the importance of loyalty, forgiveness, and redemption. By repeating this phrase throughout the novel, Hosseini drives home the idea that true friendship is a rare and precious thing that should be cherished and nurtured at all costs.

The character of Hassan is portrayed as an embodiment of friendship, love, and loyalty. Despite his difficult life and the challenges he faces, Hassan remains loyal and devoted to his friend Amir, even in the face of betrayal. Considering the last part of his letter to Amir, saying “And I dream that someday you will return to Kabul to revisit the land of our childhood. If you do, you will find an old faithful friend waiting for you.”(p.218).

Throughout the novel, Hassan's unwavering loyalty to Amir is highlighted. This is exemplified in the way that he stands up for Amir when he is bullied and protects him from harm. Even when Amir betrays him, Hassan remains devoted to their friendship and continues to love Amir unconditionally. His loyalty is further highlighted in his willingness to sacrifice himself for Amir's benefit.

Hosseini uses Hassan's character to illustrate the power of true friendship and the importance of standing by one's friends through thick and thin. In the quote, when Hassan says in the above-mentioned quote he demonstrates his unwavering loyalty to Amir. He holds no grudges against Amir for his betrayal and remains hopeful that they will be able to reunite and resume their friendship.

2.4.2. Jealousy

Jealousy, a multifaceted emotion involving suspicion, rage, fear, and humiliation, can affect individuals across various age groups, genders, and sexual orientations. It occurs when individuals perceive a possible threat to a significant relationship from an external party, regardless of the actual existence of the threat (Today, 2021). This theme was one of the most notable themes in the novel, which is represented by the character of Amir. One of the primary reasons that creates a sense of inadequacy and jealousy within Amir is his feeling that his father prefers Hassan over him. Baba's recognition of Hassan's talents, strength, and courage, which he himself lacks, makes Amir desperately want to receive the same amount of love and affection from his father, leading to feelings of jealousy and envy towards Hassan. This quote is one of the best examples of Amir's jealousy in the novel: "I wished I too had some kind of scar that would beget Baba's sympathy. It wasn't fair. Hassan hadn't done anything to earn Baba's affections; he'd just been born with that stupid harelip" (p. 45). This quote illustrates Amir's belief that he

does not have a visible mark or scar to earn Baba's attention, as well as his wish to have a scar or harelip in order to obtain the same sympathy and attention that Hassan receives from his father. Additionally, it demonstrates how Amir feels the unfairness of Hassan effortlessly receiving all his father's love and attention without having earned it through achievements. Besides, he believes that he is the only one who deserves Baba's attention due to his efforts and accomplishments.

Another quote that captures the emotion of jealousy is "a voice cold and dark suddenly whispered in my ear, 'what does he know, that illiterate Hazara? He will never be anything but a cook. How dare he criticize you?'" (p. 34). In this phrase, the personification is used by ascribing human properties (a voice) to a non-human being (cold and dark). This part suggests how dark and negative thoughts dominated Amir at that moment because he felt inferior to Hassan and believed that Hassan was better than him. These feelings were not emanating from his mind but rather an unconscious reaction to a threat to his sense of worthiness or social rank.

The question "What does he know, this illiterate Hazara?" explains how Amir takes advantage of his social status as a Pashtun and level of education to devalue Hassan's worth and deny him the right to express his opinion or criticize him.

The statement "He will never be anything but a cook" reflects Amir's belief in the continuity of social roles in their society, which imposes limitations on individuals according to their social class. This belief would confine Hassan to a low social status and profession, lessening Amir's sense of threat from the improvement of Hassan's social status or talents.

The question at the end of the quote, "How dare he criticize you?" suggests cultural and ethnic bias in Afghan society, considering the Hazaras as low-level and unworthy of appreciation and respect. However, for Amir, this question represents his reaction to Hassan's criticism. It

also reveals Amir's attempts to ridicule Hassan and consider him as a person lacking knowledge and intelligence.

