

Exploring Stylistic Layers in Khaled Hosseini's 'The Kite Runner': A Thorough Analysis

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Abstract: This research article thoroughly explores the linguistic and stylistic choices in Khaled Hosseini's novel, "The Kite Runner." It employs a qualitative structured approach focusing on Simpson's seven language levels, including lexicon, syntax, and morphological analysis. The main objective of this study is to understand how the author's language and style reflect key themes like redemption, guilt, friendship, and personal growth. By closely examining the lines from the novel's text, the analysis uncovers the complicated ways Hosseini conveys emotions and explores complex topics through language. Furthermore, the research reveals how Hosseini expertly constructs scenes and characters to portray transformative journeys. The study also sheds light on societal themes, deepening the literary and cultural significance of the novel while establishing Khalid Hosseini as a master storyteller. However, the limitations of this study include the fact that the analysis was concentrated on the text line samples, and the focus was only on the specific themes. Thus, not all the stylistic peculiarities of the novel were captured. A complete analysis would involve text passages from other parts of the novel to understand Hosseini's stylistic choices. Secondly, the concentration only on these four themes neglects other essential aspects of the novel, especially the cultural, symbolic, and structural ones. Future research might include a comparative analysis of other works by Khalid Hosseini to provide a more comprehensive understanding of his literary works.

Key Words: Lexical Analysis, Syntax Analysis, Morphological Analysis, Redemption, Guilt, Friendship, Personal Growth

Introduction

Stylistics, a linguistic discipline, is concerned with style in language and its use to impart meaning feelings, and create effects. It studies literary texts to understand the variations in the use of language in the form of stylistic devices, diction, syntax, and tone. Having originated in the late 20th century, it clarifies the role of language in expression, communication, and persuasion.

In language, literature, and communication, style is the creative way a writer or speaker expresses themselves, provoking emotions or communicating ideas. It can also refer to a particular expert system or procedure and encompasses several meanings.

As a subdiscipline of language, stylistics studies a text to understand better how language functions through expression, communication, and persuasion. This process involves an elaborate analysis of the text's linguistic and literary features to identify style elements. Examples of these elements include sentence complexity, word use, and stylistic devices. Simpson, (2004) presents seven levels of language in linguistics that can be utilized in stylistic analysis. This paper is to make a stylistic analysis of Khaled

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Hosseini's novel *The Kite Runner* utilizing the seven levels of language: Phonology, Graphology, Lexicology, Syntax, Semantics, Morphology, and Discourse.

Phonology is concerned with the sound system of language and entails the analysis of phonemes and their pronunciations. Graphology studies written symbols and the meaning conveyed; lexicology analyzes words related to structure, meaning, use, and links. Syntax analyzes sentence structure and grammatical relationships. Semantics studies words' meanings; morphology deals with the structure and formation of words; Discourse consideration "deals with putting the larger language unit beyond the sentence unit."

This research explores how the author's diction demonstrates the themes of guilt, friendship, personal growth, and redemption.

The Kite Runner is a novel that looks into human relationships in a turbulent historical moment in Afghanistan. Amir and Hassan, the central and essential character's childhood friend, discover his identity in the context of the fall of the Afghan monarchy, the Soviet intervention, and the Taliban's rule. Amir's character is explored through his coming of age during the kite-fighting tournament, connecting personal and national identity. The backdrop of the narrative also includes America, a culturally rich setting in which Hosseini investigates family dynamics and the struggle to atone. The novel's central themes are the enduring nature of guilt and Amir's journey to redemption, all of which are artfully integrated into the plot. The novel reveals Afghanistan with its kite-fighting tournaments and the Soviet period, creating a vibrant world for the audience to enter. With evocative writing, compelling characters, and deep-rooted ideas, Hosseini has become a successful storyteller and a substantial contemporary literary figure.

Research Objective

The objective of this study is "To examine how the author's lexical and stylistic choices align with the recurring themes of redemption, guilt, friendship, and personal growth in *The Kite Runner*."

Research Question

The research question of this study mainly focuses on "How does the author's choice of language convey loyalty, guilt, and friendship in 'The Kite Runner'?"

