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WOUNDED MEMORY AND HYBRID IDENTITY IN KHALED HOSSEINI'S THE KITE RUNNER

Dr. Doniyor K. Keldiyorov,
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The memory of past events is widely regarded as a crucial factor in the formation of personal identity. Incidents that occur in the past strongly affect a person's character and, over time, help to create a unique identity through the mediation of memory. The culture and society surrounding an individual are the next major forces shaping that identity. Afghans, with a "rich diversity of people" and their own "Afghan heritage" formed over centuries, possess a distinct national identity[1].

People born after the 1970s usually associate Afghanistan with continuous war and the interference of great powers in its internal affairs for political and military reasons, an image reinforced above all by the mass media rather than by works of literary fiction. Khaled Hosseini, an Afghan-American novelist, was among the first writers to introduce Western readers, through his novel The Kite Runner, to the events surrounding the invasion of Afghanistan by the Soviet Union, the rise of the Taliban, and the conflicts among rival factions in the late 1970s and beyond.

Amir, the novel's protagonist, experiences both happy and wounded memories from his childhood in Afghanistan, spent in a wealthy household with his father, Baba, and their servants, Ali and Hassan. Raised in privilege yet shaped by a distinct set of outlooks and external factors – immigrant life in America, religious upbringing, and pride in Afghan heritage – Amir develops a hybrid identity that continues to be marked by the traumas and wounded memories of his past. Baba and Sohrab, the novel's other central characters, likewise carry wounded memories whose traumatic effects extend into their identities and future lives.

This article examines how the main characters of The Kite Runner are transformed by the incidents of their past and how they come to terms with them, addressing two related aspects of the problem. First, it considers the hybrid identity of the characters as it is shaped both by the self and by external factors such as social norms and culture. Second, it analyzes the significance of memory in the characters' lives, showing how wounded memory and trauma come to determine their identity.

Afghans are traditionally described as a people who take pride in their social norms and culture and who adhere strictly to religious observance; the overwhelming majority of the population is Muslim (approximately 99.7 per cent), and family relations are valued and rigorously protected. Nancy Dupree, an American-Afghan historian, describes Afghan identity in similar terms, noting that "[h]onour is the rock upon which social status rests and the family is the single most important institution in Afghan society. Individual honour, a positive pride in independence that comes from self-reliance, fulfilment of family obligations, respect for the elderly, respect for women, loyalty to colleagues and friends, tolerance for others, forthrightness, an abhorrence of fanaticism, and a dislike for ostentation, is a cultural quality most Afghans share"[2]. Hosseini portrays Amir, however, as a markedly dynamic character whose ideology is reshaped throughout his journey. After a traumatic childhood, Amir is forced to flee to America with his father because of the Soviet invasion of Afghanistan. Having betrayed the trust of his closest friend, Hassan, at the age of twelve, he goes on to construct his identity chiefly through resistance to, and avoidance of, that wounded memory. He feels guilty for failing to defend Hassan, and although he tries to bury this guilt, the memory compels him to "peek into that deserted alley for the last twenty-six years," even after relocating to a new country where all of these traumas began[3]. As Freud observes in Civilization and Its Discontents, "one feels guilty (pious

[1] Dupree, N. H. Cultural Heritage and National Identity in Afghanistan // Third World Quarterly. – 2002. – Vol. 23, No. 5. – P. 977.
[2] Dupree, N. H. Cultural Heritage and National Identity in Afghanistan // Third World Quarterly. – 2002. – Vol. 23, No. 5. – P. 978.
[3] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 1.

people would say ‘sinful’) if one has done something one recognises as ‘evil’”; a similar dynamic governs Amir, whose guilt proves impossible to overcome and becomes constitutive of his identity[1]. His cultural and ethnic background – marked by personal trauma and wounded memory, and lived out within a different society and culture – is what produces his hybrid identity.

