Available online athttp://cusitjournals.com/index.php/CURJLL

CITY UNIVERSITY RESEARCH JOURNAL OF LITERATURE AND LINGUISTICS

Vol (6), No. (2)

The Wounds of Innocence: A Jungian Reading of Hassan in Khaled Hosseini's *The Kite Runner*

Seema Rehman[1], Samina Akhtar[2], Salman Hamid Khan[3]

Keywords:

Afghanistan,

Archetypal,

Christ Figure,

Friendship,

Redemption,

Scapegoat,

The Kite Runner.

Abstract

This study explores the concept of an archetypal "scapegoat" in Khaled Hosseini's The Kite Runner (2003) through the main characters, Amir and Hassan. It argues that Amir's mistakes and the harsh environment of war-torn Afghanistan drive him to blame Hassan for his wrongdoings. The findings of the study indicate that true friendship involves self-annihilation and life-threatening circumstances. Amir's guilt and societal pressures cause him to project his transgressions onto Hassan, who serves as a Christ-like figure of sacrifice. This tragic interplay reveals the destructive potential of the scapegoat motif, impacting both characters and emphasizing the need for self-reflection and societal healing after conflict. The novel also offers hope through the concept of the process of self-improvement. By fostering self-examination, critical introspection, and a commitment to personal growth, individuals can potentially dismantle the mechanisms of scapegoating and pave the way for individual and collective healing, redemption, and transformation. The study also has thematic connections to the rebuilding of Afghan society after decades of wars and bloodshed.

[1]Assistant Professor of English/Deputy Director Academics, Khyber Pakhtunkhwa Higher Education Academy of Research & Training, Peshawar, HED Email: seema-rehman-1@hotmail.com

[2]Associate Professor of English, Govt. Girls Degree College Mathra, Peshawar, HED, Email: meenaiftikhar@yahoo.com

[3]Khyber Pakhtunkhwa Higher Education Academy of Research & Training, Peshawar, HED, Email: salman.khan@kpheart.edu.pk

INTRODUCTION

Carl Jung's theory of archetypes suggests that universal patterns and symbols exist within the collective unconscious, shaping human experiences. One such archetype is the scapegoat, a figure chosen to bear the collective sins and misfortunes of a community. This research explores how Hassan, a seemingly peripheral character in Hosseini's *The Kite Runner*, embodies this powerful archetype and serves as a catalyst for Amir's journey of self-discovery and atonement.

The Kite Runner unravels a heartbreaking tapestry of betrayal, guilt, and redemption in war-torn Afghanistan. This study delves into the intricate relationship between Amir and Hassan, where the scapegoat archetype casts a long shadow over their friendship. Through a Jungian perspective, we examine how Hassan, with his Christ-like innocence and unwavering loyalty, embodies the archetypal scapegoat, burdened by Amir's transgressions and societal prejudices.

Hassan's tragic journey mirrors the archetypal suffering of the scapegoat. From enduring physical humiliation to accepting false blame, his sacrifices symbolize the marginalization and victim-blaming often thrust upon minority groups like his Hazara community. He is dehumanized as a "maggot, an insect, and a donkey" (Hosseini, 2003, p.8). His unwavering devotion to Amir, a member of the dominant Pashtun group, further highlights the power dynamics and societal injustices in the novel. He becomes an embodiment of the sacrificial lamb, in a way, representing the image of a Christ figure.

However, the novel transcends mere tragedy. Hassan's silent suffering acts as a catalyst for Amir's difficult path towards atonement. His journey aligns with Jungian individuation, a process of confronting one's inner shadow and integrating the conscious and unconscious aspects of the psyche. Jung (1981) evaluates the process of transformation as the process of "coming to selfhood" or self-realization. As Amir navigates the path of introspection, his potential for personal and societal healing emerges. His act of rescuing Sohrab, Hassan's son, symbolizes a break from the destructive cycle of scapegoating and offers a glimmer of hope for both individual and collective redemption.

This study employs a Jungian framework to dissect the multifaceted nature of the scapegoat archetype within the context of *The Kite Runner*. Through textual analysis, the researcher explores the

interplay between individual psyches and societal tensions, illuminating the corrosive effects of scapegoating and the potential for transformation through self-awareness, compassion, and dismantling the mechanisms of prejudice. Ultimately, the novel serves as a powerful testament to the human capacity for both inflicting and healing the wounds of scapegoating, offering valuable insights into the dynamics of guilt, forgiveness, and the pursuit of redemption.

