



**THE INTERACTION OF HISTORY AND TIME IN  
GRAHAM SWIFT'S *WATERLAND* AND KHALID  
HOSSEINI'S *KITE RUNNER*: A NEW  
HISTORICAL APPROACH**

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HISTORICAL APPROACH**

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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ahmed Mohammed Taher HAMEED titled “THE INTERACTION OF TIME AND HISTORY IN GRAHAM SWIFT’S WATERLAND AND KHALID HOSSEINI’S KITE RUNNER: A NEW HISTORICAL APPROACH” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and literature as a Master of Arts thesis. February 25, 2022

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## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

**Name Surname: Ahmed Mohammed Taher HAMEED**

**Signature:**

## **FOREWORD**

First and foremost, I praise and thank Allah for His greatness and for bestowing courage and strength upon me in order for me to complete this thesis. I would like to communicate my extraordinary thanks of appreciation to my supervisor Assoc. Prof. Dr. Tavghah Ghulam Saeed who offered me the golden opportunity to do this fabulous project, which also helped me in doing a lot of research and I got to know about so many things.

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## ABSTRACT

This study explores Graham Swift's *Waterland* and Khaled Hosseini's *The Kite Runner* through a new historical perspective. The depiction of historical events is obvious in the works of the two writers. However, due to their different cultural backgrounds, the two writers have sometimes different views about history. Their works, Swift's *Waterland* and Khaled Hosseini's *The Kite Runner*, represent an attempt of both writers to re-narrate history. The theory of new historicism aims at studying literature through the cultural context; therefore, it is important to refer to the historical events that took place in the culture of Graham Swift and Khaled Hosseini, because New Historicism claims that every literary work is a product of a historical moment that participated in creating the historical moments.

The study includes three chapters. The first chapter provides the theoretical framework of the study, how new historicism originated, and the main influencers whose writings had a great impact on framing new historicism. New historicism is based on the assumption that literary work, or any literary work, contains time, place, and consequently a historical event as key components, and these key components can be deciphered from the literary text through careful analysis, even if the writer does not explicitly portray these aspects in his or her work.

The second chapter deals with how Khalid Hosseini tells his story from a new historical perspective. This chapter depicts the social, cultural, political and historical events in Afghanistan. Khalid Hosseini combines the unique cultural history of Afghanistan with his own experience in order to interpret the kite runner from the perspective of new historicism.

The final chapter studies Swift's *Waterland* depending on the principal views of new historicism. In this chapter, Swift emphasizes the significance of



the connection between past and present, along with the historian and the fiction writer, and between historicity and textuality. Besides, Graham Swift's novel *Waterland* discusses the topic of cyclical times, cyclical historical patterns, and narratives.

**Keywords:** New historicism, The kite runner, Khalid Hosseini, Waterland, Graham Swift, Time, History, Michel Foucault, Power, discourse

## Özet

Bu tez, Graham Swift'in *Waterland* ve Khaled Hosseini'nin *The Kite Runner*'ini yeni tarihsel perspektifle inceleme girişimini temsil etmektedir. İki yazarın eserlerinde tarihi olayların tasviri açıktır. Ancak, farklı kültürel geçmişleri nedeniyle, iki yazar bazen tarih hakkında farklı görüşlere sahiptir. Swift'in *Waterland*'i ve Khaled Hosseini'nin *The Kite Runner*'i eserlerinde, her iki yazar için de tarihi yeniden anlatma girişimini temsil etmektedir. Yeni tarihselcilik teorisi, edebiyatı kültürel bağlamda incelemeyi amaçlar. Bu nedenle, Graham Swift ve Khaled Hosseini'nin kültüründe meydana gelen tarihsel olaylara atıfta bulunmak önemlidir, çünkü yeni tarihselcilik, her edebi eserin, tarihsel anların yaratılmasına katılan tarihsel bir anın ürünü olduğunu iddia eder.

Çalışma üç bölümden oluşacaktır. Birinci bölüm, tezin teorik çerçevesini ve yeni tarihselciliğin nasıl ortaya çıktığını, üstelik, yazılarının yeni tarihselciliğin çerçevesinde büyük etkisi olan ana etkileyicileri sunar. Yeni tarihselcilik, edebi eserin veya daha doğrusu herhangi bir edebi eserin anahtar bileşenler olarak zaman, yer ve dolayısıyla tarihsel bir olayı içerdiği ve bu anahtar bileşenlerin, yazar, eserinde bu yönleri açıkça tasvir etmese bile dikkatli bir analiz yoluyla edebi metinden deşifre edilebileceği varsayımına dayanır.

İkinci bölüm, Khalid Hosseini'nin hikayesini yeni tarihsel perspektiften nasıl anlattığını ele alıyor. Bu bölüm Afganistan'daki sosyal, kültürel, politik ve tarihi olayları tasvir ediyor. Khaled Hosseini, uçurtma avcısını yeni tarihselcilik perspektifinden yorumlamak için Afganistan'ın eşsiz kültürel tarihini kendi deneyimiyle birleştirecektir.

Son bölüm, yeni tarihselciliğin temel görüşlerine bağlı olarak Swift'in *Waterland*'ını inceliyor. Bu bölümde Swift, tarihçi ve kurgu yazarı ile birlikte geçmiş ile günümüz arasındaki ve tarihsellik ile metinsellik arasındaki bağlantının önemini vurgular. Graham Swift'in *Waterland* romanı döngüsel zamanlar, döngüsel tarihsel kalıplar ve anlatılar konusunu tartışıyor.

**Anahtar kelimeler:** Yeni tarihselcilik, Uçurtma avcısı, Khalid Hosseini, Waterland, Graham Swift, Zaman, Tarih, Michel Foucault, Power, söylem

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## **ABBREVIATIONS**

**Etc.:** Ve benzeri gibi

**ed.:** Baskı

**Ed. By:** Editör

**p./pp.:** Sayfa/sayfalar

**Vol.:** Sayı

**Vs.:** Karşı

## **SUBJECT OF THE RESEARCH**

The main aim of this study is to explore how history is re-told in Swift's *Waterland* and Hossein's *The Kite Runner*.

## **PURPOSE AND IMPORTANCE OF THE RESEARCH**

The purpose of this study is to explore how history is narrated in *The Kite Runner* and *Waterland*. The significance of this study is to highlight the main views in new historicism in literature and how we can get the benefit or how we treat such cases.

## **METHOD OF THE RESEARCH**

The historical events and the way they are narrated in Swift's *Waterland* and Hossein's *The Kite Runner* are analyzed in this study. The study helps the reader understand the mutable interpretations and receptions of the historical events.

## **HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM**

The theory of new historicism and its main critics and their views are discussed in the study. It could be observed that both Swift and Hossieni have different views about history since they come from different cultural backgrounds.

## **SCOPE AND LIMITATIONS / DIFFICULTIES**

The limitation of the current study is the focus on the main two works of the two novelists. Besides, the study is limited to discussing how historical events are narrated in the two novels.



## **Chapter One**

### **THEORETICAL FRAMEWORK**

#### **1.1 TRACING NEW HISTORICISM**

It is a new critical practice that displays a resurgence of concern in history. The New Historicism is a reestablishment of the past from a present standpoint; it also emphasizes the function of the present in reconstructing the past, forming it in a way that is more serviceable to the present. Ukkan (2002) argues “New Historicism is a reaction against the unhistorical methods, it shows a fresh concern in the specific political and social settings of literary works” (p.7). In his “Professing the Renaissance”, Louis A. Montrose referred to it as “a going back to history from the post-structuralist preoccupation with language”. Montrose added: “New Historicism focuses on “the historicity of textuality and texts of history” (Ukkan, p. 11). Any written work has historicity as it is rooted in the cultural and social context. History has a privilege to textuality as man has no entree to the full lived accurate past; just traces are preserved. Besides, it handles a literary work not as a story worthy of investigation but as a demonstration of historical powers. This modern literary criticism is concerned with the political, historical, cultural, social, and economic implications of the text.

New Historicism and traditional history are quite unlike since these two methods of history are established on quite dissimilar opinions of how we can know history and what it is. The question that traditional historians may ask is, “What happened?”; “What does the event tell us about history?” in contrast to the traditional historians, whereby the new historicists present different questions: “How has the event been interpreted?” and “What do the interpretations tell us about the interpreters?” (Tyson, 2006, p. 23). Historians believe that history is a sequence of occasions that have a casual, direct relationship. Moreover, these historians think, through objective investigation, that man is perfectly able to uncover the truths about historical incidents, and

those facts may sometimes uncover the “spirit of the age”, thus implying that the world vision embraced by the society to which these truths indicate (Tyson, p. 23). Definitely, some historical events presented a major idea that might clarify the worldview of certain historical inhabitants. For example, the Renaissance concept of the “Great Chain of Being”—the universal pyramid of creation, “at the top of it there is God”, humans “at the middle”, and at the bottom, the “lowliest creatures” exist which was “used to claim that the spirit of Elizabethan era was a faith in the significance of the order in all areas of individual life” (Tyson, p. 23). This can be seen in the aspects of the traditional historical approach, which studies “the spirit of an age”, such as the Age of Enlightenment or the Age of Reason, or periods such as romantic, neoclassical, or modernist periods. The last point about historians is that history is progressive, which means that humans improve over time, progressing in their traditional, technological, and moral achievements (Tyson, p. 23).

In contrast to traditional historians, new historicists do not claim that one has a perfect entree to any, but he/she has the entrée to most fundamental truths of history. For instance, Napoleon was defeated at Waterloo, and the first American president is George Washington. Yet, our conception of what those realities mean, how they cope with the complicated network of conflicting beliefs and competing political, cultural, and social schemas of the place, time in which they happened are not a fact for those who are considered as new historicists but a subject of explanation. From this perspective, no facts are fixed; what is left is the only interpretation of the events. Moreover, new historicists claim that, for several reasons, it is hard to produce reliable interpretations (Liu, 1989, p. 731). The first reason and perhaps the most important one is “the impossibility of objective analysis”. For Tyson (2006), historians, like most human beings, live in a specific place and specific time, and their ideas of past and current incidents are impacted in “uncountable unconscious and conscious conducts by their own experience within their own society” (p. 283). They might trust that they are objective, yet their opinions of wrong and right, what is uncivilized and civilized, what is significant and insignificant will powerfully affect the conducts in which they investigate happenings.

The history's complexity is the main reason for the impossibility of constructing reliable interpretations. History in the new historicists' perspectives may not be comprehended merely as a direct sequence of happenings. In any culture, any specified moment in history might be developing in certain parts and reverting in others. Moreover, two historians could oppose what constitutes development and what does not, for such notions are materials of description. In other words, history is not an arranged carnival hooked on a recurrently enlightening future as many outmoded historians supposed; "it is like an unplanned dance containing an infinite diversity of steps, following any new direction at any specified moment, and having no specific destination or goal" (Tyson, p. 245). More specifically, groups and individuals could have aims, but the history of humans does not.

Correspondingly, while happenings definitely have reasons, new historicists claim that such reasons are regularly difficult, multiple, and are difficult to scrutinize. That is, we are unable to make casual, simple statements with any conviction. Moreover, causality does not take a straight way from cause to effect. Whether it is a children's cartoon show or a political election, any given event is produced by its culture, yet, in return, it also influences that culture (Liu, p. 737). This implies that all events involving everything from a "televised murder trial" to the creation of artwork, the change or persistence in the situation of the "poor—are formed by and form the culture in which they take place" (Liu, p. 737).

Comparably, our selfhood, subjectivity, and shapes are shaped by the culture that we were born in. In the new historicists' perspectives, one's personal identity is not simply produced through the culture neither it is produced by our individual desire and will.

Individual identities and the cultural environments in which they are formed are intertwined and are mutually constitutive. They have a mutually constitutive and dynamically unstable interaction. However, there may not be a final answer to the age-old debate between free will and predestination because it is predicated on an incorrect question: "Is human personality social constructions or are human beings autonomous individuals?" (Tyson, p. 251).

Based on the new historical perspective, it is impossible to answer such a question since it contains a selection between two units that are not entirely isolated. Thus, the suitable question would be: “What are the approaches by which individual social formations and identity—such as political, legal, educational, and religious ideologies and institutions— promote, create or transform each other?” (Tyson, p. 248). Each culture limits the personal action and thought within a web of social boundaries while it concurrently empowers persons to act and think. Therefore, “our subjectivity is a lifetime path of moving our way, instinctively and consciously, among the freedoms and limits provided at any specified period in time by the society in which we live” (Tyson, p. 248).

Depending on the new historical views, “power isn’t originated just from the top of the socioeconomic and political structure”. Michel Foucault’s thoughts have convincingly affected the expansion of new historicists views, “power” distributing in all directions from and to all times at “social levels”. Power circulates by a vehicle, and this vehicle is “a never-ending production of exchange”: (1) “the exchange of material goods through practices” as selling and buying, charity, bargaining, taxation, laying bets and different procedures of theft; (2) “the exchange of individuals through such organizations as adoption, marriage”, slavery, and kidnapping; and (3) “the exchange of thoughts and ideas through the numerous discussions a culture produces” (Tyson, p. 248).

One of the most important terms that accompanies the theory of new historicism is “discourse”, which refers to a societal language generated by specific social situations at a particular place and time (Gearhart, 1997, p. 451). The term expresses a specific manner of “understanding human experience”. For instance, one might be aware of the discourse of liberal humanism, the discourse of white supremacy, the discourse of Christian fundamentalism, the “discourse of ecological awareness”, and the discourse of liberal humanism. Although the term “discourse” has the “same meaning closely as the notion” of “ideology”, the two words are usually “used interchangeably, discourse is concerned with the function of language, which is regarded as the vehicle of ideology” (Gearhart, p. 451).

In new historicism, no discourse may sufficiently clarify the complicated social dynamics of communal power. It is because “no monolithic” (universal, single, unified) spirit of age exists. In addition, no sufficient totalizing explanation of history is found (there is no clarification that offers a particular key to all features of a specified nation). Instead, what exists is an unstable “dynamic interplay among discourses” (in a new historical language, discussing exchanges of power) at any given point in time and in any number of ways (Gearhart, p. 450). Moreover, no discourse is everlasting; it only gives power for those who are in a command position. This explains why the new historical scholars consider the relationship between society and “separable individuality equally constitutive”. In general, one is never just a victim of a repressive culture; one might find numerous “ways to oppose”, or face authority, whatever it was in our public and personal lives (Gearhart, p. 451).

In the new historical perspective, even the ruler of a tiny nation does not have complete, ultimate power over his nation. To uphold a full authority, his power has to distribute in numerous discourses, for instance, in the discourse of science (that could promote the leading elite in the light of the Darwinian theory “survival of the fittest”), or in the religion discourse (that may support the belief in “divine right” in God’s love of kings of hierarchical society), “in the discourse of fashion” (that could stimulate the acceptance of rulers by supporting “copycat attire”), “in the discourse of the law” (that could make it a treasonous offense to oppose or to differ with a leader’s resolutions), and so on (Tyson, p. 245).

As these instances propose, what is “normal”, “right,” and “natural” are topics of explanation. Therefore, in different societies and cultures at different historical points, homosexuality is deemed normal, abnormal, admirable, or criminal. The same may be said about women’s appeal for political equality, incest, and cannibalism. Indeed, Michel Foucault argues “all definitions” of sexual “perversion” “crime,” and “insanity,” are “social concepts by means of which reigning powers preserve their control; we admit these descriptions as natural simply because they are so entrenched, embedded in our culture” (Gearhart, p. 456).

Just like descriptions of antisocial and social conduct uphold the power of definite groups and individuals, the same case exists in specific forms of historical proceedings. Definitely, the “whitewashing of Custer’s army” was against Native Americans functioned the aspiration “of the white American” supremacy construction of his day to demolish “Native American folks” so that the government might snatch their properties. The whitewashing, after Custer’s campaigns, continued to assist the white American authority construction for many years after “Custer’s time”, even those who have “knowledge of Custer’s crimes” thought it would be foolish to speak about these mistreats, even in front of American citizens. Similarly, if the Nazis had won the Great War, one might be reading a quite different version about this historical event, about the killing of millions of Jews, and about Hitler himself, then the versions we read today in American history books. Therefore, “new historicism sees historical narratives as stories, narratives”, which are necessarily subjective “according to the conscious, unconscious, and point of view of those who write or about them”; the less familiar “historians are about their biases, the more those biases domain their stories” (Tyson, 285).

Up till now, as it was shown above, new historicism’s assertions “about what historical examination cannot do”. (1) “It is not able adequately “to determine that a specific spirit of the world views or “times accounts for the difficulties of any certain culture” (2) “It cannot adequately” prove that historical incidents are progressive, casual, or linear. Finally, (3) Historical analysis cannot be objective. One is unable to “understand a historical person, object, or an event in separation from the net of discourses in that it was signified because we may not understand it in separation from the connotations it brought” (Liu, p. 743). “The more we separate it, the more we tend to examine it through the meanings of our own place and time, maybe, our own need to believe that the human race is advancing with the passing of time” (Tyson, p. 251).

For new historicism, history is similar to the text that could be understood in the same way literary scholars understand texts. Similarly, new historicism reflects literary books as cultural artifacts, which might tell us about the web of

social meanings, the interplay of discourses, operating in the place and time in which those writings were written. People recognize history just in its “textual form”, which means, in the form of the articles, letters, “written statistics”, documents, “legal codes”, “diaries”, “news”, “speeches”, “tracts”, and the like in which events “recorded the attitudes”, “procedures”, and policies that happened in a particular place and this means even when historians build their judgments on the types of “primary sources” instead of the secondary sources (the “interpretations of other historians”), those primary sources are usually in the shape of some kind of writing (Tyson, p. 287). Therefore, they demand the same forms of studies “literary critics do on literary texts”. For instance, “historical documents” could be examined in the light of linguistic devices (the stylistic strategies by which writings try to accomplish their objectives); “they could be disassembled to demonstrate the constraints of their own ideological beliefs”, and they might be inspected to show their implicit and explicit homophobic, “patriarchal, and racist agendas” (Gearhart, p. 456). Furthermore, secondary sources might be investigated in the same manner, especially those which are written during the period in question.

In other words, new historicists believe in “both secondary and primary sources of historical information” types of account. Both articulate some types of narratives, and thus those narratives may be investigated “using the devices of literary criticism” (Gearhart, p. 456). Actually, one could assume in bringing to the front the subdued stories of relegated groups, such as females, the poor, people of color, “the working class”, “lesbians and gay men”, “the inhabitants of mental institutions”, and alike. New historicists have reviewed the male, white, Anglo-European historical account to expose its hidden, “disturbing subtext”: these people’s experiences have been oppressed so as to uphold the authority that allowed Anglo-European to govern what most Americans identify about history (Gearhart, p. 456).

Moreover, an emphasis on the historical stories of oppressed individuals and groups has been such a significant characteristic of new historicism which thinkers offered question about how new historicists may take accounts from “marginalized individuals any more willingly than they have acknowledged

stories from the patriarchal Anglo-European authority structure” (Tyson, p. 288). This question has one answer: the majority of voices, involving an identical depiction of historical stories from all groups, aids confirm, a dominant story that is “told from a single cultural perspective” that believes in presenting the lone precise account of history, it will no longer govern people’s historical perception. In recent times, it is impossible to have an equal demonstration of historical accounts (Tyson, p. 477). Because the stories of some groups are increasing in number, for example, those of people of color, those of women, those narratives commonly “do not receive the same type of concern as patriarchal Anglo-European accounts receive in the classroom, the place in which most of us learn about history” (Ibid, p. 456). Thus, new historicism attempts to support the expansion “of and gain attention for the narrations of oppressed, marginalized peoples” (Tyson, p, 288).

