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Representation of Afghanistan: A Study of Hosseini's *The Kite Runner* in the Light of Tagore's Critique on *Nationalism*

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Abstract:

This paper focuses on Khaled Hosseini's novel *The Kite Runner* (2003) in the light of Tagore's concept of nation and nationalism as envisioned in his philosophical critique *Nationalism* (1917) and some of his fictions like 'Kabuliwalla' (1892) and *The Home and the World* (*Ghore Baire* 1916). Hosseini in *The Kite Runner* tried to capture the Afghan identity in its national and international contexts which he elaborated later on in his novel *And the Mountains Echoed* (2003). After defining 'nation' and 'nationalism' with reference to some other theorists vis-à-vis Tagore's, this paper tries to show how Hosseini's (inter/post)-nationalist position in his writings support the building of a transnational identity of the nationals as is found in Tagore's philosophy.

Keywords: nation, post-nation, nationalism, internationalism, irredentism, Afghanistan.

THE LAST SUN of the century sets amidst the blood-red clouds of the West and the whirlwind of hatred.

The naked passion of self-love of Nations, in its drunken delirium of greed, is dancing to the clash of steel and the howling verses of vengeance.

The hungry self of the Nation shall burst in a violence of fury from its own shameless feeding.

For it has made the world its food,

And licking it, crunching it, and swallowing it in big morsels,

It swells and wells

Till in the midst of its unholy feast descends the sudden heaven piercing its heart of grossness. (Tagore, *Nationalism* 157-58)

The point that Rabindranath Tagore makes on the concepts of 'nation' and 'nationalism' in the above-mentioned lines actually constitutes the opening part of his poem 'The Sunset of the Century' written originally in Bengali on the last day of the 19th Century (i.e. 31st day of December, 1899). This is more elaborately delineated in his novel *The Home and the World* (*Ghore Baire* 1916) and explained more extensively in his lectures/essays on *Nationalism* (1916-17) where he has grafted also the solutions by embracing inter-/post-nationalism based on the universal principles and the unity of man transcending the barriers of ethno-nationalism.

In defining 'nation' on the basis of his observations on the growing concepts of nationalism, Tagore differs from the French political philosopher Jean-Jacques Rousseau (1712 - 1778) who developed the ideas of liberal and civic nationalisms in France and Europe with his writings *Discourse on the Origin of Inequality* (1754) and *On the Social Contract* (1762). He also differs from the neo-classicist French scholar Ernest Renan (1823-1892) who first formulated the definition of nation, in his famous 1882 lecture "Qu'est-ce qu'une nation?" ("What is a Nation?"), as a 'grand solidarity' or 'aggregation of men' with a 'healthy spirit and warmth of heart' having a moral conscience. He also differs from Max Weber (1864-1920) who describes a nation as a 'prestige community,' 'a community of sentiment' with a 'specific sentiment of solidarity' and a 'specific culture mission' as distinct from the political community of powerful leaders (Weber in Weber 171-79). Tagore seems to concur with the anti-Jacobin French Priest Augustin Barruel who first used the term 'nationalisme' in print in 1798 in his "Memorias para server a la historia del Jacobinismo" to mean 'collective egotism' or the sense of 'love of nation' (Kramer 209). Tagore acknowledges that 'nation' in earlier sense was 'restricted to the professionals' only and so had its place in 'society' (Tagore, *Nationalism* 20). But, in a modern sense, as Tagore opines, 'nation' has the sense of the 'political and economic union' and is a 'whole population' organized for a 'mechanical purpose' (Tagore, *Nationalism* 19-20). Tagore's concept has some similarity with the idea of Joseph Stalin who defines nation as constituted with 'common language', 'common territory' and 'common economic life' ["The Nation" (1913) in Stalin 2: 303-312]. According to Tagore, its foundation is 'power,' not 'human ideal' (*Nationalism* 20). This is supported later on by Anthony Giddens who believes that the existence of a 'nation' depends on a state's sovereignty i.e. its administrative reach over its territory and hence he describes a 'nation-state' as a 'bordered power-container' (Giddens in Hutchinson & Smith 34-35). According to Tagore, with its scientific precision and organisational perfection, a nation trades "upon the greed and fear of man, it occupies more and more space in society, and at last becomes its ruling force" (Tagore, *Nationalism* 20). It promotes "the psychology of the primitive fighting elements rather than of humanity seeking its completeness through the union based upon mutual self-surrender" (Tagore, *Nationalism* 21). Through the 'dissolution of the personal humanity' (Tagore, *Nationalism* 22), this 'organization of politics and commerce' hoards its power at the 'cost of the harmony of the higher social life' (Tagore, *Nationalism* 23). In this engine or machine of organisation called nation, the 'personal man' becomes a machinery part losing the 'moral nature' (Tagore, *Nationalism* 23).