LITERATURE REVIEW

Khaled Hosseini's novel, *The Kite Runner*, has captivated readers and ignited critical discourse since its publication in 2003. The story, set against the backdrop of war-torn Afghanistan, has drawn scholars to delve into its depths, uncovering various social, cultural, and historical layers. Here's a detailed exploration of how different critics have approached the novel:

Hill (2003) plunges into the historical context, examining how societal imbalances and political upheavals shape the characters' personal struggles. He paints a vivid picture of a country grappling with social inequalities, highlighting the stark contrast between Amir's privileged Pashtun background and Hassan's marginalized Hazara identity. Sadat (2004) shifts the focus towards the interplay of internal and external forces tearing Afghanistan apart. He argues that ethnic divisions are exacerbated by external violence, emphasizing the correlation between socio-economic status and ethnicity. Through a critical lens, he exposes the discriminatory treatment of the Hazara community and the dominant position of the elite class.

Thompson (2008) takes a personal turn, viewing Amir as a reflection of Hosseini's own experiences. She posits that Amir's complexities and internal conflicts mirror the author's grappling with his past and identity. This biographical approach deepens the understanding of the characters and their motivations. Ferlina (2008) delves into the cultural tapestry of the novel, dissecting the intricate web of ethnic and religious tensions woven into the narrative. She examines how characters navigate these challenges, highlighting the impact of cultural norms and traditions on their choices and destinies.

Renjie (2011) frames Amir's journey as a classic bildungsroman, a story of coming-of-age. She traces his emotional rollercoaster as he confronts guilt, seeks forgiveness, and battles his inner demons. Through this lens, Renjie portrays Amir's maturation as a transformative process of confronting his past and ultimately finding redemption. Mohsin (2010) shifts the focus towards the larger themes of love, friendship, and self-discovery that permeate the narrative. He analyzes how characters like Amir and Hassan grapple with personal demons, seeking redemption and healing amidst the chaos of war and societal pressures.

Shamnad (2010) sheds light on the complex tapestry of Afghanistan's ethnic landscape. He argues that the country is fractured by an entrenched hierarchical system, where Pashtuns occupy the dominant position while Hazaras face systematic marginalization. This analysis casts a critical light on the power dynamics embedded within the story. Kuntz (2011) views *The Kite Runner* as a masterfully crafted historical fiction, meticulously portraying the real-world events that shape the characters' lives. He draws parallels between the novel's timeline and significant historical moments such as the Soviet invasion, the Taliban regime, and the aftermath of 9/11. Tilwani (2013) broadens the lens by comparing *The Kite Runner* with other notable works like Hosseini's *A Thousand Splendid Suns* and Amitav Ghosh's novels to analyze how marginalized characters find their voices and navigate oppressive socio-political structures.

Spangler offers a thematic reading, highlighting the novel's overarching themes of friendship and redemption against the backdrop of Afghanistan's tumultuous history. She sees Amir's return as a symbolic journey of atonement and self-discovery, emphasizing the power of confronting the past and seeking forgiveness. Adiguna (2013) provides a comprehensive overview, weaving together the various threads explored by other critics. He offers a holistic understanding of the novel's socio-cultural fabric, political upheavals, historical context, and personal experiences that shape the characters' lives.

This detailed exploration demonstrates the multifaceted nature of *The Kite Runner* and its ability to elicit diverse interpretations. From socio-historical analysis to personal journeys and the echoes of real-world events, critics have unearthed the depth and complexity of Hosseini's masterpiece, enriching our understanding of the novel and its enduring impact

METHODOLOGY

The present research is qualitative in nature. The primary source used for the study is Hosseini's novel, *The Kite Runner* (2003). The close textual analysis of the novel is done to reveal Jungian symbols, archetypes, and shadow projections for exploring the characters' motivations, inner conflicts, and journey of personal growth. The study has explored recurring themes within the narrative, such as guilt, redemption, societal prejudices, and the struggle for self-identity, analyzing how Jungian concepts contribute to these themes. The secondary sources are taken from books, critical surveys, papers, and libraries.