In addition to the attention it gives to marginalized historical accounts, the new historical examination includes what is named as “thick description”, which is a term taken from anthropology. This term attempts through detailed close investigations of a particular cultural production—like ritual ceremonies, birthing practices, penal codes, games, copyright laws, “works of art, and the like—to explore the meanings that specific cultural production present for the people in whose society” it happened and to expose the cultural codes, “social conventions, and ways of viewing the world which gave that construction those meanings” (Tyson, p. 293). Therefore, the “thick description” is not a pursuit for realities, but “a pursuit for meanings”, and as the instances of “cultural productions” demonstrate, “thick description” draws attention to “the personal side of history”: the history of leisure activities of “family dynamics”, childrearing customs, “sexual practices”, —more than or as much as such traditional historical subjects as the passage of laws and military campaigns (Tyson, p. 293). Certainly, due to the fact that “traditional historicism inclined to marginalize or ignore private life” as irrelevant and subjective, new historicism attempts to “compensate for this exclusion by bringing subjects related to private life into the forefront of historical inquiry” (Gearhart, p. 480).



New historicisms suggest that the analysis of historical accounts that is inevitably subjective is not an effort to validate a self-indulgent. Instead, the unavailability of individual preference makes it essential; “those new historicists are as forthright” and are aware of the ideological and psychological places of their own “related to the material they examine” so that their readers may “have some knowledge of the human lens” through which these readers inspecting the historical matters; this procedure is named self-positioning” (Tyson, p. 293).

The discussion above about new historical concepts brings a crucial question: do these concepts work in the area of “literary criticism?” Though “new historical literary criticism” is set in our examination of literary texts, as we have just seen, the study of history has changed over time. So, new historical criticism and “historical criticism has little in common”. However, “historical criticism” that controlled literary studies in the late decades of the nineteenth century and the beginning of the twentieth was restricted mostly to examinations of the writer’s life to explore her or his “objectives in writing the work” or to readings of “the historical era in which the literary work was written”, so as to expose the “spirit of the age” that the text was presented to exemplify (Gearhart, p. 483). For traditional historians, literature occurred in an entirely subjective sphere, unlike history that included the objectively discernible truths. Thus, literature might never be understood or even taken to indicate whatever history did not allow it to indicate.

New historicism, the movement that appeared in the late 1970s, rejects both the enrichment that New Criticism adds to the literary text in an eternal measurement beyond history and the marginalization that traditional historicism displays of literature. From a new historical perspective, the author’s intention is not impeded in the literature. Also, the literary text does not ever demonstrate “the spirit of the age” in which it was produced, as “conventional literary historians” stressed. Moreover, literary texts are not at all “self-sufficient art” substances that exceed the place and time “in which they were composed, as New Critics supposed”. For new historicism, “literary texts are cultural objects that may tell us about the web of social meanings”, the interplay of discourses,

“operating” in the place, and time in which the texts were written (Gearhart, p. 484). “They may do so because the text itself is a part of the interaction of discourses, a negotiate in the dynamic network of social meaning. Therefore, the historical situation from which the literary text emerged and the literary text itself are equally significant because the text and the context are equally “constitutive”; they produce each other. Just like the “dynamic” relationship between “society and individual identity”, literary texts are shaped by their historical contexts (Gearhart, p. 484).

Possibly one may observe the way in which new historical scholars vary from their “traditional equivalents” by observing methods in which new historical interpretations regarding particular literary works could differ from the “traditional historical” interpretations of those same works. For example, when looking at two famous literary texts such as *Beloved* (1987), Toni Morrison, and Conrad’s *Heart of Darkness* (1902), Joseph Conrad wrote about a condition—“Europe’s commercial mistreatment of Africa”—created by his own culture and one that he would “experience firsthand”. In the case of *Beloved*, Morrison wrote about a “population—previous slaves striving to survive” both their harsh realities of life in Ohio and their own memories about the past— “that had lived for more than one hundred years before the publication of this work” (Tyson, p. 295). Moreover, neither Conrad’s direct experience with the topic nor Morrison’s sequential “distance from hers indicates that either story is inevitably more accurate” than the other. In the traditional criticism, the accuracy of the historical accounts of both texts has to be “judged by” divergences with historical descriptions of the “populations” signified. For new historicism, however, the “accuracy” of historical accounts “is never an assurance”: *Beloved* and *Heart of Darkness* present understandings “of the populations” they portray, “which one may use, to help to understand both the passage of discourses and those populations within which Conrad and Morrison wrote these works” (Tyson, p. 295).

As a consequence, in New Historicist interpretation, history is not regarded as the source or the cause behind a work. Indeed, the relationship between the work and history is understood as a dialectic: the literary text is

understood as both a producer and a product, a source and an end of history. One irrefutable side benefit of such an opinion is that history is no longer considered as a thing wholly prior, as in some vulgar historical scholarships; it is a process that completes itself at the emergence of the literary work. However, it does not have to be supposed that the New Historicism dispenses with the intellectual class of priority.

New Historicist it is not history, but the ideology that is prior. The text is regarded to be an essential part of a society's ideology by the feature of passing it on, but the ideology that is intact and intelligible exists in a form that is separate from (and thus preceding it) the work. If it was not there, the critic might not distinguish a relationship between ideology and work; moreover, if the ideology does not come before the work, it would not be regarded as a historical relationship.

Returning to the two examples above, a "traditional historical reading" of Morrison's *Beloved* could examine— "built on historical narrative nineteenth-century" irrespective of whether the actual fact as shown by Morrison is true to "historical reality" (Tyson, p. 296). The question here is that: do her representations "of the Garners", their Schoolteacher, "Baldwin's wins and neighbors" precisely embody the range of standards held by abolitionists and "slave holders at that time?" Does the novelist capture the contradictory viewpoints that describe "the spirit" of that unsettled age? Or a historical reading could examine the conditions "of the novel's composition" to discover the "historical sources" of her plot, setting, and characters. For instance, to what level was Sethe's narrative demonstrated "on that of runaway slave Garner", who is just like Sethe, slaughtered her daughter to protect her from being restored to her owner's farm? "What other characters and events in the story are built on real historical figures and events?" What "explicit newspaper accounts", historical sources, legal documents—, slave narratives, "records of the history books, Middle Passage", and the like—did the novelist "draw on"? Finally, a "traditional historical" researcher, or critic might examine the writer's reading conducts to discover "evidence" of the impact of other literary writings on Morrison's "artistic technique" (Tyson, p. 297). What historical fiction, "African

American”, or Southern literature did Morrison read, and could their “impact be apparent in the story’s style, plot, or characterization?”

A new historical examination of *Heart of Darkness*, in contrast to these traditional historical concerns, might inspect the conducts in which Conrad’s account represents a pair of contradictory discourses reported in his society: Eurocentrism and anticolonialism. “The anticolonialism theme” in the novel, which appears as the writer’s main concentration in the novel, might be regarded in its depiction of the “evils of Europe’s exploitation and subordination of African peoples”. Moreover, as Chinua Achebe notices, Conrad’s story speaks based on a (deceptively unconscious) Eurocentric viewpoint: Marlow’s disturbing vision “into the European character” involves his understanding that Europeans are, under their appearance of civilization, as “savage” as the people of Congo aim to “subdue” that means the “tribal culture” in Africa is “held” to characterize “savagery.” Or in spite of the novel’s “Eurocentric” preference, a new historical reviewer could consider “the text as a sort of early embodiment, or prototype of new historical analysis” (Tyson, p. 298). Conrad’s novel, Brook Thomas, exposes the conventional historicist conviction that history is progressive, which means that human beings improve over time. Besides, it is a narrative construction that “confuses plot events” behind a foggy “veil of subjective” explanation, thus suggesting that one does not have an entree to an unbiased, “clear view of the past”. Finally, a new historical interpretation of Conrad’s novel could inspect the history of the story’s response by reviewers and those who read it to find out how the story was “shaped and shaped by the discourses”, distributing “at its point of origin” (the place and time in which the text was written) and “over the passage of time, containing assumptions about its relationship to probable future audiences” (Tyson, p. 306). For instance, how could the text’s function disclose the means in which understandings of the writing “shaped by and have shaped the discourses” of white supremacy, “social Darwinism”, “historical progressivism”, multiculturalism, Afrocentrism, new historicism, and so on?

## 1.2 Understanding Khalid Hosseini

Khaled Hosseini (1965) is an Afghani- American physician and a novelist. When Khaled was at the age of eleven, his family moved to France, then they moved again to the United States, and there he had the chance to become an American citizen. At the age of thirty-six, Hosseini returned to Afghanistan, where he “felt like a tourist in [his] own country” (Stuhr, 2009, p. 11). In many interviews, Hosseini referred to his experience in Afghanistan as a sad memory in his life. However, these events and others are depicted in Hosseini’s works. He employs what he experienced in his real-life into his literary fiction. Up till now, Hosseini has produced: *The Mountains Echoed* (2013), *A Thousand Splendid Suns* (2007), and *The Kite Runner* (2003). These three works portray Hossein’s own techniques and his own styles.

Generate, he places these texts into the class of storytelling. “He frequently describes to himself as a storyteller; he might merely say that out of humanity, opting not to assign higher literary goals to his writings” (Stuhr, 2009, p.16). In many interviews, he mentions “the country of Afghanistan has an abundance of talented storytellers, and he learned to appreciate their work early on”. Khaled, therefore, puts himself and his novels in part from the “Western novel tradition and rather binds himself to a greater Afghan culture, or an oral tradition” (Conlogue, 2003, p. 5). Khalid’s early interpretation concerns were firmly within the demesne of “Western literature”; one might observe the various styles and forms related to the story, “the bildungsroman, and even that of domestic literature, as families in which to place *A Thousand Splendid Suns* and *The Kite Runner*” (Conlogue 2003, p.5). In his article about Hosseini, Ray Conlogue (2003) stated “Hosseini is not a devotee of the kind of self-conscious and creative literature so valued in Western countries” (p.1). Hosseini himself said “I am not a huge fan of literary realism. I enjoy narratives. I was raised on stories, and stories are all I know how to write. I am incapable of writing an unfocused plot” (Conlogue, 2003, p.1).

Storytelling is a spoken art form. To be a storyteller, Harrell (1983) warned that you need to be careful about the stories you tell because once they are written down, they no longer exist as an "oral tradition", rather as "another"

that has been "translated into written form" (p. 29). Harrell continues commenting that literature individuals are powerless to carry on "the oral tradition of storytelling". In the case of Hosseini, he might have managed the inscription of his three texts from the perspective of a "storyteller", but Hosseini's texts might be illustrated as falling into the "category of literary fiction" described above. Hosseini is a storyteller, and one may note that he fulfills a portion of this "job" by passing on stories and events from his own experience and imagination." (Stuhr, 2009, p.17). Hosseini's stories are "straightforward tales" placed on the everyday actions of his heroes. One may also develop the interpretation of Hosseini's narrative "by looking at within the custom of Western literary literature" (Stuhr, 2009, p. 17).

Romer (1995) noted "The story is mostly narrated in the past", and the dominant character has to act, whereby these actions are usually obligatory "rather than taken up by choice, and the results could not be what the protagonist intends" (p. 29). Surrounded by a crisis, the protagonist "has to resolve it without the luxury" of a logical progression of steps or waiting for time to assist in the resolution of the crisis. In Hosseini's three novels, we have two protagonists; one is growing up with a sense of privilege and entitlement, whereas the other one is growing up under the circumstances restricted by social expectation and poverty (p. 14). In his *And The Mountains Echoed* (2013), Miriam and Laila's fate is linked through a catastrophic twist of situations. Moreover, due to the condition of females in society, their choices, "decisions are made for them". Mariam has to get married to Rasheed; she was forced to do so. Her approval is just a token action. She has to get married to Rasheed because she is pregnant and orphaned. In Afghanistan, "In her society, both of these scenarios are unacceptable. If Laila were not pregnant, her chances of survival would be limited if she took any other course of action, even if she were not traveling alone or working" Together, Mariam and Laila have to endure their marriage to a controlling ruthless man and defend the children. Miriam faces a crisis, and she has to wait for Laila to be killed, or she herself kills Rasheed. Mariam cannot wait; she must act immediately (Stuhr, 2009, p. 15). After that, Mariam "makes a thoroughly studied decision and then takes the required steps to fulfill it" according to the author. Mariam sacrifices herself for

her companion" (Stuhr, 2009, p. 15). Although she is not Laila's servant, Miriam is described as being unable to envisage a life that is "different from the one she has been living". Mariam is well aware that she has made "life-changing" decisions, and this is yet another one of them. Instead of making a decision for herself, she decided to help others.

The novel ends with varied notes. The possibility of "happiness" is manifest, yet the novel's characters have too many difficulties to overcome to attain that happiness. With the children, Tariq and Laila have "everything that could make her happy is right there in front of her, but the same society that tore her family apart—Tariq and Mariam—has all the oppressive and violent components just waiting to reappear, leaving her with no real sense of security" (Stuhr, 2009, p. 15).

The rudimentary story components remaining from the epic tale also appear within the bildungsroman. "The bildungsroman" includes a crucial point that is the expansion of "core character from childhood to maturity" of body and mind. Therefore, to achieve this "maturity", a character or one has to abandon family, home, or even his/her own life through the experiences that life brings. Jerome Buckley (1974) stated that bildungsroman means that a character is "growing up with the pressure" of intellectual and social constraints imposed on her or him by society or family (p. 17). Buckley adds that a character must leave home, and in some circumstances, he/she must leave the city and become independent: "the character must have two sexual encounters, or two love affairs, one exalting, one debasing, and demands that and others the protagonist reappraise his values" (Buckley, 1974, p. 18).

Because all these journeys are taken by most of Hosseini's main characters, it seems to be proper to name Hosseini's novels as a bildungsroman. However, his works can be labeled historical as well. That is, his writings tell a lot regarding history, customs, and culture in the writer's original country. This can be seen in *A Thousand Splendid Suns*. The novel's setting refers to some decades before the invasion of the Soviet Union and continues to the American occupation. In Hosseini's stories, historical events, characters, and historical incidents are impeded into the novel (Stuhr, 2009, p. 16). One can also view

Hosseini's literary works as "Hosseini's writings are difficult to compare with Austen's because of *A Thousand Splendid Suns*' brutality and the twentieth-century graphic truth" of all three of his novels. Domestic fiction (Stuhr, 2009, p. 15) As a whole, his works focus on "the personal bond between a family and its members in a family environment". To "address with the seedier, more violent aspect of ordinary existence," Hosseini lets the events of the outside world creep into his fiction". Finally, one might not disregard the truth that Khalid is a refugee, and this must somehow impact his writings.

As a naturalized American citizen, Hosseini "considers himself to have absorbed into the American culture" (Stuhr, 2009, p. 15). Despite this, his writings keep focusing on Afghanistan, where he grew up, and from where he has drawn inspiration. His novels are written in English, but he sprays his texts with an Afghani or Farsi "variant" of that language, "Dari" (Stuhr, 2009, p. 24). In his *Kite Runner*, Hosseini presents the story of adjusting and immigration to a Western country. Stuhr (2009) maintains "To classify *Kite Runner* as a novel about immigration or an ethnic fiction, Hosseini's best-known work would be the best choice." (p. 25). However, the theme of immigration and adjusting to a new country, "There is a subplot involving Amir's effort to atone for the betrayal of his boyhood pal".

Amir and his father stay a "part of a cohesive Afghan community, and within that community, they share mutual respect", receive and provide protection as it is required. Regarding Hosseini's novels, Ramatjanovna (2019) argues:

A new language, the loss of position and riches, and the conflict of old methods in the face of a population with completely different values and practices are all issues that the exiled community must deal with. When they were in Afghanistan, members of the community would gather at the flea market to socialize, a tremendous leveler of the community in exile. Younger people are more able to pick up on the language and habits of a new nation, as Hosseini shows. These young Afghan Americans can accept their country despite their ties to the Afghan community and its values and practices (p. 71).



Ramatjanovna (2019) argues that Hosseini's novels are rich with the clash between language and culture; this technique of writing, among many others, makes Hossein's novels diasporic and portrays the difficulties that the writer has faced when trying to fit into the Western society (p. 75). Through reading his *And the Mountains Echoed*, the reader may observe that Hosseini presents his personages' life globally. Here, in this novel, both European and Afghan cultures are consumed in such an equal manner. In some passages, it is very hard to imagine how people in Afghanistan, mainly females, may behave as the writer demonstrated them. Nila Wahdati represents an uncontrollable modern female in the Afghan culture; she is a striking character in the story, and she even does not obey the instructions of her father, who is a man with a very high status in Afghanistan at that time. Her manners, poems, and clothes do not seem to fit a Muslim environment. Understanding the struggles of his character, Hosseini represents a prototype Afghan woman since it is unfamiliar to see an Afghan woman like Nila. She may portray both Eastern and Western cultures: why and how is the Eastern culture? Through Nila, Hosseini makes it clear what is appropriate and what is not in Afghanistan. Her foster-daughter, Pari, was raised with the absence of Afghan conventions, and she believes herself to be European, and she acts like that. Yet, her name is an Afghan one, "Pari" which means "angel". Diaspora literature writers, such as Hosseini, made an effort to show the reasonable use of two or three language items, mentioning different countries, different settings, different cultural patterns, and different beliefs (Ramatjanovna, p. 75).

### **1.3 Reading Graham Swift**

The son of a civil servant, Graham Swift, was born in Catford, London, in 1949. Swift schooled at respected institutes. He joined Dulwich College, then he graduated from Cambridge University in 1970. After that, he studied at the University of York, gained his master's degree in English literature (Malcolm, 2003, p. 18). He worked as an instructor in England and Greece as well. However, after the popularity that his first three novels have gained, he decided to quit his job as a teacher and become a full-time writer. Graham lived in London with his wife, but with no children; however, he is the kind of person

who values the privacy of his life; therefore, he rarely talks about his personal life (Malcolm, p. 1).

Despite lack of details about Swift's personal life, some rudiments are of concern to the readers of Swift's text. It has to be mentioned that many aspects of Swift's Southern London novels are not directly based on his own personal experiences despite the fact that he often uses this locale in his works. (Malcolm, p. 1). The discrepancies between authorial background and portrayed worlds and "are striking"; Swift is a novelist whose life stories do not necessarily lighten his writing, nor do appear "to give rise to it in any frank way" (Malcolm, p. 2).

His literary career has been a successful one. Up till now, Swift has produced eleven novels and three short stories. However, His first three works, namely "*The Sweet-Shop Owner (1980), Shuttlecock (1981), and Waterland (1983)*" have respectively, occasionally even ecstatically received the interest of many scholars, critics, and writers in main periodicals and journals (Malcolm, p. 1). These stories were published by the most important U.S. and British publishers, and they gained prizes in Britain and other countries. Incessantly intellectual arrangement of his texts and the use of melodramatic story substance form too great stresses on the reader's emotion and excessive ambitions (Malcolm, 2003, pp 2-3).