2.4.3. Fear

Fear is known as the automatic response to the existence of any kind of danger and harm. In this context, it can be defined as “fear alerts us to the presence of danger or the threat of harm, whether the danger is physical or psychological. Sometimes fear stems from a real threat but can also originate from imagined dangers. While fear is a natural response to some situations, it can also lead to distress and disruption when extreme or out of proportion to the actual threat” (Fritscher, 2023). The emotion of fear was one of the most profound feelings in the novel that had a profound impact on the characters and their experiences. It also had a great influence on the events and the formation of the narrative.

This quote effectively illustrates the emotional impact of fear on Amir: “telling myself that the sudden taste in my mouth wasn't unadulterated, naked fear. Telling myself my flesh hadn't suddenly shrunk against my bones and my heart wasn't pounding. Here they came. In all their glory” (p247). These lines describe Amir's feeling when he saw the Taliban for the first time. Hosseini used vivid imagery and descriptive language to give a clear picture of the physical and emotional sensations related to fear. Phrases such as “the taste in the mouth,” “shrinking of flesh against bones,” and “the heart pounding” were used to convey a sensory experience of the intensity of fear in that moment.

The line “here they came. In all their glory” may seem contradictory since “glory” usually refers to something admirable and commendable. However, its association with the character of Assef, who represents the Taliban, highlights the darker and more brutal aspects of his personality, characterized by domination, violence, and inequality. In general, the line

contributes to creating an atmosphere of fear, tension, and a sense of danger that accompanies the arrival of Assef, foreshadowing a disturbing and ominous event. It also indicates a turning point as Amir, despite his attempts to ignore and overcome his fear, is completely controlled by it in the end.

In a different instance depicting the feeling of fear, the text states, “The gun roared. It’s done, I’m eighteen and alone. I have no one left in the world. Baba’s dead, and now I have to bury him. Where do I bury him? Where do I go after that?”(p.116).The phrase “the gun roared” is an example of onomatopoeia, where the word “roared” simulates the sound of a gunshot to create an atmospheric and dramatic effect. It also intensifies the sense of danger and arouses the feeling of fear. This moment represents a turning point in Amir’s life, symbolizing his feelings of loneliness and loss.

In the part that says, “I’m eighteen and alone... I have to bury him,” the age of 18 specifically represents the transition from adolescence to adulthood. It describes Amir’s feeling of loneliness and fear of taking responsibility, as well as the challenges he will face alone without his father. The line “I have to bury him” conveys the emotional and physical burden of the task of burying his father, signifying the stage after which he will face the difficulties of life alone, feeling unprepared.

At the end of the quote, the writer uses rhetorical questions: “Where do I bury him? Where do I go after that?” The aim is to add a dramatic and persuasive influence without expecting a clear or direct response. These rhetorical questions depict the state of internal conflict within Amir and his conflicting feelings between loneliness, fear, and anxiety about whether he is able to continue his life alone, without someone beside him, without someone to guide him and show him the right path.

2.4.4. Guilt

The emotion of guilt can be defined as “feelings of guilt that can occur following a focus on a specific action or non-action that goes against personal or social standards” (Levine, 2014). It is a recurring theme in Hosseini’s novel, permeating the narrative, propelling the plot forward, and shaping Amir’s character growth. In this passage:

I hit him with another pomegranate, in the shoulder this time. The juice splattered his face. ‘Hit me back!’ I spat. ‘Hit me back, goddamn you!’ I wished he would. I wished he’d give me the punishment I craved so maybe I’d finally sleep at night. (p92)

The quotation embodies a deep-seated guilt and an inclination towards self-flagellation on Amir’s part. The act of striking the individual with a pomegranate indicates the protagonist’s desire to attain catharsis and seek retribution. The physical assault on the person is a way for the protagonist to shift his culpability onto another individual, hoping to receive the punishment he perceives to be fitting for him.

The pomegranate, in this context, represents the weight of the protagonist’s actions and the consequences he must face. The use of vivid and descriptive language helps immerse the reader in the scene, creating a sense of tension and discomfort as they witness the aftermath of the protagonist’s actions.

The dialogue used, especially the repeated “hit me back!” and the expletive “damn,” conveys the protagonist’s desperation and frustration. The longing for Hassan to take revenge and bring him pain as punishment stems from the belief that it might offer some form of relief or redemption, allowing him to find some semblance of calm and be able to sleep soundly at night.