Individual identity cannot be explained by psychological factors alone; in order to understand it more fully, scholars turn to social and biological dimensions together with cultural practices, all of which combine to make the study of identity possible. The French anthropologist and sociologist Marcel Mauss likewise stresses the importance of combining these various dimensions in the study of bodily technique. In Techniques of the Body, he writes that “we are everywhere faced with physio-psycho-sociological assemblages of series of actions” that are “assembled in the individual”[2]. Despite his Afghan upbringing and traditions, Amir spends a considerable part of his life in America, where morals and customs differ, graduating “from high school” and publishing “four novels,” a trajectory that reshapes his character, probably without his full awareness[3]. The traumas of his past likewise continue to shape his behaviour in society. His acceptance of Soraya, despite her complicated past, illustrates this shift, since a strict, traditional Pashtun would be unlikely to accept a woman who had once run away to live with another man before marriage; as Soraya herself tells him, “I’m so lucky to have found you. You are so different from every Afghan guy I’ve met”[4]. Amir, for his part, is in no position to judge anyone’s past, asking himself, “How could I, of all people, chastise someone for their past?” while envying Soraya because “her secret was out,” unlike his own, which he had concealed for twenty-six years[5]. Soraya’s “sickle-shaped birthmark” is arguably a further reason for his attraction to her, since it recalls Hassan’s harelip and, through that physical resemblance, the memories of his past; this recollection may itself be part of what allows him to accept Soraya despite her history. One might argue that love alone accounts for such acceptance, yet Amir’s hybrid identity – shaped by trauma and wounded memory – plays an equally significant role in his willingness to defy the strict norms of Afghan family culture.

The correlation between individual identity and the nature of society is also vividly explored in the novel and has been studied by other scholars. Mary Douglas, in her essay “The Two Bodies,” describes a strong connection between the physical and the social body, each shaping the other; she observes that the individual body is heavily influenced and controlled by social norms, from the clothes one wears to the ideas one is permitted to express[6]. This dynamic is clearly at work in Amir’s relationship with Hassan – his closest friend and, as he later discovers, his half-brother – a relationship that is far from equal. Hassan, marked by his minority Hazara ethnicity and low social status, is frequently mocked for his illiteracy despite retrieving kites for Amir during tournaments and defending him against Assef’s gang. Hazaras in Afghan society carry “the negative attribute[s], namely low social status, poor, low class, physical defect and low job such as waiter, servant, and beggar”[7], and Hassan and his father suffer disrespect and discrimination on this basis. Amir, for all his good-heartedness and closeness to Hassan, nonetheless mocks him – teasing him for not knowing the meaning of words in a book, or “hurl[ing] pomegranates at him ... in the chest” – behaviour shaped in part by the norms of the society around him[8]. For a long time Amir cannot free himself from guilt and disloyalty toward Hassan; it is only in America, with its different social norms and culture, that his outlook changes, prompting him to return to Afghanistan, where “there is a way to be good again,” and, by the novel’s end, to defend Sohrab by warning his father-in-law “never again [to] refer to him as ‘Hazara boy’ in [his] presence”[9]. This once again confirms Douglas’s thesis: exposure to a new society – America – reshapes Amir’s outlook and drives him to return and “correct” the mistakes of his past.

Memory, more broadly, is the key mechanism by which an individual remains connected to the past – to one’s origin, ethnicity, or homeland. Suraiya Sulaiman similarly observes that “the idea of homeland can be perceived as a trauma, especially among those who have experienced discrimination, political persecution, social injustice, ethnic cleansing, as well

[1] Freud, S. Civilization and Its Discontents. – New York: W. W. Norton, 1962. – P. 63.
[2] Mauss, M. Techniques of the Body // Economy and Society. – 1973. – Vol. 2, No. 1. – P. 85.
[3] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 131, 198.
[4] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 180.
[5] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 165.
[6] Douglas, M. The Two Bodies // Natural Symbols. – London: Routledge, 2013. – P. 69–87.
[7] Adhikary, R. P. Crisis of Cultural Identity in Khaled Hosseini’s The Kite Runner // Scholars Journal of Arts, Humanities and Social Sciences. – 2021. – Vol. 9, No. 5. – P. 180.
[8] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 92.
[9] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 361.

as warfare in their homeland,"[1] and the novel's main characters experience a comparable trauma arising from their personal and social experience of Afghanistan. Having immigrated to the United States, they repeatedly return, in memory, to their life before emigration. Yet what they remember differs sharply from character to character: some recall, with longing, a more glorious and respected life in Afghanistan, set against a present in which they are ordinary immigrants working at a petrol station or living on government assistance.