Such criticisms appeared very powerfully after 1983. For instance, in the case of Swift's skills in character building, Michel Gorra stated "there is a lack of passion in *Waterland*, even if there is any passion, it is all for history and not for the readers who are influenced by it" (Gorra, 1984, p. 198). Another type of criticism comes from Derwent May, who argues that Swift's characters were just shown "in two or three interesting postures", thus implying that the reader of *Waterland* does not have sufficient details about the bout main characters (May 1983, p. 430). J. L. Carr believes that the characters that appear in *Out of This World* are "coarse", boring, and limited, whereas Truss considers them as only the novelist's "mouthpieces" (Malcolm, p. 2). Mantel defines Swift's *Ever After* "as seriously flawed by choice" of over reflective", "tedious narrator", too continually the "Porte-parole" of Swift's "thematic" interests. The same issue

was observed in the case of the secondary characters: they are “barely, afloat, in a pale sea of perception” (Mental, 1992, p. 23). Reynolds’s admiration for *Last Orders* is placed “against the reviewer’s uneasiness” about characters that appear in the early writings of Swift. “Infrequently . . . in Swift’s previous works, one is conscious of the author’s attending to the bolts and nuts of the plot, or polishing up his themes to the disadvantage of the self-governing life of his characters” (Reynolds, 1996, p. 25).

A consequence of this understanding of Swift’s insufficient style in description is the concern of the critics that his writings are overburdened and over schematic with thoughts. For instance, Gilbert welcomes the status of *Out of This World*; he describes it as a work of modern concepts, However, the novel is “over a schematic, it does not seem like a game played out, but more like a game-plan based on symbols rise such as the flags of a marker and a construction of a puzzle symmetry” (Gilbert, 1988, p. 43). Hermione Lee comments on the same novel “It is a novel to admire, but not to love it, its thoughts are too abstracted, not sufficiently represented in the text” (Lee, 1988, p. 36). Another opinion is shared by Lorna Sage and Truss who define *Out of This World* as an “abstracted, diagrammatic, dry book” (Malcolm, 2003, p. 2). Hilary Mantel commented on Swift’s *Ever After* “this book might have deeply developed Swift as a novel writer, yet it has not improved him as a novelist” (Mental, 1992, p. 25).

One could consider Duchene’s proposal that “*Out of This World* is too ambitious” in the domain of chronological incidents it endeavors “to cover” (Duchene, 1988, p. 275). Or Kirsty Milne and Stephen Wall’s and their claim that *Ever After* tackles numerous troubles that it fails to adhere to. Several harsh commentaries on Swift’s works appear to point to a fundamentally dissimilar element of his novel, and one that sits hardly with allegations of an over schematic intellectualism (Malcolm, p. 3). Numerous critics criticize *Waterland* because it is emotionally overheated and too melodramatic. Besides, Sage claims “*Out of This World* is diagrammatic and dry”, while other novels insensitive and melodramatic, and that the novel *Waterland* by Graham Swift is accused by certain critics as being overly schematic (Malcolm, p. 3). Further,

different critics have tackled *Waterland* very sharply in this subject. The unidentified critic in “Kirkus Reviews” proposes that does not really operate to suppress the gothic, melodramatic make-up of the essential story, an opinion that inspires Glastonbury’s very hostile and witty analysis of Swift’s most famous work (Malcolm, p. 4). His review of Swift’s *Waterland* might support this analysis when he claimed: “all the completed storytelling abandons us in the end with a rather insubstantial Gothic or histrionic story” (as cited in Malcolm, p. 4).

In his *A Vain Conceit*, which represents a hostile reading of postwar British fiction, D. J. Taylor argues, at the beginning of the 1980s, new concerns and new writers appeared in the field of British novels (Tylor, 1989, p. 114). Although he does not reveal his rejection of such changes, Tylor (1989) maintains, ignoring the new tensions among English writers whose influences have been deeply regretted and felt over previous decade by dwelling on the literary scene's inadequacies. The names are familiar: Graham Swift, Martin Amis, Timothy Mo, James Kelman, and Peter Ackroyd (Tylor, 1989, p. 114).

In general, the fundamental “nature” of any change in the “British fiction” in the late seventies and the early eighties of the last century might be exaggerated. Malcolm (2003) recognizes four key features of this period’s stories that stand out in strong release against novels of the previous era. It has to be observed, continue on into the 1990s and the initial years of the 21st century: Metafictional concerns (that is, producing fiction that continuously promotes, in a variety of ways, its own textuality and “fictionality”—in short, crazy) are a major feature of the work of British authors (p.1).

Malcolm (2003) states that the works of Graham Swift undoubtedly signifies three common features of the post-1980 British novel (p. 9). Swift’s novels are very integrated into the case of category; he is a novelist who is fanatically attracted to the function of historical incidents in his characters’ lives; moreover, his writings are “deeply metafictional”. The only aspect among the four mentioned above that does not clearly appear in Swift’s novels is “the cosmopolitan opening” out to the U.S., African, Continental European, Asian, and Latin American experience and settings which one finds, for instance, in the

works of Salman Rushdie, Ben Okri, Timothy Mo, Louis de Bernières, Ian McEwan, Martin Amis, Tibor Fischer, or Jeanette. In this regard, Swift prefers English settings, and even though some parts of *Last Orders*, *Shuttlecock*, and *Out of This World* are set in Europe, these settings “are outweighed” by English and they are few in number—and usually suburban or provincial English—settings.

Malcolm (2003) mentions five common matters which must be examined with respect to Swift’s books: “the great amount of genre mixture and intertextuality in his literature; narrative and narration” (“the voice of the storyteller” and her/his arrangement of the story information), “issues related to characters” (insanity, the family, the commonplace, entrapment, and the demonstration of females characters); ideas of nation and history”, and metaliterary issues, especially the relationship between the old-style novel of Britain and Graham Swift (p. 10).

MacDonald Harris, in his analysis of Swift’s *Ever After*, notes that this work is set in a sequence of texts that are similar to one another like relatives who have a strange marital betrayal; “the characters are different, the plots change, but the same forms return (as cited in Malcolm, 2003, p. 11). However, for other critics, Swift’s novels differ greatly from one another. In fact, some of them argue that to consider the first six novels written by Swift, we would come to the result that these works were written by different novelists: “one is rather attacked by the sameness, within significant alterations, that indicate most of Swift’s novels and short stories” (as cited in Malcolm, 2003, p. 11).

The prop of history has been an interesting subject in most of Swift’s major novels. The technique of remembering one of the characters’ past life has prevailed in the wrings of Swift. In his *Last Order*, Jack is missed by all other characters. In *Shuttlecock*, Prentis’s interest in the history of his father takes him back to the main issues of his present life. Hence, history, in the specific work, is seen in a healing aspect. The title of the novel (*Shuttlecock*) by itself is a reference to a historical incident; it is a cod-name to Prentis’s father during his last mission in France.

Besides, intertextuality in Swift's fiction has always been a rich subject for those critics and scholars who discussed his work. Pritchard notes that in *Waterland*, "Swift had a number of authors behind him as precursors" (Pritchard, 1984, p. 9). Some critics have pointed to similarities between Swift's work and the works of major literary writers around the world writers, such as Virginia Woolf, Henry Green, Gabriel Garcia Márquez, Günter Grass, and Ford Madox. The experienced reader may recognize a variety of local echoes of other literary writers in Swift's novels: "poets like Philip Larkin, Thomas Gray and in *The Sweet-Shop Owner*; in *Ever After* one may see Fowles's the French Lieutenant's Woman; Wordsworth in the epiphany which closes *Shuttlecock*; the references in *Last Orders* to Chaucer's *The Canterbury Tales*" (Malcolm, 2003, p. 13). In Swift's *Ever After*, one can trace a sequence of references to Shakespeare's *Hamlet*. The general and substantial use of references to other literary works generally involves one particular author and two types of text—Victorian fiction, classical literature, the novels of William Faulkner. In the case of classical literature, Swift's *Waterland* underlines many references to Greek plays; "Trojan War models" the action and characters of *Out of This World*; *The Sweet-Shop Owner* and *Shuttlecock Owner* echo the story of Oedipus (Malcolm, 2003, p. 13).

The study of Swift's novels has been recurrently revealed; his writings always indicate the traditional British novel of the 19th century. It has been stated that his novels engage and echo those of George Eliot, Hardy, Dickens, and Trollope. Swift, in his novels, celebrates a "humble lower-middle-class", and in *his Last Orders*, we see the working-class milieu just like Hardy and Dickens's fiction" (Cooper, 1996, p. 75). We can also see these themes as the subject matter of George Eliot in his *The Mill on the Floss* and *Adam Bede*. Both Eliot and Hardy "are precursors of the comprehensive evocation" of small and rural-urban settings in Swift's *Waterland*; however, in his *Last Orders*, the characters inhabit "a world replete with Dickensian relations" (Malcolm, 2003, p.16). Swift's attraction to the "disrupted family" has its precursors in Eliot's *The Mill on the Floss* and Dickens's *Bleak House*. The hidden, "dark secrets within these families", illegitimacy, and insanity echo Wilkie Collins and Dickens.

Furthermore, it is to William Faulkner's novels that the texts of Swift most reliably indicate. The latter has admitted his appreciation to Faulkner's novels. Moreover, critics have always considered the way in which Swift draws from Faulkner. Landow, for instance, connects Swift's *Waterland* closely to Faulkner's *Absalom, Absalom!* (Tylor, 1989, p. 114). It is clear why these two novels are compared together; the two novels offer their story material in a very complicated way that is regional yet national. Both are also intensely related to history and its shaping of a person's life; both engage with "dark, hidden secrets and extreme psychological conditions".

Therefore, one may notice that Swift's literary works are consistently and deeply "intertextual", both on general and local stages. The purposes of "intertextuality" are various, and in general notions, "intertextuality" functions to dignify and universalize specific literary figures and their destinies. The events in *Last Orders* or *The Sweet-Shop Owner* could be restricted to unspectacular parts of South London; however, traditional heroines and heroes, as well as the characters of both American and British canonical literature, may be seen as re-enacting their own lives in "tight boundaries. (Tylor, 1989, p. 114).

Another prominent aspect in Swift's novels is genre mixture, which was not exclusive to Swift; it was shared by most of the 1980s and 1990s authors. However, Swift's fiction is remarkably variegated in the domain of genres that individual works involve. The most notable novel in this respect is *Waterland*, which is a novel with legends and juxtaposing folktale, with an encyclopedia entry and a history textbook with a psychological development (Malcolm, 2003, p. 18). However, Swift's other works are not less different in the course of the genre. For instance, the *Shuttlecock* is an example of a social, psychological novel that contains strong elements of war fiction and espionage novel. Besides, *Out of This World* is a part of a psychological study, a part of a family saga, and a part essay on the possibilities of knowledge, British history, and photography (Malcolm, 2003, p. 18). In addition, *Ever After* is a historical novel, a psychological study, and a campus novel rolled into one.

The use of a variety of genres in a single text serves a variety of goals. As a result of *Waterland's* mash-up of literary forms, readers are reminded that what

they are reading is a specific type of story (in this case, a historical narrative or a folktale), and that truth and reality can only be temporarily grasped through a variety of literary forms, oftentimes only temporarily (Malcolm, 2003, p. 19). A similar purpose motivates the genre mixture in *Ever After*, *Out of This World*, and *Shuttlecock*.

Another topic to be regarded concerning Swift's fiction, in general, is the narrative and narrational technique. These techniques are unusually consistent throughout Swift's novels. All of his works (even his short stories) are first-person narrations; the employment of more than one narrator is common in most of his novels. The components of multiple narrations in *Out of This World*, *Shuttlecock*, *Ever After*, and in *Last Orders* can be clearly seen. In addition, in Swift's novels, the narrator is almost always a self-scrutinizing man, who is an old or middle-aged man, digging into his unfortunate past to work out how he became in the middle of a dispiriting situation (McGrath, 1988, p. 20). However, we rarely see female narrators in Swift's novels; it happens only two times in *Last Orders* and *Out of This World*, which represents an unusual feature of his selection of storytellers that, at certain points in specific novels, the dead speaks.

Narrative, which refers to the arrangement of the story of the novels constituents, also takes a homogeneous and particular formation in Swift's fiction. Even though there is a general direct development to most of his works, none of Swift's narrators narrated her/his story historically, which can be noticed in *Last Orders* and *The Sweet-Shop Owner*. There is always a movement forward and backward between the past events recounted and the narrator's present; the incidents recounted are recurrently not given in their sequential order (Malcolm, 2003, p. 20).

In Swift's novels, such narrative organization and narration play a vital role. They represent a certain picture of the world, one in which the past has a significant impact on the present. Swift's narrators have all been profoundly harmed by their experiences, bound by their own wish to retrace, understand the past, work out how and why they came where they are, and look for some forms in its destructive change. Swift's usage of multiple narrations in some novels and the associative accounts stresses the accuracy of the narrative



accounts which are given. Openings in multiple points of view and linear narrative highlight the textual description of the account and the subjectivity of the narrator's account of things. Rather than being neutral, these accounts are molded by the individuals involved.

The conflicts of the accounts of these narrators were brought back from family life. Therefore, family life is another major aspect in Swift's fiction that requires to be mentioned in this discussion. Reviewers have been discussing the centrality of the family in most of Swift's works (Parrinder, 1988, p. 17), namely *Last Orders* and *The Sweet-Shop Owner*, whereby mothers, fathers, sons, and daughters are embroiled in hostility and conflict.

In a general perspective, Swift's characters are derived from a wide social variety, including working-class individuals like Mr. Crick in *Waterland* or Lenny in *Last Orders*, and lower-middle-class businessmen and shopkeepers like Willy in *The Sweet Shop Owner*, Vince Dodds, Vic Tucker, and Jack Dodds in *Last Orders*. Moreover, Swift's social range involves professional middle-class characters like Prentis in *Shuttlecock* or Tom Crick in *Waterland*, or even the extremely rich Beeches in *Out of This World*.

Consequently, Swift's process of selection of characters has been a matter of discussion for the critics. As stated earlier, women characters play lesser and usually quite particular roles in his works; female narrators are rare in Swift's works. The major exceptions are Anna and Sophie in *Out of This World* and Mandy and Amy in *Last Orders*. These characters were given very important roles and extremely strong voices in their respective novels. Those roles are very negative and very traditional as well. In Amy's words, these females are "inflexible little trickiest," quite calculating and sometimes sexually unreliable women who cause (sometimes for very good causes) their fathers and husbands a great deal of grief (Swift, p. 239).

## Chapter Two

### The Kite Runner: A New Historicist Reading

#### 2.1. *The Kite Runner*: Social and Historical Contexts

Khaled Hosseini's *The Kite Runner* attempts to represent contemporary Afghan history. The rise of the Taliban and Russian invasion of Afghanistan and their conflict caused the war, hunger, refugees' problems, and the destruction of the Afghan culture. In recent history, Afghanistan has received global attention after the defeat of Hafiollah Amin by the Soviet army (Gibbs, 2006, p. 2). Hafiollah Amin appointed himself the leader of the Communist Party and the president of Afghanistan when he overthrew Noor Mohammad Tarakee. Tarakee acquired power during the Soviet-black coup in 1977. Amin's regime was horrifying. In 1978, and after five months, the Soviet replaced him with the exiled Babrak Karmal who was the leader of the Communist Party "parchm" (the flag). There is a common doubt that Karmal's presidential speech was not from Radio Kabul, the only official broadcaster in Afghanistan, but from somewhere in the Soviet bloc prior to his arrival to the city. Afghanistan has been a well-known name across the globe since then. It is, therefore, safe to claim that, after the Soviet occupation, the world and its citizens were one of the most significant battlegrounds in what is now recognized as the cold war years (Gibbs, 2006, p.2).

Yet, the name Afghanistan was to imprint itself upon the memory of the West, especially the United States even more forcefully. When the public learned that Al-Qaeda was the cause of the horrific incidents of the 9/11 attacks, the impact had the consequence of something of what Freud considered "belatedness" Political executions, including throwing stones to death involving gays and adulterous people, chopping off the hands of criminals, the amputation of defeated enemies, racial genocide, and the demolition of almost two thousand years of the city. Taliban regime's brutality pushed Afghanistan back into the spotlight of global politics (Gibbs, 2006, p. 4). The country they

had taken over was synonymous with Al Qaida that been liberated during a violent civil war following the overthrow of the Soviet-backed Communist state and with the direct help of the governments of Pakistan and Saudi Arabia. Afghanistan and Al-Qaida, Taliban, and other extremist groups have become euphemistic terms.

Afghan history and its people are the focus of Khaled Hosseini's novel, *The Kite Runner*. The novel's chronological span dates back to the 1960s, when Afghanistan was still a constitutional monarchy. It is told from the perspective of an Afghan who was born in Kabul and grew up there till the age of a teenager. An Afghan-American is the only option for the narrator/protagonist Amir, who was born and raised in Afghanistan, but he fled the country as a teenager after the Soviet invasion and has been granted asylum in the United States where he has been living ever since. The major historical domain of the narrative is shaped by discrimination and ethnic conflict. Essentially, Hosseini constructed his story to fit Afghanistan's historical context.

Ethnicity, religion, language, cultural identification, and imperialism in the early modern context result from the interplay between cultural, religious, and linguistic affiliations (Joseph, 2004, p, 3). However, it is virtually difficult to decide with confidence which of these factors has the greater capacity to induce or promote bias and bigotry between various classes of citizens. In this regard, Hosseini's novel views racial and religious ideologies as a source of inequality and socio-psychological disparity in Afghan society. *The Kite Runner's* philosophy of the current ethnic and religious dispute in Afghanistan today centers around the acceptance as equivalent to the marginalized Shi'a Hazara by a leader of the governing Shi'a Hazara. Linguistic and class issues as the source of conflict are eliminated from the mix. Such positive result is explained in the novel at the basis of the maternal lineage: Amir, a Pashtun (the Pashtuns have been killing society, holding a political influence in Afghanistan for almost two and a half centuries), transcends current cultural and regional norms only when he discovers that Hassan officially identified as the son of their Hazara servants Ali and his widow.

Fact and fiction face the most difficult dilemma of all: how to overcome racial and religious differences in Afghan society without relying on blood ties or the goodwill of one man. This means that we need to figure out what kind of cultural and political identity may be shared by different ethnic groups, such as Shias and Sunnis, Persians and Pashto speakers, that could lead to not just peaceful cohabitation but also stability in Afghanistan as a whole. People in Afghanistan have long been aware of their ancestors' bloodlines. At the very least, a sizable section of the general public has always been aware of it (Miller, 2011, p. 12). As a result of Afghanistan's location at the crossroads of numerous conquerors over the past fifteen centuries, including Arabs, Turks, and Moghuls, kings, and rulers in Afghanistan have encouraged the practice of marrying people from different ethnic groups to gain their support, which has resulted in the country's multi-ethnic population. Consequently, Hassan tells Amir, "For you, a thousand times over," which has a lot of historical and social significance in the context of childhood friendship (Hosseini 61). Family killings, such as a father killing his son and the son killing his father, have been common throughout history because of the desire for power and the throne".

Yet even with such a detour, it is precisely at this juncture that the novel takes for granted as its starting point what it actually needed to establish. One of the most difficult challenges with which Afghans have been faced throughout the twentieth century and which also constitutes one of the major concerns of the present socio-cultural struggle today is how to construct a cultural heritage that is common to all different ethnic groups living in Afghanistan, when a sense of national identity and unity can be hardly achieved without attending to the history of the recent ethnic, religious, and linguistic dilemmas and traumas.

