

	Kamal blurts a reply to Assef with a <i>“tremor in his voice”</i>. Assef is also <i>“twirling his brass knuckles”</i>, which is a very sadistic and physical method of violence (contrasted with the verb <i>“twirling”</i> which appears almost fairy-like). The boys’ pack mentality is clearly led by Assef, as the other two seem scared of his erratic behaviour and unpredictable violence. The idea of payback is also introduced, with Wali and Kamal appearing naive - they believe that Assef will just let Hassan go. The narration changes as Amir’s adult voice is used to say <i>“I opened my mouth, almost said anything. Almost. The rest of my life might have turned out differently if I did”</i>. Amir also deflects Hassan’s pain by going into a surreal dream-like state, trying to remember happier times with Hassan. This appears to be a coping mechanism to remove himself from the trauma. The fact that Wali is worried about his father finding out about the rape (which seems very trivial) makes the act even more atrocious as it reminds the reader that it is a child raping another child. The use of Hassan’s rape scene portrays Afghanistan as a lawless society, which puts no value on human life. Assef represents anarchy - he doesn’t even care about the sexual immorality of his act within Islam, as he says that <i>“there’s nothing sinful about teaching a lesson to a disobedient donkey”</i>. Amir’s fragmented flashback to the Muslim festival Eid shows the Prophet Ibrahim prepared to sacrifice his son for God, reflecting how Amir was prepared to sacrifice his relationship with Hassan - and Hassan’s body - because he was a coward. Hassan is described as having <i>“the look of the lamb”</i>, mirroring how Muslims slaughter a sheep during Eid. This resignation is harrowing, whilst Amir’s turning away from the alley symbolises the end of their relationship as they know it. In the last paragraph, Amir’s reward of the blue kite is tainted as Amir wonders if Hassan knows that he witnessed the rape. Hassan cannot talk, his clothes are ripped, he’s swaying and he wipes snot and tears from his face. This makes Amir’s supposed moment of triumph totally useless - Amir is so heartless that he’s relieved that Hassan isn’t crying. The drops of blood, including on the seat of Hassan’s pants, show how Amir and Hassan are now both impure and ruined.
Context	Narrative style: Adult narrative voice - coloured by the guilt and self-recrimination of years of remorse. Symbolism of the 'monster' works on different levels. Juxtaposition of the tournament/ win and the assault on Hassan. Use of fragmented/flashback style at critical moments to reflect