The major characters in the novel, such as Hassan and Amir, are interpreted from a Jungian perspective. In a Jungian context, an individual takes the blame for others' faults onto themselves by becoming an archetypal scapegoat in order to purge the community from evils. Hassan's actions exemplify this scapegoating, as he becomes a personification of "vicarious suffering" and willingly takes on the role of a scapegoat for Amir (Neumann, 1966). The term scapegoating refers to a person who defends others from blame and takes responsibility for their actions (Verteuil, 1966). One can become a scapegoat by sacrificing their life for a cause or by becoming a target of hatred for reasons they are not responsible for.

Amir's role is examined through the Jungian lens of shadow projection and individuation, exploring his internal conflicts, repressed aspects (shadow), and potential for personal growth. When individuals refuse to take responsibility for their own flaws, they project these faults onto others, turning them into scapegoats. Shadow, evil, and persona are terms used in Jungian Psychology. In relation to this, Sharp (1987) remarks that "Through introspection, we can become aware of the shadow aspects of our personality, but we may resist them or fear their influence. And even when we are aware of them and welcome them, they may not be readily accessible to our conscious will" (p.98).

Baba's character is analyzed as a complex figure embodying both light and shadow, examining his impact on Amir's development as well as his internal struggles. Similarly, Assef's role is investigated as Amir's shadow figure, representing his unacknowledged aggression and darkness, and delving into the dynamics of shadow confrontation and integration.

ANALYSIS AND DISCUSSION

Throughout the novel, Hassan is subjected to various forms of scapegoating, such as being targeted because he is a Hazara minority and a servant. He is considered inferior by not only Amir but also many others, which makes him an easy target for blame. As Baba's servant, Hassan occupies a subordinate position in the social hierarchy, making him more vulnerable to accusations and injustices. Similarly, when Assef assaults Hassan, the blame initially falls on Hassan himself.

Amir's silence and framing of Hassan as a thief further solidify Hassan’s role as the scapegoat. The trauma of the rape and subsequent events leave Hassan deeply scarred, shattering his innocence and trust in those around him. Despite his suffering, Hassan remains fiercely loyal to Amir and Baba. He readily accepts blame and self-sacrifices for their sake, embodying the archetypal scapegoat's selflessness. His untimely death can be seen as a culmination of the scapegoating he has endured throughout his life.

Examining the role of Hassan as a scapegoat adds depth and complexity to his character. It highlights the societal issues of prejudice and injustice, challenging readers to question the act of assigning blame. It also underscores the cyclical nature of scapegoating, showing how Amir's own insecurities and guilt lead him to project his shadow onto Hassan, perpetuating the cycle of suffering and ultimately leading to the process of integration.

Therefore, the analysis is divided into two parts: the representation of Hassan as a scapegoat and how Amir's shadow projection leads him towards the process of integration.

Unveiling Hassan's Tragedy in *The Kite Runner*

Symbolically, Hassan appears as a prophetic figure to Amir, ready to assist Amir in his hard times. Rahim Khan defends Amir by saying that Amir does not try to hit back at his childhood opponents because he does not have "a mean streak thing" (Hosseini, 2003, p.20). Baba's foresightedness conveys the message to us that Hassan acts as Amir's elder brother, protecting him from the local bullies, including Assef. Amir makes a scapegoat of Hassan when Baba asks him, "How did Hassan get that scrape on his face?" And he says, "He fell down" (Hosseini, 2003, p.20).

Hassan never denies anything to Amir; "never told that the mirror, like shooting walnuts at the neighbor's dog, was always my idea" (Hosseini, 2003, p.4). Symbolically, the mirror represents a glass or a tool that is shown to others to highlight their weaknesses and find "faults in others" but keep one's own repressed inner self, which is undeveloped. Amir makes a sacrificial lamb of Hassan when he asks him to pluck walnuts for him with his slingshot, putting his safety at stake. Whenever they are caught during their theft, Hassan gets ready to take the blame on himself, saying that shooting walnuts was always his idea. In this way, he safeguards Amir from the aggressive behavior of his neighborhood boys towards him.

Thematically, Hassan is determined to protect Amir by not disclosing his cowardice before Baba and Rahim Khan. He knows that Amir has elements of meanness and cowardice, which he hides from Baba. This positive attitude of Hassan propels Amir to make a sacrificial lamb of him. A Jungian analyst, Crosby (1997), is of the view that such an unfortunate scapegoating figure faces others' "misplaced vilification, blame, and criticism" (p.4). Hassan's social position compels him to bear the brunt of Amir's mischievous actions, false blame, and criticism.