Tagore's concern regarding the dangers lurking in the contemporary ideological movements in the name of 'nationalism' (in Bengal, India and all over the world including Afghanistan) led and fostered by the West, proved true later on as can be exemplified by the two world wars, Hitler's anti-Zionist Nazism, aggression towards smaller nations by the two super powers during the Cold War (for instances, the United States' invasion of Vietnam and Soviet-occupation of Afghanistan), etc.

Tagore's ideas of 'nation' and 'nationalism' were taking roots in many of his literary pieces even before they were formulated in his philosophical critique *Nationalism* (1916-17).

His world famous short story “Kabuliwala” (1892) on an Afghan vendor and his homeland Afghanistan belongs to this group of his writings. Afghanistan of the time when Rabindranath Tagore wrote this classic story has changed remarkably in a century that we find now and that the American-Afghan novelist Khaled Hosseini’s best-selling novels including *The Kite Runner* (2003) represent. In spite of the vast gap of the two times, both the authors deal with the theme of the ‘home’ and the ‘world’ – nation and trans-nation related to the Afghan identity. The question may arise why I have taken up Tagore’s short story to focus on Hosseini’s novel. Though the two narratives belong to genres of unequal size, the themes and issues along with their perspectives and prospects in “Kabuliwala” are of epic scale and Tagore could have easily transformed it into a novel, had he wished it. The span of the time of action, the characters belonging to different nations, and different places of action suggested here, give an impression of a larger ‘context’ and a bigger ‘text’. Because of this, the story was transformed into a Bengali film version *Kabuliwala* (1957) by Tapan Sinha and Hindi film *Kabuliwala* (1961) by Hemen Gupta. One of the major concerns of the 19th century was the rise of nations and nationalism around the world, that Tagore has touched here and that he conceptualised in his poem “The Sunset of the Century” (1899), in his novel *The Home and the World* (*Ghore Baire* 1916) and in his philosophical critique *Nationalism* (1917). It is also interesting to study Khaled Hosseini’s handling of Afghan national identity in the light of Tagore’s concept of nation and nationalism.

“Kabuliwala” was translated by Sister Nivedita into English as ‘The Cabuliwallah’ or ‘The Fruit-seller from Cabul’ and was included in the collection of Tagore’s short stories *The Hungry Stones and Other Stories* published by the Macmillan (New York) in 1917. The central character Rahamat of the original story “Kabuliwala” or Rahmun of the English version represents Afghanistan and its people. He represents the Afghan Diaspora in India, especially in Bengal. The Afghans in Bengal at that time were popularly known as Kabuliwala (i.e. kabuli or people of Kabul). Prior to the adoption of the name of Afghanistan as nation-state, it was the Kingdom of Kabul, and Kabul remained its capital. They are originally known as both Pashtuns and Afghans since ancient times and their homeland was known as ‘Pakhtunkwa’ and ‘Afghanistan’. (*Afghanistan* 22:2, 1-6). In the *History of Herodotus* the word ‘Pakhtunkwa’ is stated as ‘Pactyike’ and “pakhtuns” as ‘Pactyans’ (Herodotus, Vol. 1, 260-308; Vol. 2, 175-161). In *Rigveda*, the Pshto/Pakhto is referred to as ‘Paktha’ (Griffith, *Hymns* 1:7:18). Khushal Khan Khattak, the nationalist-warrior poet who is considered the father of Pashto literature and who fought against Aurangzeb for an independent homeland, writes: “Whatever good is from Pashtoonkhwa, this is its state” (Hotek 154). Ahmad Shah Durrani who founded an Afghan empire and once occupied the throne of Delhi, remembers his Afghan homeland as ‘Pashtoonkhwa’ in his poem he wrote during his stay in Delhi: “I am oblivious of the throne of Delhi/ While pondering my beautiful Pashtoonkhwa’s towering peaks” (Hotek 154). ‘Afghanistan’ (i.e. the land of Afghans) as a name was first recorded by Emperor Babur (1483-1530) in his memoir *Baburnama*, to limit the name to the countries populated by ‘Afghan’ tribes, situated to the south of Kabul country (200). However, the Europeans popularised the name ‘Afghanistan’ via Mughal histories and political discourses.