After emigrating to America, both Amir and Baba deal with the incidents of their Afghan past, each seeking redemption in his own way. Baba, though he found it difficult to adapt to life in a new country after having been a successful businessman in Afghanistan, takes pride in working at a petrol station to support his family. In Afghanistan, unable to divide his wealth equally between his two sons because Hassan's paternity had to remain secret, Baba had been, in Amir's words, "a tortured soul" who tried to atone by "feeding the poor on the streets, building the orphanage, giving money to friends in need" – an attempt to compensate for withholding equal love and recognition from his "illegitimate" son, Hassan[2]. His new life in America, though materially reduced, brings him closer to Amir, in part because the absence of Hassan and of his former wealth eases his sense of guilt. In his final years he builds with Amir the close relationship he never had in Afghanistan, dying, at last, having found what appears to be his own redemption: "there is no pain tonight"[3]. Living in a different society, and removed from the sources of his wounded memory, allows Baba to find a measure of peace in America that eluded him at home. General Taheri, Amir's father-in-law, presents a marked contrast: a once-decorated general in the Afghan Ministry of Defence, he never adapts to life in the United States, clinging to the hope that the monarchy will one day be restored so that he might return to his former glory. "He had kept his family on welfare and had never held a job in the U.S., preferring to cash government-issued checks than degrading himself with work unsuitable for a man of his stature," even as Baba, by contrast, could not bear "an Afghan [seeing] him buying food with [welfare] money"[4]. Hosseini thus draws two contrasting immigrant personas: one who makes his peace with a new country, and one who, still bound to the memories and status of his homeland, never truly settles.

The effects of wounded memory and trauma on identity are powerfully rendered throughout the novel; its victims are, characteristically, children who carry shame and guilt from post-traumatic experience for the rest of their lives. Having witnessed the sexual abuse of his closest friend without intervening, Amir cannot escape this memory for the following twenty-six years: "I opened my mouth, almost said something. Almost. The rest of my life might have turned out differently if I had. But I didn't. I just watched. Paralyzed"[5]. As Baba and Amir flee Afghanistan in a fuel truck, Baba urges Amir to "[t]hink of something good, [s]omething happy" to distract him from the harsh conditions inside the truck; the memory Amir summons is of flying kites with Hassan in an open field. That same memory of Hassan is inseparable, however, from Amir's failure to intervene in his abuse, a failure for which he blames himself for the rest of his life: "I loved him in that moment, I loved him more than I'd ever loved anyone, and I wanted to tell them all that I was the snake in the grass, the monster in the lake. I wasn't worthy of this sacrifice: I was a liar, a cheat, and a thief"[6]. This wounded memory continues to haunt Amir even after his emigration to America; he comes to believe that his own inability to have a child is a form of punishment for the sins he committed in Afghanistan.

The effect of trauma on identity is further illustrated by Sohrab, who suffers repeated damage and traumatic experience from an early age. Although the novel does not describe his mental state in clinical detail, it shows clearly how vulnerable a child can be to traumatic events. Assef – once a neighbourhood bully, later a high-ranking member of the Taliban – sexually abuses Sohrab and forces him into child prostitution, an experience Sohrab never forgets even after escaping Afghanistan. Afterward, he remains hyper-vigilant and withdrawn, flinching even at gentle touch, repeating that he is "so dirty and full of sin," and confessing that even though he misses his parents, Hassan and Farzana, "[he is] glad they are not here anymore" to witness what men like Assef did to him[7]. Even after moving to America with Amir and Soraya, Sohrab remains largely silent, still suf-

[1] Sulaiman, S. The Notion of Homeland, "Imaginary Homeland" and Wounded Memory in Khaled Hosseini's The Kite Runner. – School of Social Sciences, 2015.
[2] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 301–302.
[3] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 173.
[4] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 131, 176.
[5] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 73.
[6] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 105.
[7] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 319.

fering the effects of wounded memory in a way that illustrates how difficult it is for a child to overcome trauma without proper treatment.

