Critical Perspectives on Khaled Hosseini’s *The Kite Runner*

Amelia Hill

‘...the first Afghan novel to be written in English...’

‘...the personal struggle of ordinary people into [is melded into] the terrible historical sweep of a devastated country in a rich and soul-searching narrative.’

‘It is a history that can intimidate and exhaust an outsider’s attempts to understand, but Hosseini extrudes it simply and quietly into an intimate account of love, honour, guilt, fear and redemption that needs no dry history book or atlas to grip and absorb.’

‘The Kite Runner is about the price of peace, both personal and political, and what we knowingly destroy in our hope of achieving that, be it friends, democracy or ourselves.

Luan Gaines

‘With inordinate compassion and stunning simplicity, Hosseini portrays Amir’s impossible dilemma. Complications abound, but the answer lies in humanity’s capacity for kindness. The grace of acceptance heals the wounds of brutality, for with forgiveness anything is possible, even the wild joy of soaring kites against a winter sky.’

Mark Flanagan

‘*The Kite Runner* is Afghanistani-American novelist, Khaled Hosseini’s best selling debut novel, a tale of betrayal and redemption that rises above time and place while simultaneously remaining firmly anchored against the tumultuous backdrop of modern Afghanistan.’

‘...it is the story of internal strife that makes Khaled Hosseini’s novel as beautiful and as terribly haunting as it is. As Amir’s wife tells him, “sad stories make good books.”’

Lynne deMichele

‘...I believe, we can begin to comprehend real human truths only through personal story.’

‘Eli’

‘No doubt this book is not a masterpiece. The over melodrama, the author’s tendency to repeats, could be treated better with good editing, but the unique journey he provides us, makes the reading adventure both haunting and fascinating.’ (Grammatical editing by J. Brailsford)

Shreya Datta
‘However, The Kite Runner falls short of being regarded as a literary masterpiece. For once, it must be admitted that after a point the turn of events become quite predictable. At times it turns a bit melodramatic and very little is left open for the reader's imagination. In a way, except in the end, there is little scope for the readers to exercise their imaginative prowess and reinterpret the story from their own perspectives.’

Maria Elena Caballero-Robb

‘The novel has an ambitious agenda: to sketch the maturation of its protagonist from a callow boy beguiled by mythical stories of heroes and to portray the political situation of contemporary Afghanistan.’

‘...showcasing the way that the deeds of childhood cast their shadows into adulthood.

‘The Kite Runner focuses more on interpersonal dramas than on political ones; it is a matter of interpretation whether Amir feels responsible for the future of his birth country in the same way that he feels accountable for his nephew's fate.’

James O’Brien

‘the foremost of many triumphs in this startling first novel must be that its consideration of cultural, religious and deeply personal upheavals remains cool and considered throughout.’

‘It is this muddled, unbalanced and ultimately tragic relationship [Amir and Hassan] lies at the heart of The Kite Runner and echoes the betrayals and power shifts that begin to shape the country shortly after the story begins.’

‘When Hosseini strays from the simple narrative style he prefers, he struggles to retain credibility and, on occasion, leaves Amir sounding like Kabul’s half-baked answer to Holden Caulfield.’

‘Amir’s grand betrayal of Hassan and his painful search for redemption across generations is told in a cool, detached voice that provides a counterpoint to the growing sense of tension which is frequently stretched to breaking point as the story unfolds.’

‘There are history lessons here; among the deepest of Afghanistan’s wounds is the fact that its past has been largely obscured by its bloody present.

‘Is any bond truly unbreakable? Can sons atone for the sins of fathers?’

Ronny Noor

‘This lucidly written and often touching novel gives a vivid picture of not only the Russian atrocities but also those of the Northern Alliance and the Taliban. It is rightly a “soaring debut”, as the Boston Globe claims, but only if we consider it a novel of sin and redemption, a son trying to redeem his father’s sin. As far as the Afghan conflict is concerned, we get a selective, simplistic, even simple-minded picture.’