The conundrum consists of how to provide a common cultural heritage for a nation in which one major portion of it speaks Persian and the other Pashtu. Language is the primary means of preserving cultural memory, as it is well-known. Undoubtedly, the greatest divisive issue between Afghanistan's two prominent linguistic cultures has been and remains the disparity in literary and cultural heritage between the two languages. Amir, a Pashtun, is the complete opposite of Assef; his sense of Pashtun identity goes beyond a prejudiced and

discriminatory view of other ethnic groups, whereby most of which speak Persian.

Assef assumed that his country is the land that was meant to be only for his tribe – the Pashtun. Others are outsiders and should only be second class servants for them. He claimed that Pashtun are the actual Afghan, and other ethnicities are not of pure blood. He said that Hazara are the flatted nose people who were descended from Mongols. They looked like Chinese, and they are not the actual Afghans. Assef adds that Hazara's blood has dishonored the pure blood of the real Afghan people (Hosseini, 40).

The novel's suggestion seems to lie in accidentally making the Persian cultural heritage constitutive of a Pashtun's sense of personal identity, which turns out to have redemptive effects.

This is certainly one possible option. There are numerous examples throughout history in which linguistic traditions (and, for that matter, nations), in order to envision themselves beyond the static boundaries of their own paradigms of existence, have tried to enlarge their cultural horizon by integrating ideas from other cultures or nations. After the rise of the Mujahideen to power, especially with the Taliban, tendencies of religious dogmatism and intolerance have permeated the political and social spheres. There has been a persistent inclination towards the official enforcement of religious codes of conduct in the domain of public life. (The religious institution of “the Ministry for Promoting Virtue and Preventing Vice”, which was to oversee the public life and personal conduct in a strict agreement with religious laws under the Taliban, has been just recently called back to life by the present government of Afghanistan after it was banned five years ago following the fall of Taliban). The second hurdle is even more challenging, which the novel takes as its point of departure, thereby forging the real obstacle to social cohesion in Afghanistan: how can the Pashto-speaking and the Persian-speaking populations of Afghanistan agree on a common cultural heritage that would enable them to envision their future as one nation? Is it possible to achieve a cultural unity in spite of the linguistic differences? How can the Persian-speaking and Pashtu-speaking peoples of Afghanistan align their versions of a shared history? The

contemporary world of the novel presents a wider range of problems more than the fictive representation of whether all ethnic and linguistic differences and conflicts in Afghanistan could be overcome by resorting to Islam as the common denominator that remains. The adaptation and incorporation of social and political principles of the Western tradition since the Enlightenment represent another option for achieving peaceful coexistence. Now, the realization of civil society in Afghanistan remains a distant goal (Mary F, 2009, p. 11).

In *The Kite Runner*, Hosseini portrayed the suffering of Afghanistan under the ruling of the Taliban. Amir encountered such misery when he returned home trying to help his brother Hassan and his family. The novel is filled with devastating images of poverty and misery. Hosseini described a desperate old man who wanted to sell his artificial leg to provide a meal for his children. In addition, the act of stoning the adulterous couple to death takes place in the stadium during an afternoon of the football game. There is also a touching image of child abuse. One of the children is forced to practice prostitution. Also, he was forced to mimic the dance that was acted by a monkey. When Amir was encountered with a powerful Taliban official, who was his old nemesis, the writer described it as a sort of plot twist that made the story like a folk tale rather than a modern novel. Yet, the protagonist won his audience by his compassion and his determination to atone for his childhood cowardice.

Hosseini, through his novel, gave a vivid and robust story that spot the light on the struggle of the people in Afghanistan against the forces of violence. The same forces that still threaten them today.

## **2.2. The Historical and Social Context of the Novel**

The place is Afghanistan, which is known for having long and complicated history but took national attention after the coup of 1973. The country is located in central Asia, and it consists of thirty-four provinces. The capital of Afghanistan is Kabul, which is the capital of the northeast province of the same name. The name Afghanistan refers to "Land of Afghan". It is the name that the Pashtun once used before the year 1000 to describe themselves. The country is bordered by Pakistan, Iran, Tajikistan, Turkmenistan, Uzbekistan, and China for a short distance.

The monarchy from 1933 to 1973 by king Zahir Shah ruled Afghanistan. In 1973 Mohammad Daoud Khan seized power when the king was on a vacation. Mohammad Daoud Khan was the cousin and the prime minister of king Zahir Shah. The military coup was nearly harmless, yet through the story that was told by Amir, it was a frightening time for the citizens of the city of Kabul since there were shooting and rioting in all streets (Gibbs, 2006, p. 8). Afghanistan was ruled by Mohammad Daoud Khan for six years as its president and prime minister. In 1978, the People's Democratic Party (PDPA) violently took down Daoud. He was killed along with all his family members during the coup. Despite the insistence of Afghanistan on the independence from Russia, the PDPA was a Communist Party that was close to the Soviet Union (Gibbs, 2006, p. 8).

The People's Democratic Party in Afghanistan did major reforms in the society, such as ending the religious and traditional customs. The changes in the traditions and religious customs were faced with rejection and rage by the Afghan group, who believed in traditionalism. During that time, the traditionalist began to challenge the new government (Gibbs, 2006, p. 12). As a reaction, the Soviet army began an occupation that lasted for more than ten years. At this historical point in *The Kite Runner*, Baba and Ameer left Afghanistan. The internal Muslim force was the line of defense against the Soviet occupation during ten years. In *The Kite Runner*, Farid and his father were of those who called themselves Mujahedin or the men who engaged in the war for Islam. Among other countries, the United States gave considerable support to the resistance because it was an anti-Soviet country. Afghanistan remained under PDPA for three more years when the Soviet army left in 1992 (Gibbs, 2006, p. 12). In 1992, the Mujahedin won the war because of the American support of the government, and finally, it was converted into an Islamic republic.

There was a fight over control in Afghanistan after the withdrawal of the Soviet army. The fight was and is until now between the Islamic militias that made the life of people lack safety. *The Kite Runner* describes the fears of living in Kabul through the speech of Rahim Khan.

Rahim Khan stated that people were terrified of the fighting between the factions in the country. They were in danger that everyone imagined that he/she might not live to see the next day. The war was brutal. They used heavy guns and bombs. He also said that the fight took so long that people in Afghanistan became familiar with the sounds of bombing and the bullet. The scenes of the pile of the bodies became normal that people pass by them every day. It was hell on the earth, yet the citizen of Kabul could do nothing but to live within (Hosseini, 185).

Then Taliban took control over Kabul in 1996. People welcomed the takeover after a long time of struggle, violence, and insecurity. Rahim mentioned that the critics welcomed the end of the faction's wars. They also welcomed the coming of Taliban in 1996 (Hosseini, p. 185). Taliban is a group that came from Pashtun supremacist to take control over the country. At the first chance, Taliban made the life dangerous in Afghanistan despite the warm welcome they received in the beginning. Taliban, as a majority of Sunni, stated to massacre Shiites, including Hazara people in a systematic way. They also issued some oppressive laws, where they banned music, dancing and restricted the rights of women. In *The Kite Runner*, fear and violence were used to control people's actions and behaviors. Actions such as public executions were considered frequent in Kabul- executions in Ghazi Stadium.

Upon the events of September 11, 2001, Afghanistan was invaded by the United States, and the Taliban was overthrown. The end of Hosseini's novel *The Kite Runner* occurred in 2002 when there was a provisional government in Afghanistan. In 2004, Hamid Karzai was elected as the president of Afghanistan. Today, parts of the world hold a considerable number of Afghan refugees, just like Amir and his family. However, life did not turn easier after the American occupation; the conflicts continued, and the Taliban reemerged again. Now the American army and Taliban both are threatening the lives of the people and exploiting the country's resources. In 2007, there were still actions of brutal violence; human rights were violated, and the country was without stable rules. At the same time, Amnesty International made a report that the county of Afghanistan is not suitable for living (Gibbs, 2006, p. 12).



*The Kite Runner* is a story of history and culture. Therefore, the next section will primarily focus on the representation of contemporary Afghan history- cultural disaster, ethnic and minorities' domination, and hegemony. The differences and the conflict between the royal clan of Afghanistan, Pashtun, and the ethnic minority, Hazara, are distinguished and analyzed. Similarly, the major conflicts and the misunderstandings between the two branches of Muslim, namely Sunni Muslim and Shi'a Muslim, the Russian invasion of Afghanistan, Taliban's rule, and their hegemony upon the minority and ethnicity are further analyzed.

### **2.3. *The Kite Runner*: A Historical Reading of the Text**

New historicism, a form of historically grounded criticism, emphasizes both the textual and historical aspects of literary works. New historicists, as opposed to formalists and new critics, emphasize the historical and cultural contexts of a text's development as well as its subsequent critical interpretations and evaluations rather than treating it as a "self-sufficient entity" and "autonomous body." Besides, new historicism focuses on the history, culture, society, politics, institutions, class and gender circumstances, the social backdrop, and so on. In this regard, transdisciplinary is a goal of the "transdisciplinary" method that aims to dissolve the borders between different disciplines, such as history and fiction (Adhikary, 2020, p.3). As a result, literary and non-literary texts are of an equal value to new historicists. They read them on equal footing rather than making any hierarchy of 'high' and 'low', 'good' and 'bad', 'interesting' and 'boring', etc.

Furthermore, this challenges the canonicity of texts and writers. Even within the literary field, some texts received much attention and were placed at the top of the ranking, whereas others were less valued and placed at the bottom of the ranking by traditional critics. Consequently, new historicism boldly challenges such practices of vertical ranking and advocates horizontal reading. Indeed, this is one of the most important paradigms shifts from vertical to horizontal reading away from the traditional critical practices (Adhikary, 2020, p. 3).

However, new historicism denies the individuality and human creativity of writers and the sovereignty of literary documents as fully inseparable from their historical background. The position of the author is not completely overshadowed, but it is a function that the author is at most just partly in charge of it. The position of the author is largely decided by historical circumstances as influential recent historian Stephen Greenblatt (1980) mentioned, "the creation of art is the result of a collaboration between an artist or community or individual, armed with a deep, communally established set of traditions and the structures and practices of society" (p. 12). The literary text then is always part of a much wider cultural, political, social, and economic dispensation. The literary text is a time and place-bound verbal construction that is always in one way or another political.

The argument of new historicists that we can never possess objective knowledge of history because historical writing is always entangled in tropes owes much to the philosopher and the 'historian of otherwise,' Michel Foucault. Although Foucault shares a lot with those new historicists, his redrawing of boundaries of history has had a central influence on the ideas like power, discourse, and subject (Harpham, 1990, p. 8).

Since Foucault referred to the text as a "discourse which, although it may seem to convey or reflect an external reality, in actuality comprises what is called representations", and the new historicism movement has taken note of M.H. Abrams' elaboration of this concept (p.183). Besides, textual historicization is aided by the Foucauldian definition of a text as a linguistic production in the form of ideological products or cultural constructs of a given historical age. When it comes to Foucault, the text does not represent or reflect pre-existing entities and orders of a historical situation; rather, it speaks of the power structures that are the products and propagators of power. Traditional Marxists and historicists do not use the term "history" in the same way as Foucault does. Institutions, social practices, and the ways in which they function within the context of power relations and hierarchies are all buried within it. Because texts are both products and propagators of the social power systems, they become "a history of otherwise" in the sense that they depict the historical

condition not only as a 'background' but as something with which they may constantly interact.

Khaled Hosseini delves into Afghanistan's recent history in his novel *The Kite Runner*. Afghanistan's past and present are vividly depicted in the book's narrative, which clearly depicts the devastation that war can inflict on a nation and its people. *The Kite Runner* also reveals that the vast majority of Afghan refugees are law-abiding and peace-loving individuals who have fled their homeland because it is no longer safe to return. Furthermore, the individual's mind is shaped by religion and ethnic awareness, thus leading to heartbreaking dominance. Moreover, it talks largely about the Russian invasion of Afghanistan and the Taliban era in which the study of Afghanistan would be incomplete without the study of hunger, war, landmines, refugees, and so on.

The writer of the novel, Khalid Hosseini, immigrated to Paris after his father received the invitations from the Afghanistan office in Paris when he was at the age of eleven. Then when the Russian invaded Afghanistan, Hosseini migrated to the United States to receive asylum there. The writer mentioned that in the introduction of the novel, the story began when he was at the age of twelve. To show history as a unique perspective, the Foucauldian perspective believes in the progressive history that starts 'in the beginning' and comes to an end, the culmination. Considering Foucault's general history, we can conclude that he wants to confront 'essentialist' humanism by showing how the so-called unique, unified, and enduring personalities are inscribed by the forces of history (Harpham, 1990, p. 10).

Hosseini mentioned that he got to be what he is now at the age of twelve, on a cold, cloudy day in the winter of 1975. That was a long time back, but it off-base what they say approximately the past. He added that he learned approximately how you will bury the past behind and make it a memory. Since the past claws, it is way out. Looking back presently, he realized that he had been looking into that left rear way for the final twenty-six a long time (Hosseini, p. 1).

Reflecting on his childhood in the novel, Hosseini made Amir remember his past Pashtun's setting of his house. The house that Amir lived in was an antique one. He recalled the living room that was located downstairs. The walls were costumed with a cabinet. Inside that old cabinet was a family photo of his father and his grandfather. The photo was taken one year before the assassination of Nadi Shah. His father and his grandfather that in the photo were standing on the dead body of a dear. The image of the house indicates the warmth of the family that is exactly the warmth of a rich family (Hosseini, p. 5).

This description of the picture mirrors the life of the Pashtuns, who are considered to be the royal clan in Afghanistan. It also shows that they are more superior to other ethnic groups like Hazara, Uzbeks, and Kuchis. Hosseini's descriptions in the previous quotations bring a sort of nostalgia to the old Afghanistan during the monarchy's last days- Zahir Shah-, and the regime that overthrew him at the beginning of the novel.

The Pashtuns create a discourse of hegemony upon the ethnic group, Hazara: "They called him "flat-nose" because of Ali and Hassan's characteristic Hazara Mongoloid feature. For years, that was all I knew about the Hazaras, that they were Mogul descendants, and that they looked like the Chinese people" (Hosseini, p. 8).

He further describes the struggle between the Pashtuns and the Hazaras and the domination of the Pashtuns over the Hazaras. The novel mentions that the people of Hazar had once fought against the tribe of Pashtun to win their freedom from the oppression. The Hazara tribe was faced with horrifying violence. Pashtun killed Hazara in many unspeakable ways. They shoot them, burned them, and skinned them alive. Hazara lands as well as their homes were burned, and their women were sold as slaves. Thus, the central issue of the war was the ethnic differences. Pashtuns were Sunni, and Hazara were Shias. The common belief the Pashtun people have was that Hazara eat mice and their sound is like donkeys (Hosseini, p. 8).

For Hosseini, social injustice and appalling inhumanity are rooted in the religion or the ethnic identity. In particular, the novel depicts the sorrowful sight

of the marginalized Hazara and the destructive mindset of the so-called upper-class Pashtuns that has long prevailed in Afghanistan. Throughout the story, the religious conflict between Shi'a and Sunni is made clearer: "Overcoming the weight of history is no simple task. Religion isn't either of these. After all, I was Pashtun and he was Hazara, Sunni, and Shi'a, and nothing could ever make us anything less than what we already were." (Hosseini, p. 22).

As a result, literary works, according to Foucault, do not just reflect but actively participate in the ongoing remaking of meanings that takes place. Thus, history and literature are nothing more than discourses that aimed at advancing the interests of those in power. As a result, there is no longer a clear distinction between history and literature, and discourses are conduits through which power moves (Harpham, 1990, p. 11).

It is common in most societies that consist of multi ethnicities to face the issues of racism and discrimination. It is not strange to see ethnic conflicts in a big country like Afghanistan. Even though there are some countries that do face ethnic conflicts, it is a common issue in third world countries. This sort of conflict is shown by Hosseini as a discourse to show the historical truth that made the country a wasteland.

Afghanistan was not only destroyed by outside activities like the Russian invasion and the American manipulation; it was the ethnic rivalry between the Pashtun and the Hazara that tore the country from inside. The rivalry between Sunni and Shai did not come with any productivity to the country. Instead, the conflict was violent and caused bloody racism. Hosseini showed through *The Kite Runner* that the Pashtun are jealous and afraid of being dominated by the Hazara. Therefore, they tend to kill and oppress them in many brutal ways.

Hosseini did not address the ethnic rivalry by stating the names of the conflicted groups in Afghanistan. He rather made it the mistake that brought the protagonist back to atonement. He symbolized the ethnic rivalry within the catchers of the two brothers- Amir and Hassan. Amir is Pashtun and Hassan is Hazara. Amir is the master, but he feels jealous of his servant brother Hassan. One may say it is just children's jealousy, but the novel meant it in a way that

shows how Pashtun were afraid of being dominated by the Hazara. Amir did not want to share Baba with Hassan. It was the same way that Pashtun did not want to share the country with other ethnicities.

In the novel, the writer showed an incident where Amir did not want to share his father with his brother. Amir did not want his brother around his father. When his father took him to the lake rather than Kabul, he did not bother to call Hassan. Even when his father urged him to call his brother, he lied that his brother was running in front of them. Amir said that he wanted Baba for himself. Another thing that made Hassan jealous was when his father admired Hassan in front of him. When Hassan was able to make eight circles in water and Amir made seven, Amir was jealous. The children's revelry was intense when Baba put his hands on the shoulders of Amir (Hosseini, pp. 13-14)

Amir's jealousy is not because Baba may love or prefer Hassan over him, but because Amir did not want his father to treat a Hazara as an equal to him. Amir felt superior to be compared and equated by anyone from Hazara, including his brother.

The Hazara were the first ones who took any type of damage that Afghanistan took. They are the first who had been sacrificed and the ones who were mostly oppressed over the centuries. This is made clear when Hosseini depicted the image when Amir sacrificed his brother for his safety.

Assef raped Hassan and Amir only watched without intervening. Amir remembered when Assef lowered his pants and made Hassan lift his pants. The scene that was fast for Amir is when he saw Assef placing himself behind Hassan. However, the strange thing is that Hassan did not try to fight back. He just accepted Assef's abuse. He did not even whimper or scream. The only thing that Amir thought about was running away. When he retold the story again, Amir recalled the only thing that the glimpse was a little sight of his brother's face looking at him (Hosseini, p. 57).

Foucault's main interest was studying different discourses, which make a society itself contradictory (Adhikary, 2020, p. 3). One of the distinctive reasons for the ethnic discrimination, and it is also a reason for Pashtun considering

themselves superior, is the financial inequality between the rivals. Pashtun are wealthy, while Hazara were poor farmers. The wealth had positioned the Pashtun as the upper class in Afghanistan. Hossein showed the differences between the Pashtun and Hazara through the characters of Ali and Hassan.

Amir told the story of the birth of Hassan. He described the house that Hassan was born in as a hut. It was in 1964 that Hassan was born in winter. He was born one year after the death of Amir's mother. Amir is not casually visiting the shack of Hassan and Ali. Through the eight years, he visited them only once. Yet they were playing as friends; they used to play on the hills most of the time. When the time got late, they pated away; Amir would go to the mansion whereas Hassan and Ali would go to their hut (Adhikary, p. 6).

New historicists acknowledge "The society in which we were born shapes and shapes our subjectivity, or sense of self" (Tyson, 2015 p. 280). Besides, new historicists argue that our sense of self is neither solely a function of our social environment nor solely a reflection of our own desires and aspirations. A person's individuality and culture are inextricably intertwined, defining each other (Tyson, 2015, p. 280). The ethical ideologies that constructed the adult's life found their ways to the children. It is through the competition that the children are trying to draw each other's kites. It is not only a matter of the traditional game but also an act of domination.

