CONCEPT OF THE CITY AS A UNIT OF COGNITION IN PHILOLOGY: KABUL IN KHALED HOSSEINI'S NOVEL "THE KITE RUNNER"

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INTRODUCTION

Cognitive linguistics is a narrower branch of a much wider realm of scientific knowledge, which takes place under an umbrella term of cognitive studies. Cognitive studies are multidisciplinary and interdisciplinary studies that combine cognitive linguistics, psychology, philosophy and many others. Cognitive linguistics dwells on mental processes and the analysis of these processes from the point of view of perception and both practical and theoretical reception. One more crucial task of cognitive linguistics is analyzing the cognition of reality by means of consciousness as well as types and forms of its mental representation. These days cognitive linguistics is recognized as autonomous scientific field with its own object of analysis – cognitive linguistics analyses consciousness through the language matter.

The notion of interconnection of language and culture is not new. Under the processes of rapid development and globalization modern people are becoming citizens of the world and English language may well become lingua franca in not such distant future. Today a drastic shift in terms of methodology is taking place within humanities: linguistics is becoming an integrated part of statistics: the language cannot be studies as a separate unit; instead it is studies in the connection to the cognition. Language is studied in the connection to national cultures, traditions, beliefs and other different ethnic, cultural and historical peculiarities. In this regard the investigation of the concept of the city becomes pertinent.

Topicality of the study of the problems of the city and the processes of urbanization is connected to the fact that these processes and changes in social relations and structures in the city stipulated by them determine the characteristics and the overall socio-cultural potential of society at all stages of civilization. These questions have always attracted the attention of researches of various spheres of knowledge (sociologists, historians, urban planners, economists, geographers, philologists, etc.). The concept of the city is relatively new research domain, as well as the concept itself. Despite

the fact that the amount of research on the matter of the linguistic (or any other) concept is quite extensive the results are still inconclusive and vary greatly. Brigitta Busch in her research, e.g., stresses out "the connections between the concepts of the linguistic repertoire, of language ideologies and of all lived experience of language." She also talks about and analyses rethinking of linguistic concepts from the point of view of modern phenomena, such as increase in mobility, migration, integration, urban development, etc. The author points out that linguistic concept should be considered in the framework of "intersubjective dimensions"[1]. Zivile Nemickiene in his investigations mentions that perceiving of the concept as a functioning "unit of thought is a way and the result of quantification and categorization of knowledge"[2]. The author believes that a linguistic concept is primarily the mental entity, and, thus, its formation depends on abstraction, where the concepts are not only described, but also created[3]. Pesina and Solonchak in their investigations in the sphere of concepts mention that there are two main groups of scientists who study the concepts, and those groups are not equal. They say that the supporters of the first group believe themselves to be "semanticians", that is they support the idea that the categories of language and thought are absolutely identical; and the second opinion is supported by those who see the concept as the "mental matter", which does not come solely from the word meaning, but in a some way is an intermediary of the process that connects a word and the reality[4]. Today, researchers are aware of the need for an interdisciplinary approach to city analysis. However, the complexity of the approach does not deny, but involves finding a paradigm of research in this subject area, determining the general model of problem setting and ways of solving this issue. The need for a new paradigm to study the development of the city is due to the global qualitative changes that take place in the modern society, resulting in an aggravation of the contradictory nature of the real processes, giving the city

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[1] Busch B. Expanding the Notion of the Linguistic Repertoire: On the Concept of *Spracherleben*–The Lived Experience of Language. 2017. *Applied Linguistics*, Vol. 38, Iss. 3, P. 340–358.

[2] Nemickiene Z. Concept in Modern Linguistics: the Components of the Concept *Good*. *Filologija*. 2011. No. 16. P. 26–36.

[3] Nemickiene Z. Concept in Modern Linguistics: the Components of the Concept *Good*. *Filologija*. 2011. No. 16. P. 26–36.

[4] Pesina S., Solonchak T. The Lexical Eidos as an Invariant of a Polysemantic Word. *International Scholarly and Scientific Research & Innovation*. 2014.Vol: 8, No:6. P. 1882–1889.

new features and traits, which are naturally reflected both in the language and literature.

