



Multicultural Themes in Khaled Hosseini's Novels: A Critical Analysis

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ABSTRACT: The objective of this paper is to analyze the multicultural themes in Khaled Hosseini's novels. The methodological approach to the study is a synthesis of geographic education grounded in the concept of place and diversity pedagogy. Khaled Hosseini's web site has become the cyber place where hundreds of readers from around the world come to express their deep emotional reactions to *The Kite Runner* and *A Thousand Splendid Suns*. At the same time, that so many diverse international readers are responding favorably to Hosseini's novels, his works are being censored in classrooms in the USA. The research outlines geographical and cultural geographic features of Afghanistan, a place torn by military efforts of several nations. In the context of diversity pedagogy, the power of the novels portrays "difference," yet humanity in need of understanding. This paper also outlines the multiculturalism in the novels of Khaled Hosseini's novels by taking different philosophies into consideration.

Keywords: literature, multiculturalism, novels, Khaled Hosseini

I. INTRODUCTION

Multiculturalism in English literature is a term with a variety of meanings in the contexts of sociology, political philosophy, and in colloquial use. It can be described a mixed cultural community area where multiple cultural traditions exist, or a single country within which they do. The literature makes its existence in this domain and helps in linking the same from wider aspects. On a smaller scale this can occur artificially when a jurisdiction is created or expanded by amalgamating areas with two or more different cultures. On a large scale, it can occur as a result of either legal or illegal immigration to and from different jurisdictions around the world [1,5].

Multiculturalism as a political philosophy involves ideologies and policies which vary widely that has been imbibed in English literature and has been dramatically represented in Khaled Hosseini's novels [2] ranging from the advocacy of equal respect to the various cultures in a society, to policies of promoting the maintenance of cultural diversity is reflected in Khaled Hosseini's novels, to policies in which people of various ethnic and religious groups are addressed by the authorities as defined by the group to which they belong [2, 3].

Multiculturalism in Khaled Hosseini's novels promotes maintaining the distinctiveness of multiple cultures is often contrasted to other settlement policies such as social integration, cultural assimilation and racial segregation. Multiculturalism in Khaled Hosseini's novels has been described as a "salad bowl" and "cultural mosaic [4].

The first focuses on interaction and communication between different cultures; this approach is also often known as interculturalism. The second centers on diversity and cultural uniqueness in Khaled Hosseini's novels sometimes result in intercultural competition over jobs among other things and may lead to ethnic conflict [5][6]. Controversy in Khaled Hosseini's surrounding the issue of cultural isolation includes the ghettoization of a culture within a nation and the protection of the cultural attributes of an area or nation. The global cultural diversity in Khaled Hosseini's novels is represented very differently and is quite different from the other novels of the field.

The second approach to multiculturalist policy making maintains that they avoid presenting any specific ethnic, religious, or cultural community values as central [9] but it has not been the case of so in Khaled Hosseini's novels.

Multiculturalism in The kite runner and A thousand splendid suns

Literature can prove a powerful medium to teach diversity and the power of literacy in Khaled Hosseini's best-selling novels "*The kite runner and A thousand splendid suns*", illustrates literature's ability to expand and enhance education with multicultural themes stemming from the novels. Looking at Hosseini's geographical and cultural

depiction of his homeland, Afghanistan, the authors, consider how Afghanistan has now become more accessible to the outside world, with the writer like Khaled Hosseini Globalization has changed how individuals perceive their national identity and culture, which presents a challenge to current education practice and is deemed suitable in the novels "The kite runner and A thousand splendid suns". Agnello *et al.* argue that "Political and cultural borders in "The kite runner and A thousand splendid suns", that once separated nation and states, along with people who reside in them, are increasingly blurred with such a type of literature. Hence managing difference along with the friction created, is becoming one of the central functions of modern nations that call for new educational agendas [7,1].

Multiculturalism in has provoked a storm of public feelings that hijack the political sphere as a domain of rational argumentation and decision making. The larger the English literature available in this fields, the more polarized and emotional the debate on the future of multicultural Norway becomes. Khalid Hussain's novels are an integral part of this debate in mobilizing affective power either to solidify the divisions along identity lines or to expand our affective abilities to understand others and ourselves [8-9]. These novels have nothing to do with historical reality and accuracy, but rather are best understood as symbolic acts of difference that introduce a reading of immigrant affect as pre-modern, authentic, and intense as compared to the official, ethnically national affect. It a transition in the novels of Khaled Hosseini's to introspect and reveal the reality of modern world.

Arguments on multiculturalism in Khaled Hosseini's novels

'Multiculturalism' is, in fact, not multicultural at all. Asians living in Asia are only ever portrayed as reactionary dullards, while those who go west have but two roads to choose from: the backward path home, or the forward path of assimilation [10].