The repetition of the word “wished” emphasizes the protagonist’s intense desire for punishment and resolution, suggesting that they are trapped in a cycle of guilt and pain, unable to

find solace until properly punished. Additionally, the use of the word “craved” further accentuates the protagonist’s burning desire for punishment, indicating that it has evolved into an all-consuming need. In this excerpt from the novel:

I envied her. Her secret was out. Spoken. Dealt with. I opened my mouth and almost told her how I’d betrayed Hassan, lied, driven him out, and destroyed a forty-year relationship between Baba and Ali. But I didn’t. I suspect there were many ways in which Soraya Taheri was better than me. (P165)

The opening sentence, “I envied her,” establishes the tone of the sentence, conveying Amir’s jealousy towards Soraya. His envy stems from Soraya’s revelation of her hidden truth, indicating that she has confronted and resolved her personal struggles. The recurrence of “Her secret was out. Spoken. Dealt with” underscores the significance of this discovery and highlights the narrator’s yearning for a similar release of pent-up emotions.

As the narrator contemplates confessing his own wrongdoing, his internal conflict intensifies. He is on the verge of revealing how he had betrayed and driven Hassan away, destroyed a forty-year relationship between Baba and Ali, and lied. This admission highlights the gravity of the narrator’s guilt and the damage caused to his relationships.

The use of the adverb “almost” in the passage accentuates the narrator’s indecision and inner conflict. This word choice insinuates that the narrator is grappling with a sense of wrongdoing and embarrassment, which is preventing him from confessing his misdeeds and making amends. Consequently, this inner struggle contributes to a deep emotional intricacy to the passage.

The last line, “I suspect there were many ways that Soraya Taheri was better than me,” underscores the narrator’s insecurities and feelings of inadequacy. Through the comparison to

Soraya, the narrator concedes her moral superiority, implying that he perceives himself as flawed and deserving of retribution.

2.4.5. Redemption

Redemption can be defined as “an act of atoning for a mistake or fault, or the state of being atoned for” (Definition of Redemption, n.d.-d). In Hosseini’s novel, the emotion of redemption is a remarkable theme. The novel delves into the emotional journey of Amir, who seeks redemption, forgiveness, and makes amends for betraying his childhood friend Hassan. This quote aptly exemplifies the emotion of redemption in the novel: “My body was broken—just how badly I wouldn’t find out until later—but I felt healed. Healed at last.” (p. 289). In this specific example, there is a striking contrast between the physical condition of Amir’s injured body and his emotional state of feeling healed. The irony is evident in the fact that, despite his physical wounds, Amir has experienced a sense of emotional healing and redemption.

The phrase “Healed at last” expresses Amir’s immense sense of relief and indicates that he has finally attained the redemption he has long yearned for throughout the novel. The word “healed” evokes emotions of reconciliation, exoneration, and liberation from remorse. For years, Amir has been plagued by the guilt of his past actions, particularly his betrayal towards his dear friend Hassan. The weight of his wrongdoing has been a burden he has carried for ages. The utterance “healed at last” suggests that Amir has managed to obtain a modicum of absolution and serenity within himself, highlighting the resolution of his internal struggle.

The quote in question serves as a prime example of the novel's dominating motif of redemption present in the novel, as well as Amir's search for redemption in the wake of his previous mistakes, most notably his inability to defend Hassan. This quote is significant in that it marks a pivotal moment in Amir's growth as a character. It demonstrates his newfound eagerness to face his past, acknowledge his culpability, and embark on a journey towards atonement.

Additionally, it highlights the idea that acknowledging one's mistakes and actively seeking to make amends are necessary for growth and personal transformation. The quote serves as a powerful reminder of the potential for change and the importance of taking responsibility for one's actions.

Hosseini focuses on the theme of redemption by bringing up another quote: "There is a way to be good again" (p192). The statement asserts culpability or admission of wrongdoing and suggests that absolution is possible. Thus, notwithstanding prior transgressions or ethical lapses, people remain capable of seeking pardon, reconciling with others, and ultimately discovering a way to goodness.