Significance of Study

This novel is remarkable due to its thrilling plot and emotionally intense narrative. Consequently, analyzing its stylistic tools allows one to gain a more profound understanding of how the author uses language to create strong emotional responses and discuss interconnected themes of friendship, betrayal, and atonement. Furthermore, learning more about *The Kite Runner* may provide unique perspectives on Afghan culture and society, and it is particularly relevant considering recent geopolitical events. This examination discloses the author's unique stylistic instruments while shedding light on the novel's broader literary and cultural significance.

Literature Review

This section reviews the literature involving the researchers' prior works in a similar field. According to Thornborrow & Wareing (1998), the initial area of stylistic analysis used to study and interpret literary texts has developed a more practical orientation. Thus, it has overcome the poststructuralist direction that did not find interest in analyzing the choice of the text and the socio and cultural contexts of the selection. This point implies that the word choice depends on the context and is chosen by the writer intentionally. Nevertheless, the stylistic analysis still presupposes the revelation of meaning.

Varghese's, (2012) article investigates the stylistic approach in a different novel to analyze the literary and linguistic style, such as patterns of explications, vocabulary choices, narratorial devices, and figures of speech. The author reveals the choice of Brontë and the impact on the overall meaning and aesthetic inspiring qualities.

Niazi, (2013) discusses the choices Lawrence made in the way he wrote and the examination looks at the language and writing techniques used, such as the words selected, how sentences are formed, and specific storytelling methods. The aim is to reveal Lawrence's successful writing style, which influences



the message of the novel and enhances its appeal to readers. The writer helps us comprehend Lawrence's way of writing and enhances the reader's admiration for *Sons and Lovers* as an important piece of English literature.

In Paulo Coelho's famous novel, Sarfraz, (2022) investigates stylistic elements using a linguistic approach. The study aims to examine the word choice, the structure of the sentences, and the peculiarities of the rhetorical devices to discover how such a choice can reflect and identify the overall meaning and the message.

Bezar et al., (2023) researched the issue of cultural hybridity, the interaction of humans and nature, and female captivity. Nonetheless, while this field of research is still not fully covered, further work needs to broaden this topic and look into the stylistic perspective of the literary works.

Ramzan et al., (2023) talked about the image of people living in harmony with nature in Shafak's book. They studied how humans view natural events, keep a balance in the environment, are aware of the environment, and how human actions affect nature. This perspective on the environment helps to shape the book's message about the environment and how humans interact with nature. The findings deepen the understanding of Shafak's themes about the environment and highlight the importance of *The Island of Missing Trees* in the world of environmental literature.

The above discussion reflects the research gap by applying traditional stylistic analysis concentrated on a novel like "The Kite Runner." Because of its complexity and length, it provides an unexplored ground for such an analysis. The presented research recognizes that novels, in contrast to poems and short stories, show a different narrative form and character evolution, complicating stylistic device applicability. The paper makes it possible to investigate how linguistic tools function in longer narrative forms, allowing for a better understanding of the discussed novel and the impact the presented paper suggests on the field of stylistics in literature. The paper contributes to a more profound knowledge of Hosseini's writing skills and the broadening of stylistic opportunities.

Methodology

The researcher employs a qualitative approach to understand the subject, phenomenon, or problem under investigation. The research focuses on grasping and exploring non-numerical data. Novel text is used to collect data. This data source enables researchers to explore multiple layers of the examined phenomena.

Theoretical Framework

During the stylistic analysis of Khaled Hosseini's novel, *The Kite Runner*, the researcher has implemented a holistic theoretical framework by Simpson rooted in linguistic analysis. Organized around Simpson's language levels: Lexicology, Syntax, and Morphology, the utilized framework has afforded a comprehensive and systematic insight into the multifaceted nature of stylistic devices employed by the author.

Simpson's Language Levels

Simpson outlines seven language levels, and the researcher limits the investigation to lexicology, syntax, and morphology. The focus on the three levels ensures it is feasible to conduct a comprehensive linguistic analysis of the multi-layered relationship between Khaled Hosseini's verbal and stylistic choices and the themes of redemption, one's sanity, guilt, the nature of friendship, and personal development presented in 'The Kite Runner.' Therefore, lexicology, syntax, and morphology levels are as follows:

- ▶ **Lexicology:** This level is based on the study of words. According to expressed and unexpressed meanings, delicacies, and patterns of their use, one can learn the author's style and the themes of the work based on the specifics of various vocabulary units. This level helps clarify the mood of the whole work.
- ▶ **Syntax:** This level involves the structure of words by sentences. Various techniques and tricks related to them, along with the length and structure of sentences, allow the reader to get into the rhythm and feel the whole narrative and the foundation of the author's creative style.