In contrast to Hassan's loyalty, Amir degrades him by virtue of the former's inferior position as a Hazara minority. Amir mocks Hassan's attempt to get Baba's attention by intervening that there is no comparison between them because of their racial disparity. Amir wishes to be Baba's only favorite, presenting Hassan as an outsider. He uses Hassan as a means to attain Baba's love. On the day of the kite tournament contest, Hassan encourages Amir, telling him, "Remember, Amir Agha. There's no monster, just a beautiful day" (Hosseini, 2003, p.54).

Hassan reassures Amir by bringing back the blue kite for him, which the latter loses during a contest. Amir tricks the blue kite into a bad position and then cuts it, winning the tournament. Hassan yells and then runs after the blue kite, pronouncing to Amir, "for you a thousand times over" (Hosseini, 2003, p.59)! Hassan's above expression is symbolic of his indomitable and self-effacing love for Amir. In Amir's view, Hassan is ethnically inferior to him and he couldn't read a first-grade textbook, but he'd read me plenty because Amir seems to be "an open book to him" and he feels "comfortable to have someone who always knew what [Amir] needed" (Hosseini, 2003, p.54).

Amir pretends to be the winner in the tournament by manipulating the role of a hero. However, the actual kite runner is Hassan himself, who presents Amir as a winner. In the contest, Hassan loses his own dignity and honor by confronting Assef and his followers in the alley. In the view of a Jungian, Guerin (2005), such a scapegoating figure bears the stigma of "Otherness in a way to release others from the sufferings and restoring "the land to fruitfulness" (p.190). Hassan's deep affection for Amir can be seen when Assef sodomizes him, treating him as "Other" and "Hassan didn't struggle. Didn't even whimper" (Hosseini, 2003, p.66).

Hassan seems to have resigned to his fate as the victim of abused power. He could have resisted and avoided the humiliating treatment by handing over the kite to Assef, but he refuses to do so, considering the blue kite Amir's "key to Baba's heart" (Hosseini, 2003, p.62). He tells Assef that "Amir Agha won the tournament and I ran this kite for him… This is his kite" (Hosseini, 2005, p.63). Assef mocks Hassan, focusing on the fact that Amir would not be so loyal to Hassan if their positions are reversed. He asks Hassan to think over his sacrifice for Amir, stating "before you sacrifice yourself for him, think about this: would he do the same for you… Because, to him, you're nothing but an ugly pet. Something he can play with when he's bored, something he can kick when he's angry" (Hosseini, 2003, p.64).

Amir appreciates Hassan's unyielding and unshakable loyalty to him in his childhood. He wants Hassan to punish him for his own treachery and betrayal of him. For this purpose, he pelts Hassan with a pomegranate and demands Hassan to hit him too as a penalty for his disloyalty. Hassan does not even wish to avenge Amir for his disloyalty. He treats Amir like his brother and only best friend. His actions show that he cannot even think of betraying Amir the way Amir betrays him. This makes Amir feel guilty once again as Hassan proves himself to be better than him.

After Amir's yelling at Hassan to hit him back with the pomegranates, Hassan crushes the pomegranate against his own forehead, making his face blood-red with the pomegranate's juice. Further, he asks Amir if he feels better. Amir realizes that Hassan has always considered him his true friend, but what Amir has done to him in response is not justifiable. Afterwards, he recalls Hassan's sacrifices after his own inaction at the time of Hassan's rape, dreaming of "Hassan running in the snow, the hem of his

green chapan dragging behind him, the snow crunching under his black rubber boots. He was yelling over his shoulder: For you, a thousand times over" (Hosseini, 2003, p.169)!

Hassan symbolizes snow, "sterility and death," which is an archetypal symbol used in an essay, "Common Archetypes and Symbols in Literature" (2014), in order to give vitality and life to Amir. His presence provides rays of hope to Amir that Hassan is always behind him to save him not only from Baba's aggression but also from the cruel behavior inflicted upon him by other Pashtun boys.