The protagonist Amir's inner turmoil is exemplified in this sentence as he grapples with the weight of his betrayal towards his childhood companion, Hassan. This phrase serves as a symbol of his yearning to be absolved of his guilt and his aspiration to reconcile with his past. The repetition of this phrase throughout the novel underscores the theme of redemption as a pivotal element of the story.

The statement not only emphasizes the importance of acknowledging one's mistakes but also highlights the universal human experience of coming to grips with them and striving for self-improvement. It strikes a chord with the readers by proposing that regardless of how flawed

or ethically questionable one may feel, there is always a chance for atonement and personal development.

The statement may be viewed as a plea for action, encouraging people to confront their past behaviors, hold themselves accountable for their errors, and actively endeavor to enhance themselves morally. It highlights the potency of contrition, exoneration, and the quest for ethical uprightness in bringing about personal transformation.

Conclusion

This section focuses on the practical aspects of the study, providing concise definitions of the primary emotions depicted in the novel, namely love, jealousy, fear, guilt, and redemption. The section proceeds with the collection of quotes that vividly illustrate these emotions, followed by stylistic and literary analysis of these quotes. Furthermore, the interpretation of these quotes explores the influence of these emotions on the characters' actions and their impact on their relationships.

General Conclusion

Within the realm of contemporary literature, refugee literature stands out as a genre that is both captivating and impactful. The themes of loss, identity, resilience, and social justice that are central to this genre have the power to resonate deeply with readers, evoking strong emotional reactions. Through the sharing of their personal experiences, both refugees and writers offer a distinct perspective that challenges commonly held stereotypes, broadens our comprehension of the world, and calls for both compassion and action. By using literature as a means of exploring the emotional complexities of being forcibly displaced, we have the potential to cultivate empathy, understanding, and ultimately, effect positive change in society.

Khaled Hosseini's novel, *The Kite Runner*, is a masterful work of literature that poignantly illustrates the emotional complexities of the refugee experience. The story follows the life of Amir, a young Afghan boy, as he navigates his friendship with Hassan amidst a backdrop of difficult circumstances. Hosseini skilfully delves into themes of love, betrayal, redemption, and remorse, which are all hallmarks of refugee literature. Through vivid imagery, well-developed characters, and a captivating plot, Hosseini creates a world that is both beautiful and tragic, a true reflection of the depth of emotion present in refugee writing. This touching novel not only serves as a compelling case study for examining the emotional depth of refugee

literature but also serves as a testament to the transformative power of literature to inspire and move readers. This dissertation aims to investigate the different depictions of emotions in Khaled Hosseini's novel, *The Kite Runner*, and how they influence reader's and critic's perspectives and interpretations.

This dissertation was divided into two chapters, the theoretical part and the practical part. The theoretical part consisted of two sections, the first section provided an overview about the emotions in literature, exploring their significance in literary works. We also mentioned different categories of emotions, and how they are utilized in literature. In the second section we provided an overview about the refugee literature, including its definition, historical background, themes, and its significance in modern literature. Moving to the second chapter the practical framework was discussed. It began with a biography of the writer Khaled Hosseini to discover how his personal life and experiences reflected in the story of the novel. Additionally, we examined a historical background of the work to understand the connection between the story and real-world events, it also helps gain insights into the author's intention. Furthermore, a summary of the main events in the novel was provided. Finally, a literary stylistics analysis was conducted to explore the various stylistic devices used by the writer to evoke emotion in his writing.

The exhibited results in this dissertation's practical part were as the following. First of all, and after profound studying *The Kite Runner*, it was shown that Hosseini varied his forms and ways to implicitly convey the concept of emotions in his novel. In addition to that, using more than one type of emotions in narrating that were embodied through the protagonist Amir and his friend Hassan who had differently social classes. Secondly, the Afghan-American author portrayed the different types of emotions throughout his novel by using an evocative and descriptive language that brings out emotions in the readers. The kite-flying competitions, the