- ▶ **Morphology.** Morphology involves learning about the creation of words and explaining definitions, such as the set of prefixes, suffixes, and root words. Based on this level, it is possible to see how the author creates new words, introduces inventions, and manipulates words.

Through the employment of this organized framework, the researcher systematically analyzed the linguistic aspect of the novel, unveiling the elaborate interplay between linguistic and stylistic choices and the themes of redemption, guilt, friendship, and self-growth in *The Kite Runner*.

Analysis

The analysis section offers a comprehensive view of *The Kite Runner*, diving deeper into the novel's language from a lexical, syntactical, and morphological perspective. It dissects the text across multiple linguistic facets by revealing the novel's intricate themes, character relationships, and narrative amplitude.

Lexical Analysis

Lexical analysis involves examining and analyzing words, vocabulary, and meaning. In other words, this is a comprehensive study of the linguistic aspect of the author's stylistic opportunities: the author's, speaker's, or writer's lexical units express the desired author's message, evoke appropriate emotions, or produce a desired effect.

Redemption

Redemption is the act of repenting sins and making amends for wrongs. Redemption is a primary theme of Khaled Hosseini's novel "*The Kite Runner*" and one of the motives for the main character, Amir, to come to terms with his tragic past, precisely the act of betrayal of his friend, Hassan. The novel portrays the subjective aspect of guilt and transformation through repentance.

Text Line: "*It was my past of unatoned**sins.*" (Hosseini, 2005, p. 2)

Lexical Choices

"Past": Indicates events that have already occurred. "Unatoned sins" Refers to wrongdoing or guilt that has not been forgiven or rectified.

Explanation: The protagonist refers to his past actions and sinful things done and left undone, which are a common theme underpinning his guilt and need to be forgiven.

Text Line: "*Let my sins drown to the bottom, let the waters carry me someplace far. Someplace with no ghosts, no memories, and no sins.*" (Hosseini, 2005, p. 114)

Lexical Choices

"Let my sins drown" Symbolizes the desire to let go of guilt and wrongdoing. "Waters carry me" Implies a desire for purification or cleansing. "Someplace far" Represents a longing for escape or a fresh start away from the burdens of the past.

Explanation: The protagonist speaks of his dream of being freed from the consequences of his sins and living on new grounds if ever a place without reminders of wrong was available.

Text Line: "*Rahim Khan had summoned me here to atone not just for my sins but for Baba's too.*" (Hosseini, 2005, p. 192)

Lexical Choices

"Summoned" implies a call or invitation. "Atonement" refers to making up for past wrongs or sins. "Baba's too" suggests the protagonist's obligation to seek redemption for himself and his father's sins.

Explanation: The protagonist mentions that he was summoned by his old warden, signifying the idea of seeking forgiveness and righting past wrongs one caused to others due to one's free will.

Text Lines: "*And that, I believe, is what true redemption is, Amir Jan, when guilt leads to good.*" (Hosseini, 2005, p. 260)

Lexical Choices

"True redemption" signifies genuine atonement and forgiveness. "Guilt leads to good" suggests that acknowledging guilt and striving for redemption can lead to positive outcomes.



Explanation: The author reflects upon the possibility of redemption to claim that one is genuinely redeemed if one's guilt leads to good, positive actions or appropriate redress.

Guilt: Guilt is a sense of responsibility, a bad feeling of doing something wrong. It usually comes with a desire to atone a moral debt. In *The Kite Runner*, guilt is a common theme, leading to the actions and decisions of the protagonist, Amir. He is ruined by the feeling of betrayal of his friend, Hassan. The novel shows his guilt as a persistent ghost that always haunts his consciousness.

Text Line: "*Because the past claws its way out*" (Hosseini, 2005, p. 2)

Lexical Choices

"Claws its way out": This phrase helps to indicate that no matter how much effort a person uses to suppress their guilt, seizing, and remorse, these sentiments and events will always find a way to come to the surface.

"Past": It means previous experiences, activities, or memories.

Explanation: *Claws its way out*: The expression implies that the past cannot be erased or forgotten. Consequently, it alludes to the hardship of living with knowing what one has done to have guilt rear its head whenever one tries to ignore it.

Text Line: "*There is a way to be good again, he'd said. A way to end the cycle. With a little boy. An orphan. Hassan's son. Somewhere in Kabul.*" (Hosseini, 2005, p. 192)

Lexical Choices

"A Way to Be Good Again" highlights the possibility of redemption or moral restoration. "End the cycle" implies breaking free from a pattern of wrongdoing or guilt. "Little boy" symbolizes innocence and purity. "Orphan" evokes themes of vulnerability and loss. "Hassan's son" establishes a connection to past relationships and guilt associated with betrayal. "Somewhere in Kabul" depicts the narrative's setting and places the story in the realm of a particular place in the audience's minds.

Explanation: The protagonist essentially rewards his feelings of burning guilt by attempting to ignore them. In addition, Kabul is one of the most beautiful cities in the world.

Text Line: "*We had both betrayed the people who would have given their lives for us. And with that came this realization*" (Hosseini, 2005, p. 192)

Lexical Choices

"Betrayed" shows the negation of trust or faithfulness to another. "Realization" depicts that one knows or understands the actions and their effects.

Explanation: Acknowledging times of betrayal shows the protagonists realize what they have done and how guilty they should feel for it. However, the realization of consequences intensifies the feeling of guilt and further develops this theme in the novel as they finally understand the harm they did to their loved ones.

Text Line: "*Rahim Khan on the phone, telling me there was a way to be good again. A way to be good again...*" (Hosseini, 2005, p. 268)

Lexical Choices

"Rahim Khan" indicates the protagonist's source of guidance or wisdom. "Phone" symbolizes distant communication and the passing of information. "Way to Be Good Again" reiterates the possibility of redemption and moral restoration.

Explanation: Rahim Khan's letter is based on trying to apologize and make up for one's past sins and acts, which mirrors the protagonist's guilt and struggle to find a good path again.

Friendship: Friendship is a close and continued connection between persons grounded on mutual trust, help, and shared values. In the novel *The Kite Runner*, friendship is an integral part of the story, focusing on the companionship between Amir and Hassan. Their friendship exemplifies how true friendship may change a person's life and encompasses friendship development, loyalty, sacrifice, and shared values.

Text Line: "*For you, a thousand times over.*" (Hosseini, 2005, p. 2)

Lexical Choices

"For you" indicates a strong dedication or commitment towards someone else. "A thousand times over" signifies the degree of commitment or loyalty one has to the source of address. It also shows the extent of readiness to always do something more for the person being addressed.

Explanation: "For you, a thousand times over" is a phrase that demonstrates an intense sense of loyalty and devotion to a dear friend or loved one. It is an assertion that one is prepared to make sacrifices and suffer pain and anguish for such a person many more times. Concerning the friendship theme, the statement emphasizes the strength of and commitment to true friendship. The speaker indicates that no matter the struggle or the challenge, he will always be there for his friend, which is a significant indication of the depth of their friendship. Spoken from an action perspective, this phrase captures the definition of true friendship: living as if dying for the other person.

Text Line: "In the end, I was a Pashtun, and he was a Hazara, I was Sunni, and he was Shi'a, and nothing was ever going to change that. Nothing." (Hosseini, 2005, p. 20)

Lexical Choices

"Pashtun, and Hazara" are social, implying separateness because of the various races. "Sunni, Shia" refers to the division of persons by religion. "Nothing was ever going to change that." this assertion expresses the sentiment of irrevocability and surrender in people's attitudes.

Explanation: The words in these lines emphasized that insuperable differences of ethnicity and religion separated the characters. Repeating "Pashtun" and "Hazara," and "Sunni" and "Shi'a" stressed that these lines divided society into separate camps. The phrase "nothing was ever going to change that" conveyed a partial hopelessness about the possible friendship since it was impossible to eliminate the difference in the heroes' identities. In contrast, this underlined the topic of friendship, friendship was an acute test, and it must be overcome, limited by society's norms and people's views.

Personal Growth: Personal growth implies evolving emotionally, morally, and psychologically through experiences, challenges, self-discovery, etc. A recurring theme of personal development is represented in *The Kite Runner* through the transformative experiences of the characters, notably Amir. The story details how the struggle against adversity, atoning for the sins of his youth, and overcoming multiple hardships shape a person's individuality.