Hosseini described it as a war. He said that every winter, the city of Kabul holds a traditional game for children, which was kite-fighting. Amir tells the story of his first day when he went to the kite-running game. He said that it was a cold day. The night before, Amir could not sleep; he kept thinking about the tournament. He rolled on each side of the bed, and he made animals out of the shadows of his hands. Then he went to the balcony and sat there covering himself with a blanket. Amir felt like he was a soldier trying to sleep in a trench the night before the day of the battle. Amir then thought that the kite running game was something like going to war (Hosseini, p. 50).

The Hazara themselves did not believe they have the right of equality. It was all because of the fanatical shortage of the Hazara that they felt unequal to the Pashtun. Hosseini portrayed it in the kite competing when Baba bought both Amir and Hassan the same kites and wanted them to fly them together, but the latter decided to have the older strings. Hassan did not believe himself as an equal brother; rather, he took his place as a personal servant.

Pashtun looked down to the Hazara. The degraded look for the ethnic minorities stated the hostility. Violence was not the only hostile actions that Hazara treated with but also psychological violence. Therefore, the novel highlighted the psychological violence by describing the life of Ali.

According to the novel, Ali was an ugly boy. He was mostly dirty and had a frightening walk. He scared the kids around in the neighborhood. Yet, he was with a pure soul. What tortured Ali the most was not the young ones but the older kids. The older kids chased him, and they mocked him when he hobbled around. More specifically, what psychologically tortured him was the names that they called him. He was called Babalu, or Boogeyman. "Hey, Babalu, who did you eat today?" "Who did you eat, you flat-nosed Babalu?" the kids usually asked mockingly. They tortured him because his face was looking like Chinese. They used to call him Mongolian and monkey (Hosseini, p, 9).

For Foucault, "discourses are coherent, self-referential bodies of statements that produce an account of reality by generating 'knowledge' about particular objects or concept" (Childers & Hentzi, p. 84). According to this view, most of the Pashtun, including Amir's family, constructed their common diabolical knowledge not from the Hazara but from other Pashtuns. For Amir, he knows everything about the Hazara depending on the neighbors and his family. Once, and for the sake of the truth, Amir read a historical book about the Hazara to know if what is said about them is real.

When Amir read the book, he found out that his people were responsible for killing the Hazara. He also read that Pashtun had driven the Hazara out of their land, and they enslaved their women, too. What was shocking for Amir was that the reason for the war was ethnic discrimination. It was all because of



the Sunni and Shai issue, which at his age, he could not quietly comprehend. Amir also found another thing in the history book that he already knew. He was familiar with the names that his people- Pashtun- called the Hazara. He heard them calling the Hazara the flat-nosed and load-carrying donkeys. He knew the bad names since many of the neighbors around used these names to call his brother Hassan.

Hosseini used history to show the oppression that the Shias were facing; just because they are minorities, they do not have the right to equality. Hosseini wanted to show that it is a historical issue that there is an ethnic war in Afghanistan; the issue is not a recent matter. When the country was noticed by the world, they saw only terrorism and destruction. They never saw that the country is facing a civil war for ethnic dominations. In the same vein, a hidden truth exists; people are afraid to be called Hazara, and they avoid any interaction with them. Even Baba did not tell Amir about the truth of the oppression of the Hazara because he was afraid that his secret son, Hassan, would be revealed.

Afghanistan is a multi-racial country. Race never was the problem between the conflicted tribes. Yet it was only Pashtun who used race as a means to torture the Hazara. The adults are not the only ones who practiced the oppression; the children took their parts, too.

Of all the neighborhood boys who tormented Ali, Assef was by distant the foremost tireless. He was, in reality, the originator of the Babalu scoff; hello Babalu, who did you eat nowadays? Huh? Come on, Babalu, allow us a grin! And on days when he felt especially motivated, he spiced up his bullying a small, hello, you flat-nosed Babalu, who did you eat nowadays? Tell us; you incline looked at jackass! (Hosseini, p. 38)

Through *The Kite Runner*, Hosseini described the invasion of the Soviet army, the period of Taliban ruling, and the cruelty of both. The novel portrayed the atmosphere of the invasion terrifyingly.

According to Amir, when the Russian invasion occurred, they tried to hide in the dining room. They crouched together, looking forward to seeing the first shine of the morning sunlight. They were not sure whether they would see the

mooring or not. The Russian soldiers rushed into the streets. The tanks' sound was so loud. At that time, Amir realized that the era of death began. He saw the soldiers and the tanks in the streets in which he and his brother Hassan once played (Hosseini, p. 32).

For Foucault, "discourse informs and shapes subjectivity, including the possible activities and knowledge of the individuals" (Childers & Hentzi p.84-85). Discourses both influence and are influenced by socio-historical realities. Therefore, "discourses wield power. For those, I charge, but they also stimulate opposition to that power" (Tyson, p. 281). Hosseini is not only the first novelist that turned Afghan's culture into fiction, but also he made it suitable to be seen through the eyes of the Western culture. He did not focus only on the struggle of the characters; rather, he chose to portray the struggles of ordinary people through the historical domain. He made his novel soul searching and an act of atonement. The history is not captured as a mere fiction act but rather in realist manners. The following lines describe a realistic incident of the fall of the government:

The night when the Russian forces entered Kabul, there were not that much firing and fighting. In July 1973, the city of Kabul was without a ruler. The monarch had fallen. The former king Zahir Shah departed the country to France at the night. His cousin Daoud Khan took over and ended the ruling that had lasted for more than forty years (Hosseini, p. 32).

Overnight, the monarchy had fallen, and Afghanistan was a republic. Amir and Hassan went out to climb their favorite tree after they got tired of listening to the news on the TV. On their way, they encountered Assef and his friends. Assef bullied Hassan for being Hazara. Ali also got bullied by Assef for having a long chin and is being called *Babalu*. Praising Hitler, Assef declared that he wants to cleans the country from the Hazara. Although he is a child, Assef spoke and acted like the elders; he practiced this part in the hegemony stating:

The country of Afghanistan is the land that was originally for Pashtun. It was always for them and will always be a Pashtun's land. Pashtun are the pureblood and the original people of the country. The land belongs to them, not

for the flat noses Hazara. Hazara had corrupted the land, and they spoiled the pure blood of Afghanistan (Hosseini, p. 35).

On the other side, this novel explores the activities of the Russian Coup in Afghanistan and how they are patrolling their soldier in the street of Afghanistan: “[...] Russian soldiers patrolling the sidewalks, no tanks rolling up and down the streets of my city, their turrets swiveling like accusing fingers, no rubble, no curfews, no Russian Army Personnel Carriers weaving through the bazaars” (Hosseini, p. 99).

Hosseini also explored the historical effect of the Russian invasion on the citizens of Kabul, especially the women. The Russian soldiers killed anyone for no reason. More specifically, women were exploited psychologically and sexually. The novel described the incident when Baba tried to defend one of the women that was a passenger on the truck:

When the patrolling soldier tried to say something smother to the other Russian soldier, the latter shouted in his face with anger. When he shouted, the two Afghan soldiers drew back, and Amir mentioned that Baba was scared of what was going to happen next. Then, the Russian soldier asked to have half an hour with the woman in the back (Hosseini, p. 100).

The question of Russian hegemony is also faced by the Afghan reactions. Although he was Pashtun, it did not stop Baba from defending the women whom the Russian soldiers wanted to rape. Both Hazara and the Pashtun were being hegemonized by the Russian invaders.

Baba’s reaction was that he asked Karim, who knew Russian, to ask the Russian soldier a question. Baba asked the Russian soldier whether he had the honor or not. The surprise was when the Russian replied that there is no honor at times of war. Baba’s reaction was that honor is needed the most at times of wars, even more than peace.

It is this sort of oppression that forced the Afghans to leave the country. The situation was worsened by the absence of any sort of rights and the inhuman

treatment, including both the Hazara and the Pashtun. Afghan people were compelled to leave their homeland and their property and seek help in other countries as refugees. Likewise, Amir and his father are also forced to leave their country.

Amir recalled the day of his departure when he was standing on the side of the road. Standing there, he was contemplating about the house that he lived in during his entire life. The day was so normal that there were no signs that they were leaving the country. Amir and his father were just standing like they were planning to go on a trip. The dishes were left dirty, the laundry was left in the basket, and the beds were unmade. Also, he remembers that all the expensive belongings were left there. Amir said that there were certain signs of their departure, such as the wedding pictures of his mother and father and missing the photo of his grandfather. Also, the notebook of Amir was missed from its usual place. The house was left devastatingly; it was empty from the inside and outside (Hosseini, pp. 97-98).

Hosseini also highlighted the cruelty of other countries for not welcoming the refugees as fellow human beings. The Afghans had to be smuggled to the safety they long to. The people in Afghanistan were oppressed not only by their invaders but by the whole world. They had to take responsibility for the actions of the militias. In the novel, Amir, his father, and other refugees escape from their homeland by sitting in the tank, whereby they face so many difficulties.

The difficulties they face are clear when Amir mentioned that the basement was all dark. When he entered, he could not see anything. He tried to get a sight in that dark by waving his hand in front of his face. He waved up and down, left and right, yet he could not see anything. He also blinked many times but without any results. What made it worse was the air. Amir could not breathe normally in that basement. The air was heavy. It was filled with gas and oil smell. It was not right, Amir thought. He then tried to reach the air and make it enter his lungs with his hands. The only thing he got was the stench of the oil. His eyes were burning, too. Amir said that the burn was like someone who opened his eyes and rubbed them with a lemon (Hosseini, p. 106).

The sufferings of the migrants are countless. The most savage one is to acquire a job to support the family. Hosseini portrayed how refugees accept any kind of work, even if it takes twelve hours shifts. The refugees basically have no lives in the hosting countries. Here Khaled Hosseini presents the reality of the refugees in other countries and what sort of job they do for survival.

Amir recalled when they reached the United States. His father found a job in the first week. His father worked at Washington Boulevard as an assistant in a gas station. The job was really difficult since it was below what he worked in Afghanistan. He worked six days a week, and the shift was for twelve hours. He was basically working in pumping gas, cleansing the cars, puring oil, and sometimes running the register. When Amir brings his father lunch, he finds him tired and sweating heavily. Sometimes, Amir finds his father busy with some customers dry-faced and pale. Yet Baba never failed to smile at Amir when the electric door made the sound at Amir's entrance (Hosseini, p. 113).

The Russians destroy villages and burn the school, kill the children and destroy the mines. These lines prove these things: "It was a city of ghosts for me long before the Russians came into Afghanistan. Before villages and schools were burned down, before mines were planted like seeds of death, and before children were killed and buried in rock-piled graves, Kabul was a city of ghosts. A city of ghosts with hare-lips." (Hosseini, p.119).

Taliban used the facial expressions of the Hazara as an excuse to oppress them. Hazara tribe have an identity like Mongolian. So, the Taliban- a group of fanatic Pashtun- created a discourse of hegemony against the Hazara people. Taliban regime then killed anyone who says he was from Hazara or even looked like one of the Hazara. In the novel, Hassan was kicked from his house because he was Pashtun instead of belonging to a different ethnic group:

When the Taliban knew that Hassan was living in Baba's house, they wanted to kick him out. Hassan mentioned that after the departure of Baba's family, a rumor spread that there were Hazara living among Pashtun. What made the Taliban anxious was that Hassan was living in a mansion; no Hazara

should be living in a mansion as they assumed. When a group of Taliban came to the house investigating the rumor, they interrogated Hassan and accused him of lying. Hassan told the Taliban that he was living in a hut rather than in the main house, yet he was not believed. Although the neighbors confirmed Hassan's testimony, the Taliban saw that he was a thief and should leave the house by sundown (Hosseini, p. 218).

Although there were good Pashtun, it was hard to show goodness in the presence of the Taliban. Taliban never considered Hazara as humans. Thus, they never considered that Hassan was telling the truth. They kicked him out since they thought that no Hazara was meant to live in a fancy house. In his part, Hassan did not live in the house of Baba after he left for America. He kept honoring him by living in the same muddy hut. He kept his work also as a servant of the house. Hosseini viewed the ugly part of the Taliban. Although the Pashtun neighbors sided with Hassan, the Taliban saw only an animal that looked like Chinese.

Hosseini also highlighted other historical issues in Afghanistan in his novel, which is the master servant relationships. In the novel, the masters are the Pashtun, and the servants are Hazara. Hazara are the lowest class in Afghanistan. Most of them work for Pashtun. They are mostly servants. Hosseini turned the attention to Hazara as illiterate people. Several generations of Hazara are born and die without knowing how to read and write. They did not have the right to go to school. This issue was tackled in the novel when Amir and Hassan play together, and Amir read stories for Hassan.

Amir mentioned that one time he was reading a story while Hassan was cutting little grass and listening. Hassan could not read. He grew up illiterate. He was simple, just like his brother Ali. Amir mentioned that most of the Hazara were illiterate; it was decided that the people of Hazara should not learn. This was decided even before they were born. Amir also thought that the Hazara did not need to know how to read, just because it was no use for farmers.

The novel also showed how illiteracy causes a source of downgrading for Hazara people:

It was the most rewarding aspect of reading to Hassan when we came across an unfamiliar term. I'd make fun of him and point out his gullibility. In one instance, I was reading him a Mullah Nasruddin story and he asked, "What does that word mean?" "Imbecile," I replied. "You don't understand it?" he inquired. I stated it with a grin. 'No, Amir agha,' I replied. This word is so widely used, after all! However, I'm stumped (Hosseini, p. 29).

Hegemony is being created by the Taliban in Afghanistan according to the author Khaled Hosseini. Using the fictional figure Rahim Khan, whereby he tells the story to the protagonist Amir in this manner even though they were initially hailed as heroes. One incident in the novel that showed terrorism was when a man at the football game made loud cheering noise, and it was thought that Rahim made the noise. An unknown man pulled a pistol and tried to kill Rahim.

In the novel, Rahim told Amir that the situation is much worse than he might expect. He mentioned that the Taliban prevented any action of fun. People could not be themselves. Then, he mentioned the incident that happened at the football game in the stadium of Kabul. At that time, he got a big scar that cut his face from the eyebrow to his cheek. It happened in 1998 in Ghazi Stadium. Also, he mentioned that the players were not allowed to wear like every football player in the world; shorts were not allowed. In other words, players should wear long clothes because exposing many parts of the body were not allowed. Rahim added that he got the scar when a young Taliban who was watching the crowds headed to him screaming and cheering. Then the young Taliban hit Rahim with the bullet of the Kalashnikov. Besides, the young Taliban called Rahim donkey sound Hazara. (Hosseini, p. 173). Everything was prohibited. Normal life was forbidden by the Taliban. The probation extended to include even being happy or having fun, as well as clapping and whistling.

Rahim Khan further describes the Taliban. People in Kabul are horrified of stepping out of their houses because of constant shootings and bombings. The reality of Afghanistan during the period from 1992 to 1996 is explained through the following extract:

When the northern came, they took many different parts of Afghanistan. They took control over Kabul in 1996. In addition, any parties of the militia claimed that they own Kabul. This civil war was of great affection to the local citizens. People kept home afraid that they might be killed outside. The risk was so high that one may be killed by a sniper or a bomb. In addition, the neighbors' territories were being controlled by different parties. The citizens needed a visa to go from one place to another. It was something of luck to get from one place to another. Besides all that, people might get killed in their homes from an accidental rocket. So, to avoid everything that might kill them, people used tunnels to transport between the palaces (Hosseini, p. 174).

Through these likes, the disturbance of Afghanistan was shown. Taliban did not differentiate between a civilian nor an enemy. They randomly kill anyone to show domination over the territory. Taliban's destruction did not stop at any kind of limit. They once destroyed an orphanage; They bombed it together with all the children who were inside.

Rahim Khan further explains the effect of the rule of the Taliban and their power activities in Afghanistan. He said that people were tired of having to bear the constant fights between the militias. They got tired of the rockets, the shooting, the random killings, and the most devastating thing, the explosions. Rahim also told Amir that Shorawi destroyed Baba's orphanage.

Under the discourses, Foucault explains how truth changes. If speech evolves, truth changes, and it becomes evident (Adhikary, 2020, p.5). Using the daily events and warfare that took place in Kabul and other cities, Rahim Khan tells the story of Afghanistan. He describes accordingly saying that the people of Kabul were not afraid of the sound of the rockets anymore. He added that they became familiar with the sound of the whistling of the bullets. Their eyes became hush since they see piles of dead bodies every day. He, with a painful tone, said that the city of Kabul was turned into a living hell by no time.

Kite-flying ceremonies are once again described by him as a forbidden culture in Afghanistan. Afghans love to fly kites in the winter, but the Taliban



banned it and slaughtered the Hazara population of Mazar-i-Sharif when they were in power. "The Taliban forbid kite fighting," he says. in Mazar-I Sharif two years later, they slaughtered the Hazara people (Hosseini, p. 187). It portrays Afghanistan as it really was at that time.

Khaled Hosseini furthermore describes the situation of Afghanistan with the help of Hassan. Hassan describes the details about the condition of the women and men in the streets of Afghanistan, and he further describes the victimization of the minorities through the following extract:

Hassan mourn the old Afghanistan when he said that the country is dead now. He mentioned that the old virtues and the tradition that the land once had, had been killed by the militia. What left in the city of Kabul was fear. The overwhelming fear was controlled by the Taliban. The Watan was ruled by animals who never cared about the human decency. Hassan also said that he could not do anything. He could not do anything even if his wife got beaten in front of him by the militia. The sad truth that was told by Hassan was that the people in Kabul should thank their master for having living one more day with their families. They have their kids and wife for one more day and not being orphans.

Khaled Hosseini again describes the painful situation of the ethnic group the Hazara, and how the Taliban destroyed the Hazara ethnicity, claiming that Hazara are not true Afghan. He further makes it clear through the statement of Rahim about the death of Hassan.

Rahim told Amir that the Taliban killed Hassan; the story was rather painful. When Hassan was living in Baba's hut, the Taliban thought he was living in the mansion. Rahim said that the Taliban were looking at the house as a trophy. They looked at it like a wolf trying to get a sheep. However, they did not get it easily since there was Hassan. Hassan did one thing that no other Hazara should do in front of the Taliban. He simply objected to the lies they accused him with. Taliban accused Hassan as a thief, and they claimed that they were going to keep the house until the owner returns. Yet, Hassan said no and

refused what they said. Taliban dragged Hassan to the street, and they put a bullet in his head. Upon that action, his wife tried to fight, but she was killed, too. No one could have done anything. They said that it was self-defense (Hosseini, pp. 191-92). The way how the case of the minority is dismissed in Taliban's rule is clear through these lines: "Hassan's and Farzana's murders were dismissed as a case of self-defense. No one said a word about it. Most of it was fear of the Taliban, I think. But no one was going to risk anything for a pair of Hazara servants" (Hosseini, p. 193).

The novel reflected Amir as an outsider. Since he left Afghanistan to live in a forging country, everyone thinks that he changed and became American. However, Amir is still the same person. The suffering and the pain did not leave him even in the forging country. He suffered from learning a new language. He watched his father suffering from the long shifts in work. The killing part was when his father died. Amir feels like a stranger in his own native country. He said, "I feel like a tourist in my own country" (Hosseini, p. 203).

