Conquering Self-Rejuvenation

Ideal brotherhood: a seemingly eternal bond amongst those who share blood, vivid memories, timeless loyalty, and perpetual love. Brotherhood is merely an everlasting unity. Often times this ‘everlasting unity’ is tarnished and unable to be mended - posing as a common complication amongst our real and literary realm. The evolution of relationships within a piece of literature is vastly intriguing and captivates the reader to a grander degree. The destruction of brotherhood is portrayed within an extensive spectrum of texts, and is brilliantly depicted in Khaled Hosseini’s, The Kite Runner. Beneath Amir’s lavish surface lay a bitter hatred for his childhood servant, inferior, and comrade. Hassan, merely a guiltless Hazara, devoted his sole existence to please the brother he cherished and admired. Following Amir’s envy-fueled accusation of thievery, Hassan felt obligated to part ways with a once-thought of *brotherhood*, leaving readers to ponder *why.* *Is Amir consumed with guilt? Will their brotherhood ever be restored?* An array of parallels to The Kite Runner has been established within Jones Very’s poem, “Thy Brother’s Blood.” It brilliantly mimics and complements Hosseini’s dismal concept of evolving brotherhood.

Following the diminishment of brotherhood amongst Amir and Hassan, Amir has since been concealed beneath haunting guilt. This lingering remorse - initiated by his viewing of Hassan’s rape – essentially terrorizes him. Unable to endure the fault engrained within his mind, Amir can no longer be in Hassan’s presence. He dolefully weeps,

*“ I’d hear Hassan shuffling around the kitchen in the morning, hear the clinking*

*of silverware, the whistle of the teapot. I’d wait to hear the door shut and only*

*then I would walk down to eat” (Hosseini, 87).*

Due to his knowledge of Hassan’s ‘robbed masculinity and purity ’, their bond cannot be revived. Amir’s shame is effectively infused within “Thy Brothers Blood”. The guilt-stricken persona within the poem flawlessly mimics Amir, and his perpetual struggle. The dismal narrator stresses, “ … the truth can never be beguiled; Go wash the hand that still betrays thy

Guilt” (Very, 4-5). This poem properly mirrors Amir’s battle to a tee. The persona mimics to a more intricate degree in firstly stating, “ I have no brother” (Very, 1). In each piece, the oppressed identity possesses a sense of guilt, and their brotherhood has been soiled.

Corrupted brotherhood also poses as a vital concept as each identity suffers demise – literally *or* spiritually. Following the vulgar viewing of his childhood companion enduring sexual abuse, Amir’s spirit was slaughtered. He regretfully says, “There is no monster, except he had been wrong about that. There was a monster. It had grabbed Hassan by the ankles, and dragged him to the murky bottom. I was that monster” (Hosseini, 86). That disturbed sight of watching a loyal comrade undergo such vulgar abuse terrorizes him forever. This concept of death is also integrated in “Thy Brothers Blood”. The troubled persona references the story of Cain and Abel,

*“Before the spirit’s gaze what stain can hide? Abel’s red blood upon the earth is spilt”(Very, 6-7).*

This biblical allusion clearly signifies the death of brotherhood. In a sense, Cain is comparable to Hassan, and Abel to Amir. This is the lone instance in which Amir could be interpreted as merely a victim. The viewing of the rape essentially burdened him, and killed his soul, as Cain did Abel.

Can someone’s guilt entirely vanish, and reach a sense of closure?

Yes.

The crucial questions each reader ponders are answered within the two concluding lines of Very’s, “Thy Brothers Blood” and the finishing pages of Hosseini’s, The Kite Runner. In the concluding chapters of The Kite Runner, Amir inherits the desire for closure. After suffering for years, overcoming obstacles simply to be presented with another, he finds a method of rejuvenation. The escalation of becoming a better man was initiated with Amir retreating to Afghanistan and enduring the violent beating from Assef. With positivity in mind, Amir willingly asks Sohrab, “Do you want me to run that kite for you” (Hosseini, 371). He continued battling his demons and reached the ultimate moment of forgiveness and self-renewal. This created a structural foundation for him to be who he wants to be. Jones Vary logically completes his poem with, “… that bloody stain shall not be seen upon thy hand again” (14). In this instance, the “stain” is a symbol for guilt. The persona has also conquered this peek of forgiveness. Jones Very and Khaled Hosseini brilliantly depict the transition of guilt and corrupt to mercy and progression.

The paramount concept within each piece of literature is evolving brotherhood. Throughout the realistic and literary realm, many people, personas, and characters tarnish and obliterate relationships and continue with an eternal burden. There are, however, those few who surmount their obstacles and thrive from them. It is with each piece of literature that we can better comprehend and forgive Amir, commending him for the renewal of his soul. Both Hoseini’s, The Kite Runner and Very’s “Thy Brother’s Blood” expose this self-rejuvenation; they are extraordinary pieces of complementary literate that assure us change is possible.

Citations:

Hosseini, Khaled. *The Kite Runner.* New York: Riverhead, 2003. Print.

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Citations: