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**PARABLES, TOOLS AND IMAGES IN AND THE  
MOUNTAINS ECHOED**

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## ABSTRACT

Images and purposeful anecdotes assume a significant job in writing. They, numerous multiple times, set up the peruser to expect certain manner by which the composing may take way and scene may unfurl. Khaled Hosseini, who is an Afghan-American essayist, has composed three books which are perused worldwide with all the three being endorsed for school examines in America. In spite of the fact that there have not been any Ph.D postulation on Hosseini's books his effect on the universe of present day writing can't be denied-particularly about the circumstance in Afghanistan. His books are *The Kite Runner*, *A Thousand Splendid Suns* And *the Mountains Echoed*. His first novel *The Kite Runner* has been made into a motion picture in Hollywood. It has become a film industry hit too. Khaled Hosseini manages the issues, his nation of birth, Afghanistan has looked during the insurrection and war. He has become a voice for the individuals who are denied of their privileges. In an astonishing cluster of subjects he has composed, Khaled Hosseini has discussed the negativities that are eating the Afghan culture. In *The Kite Runner*, he has expounded on how ethnic distinction in the nation is eating the very texture of the country. In *A Thousand Splendid Suns* he discusses the state of ladies who are denied of pride in their lives. The select novel *And the Mountains Echoed*, however has the setting of Afghanistan, manages the feelings of dread and habits of the people. He draws out the habits of the individuals and in this manner he shows how they become offenders attributable to their own wrongs. In building the novel Hosseini utilizes images, purposeful anecdotes and different instruments. The use of these devices causes Hosseini to make his thoughts unmistakable to the peruser. The tale of Abdullah and Pari which sees such significant catastrophe makes one feels weakness to observe it. In this way Hosseini develops fruitful in doing what he does the best-narrating.

**KEYWORDS:** Allegories, Symbols, Tools, Afghanistan, Khaled Hosseini



Khaled Hosseini, an Afghan-American author has utilized Afghanistan as the background in the entirety of his books – *The Kite Runner*, *A Thousand Splendid Suns* And *the Mountains Echoed*. He is an ace story teller who brings his point home in a clear manner making one believe one with the heroes of his books. In *And the Mountains Echoed*, Hosseini has attempted to work away from what he had done in his past two books and has prevailing with regards to doing equity to the characters. As it is the strength of Khaled Hosseini he has utilized a great deal of images, exemplum and moral stories to drive his idea home, in *And the Mountains Echoed*.

The intriguing thing that sets *And the Mountains Echoed* separated is he begins his novel with a story which fills in as a moral story to what occurs straightaway or in consequent parts. The epic beginnings with a story which establishes the pace for the novel. The tale of Baba Ayub who cherished his better half and youngsters limitlessly has some unfavorable thing premonition in it. The essayist figures out how to make one feel that all won't be fine as the novel continues further. One likewise begins feeling a hankering to fix things yet as Khaled Hosseini is truly adept at unfurling the novel as life unfurls consistently with a contort, one just watches edgy to hook at the happenings however can't do anything as life doesn't give that opportunity. Baba Ayub's dread of losing his friends and family to the div works out as div comes and thumps on his entryway. This can be inferred to the destitution of the individuals who battle to leave its steel grips. He wouldn't like to part with his kids. He has a most loved kid among his youngsters Qais, who is the sweetheart of all as he is the most youthful. Baba Ayub can never be away from this exceptional child of his who has a ringer in his neck as a trick to become more acquainted with when he strolls in the rest. When the div thumps on the entryway of Baba Ayub, he and his better half can't choose which of their kids must be sent with the div who takes the youngster to an obscure land which no one has seen up until now. At the point when they select the names from the plunge, it is Qais, who must be sent with the div. The groaning begins the minute the name enters the plunge. Qais is offered away to div and the entryway is shut on the youngster as he strikes into the entryway with his modest clenched hands. Div has no leniency. It removes the lamenting youngster. This is the very same route as Pari is offered away to Wahdatis by Saboor when the interest to meet his family costs comes and when Nila Wahdati needs to