Though Hassan is a Hazara, who is regarded by Stuhr (2009) as "ethnically and religiously inferior to the Sunni Pashtuns" (p.42), he never hesitates to put himself in a morally destructive situation. Amir decides to send him to Hazarajat because Hassan's presence reminds him of his betrayal of him. To achieve his selfish motive, Amir puts the money and watch underneath Hassan's mattress and blames him for stealing them. Hassan takes the false charge, saving him from Baba's aggression. He sacrifices his own dignity and moral discernment to save the moral values of Baba and Amir.

Hassan's acceptance of the false charge presents him to Baba as a traitor. He protects Amir's fame and integrity. After the false accusation, Baba gives Hassan a chance to defend himself. Baba asks Hassan if he has stolen Amir's watch and money. To Amir's utter surprise, Hassan says that he did, putting himself in a "morally destructive position so that Amir is contented" (Ferrer, 2015). Hassan's obligation to be a scapegoat haunts Amir throughout his entire life in California. Amir's actions heighten his guilt when he realizes Hassan is aware of Amir's betrayal.

In connection to Hassan's sacrifice, Amir hides his cheating on Hassan and appears to be as loyal as Hassan is to him. However, Amir's guilty conscience needs no accuser. Wherever he goes, he sees "signs of his [Hassan's] loyalty, his goddamn unwavering loyalty" (Hosseini, 2003, pp. 77-78). On Amir's birthday, Hassan sends him a gift of a glossy new book of Persian stories called *The Shahnamah*, another reminder of Hassan's loyalty to him. Amir feels unworthy of the book, but he thanks Hassan. Hassan's gift has great significance for the major characters. It is symbolic of Baba's and Amir's selfishness and Hassan's sacrifices for both of them. Stuhr (2009) is of the view that "Although Amir's treatment of Hassan is not physically violent in the way that Assef's is, it is spiritually damaging to

Hassan" (p. 55). Though Amir does not physically hurt Hassan, he brings about Hassan's humiliated exile from Baba's house.

Amir causes Hassan's catastrophic death through his own cowardice that prompts Hassan to leave Kabul for Hazarajat. His exile eventually places him in a situation where he is being killed by extremists. Amir, to some extent, takes the blame for Hassan's death. Like Rostam, Amir figures out the reality too late: who fathered Hassan. Amir substitutes brother for sons. Somehow, he is responsible for whatever happens to Hassan. He resembles Cain and Abel, who stem a desire in his heart to kill his Hassan. He reads his own written stories to Hassan for a selfish motive. He writes his own story, reads it to Hassan, and mocks him as illiterate; it is a part of the story he reads from the book.

Amir's made-up story has been appreciated by Hassan, encouraging Amir to express his hidden talent for writing fiction. On the other hand, Hassan likes the story of “Rostam and Sohrab” because the story touches his heart in such a way that he starts crying for Sohrab, killed by his father. Sohrab metaphorically stands for Hassan's bond of love with Baba and Amir, as he does not have any idea about his own identity of being son and brother to Baba and Amir, respectively. Till his death, his true identity is not disclosed to him.

Hassan accepts his own death to protect Baba and Amir's house from the extremists. He again becomes "a sacrificial lamb," visiting Amir's hometown to safeguard his house and belongings in his absence. He prefers to live in the servants' quarters when he shifts to Amir's house in his absence. Hassan thinks about how Amir might feel if he comes back to Afghanistan and sees Hassan occupying his place. His loyalty prompts him to reserve Amir's place for him even in his absence, and they "moved their things into the hut in the backyard" (Hosseini, 2003, p. 182). He confronts the extremists and sacrifices his life to safeguard the home he promised to take care of. The extremists charge Hassan with lying, claiming he has been occupying his master's house illegally for many months. For Hassan, nothing has been so precious as to be sacrificed for Amir; therefore, he prefers to sacrifice his own life.

His sacrifice becomes a persistent thing for him, revealing his devotion to Amir. He appears to be a "sheep" ready to be slaughtered by others to save Amir from suffering. He accepts his own miseries and sufferings so that Amir can be released from pain and suffering. He accepts his misfortune for Amir's

sake. The way a sheep is sacrificed to attain an honorable place in God's eyes, Hassan also sacrifices himself symbolically, purifying Amir of his childhood betrayal and disloyalty. Metaphorically, Hassan represents the image of a lamb, a symbol of innocence, sacrificed by Muslims on the day of Eid-e-Qurban. Amir describes the day of Eid-E-Qurban as a symbolic day for sacrifices. Ferrer (2015) highlights Hassan's sacrifices in the following words:

> Hassan sacrifices himself for Amir; he is essentially the sacrificial sheep who accepts his suffering so that someone else can be spared from that suffering...Hassan does not waver; instead, he is willing to endure any suffering rather than give away his friend Amir's prized kite. As a result, Hassan is raped; his blood is sacrificial and shed for Amir's sake...Hassan shows complete devotion to Amir, just as Abraham did for Allah. For Hassan, there is nothing too valuable to sacrifice for Amir, just as Abraham was willing to sacrifice even his son for God. Hassan puts himself in distress so that his friend Amir won't have to suffer (p. 3-4).

Perera (1986) says that a scapegoating agent is "a healing, curative agent...Such rituals [sacrifices] were dedicated to and identified with the god" (p.8). Hassan, from a symbolic perspective, represents the "vicarious sufferings" for the sake of Amir's physical and spiritual fervor. He releases Amir from guilt, shame, aggression, and fear. Though Amir makes a scapegoat of Hassan to further his own interests, eventually, he realizes his guilt for annihilating Hassan and his family. Hassan makes the sacrifices mentioned above by virtue of his fidelity, affection, and respect for Amir. His death falls on Amir as a complete surprise. Hassan's familial destruction opens Amir's eyes to his own internal weaknesses. He recalls how Hassan has sacrificed his integrity, moral values, and life. His self-realization of Hassan's self-effacing and ennobling friendship helps him in the process of integration.

Shadow Projection and the Broken Bond in *The Kite Runner*

We lack the courage to confront our inner darkness and reveal it to the public, as Jung (1916) rightly says that "the man with the persona is blind to the existence of inner realities" (p.199). Due to our inability to realize our darker inner facet, we fall prey to evils like guilt, betrayals, selfishness,

lopsidedness, cowardliness, and lies, as happened with Amir who looks down upon Hassan because of the latter's lower status as a Hazara-minority. Hassan, with his unwavering loyalty and boundless empathy, embodies the archetypal "shadow" that Amir, consumed by insecurity and envy, desperately denies within himself. This shadow manifests in Amir's betrayal of Hassan's trust, culminating in the horrific scene of the rape he witnesses but fails to prevent.

Amir does not proceed to save Hassan from Assef's brutal treatment. When Hassan comes out of the alley after being sodomized by Assef, Amir runs to him and pretends to be his loyal friend who was searching for him in his absence. Inwardly, Amir is guilty of his stronger mask. The "dark stain in the seats of his pants" (Hosseini, 2003, p.69) symbolizes the evil-sidedness of Amir. The blood between Hassan's legs symbolizes the end of innocence on Amir's part, revealing his societal and hypocritical attitude.

Amir knows that he has committed infidelity in his friendship with Hassan. His fear of Assef propels him to leave Hassan helpless in the alley. His double standard is seen in the quote, revealing a tangible difference between his appearance and private image. Jung (1981) also says in this regard, "The mirror does not flatter; it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face" (p. 20). Hence, Amir was unable to see the darkness and unacknowledged part of himself.

Amir ignores the friendship, love, and sacrifices of Hassan and projects his shadow onto him. He is scared to look into Hassan's face where his guilt was evident. He stops playing with him by projecting his own "guile's devotion" onto Hassan, his unconscious guilt onto Hassan's conscious sacrifice. Jung (1986) opines about the effect of such shadow-projection, "A man who is unconscious of himself acts in a blind, instinctive way and is in addition fooled by all the illusions that arise when he sees everything that he is not conscious of in himself coming to meet him from outside as projections upon his neighbor" (p.335). Jacoby also highlights that these "tendencies in the personality which the conscious ego is unwilling or unable to acknowledge and accept as part of itself" (p.7).

Everything has been poisoned by Amir's betrayal, and the tree carving – the sign of his happy childhood with Hassan – makes him sick in his later years. Amir still tries to forget his guilt by avoiding Hassan instead of trying to make things right. The knife symbolizes the friendship and loyalty of Hassan, while at the opposite end, the disloyalty, selfishness, and betrayals of Amir. This act of projection, as Jung (1916) argues, is a desperate attempt to disown the "dangerous aspect of the unrecognized dark half of the personality" (p.94). Blinded by his constructed persona of loyalty and good deeds, Amir becomes a prisoner of his own cowardice and lies. He shirks the "first test of courage" that Jung (1916) describes as "the meeting with ourselves" (p.31). This internal conflict poisons his relationship with Baba, who ironically harbors his own shadow in the form of Hassan, his illegitimate son.