Writing about a family from Bangladesh or Pakistan or India who actually live there is old-fashioned, and it's especially unfitting that the author live there. This is the second rule. The hyphen (Anglo-Indian, Afghan-American) is what confers credibility; by emphasizing ethnic differences within Britain, banner-waving diaspora writers end up eliminating differences by denying them outside of Britain [11].

These days Asian novelists face wide criticism and that was not with Khaled Hosseini. First is the "West must save the East" dictum, which denies the enormous range of people who comprise a part of the world being written about almost entirely by those who've never, or barely, lived there. In Khaled Hosseini's wildly successful *The Kite Runner*, an Afghan-American returns to Afghanistan to save the son of his childhood servant and friend. Again, the West liberates the East, with an immigrant author suitably positioned in the West. "I was freed in America!" is a jarring flag to wave, given that the novel uses the US bombing of Afghanistan as its frame [12].

The western readers more often did not inspire Khaled Hosseini's novels but they criticized and discouraged as has been reflected in the arguments from the west, but that never dejected Khaled Hosseini and he turned out to be a constant source of Inspiration [13].

The successful ethnic novelist's checklist concerns the "freeing" of women. It's the most sinister of the lot, for rival powers have always used women as their combat zone and Muslim women in meticulous are a favored terrain. The veil is only the tawdriest incarnation of this battle. Regarding her "emancipation", capitalists, communists, and religious reactionaries all agree: Muslim women are the signposts of their separate camps [14].

The hidden, voiceless creatures that need saving has been depicted in the novels representing Muslim women. Almost all feature forced marriages and battered daughters have been elaborated. Few depict women from the same communities struggling daily to buck the conventions by marrying of their own choice, sending daughters to university, or having any kind of intellectual life at all [15].

Eastern women's emancipation is a key moral justification for Western colonialism, war, and puppet regimes, so too in the literature the fairer sex has been given due consideration. The people are so enthusiastic and full of arguments while dealing with such a literature. The humiliation and abuse of women have been more seen in predatory Western markets as they took due advantage of the same. The same has been seen critically in the novels of Khaled Hosseini's novels. To ignore these golden rules would annihilate the hierarchy of victimhood and enlightenment, inviting readers to understand the East the way we're meant to know the West: not from a place of pity and power, but from empathy and equality. We must do our best to form a class who may be interpreters between us and the millions we govern; a class of persons Indian in blood but English in taste and opinion [16].

All the literature revolves between memory, remembering, reminiscing and is central to the collective socio – cultural memory that indicates Khaled Hosseini's novels are narratives are full of literature that will help us to mingle different cultures. Therefore, theories that have emerged in Memory Studies, a contemporary interdisciplinary field were also delved into and the same fate has been seen in the novels of Khaled. Collective memory studies, cultural memory studies and conflict memory studies were well represented in his novels [17].

Ratna Kapur's interrogates the veil as a chief symbol to define the civilized and the barbaric and how America veiled its war on terror as the white man saving the Afghan woman from the Taliban and is what Khaled's novels

talk about. The savior she notes had arrived in the semblance of U.S. B-52 Bombers and dugout blasters. She states that the real problem is not the veil but the full spectrum of human rights denied to the Afghan women. In coding the veil as an oppressive symbol, the complex Afghan cultural and historical contexts of the veil are erased and subsumed. This overrides such interpretations of the veil as representing honour, as an exclusive cultural space and a rejection of assimilation and as a private space in which no one can intrude. Commenting in a similar vein Saba Mahood and Charles Hirschkind in "Feminism, the Taliban and the Politics of Counter-insurgency" also highlight the role of the US in aiding the policy of promoting extremist Islamic groups in the region, in the production of opium, equipping them with the most sophisticated military and intelligence equipment [18].

CONCLUSION

Hosseini's depiction of pre-revolutionary Afghanistan is rich in warmth and humor but also tense with the friction between the nation's different ethnic groups. His literature reveals the beauty and agony of a tormented nation as it tells the story of an improbable friendship between two boys from opposite ends of society, and of the troubled but enduring relationship between a father and a son. This work is about human beings. It's about redemption, and redemption is a powerful theme. The Kite Runner simultaneously striving to deliver a large-scale informative portrait and to stage a small-scale redemptive drama, but its therapeutic allegory of recovery can only undermine its realist ambitions. People experience their lives against the backdrop of their culture, and while Hosseini wisely steers clear of merely exoticizing Afghanistan as a monolithically foreign place, he does so much work to make his novel emotionally accessible to the reader that there is almost no room, in the end, for us to consider for long what might differentiate Afghans and Americans. Khaled Hosseini's novels are characterized not only by its value, but also it is spread, accumulated, and set in a different way in the postmodern society than the modern world.

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