receive the lovely Pari as her girl. Qais is offered away to div similarly as Pari to Nila. Despite the fact that Nila Wahdati vows to deal with her, Pari must be removed from everything that she held dear and ached to be with. Her life used to spin around her sibling Abdullah and a canine which had become friends with just her, Shuja. Shuja could never go anyplace however consistently sit tight for Pari calmly ordinarily to leave her home. Pari is content in her blamelessness with her sibling and the plumes he used to gather for her. She is the most joyful in his organization.

...Pari's hand quickly slipped into Abdullah's. She was looking up at him, her eyes liquid, and she was smiling her gap-toothed smile like no bad thing would ever befall her so long as she stood at her side. (Hosseini, P. 20)

Qais, in the story described by Saboor to his youngsters Abdullah and Pari, was likewise as clueless as Pari seemed to be. He never envisioned his family could ever part with him, as Pari never could presume she was parted with by her own dad even in her middle age. Qais is removed by div. his dad nearly goes distraught for the cherished child once he leaves the spot. However, he had exchanged his child with the div to discover satisfaction in life that bliss evades him and he can never be cheerful ever after that. Indeed, even Saboor likewise experiences a similar condition subsequent to having sent Pari to the Wahdatis. He in certainty imparted a decent relationship to his wife's sibling Nabi who was the driver to the Wahdatis. When Pari is sent away to Wahdatis, he can never converse with Nabi as he feels it is him who had been instrumental in grabbing his little girl away from him. In the story Baba Ayub goes looking for Qais at last arriving at the royal residence of the div. The div having discovered such a bold man who had come the whole distance lets him see his child depending on the prerequisite that the child would not have the option to see him. Baba Ayub discovers his cherishing Qais playing with his mates happily and without any distress for having abandoned his adored family. In a manner Baba Ayub is grief stricken. He needs to hold his child tight however the scourge of the div doesn't enable him to do as such. Div reveals to him that it will allow him a help and that shelter is only the absent mindedness. He would overlook even the way that he had a child called Qais. Baba feels it to be a revile, yet as a general rule it ends up being a help in light of the fact that the agony of having lost his



child everlastingly doesn't frequent him any longer. This ends up being a shelter yet now and again he feels despairing at whatever point he hears the jingling sound of a ringer. The chimes appear to help to remember some ambiguous thing yet he never becomes more acquainted with what makes the sound of a ringer horrendously dear. This purposeful anecdote of the tale of Qais, Baba Ayub and the Div continues drawing surmisings all through the novel, particularly in the lives of Abdullah and Pari. For a mind-blowing duration Abdullah needs to meet his tragically deceased sister however as he ages he becomes casualty of the Alzheimer's and overlooks that someone could be his sister. His memory gets bolted at the stage that he had a sister however that she would ever come to him in fragile living creature and blood falls outside his ability to grasp. He remembers he has a sister however when Pari attempts to submit him to memory and discloses to him that she is his sister he even proceeds to hurt her. In this manner the purposeful anecdote of Baba Ayub and his stunning child Qais plays all through the novel with different individuals and at different areas. Pari, being youthful overlooks everything as she develops yet has a profound void that occasionally throbs her which she can never comprehend the explanation behind.

In an interview Khaled Hosseini has said when the interviewer asked him

Can you tell us a little about the title, *And the Mountains Echoed*?

The inspiration for it was *The Nurse's Song*, a lovely poem by William Blake, in which he ends a verse with the line, "And all the hills echoed."

"Well, well, go and play till the light fades away,

And then go home to bed.

The little ones leaped, and shouted, and laughed,

And all the hills echoed."