The Pashtun/Afghan homeland remained fragmented and divided under different empires after Aurangzeb. When Ahmad Shah Durrani became the first Afghan king in 1747 after the assassination of the Persian king Nadir Shah, the Afghan homeland was made intact once again and once again it became the central part of his empire. The name 'Afghanistan' became politically recognised with the establishment of the Emirate of Afghanistan or 'Da Afghanistan Amarat' in 1837 that came out of the Durrani empire after losing much of the former territories to Persia in the west, Russia in the north and the British in the east and south. In 1879 (May 26), with the Treaty of Gandomak, Afghanistan became a 'half-autonomous protectorate' of British India (Herb & Kaplan 1683). The Afghan homeland was divided by Sir Mortimer Durand, the Foreign Secretary of British India, in 1893 over sixteen hundred miles border-line called 'Durand Line.' One part came into the British territory as the North West Frontier Province of British India (Butt in Salim 160-162). This part of the Afghan homeland was never later on re-membered into Afghanistan and it is now Pakistan's 'Khyber Pakhtukhwa' province retaining the Afghan ethnic identity associated with their Pashtu origin and their Afghan homeland known as 'Pakhtunkhwa' or 'Pashtunkhwa' (Herb & Kaplan 1683).

Afghanistan became a buffer state comprising the Pashtun and non-Pashtun tribal territories with its present-day boundary fixed on the Durand line in 1893 during the reign (1880- 1901) of 'Iron Amir' Abdur Rahman as a result of the Great Game (as between British India and Russia. During his tenure, the process of transformation of Afghanistan from the feudal system into a modern state proved successful to a major extent thought it was a British-protected state till it was declared an Independent nation-state on the 20th day of August 1920 with the Rawalpindi British-Afghan Treaty. When Tagore wrote this short story, Abdur Rahman was the Amir of Afghanistan (1880- 1901). Contemporary historical context and political issues have been tactfully hinted in Tagore's "Kabuliwala" when Mini's father "made some small purchases, and a conversation began about Abdurrahman, the Russians, the English, and the Frontier Policy" (Tagore, *Hungry* 259).

Tagore typifies the Afghan character with the description of the Kabuliwala's 'tall' figure, loose 'clothing of his people, with a tall turban,' a bag on his back, and carrying 'boxes of grapes in his hand.' Mini has a curiosity to know the truth of Kabuliwala, she so calls him; but when he reaches she is 'overcome by terror' with her 'blind belief that inside the bag, which the big man carried, there were perhaps two or three other children like herself.' Mini's father who represents the authorial voice, removes her fear with his purchases from Kabuliwala and his engagement in a conversation with the latter. This conversation signifies the author's negotiation with the world – his interior journey from 'home' to the 'world'.

That the narrator in this story is trans-nationalist becomes more transparent in his psychological revelation, in his mental journey from Calcutta to Afghanistan, from 'home' to the 'world':

At the very name of another country, my heart would go out to it, and at the sight of a foreigner in the streets, I would fall to weaving a network of dreams, --the mountains,

the glens, and the forests of his distant home, with his cottage in its setting, and the free and independent life of far-away wilds. - - -. In the presence of this Cabuliwallah, I was immediately transported to the foot of arid mountain peaks, with narrow little defiles twisting in and out amongst their towering heights. I could see the string of camels bearing the merchandise, and the company of turbaned merchants, carrying some of their queer old firearms, and some of their spears, journeying downward towards the plains. (Tagore, *Hungry* 262-63)

The narrator also is almost ashamed for forgetting Rahmat after the latter was jailed on a crime of killing in a conflict: “Time passed away, and he was not remembered. The accustomed work in the accustomed place was ours, and the thought of the once-free mountaineer spending his years in prison seldom or never occurred to us” (Tagore, *Hungry* 266).