The Kite Runner is not simply a chronicle of darkness and despair. The process of redemption motivates us throughout the narrative, fueled by the unwavering love and guidance of Baba and Rahim Khan. These figures, akin to Jung's concept of the "wise old man" archetype, serve as catalysts for Amir's eventual confrontation with his shadow. Years later, driven by a flicker of conscience and a yearning for wholeness, Amir embarks on a perilous journey to face his darkness. The act of rescuing Sohrab, Hassan's son, becomes a symbolic confrontation with his past, a chance to redeem himself and integrate his fractured psyche. It is not an easy path, paved with the thorns of guilt and self-loathing, but each step towards Sohrab represents a step towards inner reconciliation. Jung (1916) says a similar thing in this context:

> This confrontation [confronting the persona] is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment (p. 31).

The novel's resolution, while melancholic, offers a ray of hope. Amir's sacrifice and act of love, though imperfect, mark the beginning of healing. He recognizes that acknowledging his darkness is the first step towards integration, towards bridging the chasm between his conscious self and his unconscious shadow. As Stein aptly states, "All the catastrophes that happen in human's life are because of the absence of dialogue between their inner and outer self." Only through this internal dialogue,

through confrontation and forgiveness, we may find true light and get free from the shackles of our projected shadows.

In Rahim Khan's view, Amir has an evil side that needs to be pondered and individuated. Jung (1981) presents a very similar viewpoint in this connection: "Evil needs to be pondered just as much as good, for good and evil are ultimately nothing but ideal extensions and abstractions of doing... In the last resort, there is no good that cannot produce evil and no evil that cannot produce good" (p.36).

Amir differentiates himself from his other ethnocentric Pashtun fellows. He starts giving time, love, and care to Sohrab in order to redeem himself from his past sins. He lets him win the game the way Hassan used to do with him in his childhood. He tells Sohrab while playing soccer, "You're as good as your father, maybe even better... I used to beat him sometimes, but I think he let me win" (Hosseini, 2003, p.267). Sohrab says that his father has told him that Amir was the best friend he ever had. This makes Amir ashamed of his past, and he replies, "I wasn't such a good friend, I'm afraid," he tries to recollect his conscience and says, "But I'd like to be your friend. I think I could be a good friend to you" (Hosseini, 2003, p.267).

CONCLUSION

Through a Jungian lens, Hassan's portrayal as the archetypal scapegoat illuminates the complex interplay of individual guilt, societal pressures, and the potential for personal redemption. His silent suffering serves as a powerful indictment of prejudice and injustice, while his eventual vindication offers a ray of hope for healing and societal transformation. By exploring the scapegoat archetype, Hosseini compels us to confront our own shadows and embrace the responsibility of individual accountability, paving the way for a more just and compassionate world.

We sacrifice other people for the attainment of our own legal and illegal desires, irrespective of their close affinity to us. We forget that love and friendship are powerful tools, which can melt the snow and bring about peace in our lives. We may not think of ourselves as completely good or bad; rather, we need to maintain a balance between our conscious and unconscious selves, which is a continuous process of auditing what we say and what we do.

We need to allow our unconscious to guide our conscious toward the path of transformation. We are not angels and are prone to making mistakes and committing evil acts, but the best lesson is to learn from our mistakes and act according to the proverbial statement "once bitten, twice shy." We have to forget about sectarian divisions and try to bring about unification among the Muslim community, irrespective of sectarian and ethnic differences. We all have shadow aspects in our personality, and we need to integrate them through self-examination and proper guidance for soul making.

What we infer from the whole study is that humans tend to exhibit one-sided behaviors, which can become agonizing at certain moments. What we need to see in ourselves, we often search for and criticize in others. We feel happy when we criticize others for things that are also present in us. We become stuck between desirable and undesirable objects. We strive to achieve what is good for us, irrespective of the means. Furthermore, this research will sensitize people towards the issue of infidelity in friendship on one side and the wavering and unflinching sacrifices in friendship on the other hand. Additionally, this study is not limited to Afghan society but encompasses all conflict-ridden societies, and focuses on self-examination at the personal, social, national, international, and global level.