Text Line: "It's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out." (Hosseini, 2005, p. 2)

Lexical Choices

"Bury" implies an attempt at concealment, meaning something cannot be forgotten or ignored. "Claws its way out" This phrase gives the image of something resurfacing, even after one unsuccessfully tried to hide it.

Explanation: The protagonist reflects on her naivety that it is possible to bury the past and repress it, feeling that the past will always arise back. This thought implies the maturity of the protagonist and an understanding of the past as an integral component of one's personality and life. In other words, personal development implies incorporating and dealing with one's past rather than escaping from it.

Text Line: "I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975." (Hosseini, 2005, p. 2)

Lexical Choices

"Became" implies an event or experience that significantly changes someone's identity or character. "Frigid overcast day" establishes a cold and bleak mood, hinting at the gravity of the realization or event. "1975" pinpoints the time and ages of the event to a specific period in the narrator's life.

Explanation: The protagonist points out the most critical moment of his life – the age of twelve as an instant of apparent metamorphosis. It is the station from which live identity and character originate. The expressive means and pictures talk about the strong-willed nature of the events and the decisive life influence on the person. Thus, personal evolution and in the past determine behavior.



Syntax Analysis: In Khaled Hosseini's novel *The Kite Runner*, syntactical strategies play a crucial role in defining the narrative's tone, pace, and emotional appeal. That is syntax, as the arrangement of words within sentences or structure of the latter, becomes a powerful means of developing the complexity of the characters' relationships, the depth of their emotions, and the depth of the themes. A syntactic stylistic analysis introduces the reader to the components of his language, the intertwining of narrative and spoken language, and the intricacy of imagery, building the mentioned concepts of redemption, guilt, friendship, and maturation.

Text Line: *"It was my past of unatoned**sins."* (Hosseini, 2005, p. 2)

The protagonist reflects on his past in a simple sentence, characterized by a look back in earnest. The sentence structure in this example is straightforward and suggests that the protagonist knows exactly what to do about his guilty past.

Text Line: *"It's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out."* (Hosseini, 2005, p. 2)

The narrative in this sentence is reflective and cautionary: the character contests the age-old and commonplace advice to "forget" the past. Further, the metaphor and the construction of a complex sentence strengthen the message that forgetting or suppressing the past cannot be successful.

Text Line: *"I became what I am today at the age of twelve, on a frigid, overcast day in the winter of 1975."* (Hosseini, 2005, p. 2)

Framed as a simple declarative, the protagonist expresses a serious, even contemplative, and nostalgic mood.

Text Line: *"For you, a thousand times over."* (Hosseini, 2005, p. 2)

This simple declarative sentence carries a tone of emotional intensity and devotion, highlighting the depth of the speaker's loyalty and affection. The hyperbolic expression "a thousand times over" vividly conveys the extent of the speaker's commitment.

Text Line: *"Because the past claws its way out"* (Hosseini, 2005, p. 2)

This simple declarative sentence carries a tone of foreboding and introspection, underscoring the persistent nature of memories. The metaphorical language, likening the past to claws, vividly conveys the haunting and relentless grip of past experiences on the protagonist's psyche.

Text Line: *"In the end, I was a Pashtun, and he was a Hazara, I was Sunni, and he was Shi'a, and nothing was ever going to change that. Nothing."* (Hosseini, 2005, p. 20)

This compound sentence conveys a tone of resignation and acceptance as the protagonist reflects on the societal barriers between him and his friend.

Text Line: *"Let my sins drown to the bottom, let the waters carry me someplace far. Someplace with no ghosts, no memories, and no sins."* (Hosseini, 2005, p. 114)

This text line exhibits a blend of imperative and descriptive syntax, conveying the protagonist's desperate longing for absolution and escape from the haunting specters of his past. Using metaphors, such as "Let my sins drown," adds depth to the narrative, illustrating the protagonist's desire for purification. The repetition of "let" emphasizes the urgency of the plea, underscoring the emotional weight of the protagonist's turmoil.

Text Line: *"Rahim Khan had summoned me here to atone not just for my sins but for Baba's too"* (Hosseini, 2005, p. 192)

In this complex sentence, the narrative shifts to an informative tone as the protagonist reflects on Rahim Khan's call to seek redemption.