I changed "hills" to "mountains" partly because of the obvious nature of

Afghanistan's topography, but also because of the pervasive presence of mountains in the book. In fact, the mountains in this book bear sole witness to a couple of key, pivotal events. Just as a mountain would echo back a shout, the fateful acts committed before the mountains too emit an echo. They have a rippling effect, expanding outward, touching lives further and further away. I liked the idea of a decision or an act echoing through both place and time, altering the fates of characters both living and not yet born. (Mark)

As Khaled Hosseini has pictured the agony of having been isolated goes far and wide for the duration of the lives of numerous characters. Saboor can never live joyfully after the heartbreaking choice of re-territorialising Pari. He quits conversing with Nabi. Nabi's visits to his town Shadbagh become uncommon and sparse till one day he at long last quits heading off to his town. In any event, when he visits his sister's place maybe he has been fended off for reasons unknown even within the sight of all.

A chill had grown between us. My visit had been awkward, tense, even contentious. It felt unnatural to sit together now, to sip tea and chat about the weather or that year's grape harvest. We were feigning a normalcy, Saboor and I, that no longer was. Whatever was the reason I was in the end, the instrument of his family's rupture. Saboor did not want to set eyes on me again and I understood. I stopped my monthly visits. I never saw them again. (Hosseini, P.120)

Abdullah's leaving his home is equal to the leasing of the hero in *The Awakening* by Kate Chopin whose 1889 novel stands as the harbinger of new period of writing in American writing. Despite the fact that there she strolls into the opportunity just to end it all, however the leaving of Abdullah from his family also is a sort of suicide since he doesn't have the foggiest idea where he is going and what security life has for him. He doesn't know whether he will ever be getting a safe house over his head. However he leaves his home since he can't remain in a house which sold his caring sister away for keeping itself warm. He can't be in the glow which was traded for with her wails. He just ventures into the obscure. He goes out as a quill which gets separated from a winged creature and gets flung into the

obscure diverted by the breeze. This symbolism is utilized by the author adequately. It needs mental fortitude to desert everything and walk the untrodden way. It needs monstrous confidence in one's claim self to walk isolated. He leaves as an insubordination to what his dad decided to do to him and his younger sibling. He likewise leaves the house with an inclination that he will meet his sister sometime in the future. He leaves against the preference of his dad - the bias that drained the very life out of his reality. "The bird that would soar above the level plain of tradition and prejudice must have strong wings," Kate Chopin plaque, New York City library.

Abdullah's life from that point on isn't made referred to until some other time in the novel as a large portion of the novel is described by the viewpoint of Nabi. Subsequently one doesn't become more acquainted with much about Abdullah. Be that as it may, when one meets him in later parts of the novel, we see that Abdullah still has a similar sort of longing for his sister. He has gathered flying creature plumes all things considered and shapes to be given to her when he meets her. Plumes fill in as instruments through which he keeps the memory of his sister new. He never could once overlook her. Plumes are the ones which associate him to her. The agony in Abdullah's heart is likened to a chewing palpitation of a nervousness stricken man which never truly disappears yet holds hitting back with restored force having incited at sudden minutes. He keeps her alive and new in his memory, as the little house cleaner of Wordsworth's "We are Seven" kept her dead sibling and sister alive and holds advising to the examiner that they are seven in all in any event, when two of her kin were dead.

"But they are dead; those two are dead!  
"Their spirits are in heaven!"  
Twas throwing words away; for still  
The little Maid would have her will,  
And said, "Nay, we are seven!" (Lyrical ballads)

Like this house cleaner Abdullah never acknowledges the way that his sister could never come to him. He accepts with most extreme confidence that he will meet her some time or another subsequently he continues gathering quills for her, which she as a child enjoyed.

Hosseini utilizes the moral story of a plume which Pari gets when they all were going to Kabul. He feels some time or another he will meet his sister similarly as she got the little yellow plume which may have isolated from the feathered creature and crossed numerous miles before arriving at Pari's feet.