Amir, by contrast, eventually finds a way "to be good again," having "maintain[ed] an oath to secrecy and hardly [spoken] of the [traumatic] event for twenty-six years"[1]. Yet even success in America – a flourishing writing career and a happy marriage – cannot free him from guilt, and it is his return to Kabul to rescue Hassan's son from Assef, now a senior Taliban figure, that finally forces him to confront the wounded memory he had long suppressed. The process of recovery is neither easy nor purely psychological: when Assef "shatters his jaw" and breaks his ribs, Amir, remarkably, feels only relief, laughing because "for the first time since the winter of 1975, [he] felt at peace," having waited for this violence as a form of punishment for his betrayal of Hassan. "[He] felt healed. Healed at last"[2]. This healing, arguably, is completed only at the novel's end, when Sohrab finally responds to Amir – smiling for the first time since his trauma – and asks him to run a kite for him. Amir's reply, "For you, a thousand times over," echoes Hassan's own words to him in childhood[3], signalling that Amir has at last made peace with his past and begun to atone, through Sohrab, for the wrongs he committed against Hassan.

In conclusion, Khaled Hosseini's The Kite Runner portrays Afghan society and culture before and after the Soviet invasion of the 1970s, tracing how its main characters confront the memories and traumas of their Afghan past after emigrating to the United States. Amir, the protagonist, carries a personal trauma that shapes his life and identity from childhood onward; his case shows that trauma left unaddressed continues to determine an individual's life and sense of self, even after twenty-six years, a change of community, and physical distance from the place where the trauma occurred. The novel also engages with diaspora experience more broadly, showing how immigrants negotiate nostalgia for a lost home. Baba's distance from his Afghan past allows him to grow closer to Amir and to find a form of redemption; Amir, unable to achieve the same redemption within American society alone, is instead driven by his hybrid identity back to Afghanistan, where he confronts his wounded memory directly and is, in his own words, "[h]ealed at last" only once he has faced the consequences of his past actions[4]. Even success and social integration in the country of immigration cannot, on their own, heal unresolved trauma: without a willingness to confront it directly, wounded memory continues to shape identity and forecloses the possibility of making peace anywhere.

Rezyume. Ushbu maqolada Khaled Hosseinining "The Kite Runner" romanida shaxsning va gibrid identifikatsiyaning shakllanishida yarali xotira (wounded memory) qanday rol o'ynashi tahlil qilinadi. Marsel Moss va Meri Duglasning sotsiologik yondashuvlariga, shuningdek, travma nazariyasiga tayangan holda, tadqiqotda bosh qahramon Amir, shuningdek Baba va Sohrob obrazlari misolida bolalik travmasi, aybdorlik hissi va Afg'onistondan Amerika Qo'shma Shtatlariga ko'chib o'tgandan keyingi identifikatsiya muammolari o'rganiladi. Yaqindan o'qish (close reading) va qiyosiy adabiy tahlil metodlaridan foydalangan holda, maqolada hal etilmagan yarali xotiraning afg'on madaniy me'yorlari va amerikacha ijtimoiy tajriba o'rtasida bo'lingan gibrid identifikatsiyani vujudga keltirishi ko'rsatiladi; travmani inkor etish emas, balki unga yuzma-yuz kelish qahramonning ruhiy poklanishga erishish-erishmasligini belgilaydi. Tadqiqot natijalari afg'on-amerika adabiyotini postkolonial va diaspora nuqtai nazaridan o'rganishga hissa qo'shadi.

Resume. This article examines how wounded memory shapes personal and hybrid identity in Khaled Hosseini's novel The Kite Runner. Drawing on trauma theory and the sociological approaches of Marcel Mauss and Mary Douglas, the study analyzes how the protagonist Amir, together with Baba and Sohrab, negotiates childhood trauma, guilt, and displacement after emigrating from Afghanistan to the United States. Using close reading and comparative literary analysis, the article shows that unresolved wounded memory produces a hybrid identity torn between Afghan cultural norms and American social experience, while the capacity to confront rather than repress trauma determines whether a character achieves psychological redemption. The findings contribute to the postcolonial and diaspora-studies reading of Anglophone Afghan-American fiction.

[1] Sugathan, D. Individual Trauma in Khaled Hosseini's The Kite Runner // Teresian Journal of English Studies. – 2015. – Vol. 7, No. 1. – P. 91.

[2] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 289.

[3] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 371.

[4] Hosseini, K. The Kite Runner. – London: Bloomsbury, 2003. – P. 289.