Text Line: *"There is a way to be good again, he'd said. A way to end the cycle. With a little boy. An orphan. Hassan's son. Somewhere in Kabul"* (Hosseini, 2005, p. 192)

In this compound sentence, Rahim Khan's directive to the protagonist is conveyed with a tone of hope and instruction.

Text Line: " We had both betrayed the people who would have given their lives for us. And with that came this realization" (Hosseini, 2005, p. 192)

This compound sentence captures a moment of reflection and regret as the protagonists acknowledge their

betrayal. The reflective and resigned tone underscores the weight of their actions and the ensuing realization of the consequences.

Text Lines: " And that, I believe, is what true redemption is, Amir Jan, when guilt leads to good." (Hosseini, 2005, p. 260)

Here, the narrative adopts a reflective and didactic style as the speaker offers a philosophical commentary on the nature of redemption. The complex sentence structure emphasizes the speaker's belief in the transformative power of guilt.

Text Line: " Rahim Khan on the phone, telling me there was a way to be good again. A way to be good again..." (Hosseini, 2005, p. 268)

Here, the narrative adopts a conversational and emphatic tone as Rahim Khan reiterates his message of redemption to the protagonist. The simple declarative sentence followed by repetition emphasizes the reassurance of Rahim Khan's guidance.

Morphological Analysis

The morphological analysis for The Kite Runner implies systematically studying the novel's linguistic elements at the morpheme level. In other words, morphology, exploring how words are comprised and how they are created, is a method used to deconstruct and understand the minor elements of meaning in Khaled Hosseini's language. The analysis involves describing and defining morphemes, including prefixes, roots, and suffixes, to reveal the detected multiple layers of meaning embedded in the novel's vocabulary.

Text Line: " It was my past of unatoned**sins." (Hosseini, 2005, p. 2)

Morphological Analysis

"unatoned" = "un-" (bound morpheme, prefix) + "atone" (free morpheme, root) + "ed" (bound morpheme, suffix)

"sins" = "sin" (free morpheme, root) + "s" (bound morpheme, suffix)

Text Line: " It's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out." (Hosseini, 2005, p. 2)

Morphological Analysis

"claws" = "claw" (free morpheme, root) + "s" (bound morpheme, suffix)

Text Line: "Rahim Khan had summoned me here to atone not just for my sins but for Baba's too." (Hosseini, 2005, p. 192)

Morphological Analysis

"summoned" = "summon" (free morpheme, root) + "-ed" (bound morpheme, suffix)

Text Line: " We had both betrayed the people who would have given their lives for us. And with that came this realization" (Hosseini, 2005, p. 192)

Morphological Analysis

"betrayed" = "betray" (free morpheme, root) + "ed" (bound morpheme, suffix)

Text Line: " And that, I believe, is what true redemption is, Amir Jan, when guilt leads to good." (Hosseini, 2005, p. 260)

Morphological Analysis

"leads" = "lead" (free morpheme, root) + "s" (bound morpheme, suffix)



Text Line: "Rahim Khan on the phone, telling me there was a way to be good again. A way to be good again..." (Hosseini, 2005, p. 268)

Morphological Analysis

"telling" = "tell" (free morpheme, root) + "ing" (bound morpheme, suffix)

Conclusion

In Conclusion, this analysis of the novel *The Kite Runner* by Khaled Hosseini using the lexical, syntactical, and morphological approaches has provided valuable information on the novel's language and the connection between thematic layers. Examining separate text line samples related to the themes of redemption, guilt, friendship, and personal growth has demonstrated how complex emotional experience, character relationships, and the structural complexity of the narrative are conveyed through language. The lexical level has demonstrated Hosseini's intentional use of individual words to create specific meanings and feelings associated with the novel's thematic aspects. The syntactical level unveiled how different sentence structures and narrative techniques contribute to the text's general mood, pace, and emotional impact. The morphological level has enabled us to discover the most minor semantic units of language that feature in the words used to contribute to the novel's vocabulary.

Nonetheless, some limitations should be considered. Firstly, the analysis concentrated on the text line samples, focusing only on the specific themes. Thus, not all the stylistic peculiarities of the novel were captured. A complete analysis would involve text passages from other parts of the novel to understand Hosseini's stylistic choices. Secondly, the concentration only on these four themes neglects other essential aspects of the novel, especially the cultural, symbolic, and structural ones.

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