REFERENCES

Adiguna, Harryka. (2013). *An Analysis of Major Political Events and its Impacts towards the Characters of Amir, Hassan and Assef in Khaled Hossieni's The Kite Runner.* Prod. Thesis.

Brinton, Perera, S. (1986). The scapegoat complex: Toward a Mythology of Shadow and Guilt. Toronto: Inner City Books.

Common Archetypes and symbols in Literature. (2014). Retrieved from https://hausmannaplit.files.wordpress.com/2014/01/symbols-and-archetypes-in-literature.pdf

Crosby, S., (1997). Scapegoating Research & Remedies: Constructive Inquiry into the Nature and Neutralizing of Blame. The Scapegoat Society website. Retrieved from: http://www.scapegoat.demon.co.uk/

De Verteuil, Roger. (1966). "The Scapegoat Archetype." *Journal of religion and health* 5.3: 209-225.

Ennis, Mark William. (2014) "Cain and Abel. "Encyclopedia of Psychology and Religion: 271-272.

Ferrer, Sigriet. (2015). "Sacrifice in Hossieni's The Kite Runner." <http://sigriet.blogspot.com/2007/03/sacrifice-in-hosseinis-kite-runner.html>.

Farlina, Nina. (2008). "The Issue of Cultural Identity in Khaled Hossein's The Kite Runner."

Guerin Wilfred L., Earle Labor, Lee Morgan, Jeanne C. Reesman and John R. Willingam. (2005). *A Handbook of Critical Approaches to Literature*. 5th edition. New York: Oxford University Press.

Hill, Amelia. (2003). "An Afghan Hounded by his Past." *Guardian Weekly Global Network. Observer Review*, available at: http://books. guardian. co.uk/reviews/generalfiction/0 6121.1036891.

Hosseini, Khaled. (2003). *The Kite Runner.* London: Bloomsburry Publishing.

Jacoby, Mario. "Good and Evil and Jung's Concept of Shadow." n.d. <http://www.sas.bak.rs/docs/4.pdf>. Print.

Jung, Carl.Gustov. (1981) The Archetypes and the Collective Unconscious: *Collected Works of C.G Jung*, translated from the German by R.F.C. Hull, (Ed. 2, Vol. 9, London: Routledge

Jung, Carl.Gustov. (1916). "The Structure of the Unconscious." *Two Essays on Analytical Psychology*, CW 7.

Jung, C. (2016). *Psychological types*. Routledge.

Kuntz, Kelli. (2011). Teaching Khaled Hosseini's The Kite Runner from Multiple Perspective. <https://www.prestwickhouse.com/samples/305051.pdf>.

Mohsin, Ahmad. (2010). Amir's Redemption in the Kite Runner Movie directed by Marc Foster: A

Humanistic Psychological Approach. Diss. Universitas Muhammadiyah Surakarta. Print.

Maccoby, H. (1982). Cain and Abel. European Judaism: *A Journal for the New Europe*, 16(1), 25-27.

Neumann, Eric. (1966). *Depth Psychology and a New Ethic*. New York: Putnam.

Renjie, Tan. (2011). *The Kite Runner as a Bildungsroman of Emotional Maturation with the Integration of Father-son Relationships*. Diss. UTAR.

Sadat, Mir Hekmatullah. (2004). "Afghan History: Kite Flying, Kite Running and Kite Banning."

Spangler, M. *The Kite Runner: A Study Guide*.

Shamnad, N. (2010). "*The Kite Runner* by Khaled Hossieni: Historical, Political and Cultural Context." Project. University of Kerala.

Stuhr, Rebecca. (2009). Reading Khaled Hossieni. Santa Barbara, California: The Pop Lit Book Club,Greenwood Press.

Sharp, D. (1987). Personality types: Jung's model of typology (Vol. 31). Inner City Books.

Thompson, Harvey. (2008). *The Kite Runner*: The Afghan Tragedy goes Unexplained. 5th March 2014. 25th March 2008http://www.wsws.org/en/articles/2008/03/kite-m25.html.

Tilwani, Shouket. (2013). "Subalternity: A question in Amitav Ghosh and Khaled Hosseini." *Third Front Journal of Humanities and Social Science*. Vol.1, No.1: 113-127.

Verteuil, R. D. (1966). The Scapegoat Archetype. 05 (03), 209-225.