Резюме. В данной статье рассматривается, каким образом раненая память (wounded memory) формирует личную и гибридную идентичность в романе Халеда Хоссейни «Бегущий за ветром» (The Kite Runner). Опираясь на теорию травмы и социологические подходы Марселя Мосса и Мэри Дуглас, автор анализирует, как главный герой Амир, а также Баба и Сохраб преодолевают детскую травму, чувство вины и последствия эмиграции из Афганистана в США. С помощью метода close reading и сравнительного литературоведческого анализа показано, что неразрешённая раненая память порождает гибридную идентичность, разрывающуюся между афганскими культурными нормами и американским социальным опытом, а способность противостоять травме, а не подавлять её, определяет возможность психологического искупления героя. Результаты исследования вносят вклад в изучение афгано-американской литературы в постколониальном и диаспоральном ключе.

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HAROLD LAMBNING "TAMERLANE: THE EARTH SHAKER" ROMANIDA AMIR TEMUR XARAKTERINING BADIIY IFODASI

Ibragimov Javohir To'lqinjon o'g'li,
Namangan davlat texnika universiteti tayanch doktoranti

Amir Temur siymosi olti asrdan buyon nafaqat tarix fanining, balki jahon badiiy tafakkurining ham diqqat markazida turibdi. Ingliz adabiyotida bu an'ana Kristofer Marloning "Buyuk Temur"[1] ("Tamburlaine the Great") dramasi bilan boshlangan bo'lsa, keyinchalik G.F.Gendelning "Tamerlano" operasi, Edgar Allan Poning "Tamerlane" poemasi kabi asarlarda davom etgan. Yevropa madaniy xotirasida uzoq vaqt Temurning qudratli, ammo dahshatli jahongir sifatidagi qiyofasi ustuvor bo'lib keldi. O'zbekiston mustaqillikka erishgach, Sohibqiron merosini xolis va har tomonlama o'rganish muhim ilmiy-ma'naviy vazifa sifatida belgilandi[2]. Shu nuqtayi nazardan, xorij adabiyotida yaratilgan Amir Temur obrazlarini poetik jihatdan tadqiq etish bugun kun tadqiqotchilarining dolzarb vazifalaridan biri hisoblanadi.

Amerikalik yozuvchi, tarixchi va ssenariynavis Harold Lamb ijodida Osiyo va Yaqin Sharq xalqlari tarixi yetakchi mavzu bo'lgan. Kolumbiya universitetida tahsil olgan chog'ida Sharq tarixiga qiziqqan adib ijodini sarguzasht hikoyalar bilan boshlab, keyinchalik Chingizxon, Amir Temur, Sulaymon Qonuniy (Sulton Sulaymon), Zahiriddin Muhammad Bobur haqida biografik romanlar yaratgan. H.Lamb o'z davri G'arb tarixnavisligi va badiiy adabiyotidagi markazchilikni tanqid qilgani, boshqa xalqlar tarixiga ham teng e'tibor qaratish tarafdori bo'lgani bilan ajralib turadi.

Adibning "Tamerlane: The Earth Shaker" ("Temur: Jahonni larzaga soluvchi") asari 1928-yilda Nyu-Yorkdagi "Robert M. McBride & Company" nashriyotida chop etilgan, keyinchalik "Garden City Publishing Company" tomonidan ham qayta nashr qilingan. Asar rus tiliga "Тамерлан. Правитель и полководец"[3] (2002) hamda "Тамерлан. Потрясатель вселенной" (2008) nomlari ostida o'girilgan, turk va urdu tillarida ham nashr etilgan. Shunga qaramay, mazkur asardagi Amir Temur obrazining poetikasi o'zbek tadqiqotchilari tomonidan hozirga qadar yetarlicha maxsus tadqiq etilmagan. Bu holat tadqiqotning dolzarbligini belgilaydi.

Ushbu maqolaning maqsadi ham Harold Lambning "Tamerlane" asarida Amir Temur xarakterini yaratish tamoyillari va badiiy vositalarini aniqlash hamda muallif talqinining o'ziga xosligini asoslashdan iborat.

Ilmiy maqolaning manbaviy asosini bir necha

[1] Marlowe C. Tamburlaine the Great / ed. by J.S. Cunningham. – Manchester: Manchester University Press, 1981.
[2] Karimov I.A. Amir Temur haqida so'z. – Toshkent: O'zbekiston, 1996.
[3] Лэмб Г. Тамерлан. Правитель и полководец / пер. с англ. – М.: Центрполиграф, 2002.