When Alzheimer's ailment strikes him Abdullah leaves a note to his sister in Farsi. He discloses to Pari in that how he would always remember her everything through his life and since he was slipping into the territory of general obscurity of mind he may never observe her again however he wishes she does one day get his letter and realize that he adored her a ton. It is a pity that he would never observe her when he was in his correct faculties.

*They tell me I must wade into waters, where I will soon drown. Before I march in, I leave this on the shore for you. I pray you find it, sister, so you know what was there in my heart as I went under.* (Hosseini, P. 460-461)

This note by Abdullah is the declaration that she was consistently there in his life. As the more youthful Pari says his sister could be found in the despairing of her father's face in any event, when he was the observer or gathering to cheerful minutes. The misery of having lost his sister resembled a skin coloration (pg. 401) on Abdullah's face. The plumes which filled in as a way to shower his adoration on his younger sibling, later on become the operators which do disclose to Pari that her sibling always remembered her and his torment of having lost her was more noteworthy than the torment which she encountered as she was ensured by the distraction of the youthful age.

Pari slowly shakes her head. She takes the box from me and peers inside it. . .  
"Only that when we lost each other, Abdullah and I, it hurt him much more than me. I was the lucky one because I was protected by my youth. *Je ouvais oublier*. I still had the luxury of forgetting. He did not." She lifts a feather, brushes it against her wrist, eyeing it as though hoping it might spring to life and take flight. "I don't know what this feather means, the story of it, but I





know it means he was thinking of me. For all these years. He remembered me.” (Hosseini. P.462)

Kahled Hosseini interlocks the lives of both the auntie Pari and the niece Pari. More youthful Pari consistently feels she is drawn towards Pari as she has a similar name. She believes she isn't quite the same as her father's sister. She had heard Pari's story countless occasions. Also, she generally requested that her dad disclose to her the story as she was maneuvered into its gravity. (pg. 400) Pari feels association among her and her auntie is no doubt however it is covered in riddle and diminish. Little Pari consistently dreams that she would gather enough cash in her secret stash and would one day bring her father's sister to him and satisfy him. She likewise considers her to be as her kin with whom she has an extraordinary holding. Since she would never meet her in her young days she continues composing letters to her. The letters are the images of Pari's blamelessness. At the point when she is a youngster she continues advising everything to Pari through letters which she minds her own business. As she develops more seasoned her letter become less regular hence she quits composition. Be that as it may, they do fill in as images which let Pari-the senior, realize the amount she was missed by her family. William Wordsworth's desiring to see the young lady who had impacted him to express "We Are Seven" long after he composed the lyric is much the same as what Abdullah feels for his younger sibling. Abdullah's torment is more noteworthy than Wordsworth's yet it tends to be summarized in Wordsworth's words.

I have only to add that in the spring of 1841 I revisited Goodrich Castle, not having seen that part of the Wye since I met the little Girl there in 1793. It would have given me greater pleasure to have found in the neighbouring hamlet traces of one who had interested me so much; but it was impossible, as unfortunately I did not even know her name. (Wordsworth)

The Div of the story is a moral story to enormous world which is alarming, unsympathetic and childish. Nila turns into the startling scene for Abdullah and Pari. She in her haughtiness and personal responsibility believes that there is no reason to worry, however that doesn't occur. Saboor's life likewise goes upside down once Masooma tumbles from the tree and loses her appendage. Life puts such inquiries to him that he turns out to be

completely lost to the degree of selling his little girl away to an affluent family. “I don’t blame you if you hate me. It’s your right. But – and I don’t expect you to understand, not now – this is for the best. It really is, Abdullah. It’s for the best. One day you’ll see.” (Hosseini, P.51)