The author tactfully introduces the issue of ‘the differences of language in this world,’ the coexistence of languages – through the Hindi-speaking door-keeper Ramdayal, the Afghan Rahmat and Bengali speaking other characters. A nationalitarian is childish ignorant of other’s culture and would not be ready for coexistence of languages, religions, and nations. But the experience and open-mindedness change a nationalitarian into a humanitarian. In this story the five year old Mini speaking Bengali, thinks of the Hindi-speaking door-keeper Ramdayal as ignorant when he uses the Hindi word ‘kawa’ for a crow instead of the Bengali word ‘kaak.’ It is clear that Ramdayal could not take her into confidence, though he is a native Indian, he maintains a distance from little Mini. On the other hand, an Afghan foreigner from a distant land wins her heart and she overcomes the barriers of language in their conversations. This transition of Mini is symbolical of the demise of ‘nation’ and the rise of ‘post-nation’ in one’s self that Tagore prophesises in “The Sunset of the Century”:

The crimson glow of light on the horizon is not the light of thy dawn of peace, my Motherland.

It is the glimmer of the funeral pyre burning to ashes the vast flesh, the self-love of the Nation, dead under its own excess.

Thy morning waits behind the patient dark of the East,
Meek and silent. (Tagore, *Nationalism* 158)

The window of the speaker’s room and the road that it overlooks signify the inter-communicability and intercommunication among peoples of different cultures. The speaker’s reference to his project of writing a novel in which “Protrap Singh, the hero, had just caught Kanchanlata, the heroine, in his arms, and was about to escape with her by the third story window of the castle” (Tagore, *Hungry* 258) is suggestive of the secret communication of the ‘home’ and the ‘world.’ This is further elaborated through the introduction of a foreigner namely Kabuliwala and his gradual intimacy with the Bengali-speaking little child Mini. Mini overcomes the barrier of language through her fondness for Afghan dry fruits gifted by Rahmat and her love of stories told by him.

The basic theme of the story is based on the loving and affectionate relationship between a daughter-figure in a child (Mini) and the father-figure in a man (Rahmat/Rahmun), that overcomes and transcends the barriers of occupation, class, creed, language, culture, land and nation. The time and place of the story refer to the late 19th century Calcutta (representing India) and Kabul (Afghanistan). The narrator (Mini's father) belongs to the middle class Bengali Hindu society of Calcutta, whereas Rahmat belongs to the poor Afghan Muslim diasporic community of Calcutta. Whereas the former is a writer (novelist), the latter is a vendor/ fruit-seller (from Kabul). At the end of the story, when Rahmat gets released from the jail after eight years and comes to meet Mini, he shows his daughter's palm-impression to the narrator who finally overcomes, much in a manner of his daughter, all the boundaries and thereby attains a universal brotherhood: "Tears came to my eyes. I forgot that he was a poor Cabuli fruit-seller, while I was – but no, what was I more than he? He also was a father. That impression of the hand of his little Parbati in her distant mountain home reminded me of my own little Mini" (Tagore, *Hungry* 269-70). The narrator respects also other's love of one's respective homeland when he says: "But Rahmun sat in the little Calcutta lane, and saw before him the barren mountains of Afghanistan. ... But to me the wedding feast was all the brighter for the thought that in a distant land a long-lost father met again with his only child" (Tagore, *Hungry* 271).

The ideas associated with national and transnational identities, and socio-political and historical contexts introduced here are of epical scale, though treated in a nutshell, which may be treated and compared, par excellence with Hosseini's novel *The Kite runner*. While Mini's Father, a progressive and liberal Indian Bengali author, witnesses and fosters the ideology of internationalism or trans-nationalism through his little daughter's unconscious recognition and realisation of this in the way of her intimacy with a foreigner namely Rahmat, his financial support to Rahmat after the latter's release from jail to travel to Afghanistan and to meet his family and daughter is an act of promoting this globalisation of mind, an effort of transformation from the nationalist mindset into a trans-nationalist one.

While Tagore focuses on Afghanistan of the 'Iron Amir' Abdu Rahman, the maker of Afghan nation (1880-1901), Khaled Hosseini focuses on Afghanistan (1979-2001) in its decadence and devastation with the Soviet Occupation in 1979 up to the USA-led war on terror. Hosseini was born in Afghanistan and witnessed a progressing nation in his boyhood, but had to leave his 'homeland' Afghanistan to escape, from the soviet-ruled Afghanistan, to the USA that he, like his protagonist Amir, calls his home now (Hosseini, *Kite* 2). Rahmat's homecoming in Kabul appears to be repeated in Amir's homecoming in 2001 or the novelist (Hosseini)'s homecoming in Kabul in 2003 ("Foreword" in *The Kite Runner*). Rahmat comes to unite with his family in the late 19th century Afghanistan which was rather peaceful than Amir's Afghanistan in turbulence a century later where he comes back to rescue his nephew Sohrab from the Taliban ruffians.

The civic notion of nation or 'watan' in the Afghan context that developed for a century received a set-back after the soviet invasion of Afghanistan in 1979. We see that the term 'Afghan' that was once synonymous with 'Pashtun/Pakhtun' got transformed to the inclusive notion of 'imagined community' (a term used by Anderson) to mean all citizens of

Afghanistan as defined in the first constitution (1923) of Afghanistan. Here ‘Afghan nation’ includes all the residents in this nation-state irrespective of ‘religious and sectarian differences,’ being the citizens/subjects (Article 8) with ‘equal rights and duties’ (Article 16) etc. All the tribes including Pashtun, Tajik, Hazara, Uzbek, Turkmen etc. living in Afghanistan are Afghans. Tagore’s title ‘Kabuliwala’ also connotes the inclusive civic notion of national identity irrespective of tribal differences of the people belonging to Kabul.

As the Pashtuns constitute the majority of the Afghanistan populace, Pashtun ethnic nationalism remained a major hurdle in the national and international integration the people of Afghanistan. Hosseini has shown this through Assef, the antagonist in *The Kite Runner*, an advocate of Pashtun nationalism. He hates non-Pashtun Afghans. He cannot tolerate, for example, Ali and his son Hassan as they belong to the Hazara tribe. He insults the Hazara boy: “Afghanistan is the land of Pashtuns. It always has been, always will be. We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our watan” (Hosseini, *Kite* 38). Assef is proud of Daud Khan (Hosseini, *Kite* 37), the Pro-Soviet first President of Afghanistan and an ‘advocate of Pashtun irredentism, the creation of a greater “Pashtunistan” including Pakhtun Khyberpass of Pakistani and Afghanistan’ (*Encyclopaedia Britannica Online*). Assef later on becomes a member of the Pashtun-dominated Taliban who formed a theocratic regime in Afghanistan though they did not press the irredentist Pashtun issue in their agenda, and though they had to fight against the non-Pashtun political factions that formed Northern Alliance later on, to establish their rule all over Afghanistan. The problem of ethno-nationalism in Afghanistan is not only racial, it is religious also. As Amir remembers:

They called him “flat-nosed” because of Ali and Hassan’s characteristic Hazara Mongoloid features. For years, that was all I knew about the Hazaras, that they were Mogul descendants, and that they looked a little like Chinese people. School text books barely mentioned them and referred to their ancestry only in passing. Then one day, I was in Baba’s study, looking through his stuff, when I found one of my mother’s old history books. - - -. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had “quelled them with unspeakable violence.” The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi’a. The book said a lot of things I didn’t know, things my teachers hadn’t mentioned. (Hosseini, *Kite* 8-9)

This national bonding is destabilised with the rise of ethnic conflicts during the civil war in the post-soviet era. This is one of the major concerns in this novel. That is why when the Taliban falls in 2001, the USA-led United Nations made an effort to rebuild the solidarity of this nation: “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 and green chapan became famous” (Hosseini, *Kite* 332).

This theme of ethno-religious nationalism finds place in Tagore's *The Home and the World* in which Sandip represents the exclusive idea of narrow nationalism where Indian/Bengali Muslims are not treated as co-citizens: "So they must be suppressed altogether and made to understand that we are the masters. They are now showing their teeth, but one day they shall dance like tame bears to the tune we play" (Tagore, *Home* 181). On the other hand Nikhil (authorial voice) represents a liberal inclusive idea of nationalism based on international and universal principles: "'If the idea of a United India is a true one', objects Nikhil, 'Mussulmans are a necessary part of it' (Tagore, *Home* 181)." Hosseini's story of Assef and Amir thus resembles Tagore's story of Sandip and Nikhil as regards the views on nation and nationalism. Assef is proud of his Aryan blood, of his German mother, and is inspired by the ideals of Hitler; he advocates for the ethnic cleansing of Afghanistan: "I'll tell Daud Khan to remember that if they had let Hitler finish what he had started, the world be a better place now" (Hosseini, *Kite* 37). "'Too late for Hitler,' he said. 'But not for us' (Hosseini, *Kite* 38)." Tagore has raised his voice against this 'fierce self-idolatry of nation-worship' that is not the 'goal of human history' (Tagore, *Nationalism* 14). Whether in India or in Afghanistan or any other non-Western countries, nationalism that took the form of independence movements has also been vehemently criticised as these movements were based on narrow self-worshipping ideals:

We have seen that with all its vaunted love of humanity it has proved itself the greatest menace to Man, far worse than the sudden outbursts of nomadic barbarism from which men suffered in the early ages of history. We have seen that, in spite of its boasted love of freedom, it has produced worse forms of slavery than ever were current in earlier societies, -- slavery whose chains are unbreakable, either because they are unseen, or because they assume the names and appearance of freedom. (Tagore, *Nationalism* 73).

While Tagore has concentrated on the conflict between humanism/universalism and nationalism in the context of contemporary Bengal as well as India in *The Home and the World*, he has concentrated on his vision of internationalism based on universal principles in 'Kabuliwala.' Khaled Hosseini's central story (i.e. action happening in Afghanistan) of *The Kite Runner* is like Tagore's novel, whereas its frame-story (i.e. Amir's migration in the USA and his last trip to and from Afghanistan) gets an international context. The international context of Tagore's time and that of Hosseini's time has a difference in degree. The function of the United Nations, the globalisation accelerated with multinational companies, the fast international communications based on international airlines, the telecommunications based on fast and wireless networking system, the world-wide electronic media like televisions and web-based social networks etc. were not available a century back, where as these amenities have revolutionised the concept of inter/trans-nationalism now.

In *The Kite Runner* we can see that Amir receives a phone call from the ailing Rahim Khan and thereafter he travels to and from Pakistan by international airlines – the wireless telecommunication and airlines having connected south-Asian places with as far as a country like the USA. Towards the end of the novel we find how the world communities under the umbrella organisation namely United Nations become involved in the post-Taliban

Afghanistan for the restoration of peace and reconstruction of its infrastructures. This aspect of internationalism gets a wider context in Hosseini's *And the Mountains Echoed* (2013) in which we find how an Afghan family is dispersed in different continents as a result of crises in Afghanistan and yet how they struggle for survival till they come closer in their old age with an attempt to revive their past afresh. In this story, Abdullah settles in the USA, while his sister Pari settles in France and his step brother Iqbal remains in Afghanistan. The story of the Greek social activist Markos in Kabul also connects Greece and Afghanistan and strengthens the message of the 'unity of man.' Here the host countries show the diasporic community a friendly gesture – 'sympathy and true realization of the unity of man' which Tagore advocates for (*Nationalism* 15-16).

This cult of internationalism by transcending the barriers of nations and nationalism helps these people get connected to their 'home'/ 'homeland' and the 'world.' The leading characters in "Kabuliwala," *The Home and the World*, *The Kite Runner*, and *And the Mountains Echoed* exemplify both the authors' conceptualization of nation and nationalism, identity and selfhood, culture and homeland — their inter/post-nationalist position that supports the building of a transnational identity of a universal and global community. It is here that the 13th century poet Jalaluddin Rumi's words seem to encapsulate what Hosseini referred to in the paratext to his novel *And the Mountains Echoed* and Tagore focused on in his "Kabuliwala" and *Nationalism*:

Out beyond ideas
of wrong-doing and right-doing,
there is a field.
I'll meet you there.

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