Because of the Russian-Taliban conflict, Afghanistan suffered from widespread poverty, economic hardship, and a general sense of unease. Many of Afghanistan's public infrastructures were destroyed as a result of this type of conflict. In this work, these issues are made extremely plain. We can imagine that Khaled Hosseini depicts the country's true history; Afghanistan's post-war state and the hardships of its people are depicted in these lines:

When Amir crossed the borders, he mentioned that the sights of distraction and poorness were noticeable. He saw that the small villages that were scattered around the road were in a state of destruction. The houses of the villages were simple. They were made of mud, and nothing was special about them. The huts were small, and their roofs are just pieces of tattered clothes. When Amir reached more down the road, he noticed that men were sitting like a line of crows beside the small huts. Then he noticed the sights of the Soviet army and old tank which was strangely covered with collared blankets. What catches the sight of Amir was the woman who carried a poll of clay fixing the walls. Everything was in a strange condition of poverty (Hosseini, p. 203).

This extract clarifies the poverty of Afghanistan during the period of the war. This terrible war creates difficulties in the daily life of people, whereby they are compelled to live in poverty." The incident of the man who was carrying grass on his back showed the real struggle of the Afghan people. They are struggling every day only to get a decent living. The sight of the struggle of the man-made Amir feels like an outsider; You've always been a tourist here; you just didn't know it" (Hosseini, p. 204).

The post-war period left the people in a state of constant poverty. People in Afghanistan were compelled to live in poverty. Hosseini described it in a most devastating image when Amir mentioned the state of one of the families. He said that the house was not in a good state. It had a low ceiling. The walls were bare and dirty. The house was lighted by two lanterns. Along on the corner of the house sat three boys. They were dirty and sitting on a dirty blanket.

Food became limited, and only a few could afford a decent meal. Some children never even tasted meat in their life. These lines further clarify the poverty of the Afghan: "I'm sorry we can't offer you meat, "Wahid said." Only Taliban can afford meat now" (Hosseini, p. 208).

One of the painful images in the novel was what Amir saw in his dream; the execution of one man. Amir said that the man was blindfolded. He was tied in a rough rage. The rage had eaten his hands. He was bleeding. There were signs of torture on his body. Taliban dragged him into the middle of the street. They asked him to kneel. They took off his blindfold. Then one of the Taliban came and raised the barrel. Then the man was put down just like a rapped dog.

Hosseini, through his image of torture, portrayed a realistic historical image of the way the Afghans were hegemonized by the Taliban. There is no record of the suffering of the people from the Taliban. Therefore, the novel shows the world the devastating life situation in Afghanistan.

Most people in Afghanistan escaped the oppression of being a minority to live in a refugee camp on the borders, specifically the border of Pakistan. The lucky ones find ways to escape the country to find a foreign country like Amir

and his father and the other part just like what Farid said lucky enough to escape everything by death:

Farid said that most of those are either dead or in Pakistan's refugee camps. "And the dead are luckier sometimes," he said. He pointed to a small town that had crumbled, charred remains. It was now a blackened, roofless tuft of walls. On one of the walls, I have seen a dog fall asleep. "Once there, I had a friend," said Farid. The Taliban murdered him and his family and burned the village. "We drove across a burned town, and the dog didn't move" (Hosseini, p. 214).

Before the Taliban, Afghanistan was a multi-ethnic county. The diversity of ethnicity was a distinctive Afghan heritage. As a fanatic and dogmatic Sunni Muslim, the Taliban eliminated every other belief. They killed and burned the people and their houses. Besides the community, natural resources, and innocent people, the Taliban also destroyed centuries-old cultural treasures in the area. In the Bamiyan, they demolish the enormous Buddhas: "What heritage? "That is what I said. "The Taliban have obliterated all of Afghanistan's historical and cultural traditions. The gigantic Buddhas in Bamiyan were desecrated, as you witnessed" (Hosseini, p. 294).

Kids squat in each corner of the street, clothed in shredded scoops, their hands splattered for a coin. And most of the beggars were children, slender and grim-faced now, some of them about 5 or 6 years old. And something else that I hadn't realized right away: hardly any of them sat with the adult, male – wars made the fathers an infamous commodity in Afghanistan. The kids were sitting in their burqa-clad mother's laps at busy corners and singing, "Bakhesh, Bakhshh!" (Hosseini, pp. 214-15)

Foucault argues that truth is neither external nor lacking in power. Instead, it is a product of a civilization that is only possible because of a variety of limits (Harpham, 1991, p. 12). Disturbing infrastructure is depicted by the author Khaled Hosseini; it serves as a metaphor for the conflict. There is a lot of information about the devastation in Afghanistan and the plight of its people,

who have been forced to flee their homes and seek sanctuary elsewhere. His account provided a genuine clarification of the devastation caused by the conflict:

Jadeh Maywand became a giant chateau. The buildings that did not collapse completely stood barely with a rocket shell furrowed in roofs and walls. Blocks were entirely blocked to the rubble. Within one layer of waste, I noticed a bullet-pocket sign half-hidden at an angle. DRINK COCA COLA-read. I saw children playing in a windowless building's ruins in the middle of jagged brick and stone stumps. Bicycle riders and carts swore around kids, stray dogs and stacks of waste. A haze of dust floated across the town, and a single smoke feather went up to the sky through the river.

There is not only the destruction of the villages, cities, and people but also the destruction of natural resources like a jungle. People are compelled to destroy the trees for firewood in the winter. Because there is a lack of good clothes and houses for the people of Afghanistan, "Where are the trees", I said. "People cut them down for firewood in the winter", Farid said. "The Shorawi cut a lot of them down too" (Hosseini, pp 215-216).

What is left from the destruction were bent homes in a ruined state and ruined streets. Hosseini described Kartch as a wasteland from the war. It was a place for constant battlefields. The only things left are the Taliban's marks. Farid told Amir that Kabul is the most war-ravaged city in Afghanistan, especially the place that was called kartech-She. When the truck stopped, and Amir and Farid got out, Amir saw only signs of detractions. He noticed that the streets were filled with holes from the bomb blast. The buildings were filled with bullets holes. While walking, Amir passed a skeleton of a car and television which was half-buried on the ground. The scariest part was the signs of the Taliban. The walls were filled with ZENDA BAD TALIBAN! Or the long live Taliban which was written with black paint.

As Khaled Hosseini explains, the Taliban do not care about the children who are sent to the orphanage. Instead, they force them to live in misery. Zaman gives an account of life in the orphanage, detailing the lack of electricity,

running water, and food. The Taliban officials refused to pay for any renovations or enhancements that might be necessary. Zaman told Amir that the children at the orphanage did not have any other place to go. Not all the children who stayed in the orphanage were orphans (Yateem), but most of them lost their families during the time of the war. There were more than 250 children in that orphanage, and most of them did not have the simple essence of living a normal childhood. Some children were sent by their mothers because they could not feed them because they were without providers, and they could not work themselves. Zaman told Amir that the place that was made to be an orphanage was never meant to be for living; it was an abounded storage. Yet Zaman thought it was better for children than the streets. The storage did not have a heater or enough water. It was dirty, full of dust, and the carpeted was patched from all the sides. Although Zaman went to the Taliban to ask for money, he was rejected and kicked; the Taliban refused to provide him with money to buy supplies.

The place of the orphanage was not suitable for human lives, especially children. The thing that made it worse is the shortage of supplies. There was no food, the mattresses were raged, and there were no blankets for winter. The period of the Taliban was the worse. Zaman further portrayed the situation when he showed Amir the supplies that the so-called orphanage had. He pointed to the line of beds and told Amir that there were not enough mattresses to cover all the beds. Zaman also said that there were no blankets in the winter. The children had to share the covers. The supplies were running short, and there were only enough for this winter. Amir recalled that Zaman told him that the children were going to have only two meals a day.

Khaled Hosseini further clarifies the poverty and famine problem in Afghanistan. Due to this problem, many children are compelled to live in orphanages if there is no good food, water, clothes, and so on. Nevertheless, the orphanage was better than the street, as stated in the following quotation: “There is very little shelter here, almost no food, no clothes, no clean water. What I have in ample supply here are children who've lost their childhood. But the tragedy is that these are the lucky ones” (Hosseini, p. 91).

He further describes the very painful situation of poverty in Kabul. Due to poverty, a man sells his artificial leg no doubt to buy food for his children. He can feed his children for a couple of weeks. It is proof of the poverty of the country and its people due to the long wars and destruction of public property.

In the novel, Farid pointed to two men who were walking around the street corner. One of the men did not have two legs; he got one of them amputated. He was hobbling. Farid told Amir that the man was going to sell his artificial leg in the black market. Also, he said that he could get good money from it. Then the man could feed his family for a couple of weeks.

The novel created a discourse of truth and a discourse of those who were in power. According to Foucault (1989):

To say that power has the impact of repression is to use a legal definition of the term, which means that power is defined as having the force of a restriction on it. It is merely the fact that power is not only a force that tells us no, but that it travels and creates things, induces pleasure, builds knowledge, and generates discourse that makes it acceptable (p. 1139).

To bring the link within the brutal intendants of the novel, one can notice that the Taliban, as a fanatic religious group, are executing in public. It is one of the techniques to bring historical facts of one country at a specific time to those who are foreigners. Hosseini's used Amir as a foreign eye who was not familiar with the brutality of Afghanistan. Although he lived there as a child, he did not see what Taliban during the war. As a reader, we see through Amir's eyes -the American citizen. Taliban could accuse anyone of adultery, just like the couple who were murdered in Ghazi stadium. Although the statements of Hassan, Rahim, and Farid about the brutality of the Taliban was heartbreaking, yet the real reason for killing in public was to intimidate the people. People are killed in public, supposedly to make an example for others; in truth, their public murders are meant to intimidate the masses and bring them under even closer control.

The significance of killing is not limited to the ones that the Taliban thinks done wrong deeds, but it is the whole of Afghanistan. It is being degraded and

killed cruelly and unjustly. The injustice can be seen through the eyes of the protagonist Amir:

The tall Taliban with the black sunglasses walked to the pile of stones they had unloaded from the third truck. He picked up a rock and showed it to the crowd. The noise fell, replaced by a buzzing sound that rippled through the stadium. I looked around me and saw that everyone was talking. The Taliban, looking absurdly like a baseball pitcher on the mound, hurled the stone at the blindfolded man in the hole. It struck the side of his head. The woman screamed again. The crowd made a startled "OH!" rhymed with each flinging of the stone, and that went on for a while. When they stopped, I asked Farid if it was over. He said no. I guessed the people's throats had tired. I don't know how much longer I sat with my face in my hands. I know that I reopened my eyes when I heard people around me asking, "*Mord? Mord? Is he dead?*" (Hossieni, pp. 236-37)

Taliban create a discourse of God to dominate people. When someone commits adultery, he is publicly punished to the death penalty, like the events of Gazi stadium.

The Taliban impose every action and justify it in the name of God. They thought they punished the sinners, while the innocents were the ones who got punished. Foucault argues "The truth is to be understood as a system of ordered procedures for the production, regulation, distribution, circulation and operation of statements" (p. 1145). They executed the law of terrorism by the name of false God:

Everyone who commits a heinous crime shall be punished in accordance with the gravity of their crime! "The preacher said into the microphone with a low voice and dramatic enunciation of each word. "And what kind of punishment is appropriate for an adulterer, my brothers and sisters? Those who desecrate the sacredness of marriage should be punished accordingly. When someone spits in God's face, how should we respond? In the face of those who throw rocks through



the windows of God's house, what are our options? We'll retaliate by hurling rocks our way

! (Hosseini, p. 236)

Khaled Hosseini presents the way of domination of the Taliban. They go to people's houses for food and prayer. They kill mainly the minority Hazara people without any reason and leave them in the streets.

The ethnic war was basically between Hazara and Pashtun. Since the Taliban are Pashtun people or tribes, they systematically massacred and oppressed Hazara. They called Hazara people dogs:

“We only rested for food and prayer” the Taliban said. He said it fondly, like a man telling of a great party he'd attended. "We left the bodies in the streets, and if their families tried to sneak out to drag them back into their homes, we'd shoot them too. We left them in the streets for dogs. Dog meat for dogs"(Hosseini, p. 243).

The political landscape had changed when the Twin Towers had fallen in New York City, and the United States bombed Afghanistan, captured the government of the Taliban, and ruled over the country. In this act, the Taliban are compelled to escape from the American's eye because America claimed that the Taliban protected Osama Bin Laden in Afghanistan. America attacks Afghanistan to retaliate for the loss of the twin towers and the death of the American people, the United States went to Afghanistan:

Tuesday morning last September, the Twin Towers came crumbling down and, overnight, the world changed. The American flag suddenly appeared everywhere, on the antennae of yellow cabs weaving around traffic, on the lapels of pedestrians walking the sidewalks in a steady stream [...] soon after the attacks, America bombed Afghanistan, the Northern Alliance moved in, and the Taliban scurried like rats into the caves. (Hossieni, p. 316)

To take revenge for the destruction of the Twin Towers, America suddenly attacked Afghanistan which is ruled by the Taliban. America claims that the

Taliban are sheltering Osama Bin Laden. Due to the American invasion of Afghanistan, the Taliban were compelled to hide. It is clear that America creates the discourse of hegemony by using power. After the American invasion of Afghanistan, America forms the new government with the leadership of Hamid Karzai. He rules over Afghanistan at present:

Now Dan Rather, Tom Brokaw, and people sipping lattes at Starbucks were talking about the battle for Kunduz, the Taliban's last stronghold in the north. That December, Pashtuns, Tajiks, Uzbeks, and Hazaras gathered in Bonn and, under the watchful eye of the UN, began the process that might someday end over twenty years of unhappiness in their *watan*. Hamid Karzai's caracul hat green chapan became famous. (Hosseini, p. 233)

The novel acquired its name from an Afghan ancient hobby and tradition—the flying kite's tradition for kids. The tradition is when kids are competing in slicing the strings of other kids' kites with their sharp strings. To win the tournament was to down all the other kites, put them down to earth, and run after the last one when it gets cut. Being the last one and running after the last kite is considered a great honor in Afghan tradition. Here, the writer Hosseini made it a symbolic and metaphoric status of the flyer and runner.

Every winter, districts in Kabul held a kite-fighting tournament. If you were a boy living in Kabul, the day of the tournament was undeniably the highlight of the cold season. I never slept the night before the tournament. I'd roll from side to side, make shadow animals on the wall, even sit on the balcony in the dark, a blanket wrapped around me. I felt like a soldier trying to sleep in the trenches the night before a major battle. And that wasn't so far off. In Kabul, fighting kites was little like going to war.

Just like the history of Afghanistan, kite flying involves a competition between rivals while the kites are in the air. The kite-flying festival is just like the competition of Afghanistan with other colonizers, countries, and militias. Everyone is trying to cut the other and win everything. After one falls, the others are running to collect it. In the case of Afghanistan, the Soviet, the Taliban, then

the Americans, all have beaten the country and run after its resources. No one ever cared about the people. In the kite, flying there is the string giver who always encourages the flyer to go on dual. The same things happened when the fanatic religious militias were ruling Kabul and destroyed and run behind every resource.

When the opponent's kite is drowned, then the real battle turns into a race, whereby the kite runner sees who retrieves the fallen kite. This is symbolic of the 1992 event in Afghanistan when ethnoreligious warlords looted and pillaged Kabul and other cities in a race to see who can amass the most booty. Interestingly enough, in 1994, the emerging Taliban regime banned kite fighting and an assortment of other activities. Thus The title *The Kite Runner* is symbolically presented by Hosseini in this text.

Both literature and history, according to Foucault, are narratives and are in the form of discourses. They are entangled in the power relations of their time. Literary works are not secondary reflections of any coherent worldview but the active participants in the continual remaking of meanings. In short, all texts, including history and literature, are simply the discourses that seek the power or ruling class – the power to govern and control. Hence, the dividing line between history and literature is effaced; power circulates through discourses (Harpham, 1991, p. 12).

*The Kite Runner* is the historical representation of the hardship and the suffering of Afghans in Afghanistan and foreign countries, the Russian invasion of Afghanistan and war between Taliban and Russian soldiers, the Russian rule in Afghanistan for years and their hegemony over Afghan people and the destruction of the culture, natural resources and old heritage of Afghanistan. It also describes the indirect American support to the Taliban against the Russian army. The invasion has resulted in poverty, cultural disasters, refugee problems, and domination upon the minority ethnicity, ethnic cleansing, hunger, landmine and so many problems in Afghanistan.

In addition, the novel discussed serious issues of the Taliban ruling in Afghanistan. The Taliban have destroyed not only the cultural heritage of

Afghanistan but also the minority ethnic group like Hazara, creating the discourse of hegemony by using their power. They create the discourse of ethnicity and religion; the Pashtun are the real Afghans, but the Hazaras are not the real Afghan people, so they want to cleanse these people from Afghanistan.

When the Taliban took control of the country, the tone of the book shifted dramatically. They undermine Afghanistan's cultural heritage and ethnic groups like the Hazara, building a hegemony discourse through their authority. To begin with, they are responsible for creating the racial and religious discourse. As the Pashtuns are the true Afghans, they wish to remove the Hazaras from Afghanistan.

Significant historical and contemporary themes were addressed in the book, which served as a powerful reminder of how quickly the world has changed. It also depicted the demise of the Soviet Union, the establishment of the Taliban regime, and the absurdity of intra- and inter-tribal conflicts. Besides, it served as a form of self-transformation therapy for the Afghans, whose lives were already harsh and brutal. Two main protagonists, Amir and Hassan, narrated the events. There are two distinct groups, two distinct ethnicities, and two distinct tribes involved. To resolve the various divisions that exist in Afghanistan, such as Sunni versus Shi'a, wealthy versus impoverished, Pashtun versus Hazara, and literate versus non-literate, the book came up with a spectacular solution in this novel.

## Chapter Three

### Graham Swift 's Waterland

#### 3.1 Introduction

Graham Swift 's novel *Waterland* (1992) discusses a topic of cyclical times, cyclical historical patterns, and narratives, exploring the notion that all things return to their very beginning, and are represented by water which reflects the origin of life. The novel brings into question the idea of historical fact by combining the historical fact with a haunting tale. The novel builds upon the holy image of water, implying that if water is retracted and exposed to siltation, it will stretch the soil to allow humans to survive and allow myths to spread and influence our lives. Narratives have been running about and creating different versions of the historical truth since water splits to create the universe.

A series of fifty-two narratives shared by Tom Crick, Graham Swift's *Waterland*, is about a history tutor who is threatened to make history removed from his classes' syllabus to miss his position and be excluded. To describe the principles of rebellion, culture, reality, the present, and the past, most stories are presented to his elementary school students. Crick's central idea is that almost all popular uprisings and rebellions end up creating a freshening starting point; it is all cyclical and recyclable, whereby everything is shifted and brought back to life repeatedly.

In his school lessons of history to his students, Tom Crick compares the terrible time of his descendants, who had to endure floods and make use of land recovery by siltation and irrigation, with the horrible age of the French Revolution. Consequently, his lessons of history have become tales that are told in fractions from the past to the present. He acknowledges that he mixes truth and fantasy, history and fairy tales that are introduced

to inform readers and students of the segments of lessons that they should bring together. “He seeks shelter in the fantastical weave of Kingsley's yarn, in which history mixes with fiction in foggy Fenland surroundings “which correspond to his cloudy, love-sick state of mind), and truth becomes muddled with fantasy” (Swift 1992, 208).

He reflects the postmodernist theory that a great story is an illusion. In order to explain the present, which is another representation of the past, it is important to bring together many separate historical facts portrayed in stories and the multiple representations of historical events. Tom Crick expands the process of siltation, which leads the Fen landers whose collective history was characterized by a continuing war with rising waters at some moments, and a fight for land reclamation.

Just like silt produces a new world, so the past is recreated. The tales reflect the views of the narrator regarding the immemorial history which we have and are conscious of through *déjà-vu* experiences. In this way, the story would be on the same base as the New Historicism of the mid-1980s, as a new perspective that questions the conventional conception of account as a splendid narrative and insists on how history is portrayed more of what it depicts.

### **3.2 New Historicism in *Waterland***

*Waterland* is a novel that shows the resemblance between literature and history and it autonomously reflects on the inability of writing, as a historian, or as an original narrator with complete authority on the past. The separation in genres takes place through new historicism and it claims that there is indeed a blurry line between fiction and fact. That is, New Historicism investigates the history and what it means and insists on the interchange relationship between real and imaginary frontiers, history and the present, as well as the historian and novel author. The principle of the non-intrusion that forbids humanists to engage in national, political, and power-related issues, has been broken down in the New Historicism. The distinctions between social and political-cultural texts, and between literary and personal esthetic texts are thus dissolved.

Swift offers his readers many interpretations of the meaning of history by offering different meanings of "history" right at the beginning of the novel. Tom Crick explores incidents from the past, recounting them both as a historian and an investigator who is looking for an ancient mystery. Through such character, Swift uses him as a tool to blur the boundaries of history. According to Aram Veaser:

New Historicism has given researchers the ability to erase the frontiers of history, art, politics and literature, and eliminates the concept of non-lingering that prevents humanists from interfering with issues of politics and power. Therefore, literary and personal barriers are destroyed between cultural works that are social and political and esthetic literature (p. 1)

Crick does not fail to reinterpret history as he teaches, and he integrates his personal memories with that of the public history; therefore, he and the novel disrupt the conventional idea of history in the usual understanding, which cannot be challenged and which includes a single fact and viewpoint. With the narratives of Crick, *Waterland* is a collection of tales once told by his family, transformed by his experiences of his ancestors, the Atkinsons, his parents and Mary and memories of his infancy and adolescence and friends who are overfull with termination of pregnancy, murder, passion, and violence. This novel provides a variety of viewpoints for history as personal, popular, and national history blends and as Tom Crick relates the narratives of his own point of view and perceptions, the story becomes multi-dimensional in its history and contains many realities.

In *Waterland*, we find that Crick's wife's, Mary, kidnapping of an infant could be tied to her abortion as a young woman—one he was all too aware of. Crick claims that her unfounded but strongly held belief in the late Middle Ages that a baby is the blessing of Christ may have a contributory relation to her Catholic sense of remorse over ending a life, and her anger over her inability to have children afterward. He is so upset with this notion that he started telling his students his life story, particularly his relationship with Mary, from early years instead of teaching the traditional history lessons in his class.

The postmodernist history is distinguished by its controversial connection to the present and the reinterpretation, fractured perspectives, and selective storytellers like Tom Crick from *Waterland*. In *Waterland*, history is presented as an arbitrary reality; it becomes like literature: fabricated rhetoric. The story is largely about the public history of Crick's past. His teaching of history not only allows him to make a strong basis for communicating his past secrets that are recounted but also for confessing and knowing his private history situated in national and regional history.

Somebody's identity in a post-modernist sense is merely his story, and it should be realized through reading and bringing together the narratives of his or her life. It is susceptible to a cyclical reproduction and restoration throughout narratives: "How it replicates itself, how it spirals in on itself, regardless of our efforts to straighten it out. How it turns and twists. How it loops around and reintroduces us to the same location" (Swift, 1992, 142). As a result, the stories that Crick says reveal his personality. Much like his story about the Fenland, Tom overcomes his tough career through his dedication to get his background, history, and understanding by his students and readers similar to his Ancestors in overcoming the rising tides, flooding, and harsh times by persistence, sheer determination, ingenuity, endurance, and a calm character. He communicates persuasively rather than ironically.

Notified by his principal, Lewis, that he cannot teach history any longer, as this is taken off from the course of study, Crick begs the principal in order not to prohibit his own tales or his own history: "Don't banish my history..." (Swift, 1992, p. 21). Tom firmly asserts the importance of the repetitive cycles, the concept of the process of birth and death, and past events, the ability of the narrative to resolve the end of the earth connected with the end of the Atkinson Kingdom or the floods. His parents and grandparents gave him a talent for telling the stories so that he could reinterpret history in his own narratives and demonstrate historical events in a discussion with his students and readers:

How did the Cricks succeed in outwitting reality? By means of narratives. They were not only phlegmatic, but also superstitious and credulous beings until the final generation. We are suckers for



narratives. While the Atkinson family created history, the Crick family concocted tales. (Swift, 1992, p.17)

Tom concludes that almost all descriptive explanations act, regardless of how much provisional as a way of organizing human lives, thus shielding them from confusion and chaos. Swift's variety of characters definitely requires such protection, for most are victims of modernization, science, and the unnatural such as the Cricks of previous generations who abandoned their lifestyle as marshlands when the swamps were emptied, and some are victims of what the mature protagonist finds to be merely normal as Mary, Tom, and Dick, and Freddie, who were pursuing normal sexual drives. Stories and history, and a novel like *Waterland*, are people's main shield from uncertainty and terror: "It's all a struggle to make things not seem meaningless. It's all a fight against fear". Mr. Crick informs his students:

What do you believe the purpose of all my tales is...? I do not even care how you say it. —explaining, evading facts, creating interpretations, taking a wider perspective, placing things in context, avoiding the here and now History, education, and fairy tales —it contributes to the eradication of fear (Swift, 1992, p. 208).

In reality, Crick claims that the ability to tell stories takes practice, existing at the moment, and narrative, which makes us different from other species, and comes with being human:

Only animals, not children, exist fully in the Here and Now. Nature, on the other hand, has no memory nor history. Man — allow me to define it for you — is the story-telling animal. Wherever he travels, he wishes to leave behind not a chaotic trail, but the consoling marker-buoys and trail-signs of tales. He must continue telling tales. He must continue fabricating them. As long as there is a narrative, it is OK. (Swift, 1992, p. 53)

Tom Crick is portrayed to relate all the events of the story by combining his personal past with public history. Thus, he reproduces and contextualizes his personal and public history in each statement, since his personal experiences occur in the sense of public and local history. It is also clear that the book

incorporates all three types of historical accounts. Tom Crick attempts, by the use of and re-textualization of public and local contexts, to give purpose and direction to his personal history. When he does that, it seems unclear if the reported history is public or personal, imaginary or real. Three separate historical versions, private, local and public, are used in the story, as stated earlier (Schaffrath, 2003, p. 38). According to Serdaroğlu (2017), In the traditional portrayal of History and, therefore, its objective and universality as a unique method to comprehend and depict past events, New Historicism also raises concerns. New historians think that it is difficult to view a text/literature as a distinct, independent thing without the external influences of the period, since a text cannot be separated from the components of society, politics and culture of the day (p. 962).

However, Crick's family experiences and his personal background are private history. The Fenlands' history, as well as Fenlanders, is presented in the story. The public history portrayed in the story is the account of the period, both western main historical events and England's history. So, in the book all three historical descriptions are interwoven and they swift shift between them, contributing not just to the reader but rather to the novel's main characters.

The only link between Crick's past stories and his real life is the Fenlands, in which most the action of the novel happens. While the Fenlands are portrayed accurately, this is the setting for the fictional tale. However, the Fenlands in Crick's storytelling and the actual Fenlands are different, but they become the same in his recounted narratives. The major explanation is that Crick is caught in the past which influences his present. At the start of the book, he describes The Fenlands as a fantasyland recreated by his parent's tales. But unlike a fictional narrative, the plot starts with the dead corpse of Freddie Parr, Tom Crick's mate, discovered in the water, which breaks the romanticized depiction of The Fenlands. Therefore, the disparity in the perceptions of Crick between the Fenlands and the actual Fenlands becomes clearer.

In his description of the Fens, mythical and realistic portrayals are combined. In the perceptions or visions of Crick, the actual and imagined Fenlands become the only link between his private and public histories, and also

between the past and the present. The historian/writer has a frightening sense of the marvels and strength of the past and a perception of cultural forces of the past and the present. That is to say, it is unreachable, without ignoring the cultural influences of the present and of the past, to engage with the past with tremendous surprise.

Crick, following this vivid representation and portrayal of the Fens in a very specific manner, he speaks of his ancestors and depicts them as representations of mythical heroes, "When I was a child, I had a live representation of my forefathers in the shape of Bill Clay, a withered, leathery corpse of an unknown age." (Swift, 1992, p. 19). For Swift, as a fiction writer, the historian must deal with the cultural system of the past in which all the historic events have taken place and comprehend each other's cultural forces of the past and of today so that he may write down the event. Thus, the historian/writer textualizes not just history, but also the text. Historians claim therefore that they represent the past objectively. However, because of their choice of narrative technique, a selective selection of past events, multiplicity of perspectives, the ideology of the narrator/historian, the conviction and his/her present conscience, it is difficult to speak of the objective in assessing and rewriting events from the past (Serdaroğlu, 2017, p. 964),

Much as Crick's speech constructs, describes and exposes his identity, history is interpreted and given an identity based on people's analysis of it. He says in post-modernist language that the past is the creation of our perceptions and moved into a cycle that we cannot evade: "How it replicates itself, how it spirals in on itself, regardless of our efforts to straighten it out. How it turns and twists. How it loops around and reintroduces us to the same location" (Swift, 1992, p. 142)". All People are tangled up in a cycle of history and narratives whose recollection and interpretation leads them to their liberation and knowledge of their human state and nature. The tales of Tom Crick cultivate the belief that cyclical history and events are all one in origin. Therefore the 15th tale, "By the Ouse," reveals that the river runs to come again:

Ouse does not flow to the sea; it goes only in one way, back to where it came, as do all rivers; thus, the idea that a river travels just one way is

an illusion. (...) Because it will emerge again. Because we are always entering the same river (Swift 1992, p. 145-146).

In the 38th story, "About the East Wind," the writer reinforces the idea that the history returns and expands the use of gone as more reasonable than the use of dead. When something is gone, it should return while when it is dead, it should not come back anymore. For historians, history writing is a method of interpreting events of the past. In that sense, New Historicism questions the continuity of the time and the authority of great narratives, blurring the boundaries of history and literature, past and current as well as private and public history. Therefore, when examined from the point of view of the New Historic, it is not incorrect to state that *Waterland* is a book where the boundaries that exist between history and literature are unlikely and where the continuity of the times has been questioned by changes between the present and the past (Serdaroğlu, p. 965).

Tom Crick discusses his family's history, which he introduces through the 52 narratives with comprehensive explanations and clarifications. In his 9th narrative, "On the rise of the Atkinsons", he reveals that the compensation principle rules our societies because "without a loss, no great success can be achieved without impunity" (Swift, 1992, p. 72). Thomas Atkinson, a wealthy businessman married to a lovely lady, Sarah Turnbull from Gildsey, demonstrated this theory. Thomas Atkinson becomes ill with gout and is pitifully suspicious of his wife, Sarah, according to this story. He assaults his wife several times, who falls on a rough desk with her head wounded, and she never restores her nervous system abilities and has to go on a wheelchair for the rest of her life. In his discussions of Swift's novel, Lynn Wells focuses on the character of Tom, and his role as a main character in the novel that helps Swift blur the boundaries of history:

The book deals mainly with distant and current history tales of irredeemable loss of personality and the seemingly hopeless attempts to replace them. Although each one of these stories appears to prevent reclaiming, their combined regeneration in Tom's class speech shows their unseen regenerative potential. Tom's narrative is the "press" when

these events of the past are suddenly flushed up, first seen in their "truth." With its weaving of events from many times (p. 84)

The book, as Wells said, deals primarily with Tom Crick's public history of the past. Being a historian who talks about the past not only gives him the foundation for confronting the buried mysteries of his past, but also for confessing and understanding his own history, which is placed in local and public history.

This narrative develops into a terrifying tale when in her delusions, Sarah forecasts the destruction of the Atkinsons' factory and the end of their commercial enterprise. That wrongdoing of her husband leads to the failure of the company of Atkinson. Sarah becomes for her neighbors a mysterious figure, implying that justice will be served and that the scene for a new beginning is set by fire and water. This notion reinforces Tom Crick's conviction that everything comes back to its own water-symbolized start– the secret Symbols, the swept away past guilt, the root of creation, and narratives.

If the character of Tom Crick is established in his own narration through his imagination and thoughts, his physical appearance and characteristics should be rendered based upon his narratives in our minds. His physical characteristics are referred to and linked to the water, phlegm, fantasies, and illusions in the material realm. Tom Crick, the non-physically portrayed character, advocates the postmodernist theory that Reality emerges from our observations based on the fact that we gather and analyze during our reading.

His character incorporates the meaning of Fenlander, the stolid and indifferent who survives destructive storms by stories and faith. However, the physical character is not given the highest priority in Swift's novel because of its momentary and transcendent nature. It is related to what the siltation phenomenon means, being constructed and restored in people's eyes, in people's conceptions dependent on their collective perceptions. What resides behind, Tom Crick's bodily image is a collection of profound concepts that are constant, revisiting all family lines like cycles (Berlatsky, 2011, p. 91).

Just as the reader must construct Crick's personality in their minds depending on his narratives and concepts, the past and historical events will be

restored and explained in the same way. He illustrates in his tales the notion that traditions and the past are placed around a cycle that rotates in all times and all generations. Crick mentions that people are “storytelling animals” (Swift 1992, p. 60), implying that they have a capacity of collective memory, learning, and sharing tales. The “storytelling animals” fight mortality through thoughts, sharing stories, and expanding their social experiences.

The past stories of *Waterland*, as Crick recounts and interprets it in his narration, is a recurring occurrence; it is the history that has been reconsidered and reconstructed by his tales and his readers since knowing the history is a matter of interpreting rather than analytical documentation, that is mainly forming and understanding. Crick's historic lectures, in line with this notion, only deliver his own understanding of history, as the history teacher acknowledges that he relates tales. People cannot know the precise credible facts so they only have a perception about the past. However, we can hardly reconstruct the history in our imagination based on what we read; the issue will only be if the incidents history has actually occurred.

The tales about Tom Crick's grandparents and brother indicate the notion that all things return to their origin. In these tales, both kill themselves because of their sins. Their suicide returns balance to nature, marking a new start. They go back to earth and leave countless memories. Mary's narrative reveals the same concept. When she was very young, she aborted an infant and she begged Tom to dump it in a lake. This incident resonates as Dick's eels get plunged into the sea. The eel represents Mary's tortured psyche. The water, which represents the roots of creation, is restored and gives obliviousness and a new start. We are nine-tenths of water" (Swift 1992, p. 61), which is our core. We construct on it like silt and sink in it since we value it or if we fail like the Atkinsons whose crimes, corruption, and lust are the source of their degradation and death.

He starts to relate the Fenlands' local history and the history of his parents; nevertheless, his story often contains his own motives that render his story as untrustworthy. He unintentionally changes local culture according to the developments in his private history. Then, it is hard to pursue Crick and what he says and it is also harder to grasp whether he tells general or private history.

Thus, the longer he recounts, the more he recalls, and the more he recalls, the further he manipulates what he remembers, and then the more subjective he would become:

Fatalism; phlegm. To live in the Fens is to be constantly confronted with reality. Reality's vast flat monotony; reality's vast empty emptiness. In the Fens, melancholia and self-murder are unknown. Consumption of alcoholic beverages, insanity, and spontaneous acts of violence are not unusual. How can you summon children from reality? [...] It is not tough if you are an Atkinson. If you have prospered via the sale of high-quality barley, if you gaze down from your Norfolk uplands and see these level Fens [...] you can outsmart reality. (Swift,1992, p. 24-25).

In the forgotten times, human constructs are similar to silt that makes a new landscape on a new land restored from water. In this regard, Crick is a spokeswoman of postmodernism in comparing the past with a "red herring. The Past can be interpreted as stories by a "red herring" (Swift, 1992,165). Humans analyze history to accomplish their tasks and feed everyone's curiosity. In other words, tales and myths ensure that tradition and the past are persistent. More specifically, the memory of the past is the basis of the history of the present, since the past resembles the present. For instance, Mary, the woman of the present and Crick's spouse, winds up like Sarah Atkinson, the woman of the past, when she is confined in the mental hospital. Both women suffer from complete forgetfulness and are waiting in an abandoned asylum for their death. Thus, all are cyclical.

Crick, as a history educator, is assigned to instruct "real" historical cases, — in other words public history, yet what he is doing in his history courses is more than his arbitrary role. It is also noticeable that Swift presents Crick, a main character, as the history educator to question the consistency and factual essence of history and to emphasize the way that history is portrayed, that is at the core of New Historicism and which argues that history ought not to be viewed with the present perspective but by arbitrary and personal accounts. In

the Modern Historicist approach, the objectivity of reported history is hard to express regardless of the historian's subjective viewpoint.

History is a human phenomenon, so there is not one historical fact, but various interpretations, and due to the multitude of versions of history, in every text about the past events, the historian has become more essential, and the past incident is redefined by his literary devices and perspective. In this regard, the discourse of history means that people cannot have access to a complete and genuine historical event, a living tangible reality, unmediated but instead considered to be the preserved text remains of the community in discussion whose continuity we cannot believe to be solely dependent, and therefore must rather assume to have been at least to some extent due to complicated and implicit social structures. Besides, these text remnants are often prone to eventual textual manipulation as they are viewed as "records" on which scholars base their own texts, which are known as "histories".

History cannot become a way of entry to an "accurate" past without the need for an understanding of a dynamic social order by the authors of such texts and archives. The importance of a text is historically special, and there can be several interpretations in any study of the same text. In other words, historians have different versions of history; there is not one that is the same for everyone. Instead, there are only subjective and personal accounts. Likewise, in the novel, Swift and his narrator Crick debate historical records as a grand tale and the conventional interpretation of the historian.

In the novel, Crick intertwined his private past with popular history, so he was accused of "complete departure from the syllabus" while educating at his courses in the history class (Swift, 1992, p. 29). To defend it, he argues that he tries a better effective method of giving less dull history courses to the students.

While Crick describes his reasoning for teaching history in a more straightforward style, he questions the comprehensiveness, consistency and truthfulness of history. He may not view history as total and united, and as something, he had "been part of and" began to look into it as a result of curiosity. Crick not only tells that he teaches history as a teacher of history but also discusses that he converts his educational style to become a narrator. He



views history as an interpretation and incorporates these theories to draw attention to the negative aspects of his personal history and discover his own historical facts. Consequently, by textualizing his past experiences, Tom Crick merged with the fantastic tale that he is analyzing. However, instead of embracing and demonstrating it, he conceptualizes it, questions it, thereby appearing to be the only one who understands the reality with what he is describing.

Swift cuts along the line between fact and fictionality of historical happenings when arguing about the difference between history writing and narrative. Besides becoming a history teacher, Crick still teaches historical events and writes. The ongoing historical framework thereby becomes circular and non-objective. What a storyteller says, or what a history author writes is not far from what Crick is doing.