She reveals to Abdullah that she is grabbing endlessly his sister which will be beneficial for him. Such an off-base impression of life Nila has. She figures her cash can purchase bliss for all. Lost point of view of Nila makes her to be a pitiable character as the story continues. Nila Wahdati however at first feels glad to have embraced a young lady, attempts to shower all her warmth upon her. In any case, Nila neglects to understand that all the materialistic delights of the world don't give any assurance of satisfaction throughout everyday life. She neglects to comprehend the need of inward bliss. Or on the other hand regardless of whether she thinks about it, she neglects to comprehend what satisfies one. She reveals to Abdullah that he would acknowledge what she has done in future, yet she herself can never be glad despite the fact that Pari was with her. Nila carries on precisely the contrary manner by which Buddy – the hero acts in the short story "Christmas Memory" by Truman Capote. Pal gets different presents on Christmas, yet he adores the kite that his old companion Sook gives him, gathering which he goes out to fly the kite cheerily. All he needs is joy and he knows how he can get it.

Seeing her father’s face in those photographs blended an old sensation in Pari, ... an inclination that she had for whatever length of time that she could recollect. That there was a major part of her life the nonappearance of something, or somebody, key to her very own reality. Now and then it was dubious, similar to a message sent crosswise over shadowy byways and tremendous separations, a feeble sign on a radio dial, remote, chattered. Different occasions it felt so clear, this nonattendance, so personally close it made her heart stagger. (HosseiniP.214-215)

Khaled Hosseini takes a shot at oddness that every single one of the characters feels when tossed into the world. Each character attempts to feel a feeling of belongingness however that escapes every single one of them. Nila’s want to be cheerful is the image of

present day pickle of the individuals. She needs to be cheerful yet she isn't prepared to successfully keep her family glad. She keeps her very own bliss above everything. When Suleiman Wahdati falls debilitated, she decides to neglect him and leave to an alternate mainland. She carries Pari alongside her. Be that as it may, she begins to carry on with a salacious life overlooking the impression it may have on youthful Pari. Pari grows up to loathe such ventures of her mom. This leads her to be a loner. Nila censures Pari for such conduct as opposed to scrutinizing her own self why Pari has become that way. "I take a gander at you some of the time and I don't see me in you. Obviously I don't. I guess that isn't unforeseen, all things considered. I don't recognize what kind of individual you are, Pari. I don't know what your identity is, the thing that you're able to do, in your blood. You're an alien to me." "I don't comprehend what that implies," Pari said. (In the same place. 235)

Another image that is utilized is that of veil. Thalia is made to put a cover on. The veil is the image of her oppression to her mom. Her mom Madeline wouldn't like to be seen with distorted Thalia whose face is nibbled by a canine when she was a little youngster. Hosseini has utilized cover as „shame“. Be that as it may, it is Odelia who understands whose disgrace it is. As Odelia can unmistakably observe, the veil is put on Thalia's face as Madeline would not like to be seen with such deformation. So the veil on Thalia's face is really a cover for Madeline. Cover is an image of Madeline's grotesqueness that is inside her. She is revolting to such an extent that she wouldn't like to remain with her own little girl. She neglects her with Odelia and leaves. The cover on Thalia's face is an image which attempts to stow away Mandeline's anxiety in her daughter's organization. She blossoms with her vainglory. She couldn't care less about Thalia by any means. When she leaves her on the island she never returns even once to see her very own little girl. This is the means by which the existentialism has flourished in the human life. Indeed, even a mother isn't prepared to deal with her youngster.