bustling streets of Kabul, and the war-torn landscapes of Afghanistan are described vividly to create a mood that plunges readers into the characters' emotional journeys. The author's knack for eliciting a wide range of emotions, including nostalgia, joy, heartbreak, and despair, amplifies and deepens the narrative's significance. The third result, Hosseini's representation of emotions, embodies and uses a range of literary stylistic devices to convey them effectively. Symbolism is perhaps the most prominent literary device employed by Hosseini. Employing vivid imagery, he crafted detailed and captivating scenes, enabling readers to experience the events and settings on a more profound level. Hosseini also used metaphors to draw insightful comparisons, encouraging readers to delve deeper into the narrative's themes and symbolism. Additionally, he employed repetition, which added a rhythmic quality to his prose and emphasized key ideas, reinforcing their significance. Furthermore, Hosseini's use of emotive language evoked powerful emotions in readers, allowing them to connect with the characters and their experiences on a deeply personal level. Through these powerful techniques, Hosseini masterfully crafted an immersive world that resonates with readers long after they finish the novel.

To conclude, *The Kite Runner* is a masterpiece of modern literature that continues to resonate with readers around the world, showcasing Hosseini's unparalleled talent and literary brilliance as he effortlessly intertwines various elements to create a captivating and emotionally rich story. Finally, we would like to recommend further studies about *The Kite Runner*. Such studies could explore the historical and political context of the novel and examine how it shaped the characters' identities and experiences. Additionally, it is recommended to study the narrative techniques and structure used by Hosseini in *The Kite Runner*.

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الملخص

تخوض هذه المذكرة في دراسة ادب المهجر بالإعتماد على المنهج الوصفي والأسلوبي لاستنباط العواطف التي جسدها خالد حسيني في روايته عداا الطائرة الورقية والتي تم تأليفها في ظل الماضي المضطرب لأفغانستان. تستعرض الدراسة المنعرجات العاطفية لشخصيات عند تعرضهم للمشاكل على المستوى الشخصي والاجتماعي. تكون هذا العمل من فصلين، الفصل الاول ينقسم إلى جزئين حيث يقدم الأول نظرة عامة عن توظيف العاطفة في الأعمال الأدبية و أهميتها وانواعها كذلك كيفية استخدامها كتقنية أدبية. بينما يعطي الجزء الثاني لمحة عامة عن أدب المهجر بما في ذلك تعريفه وتاريخ نشأته والمواضيع المتداولة فيه، إضافة إلى خصائصه وأهميته في الأدب المعاصر. ما الفصل الثاني فيركز على دراسة تحليلية للرواية وتقصى المتغيرات العاطفية لشخصياتها. متكونة من السيرة الذاتية للكاتب خالد حسيني وملخص الرواية وخلفيتها التاريخية. تتقصى الدراسة المتغيرات العاطفية للشخصيات الرئيسية في الرواية، خاصة البطل أمير وصديقه الوفي حسان اعتمادا على المنهج الوصفي. كما تسلط الضوء على مختلف المشاعر المجسدة في الرواية والتي هي: الحب، الذنب، الخوف، ومشاعر التكفير عن الذنب. إضافة إلى ذلك، توضح الدراسة أساليب تجسيد الكاتب للعواطف المتمثلة في الارتكاز على الصور والتفاصيل الحسية

و اللغة المفعمة بالحيوية استنادا على تقنية القراءة عن قرب لجذب القارئ إلى الرحلات العاطفية للشخصيات. بالإضافة إلى استخدام منهج الأساليب اللغوية، يتم توظيف مختلف الأساليب الأدبية في رواية خالد حسيني لإبراز ما يسمى بالعاطفة. توضح المذكرة أن العواطف في الأدب ليست مجرد كلمات مكتوبة بل إنها أحاسيس مجسدة عبر الإطار سردي استنادا إلى دراسة الصور البيانية و المحسنات البديعية و الأساليب البلاغية التي انتهجها الكاتب لتحقيق ذلك الهدف. كما تتطرق أيضا إلى أهمية هذه التقنيات والأساليب في بناء عمل أدبي ذو إيقاع حسي وعاطفي.

كلمات المفتاحية: العواطف، خالد حوسيني، أدب المهجر، عداء الطائفة الورقية.