The past is researched, interpreted, and clarified by history scholars and their "efforts" to do so are to uncover history. Likewise, as a history educator Crick fights, circumvents and attempts to survive, to appreciate and to embrace his own history, instead of meeting the requirements of a historical teacher, whose job is to teach the grandiose tales. He also undermines the standards of historic and historical prose by narrating history. As a teacher of history, he expresses his thoughts to his pupils saying:

I've always taught you that history has a reason, that it serves a significant purpose. I've always taught you to bear the weight of our insatiable need to know why. I taught you that there is no end to that inquiry, since history, as I once described it for you, is that impossible thing: the effort to account for acts done with imperfect information. [...] What history teaches is to avoid delusory thinking, to set aside fantasies, moonshine, cure-alls, miracle cures, and pie-in-the-sky thinking in order to be practical. (Swift, 1992, p. 113).

Though he speaks about what history tells, the purpose is to resist delusions and imagination to put away wishes, moonshines, miracles, miracles, and pie-in-the-sky. He does not advise all of these to be practical, but teaches both public and personal tales. He lectures in this manner to get rid of and find

reasons for the weight of his private situation. When explaining why he "requests explanation" and is "explanatory" and why he undercuts his grand-narratives and tries to teach history in more realistic aspects, he offers an interpretation so he needs to put himself in a greater perspective so that he can make his life important and give himself a topical role. According to him, incidents in his private past are as significant as national events. He explains more:

However, he is already aware [...] that what he is doing is not explaining. Because he has already exhausted his capacity for explanation, just as his wife has stopped to be accurate—has tended to be a part of truth. [...] Because when there is no path forward, the only way is — because his children, who have terrible nightmares, suddenly want to listen, and despite his attempts at explanation, he is just telling a Tale [story] (Swift, 1992, p. 113-114).

Crick acknowledges by doing this that he had already shifted the direction of his education narrative from general to intimate in an attempt to discover an interpretation and purpose. He seeks to bring himself into a greater perspective by establishing the relation between the past and the present to make his life relevant and thereby history, himself and his life. Crick explains what he teaches and how he teaches himself to be both a teacher of history and a seeker of his past and public persona. He acknowledges that he has to reveal his personal experience, as he attempts to uncover the secrets of his life and to embrace his past and present. Therefore, he incorporates his own experience when he tells his students civic history.

In the fractured tale of Crick, as a consequence of the adjustments in history, the intermittent framework of history could be explicitly observed. The time definition is among the most important characteristics of the New Historicist theory. In the protagonist/character's mind, there is a discrepancy between reality and time. In *Waterland*, time shifts from start to finish and makes timeframe very unpredictable as Crick changes in periods "the past is alive in the present," as Brian Finney notes (148). The past presented in the novel is dealt with and taken out of context by the main character's personal

background, and thus the time seen becomes untrustworthy and misleading to the readers. In this regard, the novel stories appear confusing and unchronological, but three primary incidents that prove the sequence of the narratives are embedded in the novel.

The first of these was the historical background of the Fenland communities and the Atkinson's and the Crick's from the seventeenth century until the protagonist's parents had been allowed to marry in the aftermath of World War I. The next was the death of Dick in the 1940s, which is a collection of tragic and terrible incidents. The third and the last one consisted of incidents in the 1980s, including the spiritual practices of Mary, her baby's disappearance from a store, her institutionalization, and the expulsion of Tom from the school where he was a historian (Rusty, 2005, p. 287).

Crick sums up the concept and importance of time “It goes backwards as it goes forwards. It loops. It takes detours” (Swift, p. 139). With his storytelling, Crick removes himself from the sequential sequence of past occurrences, making his narrative into a fractured and uninterrupted story that lets him travel effortlessly from the past to the present. He relates the tales of his ancestors and his wife, and the gate from the present and the past closes as he retells the cultural past and the historical background of Fenland. He backwards and forwards in time as if he had present knowledge of the past and that the only aspect he is bound to do now was becoming a historical tutor sharing his tales. He would like to revisit but would not overlook that recalling affects him for the horrible realities of his life.

Crick continues telling another tale, moving into the old days, and staying there until the conclusion of the narrative. In the core of his tale of Atkinson, he tells his pupils again about local backgrounds and this time he discusses a Greek term saying "Kids, there's the history theory that can be called to borrow from old Greeks-hubris theory" (Swift, 1992, p. 77). He continues his life narrative as he talks to his pupils about what true history means:

You are correct, children. At times, it is necessary to separate history from fairy tale. [...] Above all, let us refrain from telling tales. Otherwise, how can the future be conceivable or anything

accomplished? Therefore, let us return to the clean, purified air and old Tom nestled away in his new white tomb. Let us return to more stable ground... (Swift, 1992, p. 91).

Tom Crick journeys through his tales in time, and as he talks to his pupils, a conversation about past and present, personal and popular history emerges. In other words, past and present and therefore private and public history are so intertwined that one requires the other. Tom Crick gets a perspective into his history and now knows his factual facts deeper on his path through the past. Back and forth in time, Crick manages to form both his past and his present. Nevertheless, when he relates the tales, the truth of the stories becomes uncertain, as he himself points out:

How did the Cricks succeed in outwitting reality? By means of narratives. They were not only phlegmatic, but also superstitious and credulous beings until the final generation. We are suckers for narratives. While the Atkinson family created history, the Crick family concocted tales. (Swift, 1992, p. 25).

By doing so, Crick provides the viewpoint of the married couple to the idea of history, and it is also the explanation of his looking for his historical facts and acknowledging his background. Since he can not go back to revisit the past, he is sharing tales, a Crick style, but like Atkinson, he is still making history in his reforms and interpretation of histories. Thus, by contextualizing the complex interrelationship between history and narrative, he makes facts and the authenticity of his myths and histories are more questionable (Meneses, 2017, p. 135).

The author utilizes a true man from the past, Johannes Schmidt, a Danish arachnologist and anthropologist, to create a connection between fact and myth, public and private history and tells the tale of this real individual from history, to whom he often links his individual experiences and recollection of adolescence. He ties his private past with a historical character and public history. After providing brief details about the Aeels, Tom Crick introduced Johannes Schmidt, a major historian of both the public and local Fenland's histories to his students;

It is claimed that contemporary times lack Sinbads and Magellans, that the era of great maritime expeditions ended with Cook. Johannes Schmidt, on the other hand, is an exception. There are some who, abandoning history's fleeting compulsions, go on the most fairy-tale quests for the eternal unknown. Johannes Schmidt was such a man—such a devotee of inquiry (Swift, 1992, p. 200-201).

Crick appears to educate public and regional history by speaking about a true figure in history, so he provides the basis for speaking about his own past, his experiences of his adolescence, and sexual affairs that are in several respects intertwined with Fenlands' local history. He skillfully combines national, regional history and personal history, so he can teach public/local history in a "practical way," as he reveals his history in his own private stories, as he states:

How long have eels been reproducing this way [the eel's birth and sexual life]? They were doing it long before Aristotle reduced it all to muck. [...] on a July day in 1940, Freddie Parr snatched one of their number [...] from a trap and put it down Mary Metcalf's navy-blue underpants. (Swift, 1992, p. 206).

In his real and local past, Crick refers to the narrative and the experiences as well as travels and achievements of Schmidt in biology.

Thus, it happened that when my father became keeper of Atkinson Lock and started trapping eels in the River Leem, as his forefather Cricks had done, not that he ever discovered the truth, either then or afterwards. For what did he know about a Danish scientist in his English Fens? (Swift, p. 203).

Afterward, Crick discusses the significance of eels' history: "What is the biology lesson? "And responds, no I prefer to call it Natural History" (Swift, 1992, p. 206).). Instead of choosing a famous and "greater" figure from history, Crick selected Johannes Schmidt as a natural historian. Second, Crick's curiosity in eels lies with Johannes Schmidt. In contrast to other more significant historical figures whose history is recorded by historians, Schmidt authored his own history since during his explorations over the eels, he recorded his observations and comments, which were subsequently made an essential part of

"natural history" as Crick wrote. Thus, Schmidt was also the narrator and the historian of his own family history.

In the mid of his storytelling, Crick is disrupted by a curious pupil, Price, who is really the symbolic voice of the classroom and is also the voice who challenges New Historicism struggling with his thoughts of the traditional history. Price attempts to comprehend the importance, function, and role of history and offers contrasting points of view. These interventions do not bother Crick. Rather, as he rewrites what he is historicizing, he becomes more confident of himself. Here, the historical approaches of both Price and Crick can be seen as approaches of new historicism. Price challenged history as an excellent narrative with his questions to Crick and questioned its supremacy. He wants to explain in his questions that he has been taught history because he has little interest in the past but in the future. "I want a future. And you — you can stuff your past!" (Swift, 1992, p. 123).

Price is so frustrated mostly by the tales that Crick is sharing; he continues criticisms of Crick and history education as he says "You know what your problem is, sir? The reason you're stuck on. Explain, explain, and explain. All must be explained. Explaining is a way to prevent reality when you claim to get close to them" (145). Indeed, what Price said shows what Crick is attempting to do by redirecting and organizing the details of personal history in national and local culture. Therefore, he is, like Price, questioning the legitimacy and integrity of history. Price's question of whether they are taught history is answered by his class teacher Mr. Crick:

And when you inquired, as all history courses should, what is the purpose of history? Why are we studying history? Why are we revisiting the past? [Y]our "How come?" Provides the solution. Your desire for an explanation elicits one. Isn't this quest for reason inherently a historical process, since it must constantly move backwards from the present to the past? And while we have this thirst for answers, mustn't we constantly carry about this heavy, yet priceless bag of clues known as History? (Swift, 1992, p. 111).

The reasoning or clarification of the "why" of history is the motivation for his educating history and for pupils to read about history and get a "bag of clues". They all want to find reasons and justifications for history, and Crick even finds/makes his own meanings. In Crick's lectures, there is a notion that challenges the truth and accountability of historians' long-established evidence, wondering whether historical events are the product of historians' assumptions.

History starts only when something goes wrong: History is born only in times of difficulty, confusion, and sorrow. 'Historia' or 'Investigation' To elucidate the enigmas of cause and effect. To understand that who we are is who we are because of our history. To learn from our errors (the age-old adage of the historian) in order to make the future a little bit better... (Swift, 1992, p. 111-112).

Being a history teacher offers Crick the chance to share his own experiences and make his own explanations for understanding his past while seeking to explore the secrets of his personal history within the popular history. When he answers Price, he says directly. Giving a critical opinion regarding Tom Crick as the "leader" of the lecture and doing the interpretation," Price unwittingly underscores the connection between the fiction writing and the writing of history, condemning historians who are like story authors, the "chiefs" of what are they narrating. Just as a story/fiction narrator, Crick, an instructor of popular history, re-writes the historical incidents out of his own viewpoint and thus reconstructs history.

Price unhesitatingly says that he does not like it, saying "While you pretend to get near to the facts, it's a way to avoid the facts" (Swift, 1992, p. 70). Price means that the description of the events of the past is in fact their understanding, and it is not possible to talk about history's objectivity because there are interpretations from the viewpoint of a historian that he/she attempts to understand and reconstruct the past.

In conclusion, the novel is a modern historical fiction book that puts the grandeur of history together by combining public, local and individual history. Tom Crick, as a historian and a teacher, questions the intellectual honesty of history to students with fragments and sections of his own history. His

replication of local and public histories unreliably leaves the boundary between reality and myth vague. Therefore, when examined by the New Historicist perspective, *Waterland* explicitly portrays the ambiguous structural nature of the interpretations of history.



## Conclusion

Although the novel was published ten years ago, Hosseini's *The Kite Runner* is still popular today. This study aimed to analyze the novel based on the New Historicism perspective. The New Historicist study of *The Kite Runner* intended to explore the variety of ideological discourses, including the oppressive Orientalist and liberatory Post colonialist narratives of the postmodern world that the book involves and becomes a battleground for competing views.

In addition, the study encompassed examining how the text, which appeared to be unrelated to politics or culture, actually served as a neo-Orientalist discourse that promoted dominant views of Afghanistan's social, political, and cultural state, and it shaped and aligned the reader's perceptions of Afghanistan according to those prevailing ideas. The reading also challenged and subverted those prevailing ideas by implicitly and subconsciously questioning and contesting them.

On the other hand, in his *Waterland*, Swift presents the idea that history and fiction writing share traits and methods, and that telling history requires the same imagination as fiction writing. That is, history writing, like fiction writing, requires the same imagination and writing style. As a result, the written text becomes more than the past itself as Swift presents it in his novel, but a reinterpreted and reformulated one with the subjectivity of the historian/history writer. Swift emphasizes the importance of the connection between past and present, as well as the historian and the fiction writer, and between historicity and textuality.

The two novelists blur the line between reality and fiction. They question the past and focus on the fact of borders between fiction and history, present and past, and also between the writer and the historian who are interchangeable.

New historicism offers the idea that no one has a perfect entree to history, but he/she has the entrée to the most fundamental truths of history. It means that no facts are fixed; what is left is the only interpretation of them. However, it is hard to produce reliable interpretations of the events. The history complexity is the main reason for the impossibility of constructing reliable interpretations. History in the new historicists' perspectives may not be comprehended merely as a direct sequence of happenings. In any culture, any specified moment in history might be developing in certain parts and reverting in others. While events definitely have reasons, new historicists claim that such reasons are regularly difficult, multiple, and are uneasy to scrutinize.

The main argument that the new historians depend on is that our selfhood, subjectivity, shapes and is shaped by the culture that we were born in. One's personal identity is not just produced by culture nor is it produced by our individual desire and will. Each culture places restrictions on human action and thinking within a web of social boundaries while simultaneously empowering individuals to act and think. As a result, (our subjectivity is a lifelong process of shifting our way, subconsciously and deliberately, amid the freedom and limitations offered by the society in which we live at any given point in time).

One of the most important terms that accompanies the theory of new historicism is discourse. The word refers to a certain way of understanding human experience. For example, one may be familiar with the discourses of liberal humanism, white supremacy, Christian fundamentalism, the "discourse of ecological consciousness". In new historicism, no discourse may sufficiently clarify the complicated social dynamics of the communal power because no monolithic (universal, single, unified) spirit of age exists. There is no such thing as an eternal debate. It only benefits those in positions of power, but it also encourages resistance to that authority. This explains why the new historical historians consider the society and individual identity as mutually constitutive. In general, one is never simply a victim of a repressive culture; one may find many ways to oppose or confront power, whatever it was in our public and private life.

An emphasis on the historical stories of oppressed individuals and groups has been a significant characteristic of new historicism which thinkers raise question about how new historicists may take accounts from marginalized individuals rather than acknowledging stories from the patriarchal Anglo-European authority structure. What literary historians could offer to novice historians was fascinating, significant information on literary works. The New Criticism argues that the interpretation of a text's meaning has nothing to do with history since great literary works are independent (self-sufficient), timeless, and art objects are located in a realm beyond history.

To understand how new historians handle each literary work, the present study aimed to apply the tenets of new historicism on two literary works. Khaled Hosseini's *The Kite Runner* attempts to represent contemporary Afghan history. *The Kite Runner* is a meditation on the recent history of Afghanistan and its people. The temporal framework of the novel, however, goes back to the time of the constitutional monarchy in Afghanistan in the 1960s. The story is mediated through the perspective of an Afghan who was born and lived until adolescence in Kabul. Upon the events of September 11, 2001, Afghanistan was invaded by the United States, and the Taliban was overthrown. The end of the novel occurred in 2002 when there was a provisional government in Afghanistan.

Hosseini explores the contemporary history in the background of Afghanistan. The text paints an eye-opening picture of what Afghanistan was and what it has become. It describes vividly how the combination of war can devastate a country and its people. *The Kite Runner* also illuminates the fact that most Afghan refugees are just peace-loving and law-abiding people who are in America because their beloved homeland has been rendered uninhabitable. Furthermore, the religious and ethnic consciousness shapes the individual mind, thus resulting in heart-aching domination.

Hosseini uses history to show the oppression faced by the Shias. Just because they are minorities, they do not have the right to equality. Hosseini aims to show that it is a historical issue that there is an ethnic war

in Afghanistan. The issue is not a recent matter. When the country got noticed by the world, they saw only terrorism and destruction. They never saw that the country is facing a civil war due to ethnic dominations. On the same matter, a hidden truth exists; people are afraid to be called Hazara, so they avoid any interaction with them.

Hosseini, through his image of torture, portrays a realistic historical image of the way the Afghans were hegemonized by the Taliban. There is no record of the suffering of the people from the Taliban. It is left for the novel that showed the world the devastating situation in Afghanistan. According to Foucault, truth is not outside power or lacking power. It is instead a thing of this world that is produced only by virtue of multiple forms of constraints in a society. Hosseini tries to show the destructive infrastructure which was damaged. It is a symbolic representation of the war. We can easily learn that what kind of destruction happens in Afghanistan and how people suffer from the war and they were displaced from their country and became refugees in other countries.

Similarly, *Waterland* is a novel that shows the resemblance between literature and history and autonomously reflects the inability of writing, as a historian, or as an original narrator, with complete authority, on the past. The separation in genres takes place through new historicism and it claims that there is indeed a blurry line between fiction and fact. Graham Swift offers his readers many interpretations of the meaning of history by offering different meanings of "history" right at the beginning of the novel. Tom Crick explores incidents from the past, recounting them both as a historian and an investigator who is looking for an ancient mystery.

In this regard, the postmodernist history is distinguished by its controversial connection to the present and the reinterpretation, fractured perspectives and selective storytellers like Tom Crick in *Waterland*. In *Waterland*, history is presented as an arbitrary reality; it becomes like literature: fabricated rhetoric. The story is largely about the public history of Tom Crick's past. His teaching of history not only allows him to make a

strong basis for communicating his past secrets that are recounted but also for confessing and knowing his private history situated in national and regional history.

Tom Crick is portrayed by Swift to relate all the events of the story by combining his personal past with public history. Thus, he reproduces and contextualizes his personal and public history in each statement, since his personal experience occurs in the sense of public and local history. It is also clear that the novel incorporates all three types of historical accounts. Tom Crick discusses his family's history, which he introduces through the 52 narratives with comprehensive explanations and clarifications. Just as the readers must construct Tom Crick's personality in their minds depending on his narratives and concepts, the past and historical events will be restored and explained in the same way.

As a history instructor, Tom Crick is in charge of teaching "actual" historical instances, or public history, but what he does in his history classes is more than his arbitrary job. It is also worth noting that Swift portrays Crick, as a history educator, questioning the consistency and factual essence of history and emphasizing the way history is portrayed, which is at the heart of New Historicism, which argues that history should be viewed through arbitrary and personal accounts rather than the present perspective. Regardless of the historian's subjective perspective, the objectivity of recorded history is difficult to convey in the Modern Historicist method.

The past is being researched, interpreted, and clarified by history scholars and their efforts to do so are to uncover history. Likewise, as a history educator, Tom Crick fights, circumvents, and attempts to survive to appreciate and to embrace his own history instead of meeting the requirements of a history teacher, whose job is to teach grandiose tales.

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## **RESUME**

AHMED MOHAMMED TAHER HAMEED HAMEED was born in Nineveh Provenance, Iraq. He moved to Duhok in order to peruse his high school studies there. He finished his primary education in Duhok in 2014. He started study at the University of Duhok - College of Basic Education- Department of English Language. He wrote a BA thesis entitled Brainstorming in writing an Essay which was part of the requirements to obtain a BA. He has been awarded the degree of BA. in English Language with the grade of Good. in English in 2017. He has worked at Duhok British International School as a teacher assistant and a teacher for two years, and currently he has a job at TAQA Oil Company as Primary Access Controller, he started his post-graduate studies at Karabük University.