The image of the tree which is cut by Saboor is very tragic. The oak tree fills in as a checking of a land that has a place with Saboor. He as a child was exceptionally respectful of that old tree which as indicated by him had seen even the military of Genghis Khan walk past the spot. Be that as it may, after he sends Pari away to Wahdatis he turns out to be anxious to such an extent that he cuts the tree off with so much nauseate as though to mean he has no

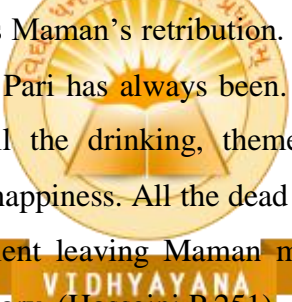


more little girls left to sell them away to keep his family warm. It likewise was to mean how this tree had been instrumental in rendering Masooma fixed. Saboor and Masooma's story had created under a similar tree. Be that as it may, the tree stands tall while Saboor's life gets broke. The tree helps him to remember his disappointment throughout everyday life. Thus he slashes the tree off. A similar tree stump stays as a sign of the land which has a place with Omar when he returns to guarantee it with his family from the evacuee camp of Pakistan. A similar tree stump likewise turns into motivation to show how rich are far expelled from the scrapes of poor people. Adel's father taking a gander at the tree stump calls the person who may have cut the old tree a moron. Bu he doesn't understand that the tree was cut in such urgency as there was nothing to keep the family warm in the cold winter of Afghanistan. There is another image that goes through the novel-the image of an island. Markos' mother Odelia lives in an island called Tinos. She has a repugnance for the individuals who originate from different spots. She can't trust non islanders. As she can't confide in them, she wouldn't like to leave the island. Neither does she need her child to leave from island. She herself has become an island. In a similar manner Thalia turns into an island. She likewise doesn't leave Tinos once she gets acquainted with that spot. In any event, when she gets an opportunity to go out she doesn't go to seek after her training too. Accordingly they are simply the islands who would prefer not to get associated with anyone. They live in their own sweet existence where they don't let anybody come into.

Nila Wahdati's mammoth self image is the device through which Hosseini shows the cynicism that wet blankets into the lives of all associated and at last gobbles up that individual. Nila who lives without anyone else terms can't process it when her little girl begins to do likewise. At the point when Pari enlightens Nila regarding Julien and herself, she smolder at Pari. This pushes her off the bluff and leads her to her demise. She passes on a demise of a forlorn individual. Indeed, even Pari doesn't remain with Nila during her last days. An inappropriate choices that she took in her initial life lead Nila to the forlornness. She generally needs to be cherished and thought about, however it doesn't occur that way. She thinks by changing the things the manner in which she prefers she would purchase joy however it doesn't occur so. She gets bound as satisfaction is a significant relative unique. Evacuating Pari from her life when she was a child doesn't ensure joy for Nila. Hosseini

brings a point home piercingly that life has its very own arrangements. Whatever plans a person makes ought to be supplemented by the greater arrangement if not every one of the things crash and burn. Nila who figured she would “bring” satisfaction into the lives of Pari and all others at last couldn't discover it in her own life. Nila's karma doesn't leave her. She who goes about similar to the friend in need of others is left vulnerable and broken as her end draws near. In "Harry Potter and the Chamber of Secrets," Gilderoy Lockhart assumes praise for others' accomplishments at that point deletes their recollections. At last, a memory engage reverse discharges from a messed up wand and he loses his memory.

Hosseini in this way unbelievably depicts how life loses significance for the individuals who begin to cut life as per their taste and hurt others in transit in doing as such. Pari thinks about it when she gets a duplicate of the magazine wherein her mother's meet was distributed.



...Pari thinks, this is Maman's retribution. Not only for Julien but also for the disappointment that Pari has always been. Pari, who was maybe supposed to bring an end to all the drinking, themen, the years squandered making desperate lunges at happiness. All the dead ends pursued and abandoned. Each lash of disappointment leaving Maman more damaged, more derailed, and happiness more illusory. (Hosseini P.251)

Thus Khaled Hosseini utilizes numerous apparatuses like purposeful anecdotes and images to carry a sort of premonition anticipation to the novel *And the Mountains Echoed*. The style utilized tells, in an unmistakable design, things about existence. Purposeful anecdotes and images utilized in the novel attempt the human endeavors look so modest yet chivalrous against what will undoubtedly occur throughout everyday life. This interfaces one with the characters and their habits.



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