The concept of the city has always been intriguing for both readers and scientists; it was a matter of analysis for both theoretical and practical recipients. The concept/image of the city was always poetic and drew attention, invoked imagination of all, who dealt with it. An extensive analyses of the conceptual city development is done by Charles van den Heuvel and Florentina Armaselu, where they argue that the analysis of the concept of the city is not a trivial work and the interdisciplinary approach is required[5], as far as to conduct a proper analysis along with literary and linguistic aspects other aspects, such as philosophical, cognitive, psychological and even a computing one should be taken into account. Nurenzia Yannuar and Sri Endah Tabiati research the importance of linguistic component in the city development and talk about how city, namely public signs of the city are represented with the help of language units. They analyze the differences of dialects and the same language application in different parts of the city, which form different images of the whole linguistic landscape[6]. Lorna Carson in her scientific research dwells on the matter of "multilingual cityscapes' and she believes that "cities are sites of intensive language contact'[7]. The author points out that the image of the city is created in readers imagination with the help of constructing relevant habitat, she mentions several levels that are used for constructing the concept of the city, such as "urban spaces", "language of public signs', 'private and economic spheres of city life', etc. However, along with these she also mention the existence of 'invisible languages', those are normally the languages of minorities, invisible in official city life[8], though, in my

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[5] Heuvel C., Armaselu F. Invisible Cities In Literature And History: Interfaces To Scalable Readings Of Textual And Visual Representations Of The Imaginary. *Digital Humanities 2016: Conference Abstracts*. 2016. Jagiellonian University & Pedagogical University, Kraków, P. 553–557.

[6] Yannuar N., Tabiati S. E. Public Signs in the City of Malang: A Study on the Linguistic Landscape of Indonesia. In Santi, V, N., Huda, M., and Himmah, F. 2016. The Changing Face of Language Pedagogy: Exploring Linguistics and Literature. 2016. P. 123–138. Malang: Maliki Press.

[7] Carson L. The Sights and Sounds of the Multilingual City. In King, Lid & Lorna Carson (Eds.). 2016. The Multilingual City: Vitality, Conflict and Change. Bristol: Multilingual Matters, P. 49-86. URL: http://www.tara.tcd.ie/bitstream/handle/2262/75779/The%20sights%20and%20sounds%20of%20the%20multilingual%20city.pdf;sequence=1

[8] Carson L. The Sights and Sounds of the Multilingual City. In King, Lid & Lorna Carson (Eds.). 2016. The Multilingual City: Vitality, Conflict and Change. Bristol: Multilingual

opinion, these very languages are integral elements for creating the concept of the city.

The notion of concept comes from the Latin word "conceptus", which, when translated means "a thought, an understanding, a notion" and was originally used as the term that belongs to logic and philosophy. According to another point of view (one of the supporters is V. Kolesov), under the concept is generally understood not "conseptus" (hypothetically translated "notion"), but "conseptum" (which means "a grain", "an inception"), from which in the process of communication all the meaningful forms of its embodiment in reality actually derive"[9]. In my opinion, both versions of the origin of the term are appropriate, although the second one reflects the essence of the linguistic category more accurately. The aim of this piece is an attempt to conduct a philological analysis of the concept of the city (i.e. Kabul) in the novel by Khaled Hosseini "The Kite Runner" The concept of the city is one of the topical concepts of the English language; however, it is not analyzed as an independent object of study, thus bringing its relevance. In this piece I will try to deliver a general functional analysis connected to the definition of the functioning of pragmatic units, while using component and distributive analysis and descriptive method.

CONCEPT AND CONCEPT SPHERE:

Cognitive linguistic analysis, though in my humble opinion, the term "philological analysis" might be more relevant, as far as the material of the study is a literary text, thus it is not objective to restrict the research solely to the category of linguistics, deals with modeling of separate concepts as units of national consciousness, i.e., concept sphere. The term "concept" has found its way into the linguistic studies from logic, where it is perceived as synonymous with the term "notion". As it is pointed out by V. Neroznak, "in modern logic, the term" concept is defined as an integral set of properties of an object"[10]. In linguistic and encyclopeadic dictionary the word "concept" is not interpreted on its own, but is included in the post-secondary article:

Matters, P. 49-86. URL: http://www.tara.tcd.ie/bitstream/handle/2262/75779/The%20sights%20and%20sounds%20of%20the%20multilingual%20city.pdf;sequence=1

[9] Литературный энциклопедический словарь / Под общей ред. В.М. Кожевникова, П.А. Николаева. Москва: Сов. энциклопедия, 1987. 855 с.

[10] Русская словесность: От теории словесности к структуре текста: Антология / Под общ. ред. В.П. Нерознака. Москва: Academia, 1997. С. 267–279.

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"the notion"[11]. This referral makes it possible to conclude that logics define a concept as an equivalent to a notion – as a "whole set of judgments, that is, thoughts, in which something is said about the distinctive features of the investigated object, the nucleus of which is the judgment of the most general, and at the same time essential signs of this object"[12]. There is a logical question: is there a necessary binding link between the concept and its linguistic implementation? In this regard, there is no unity in terms of scientific opinion.

R. Pavlinis, speaks of the existence of conceptual systems as "systems of thought and knowledge that reflect the cognitive experience of speakers at different stages, levels and in various aspects and represent the basis for understanding of any objects, including language expression"[13]. Concepts are expressed in language, but, according to the scientist, they necessarily undergo the stage of preverbal formation. At the same time, along with the logical process in the minds of people a psychic process may occur as well, which leads to the emergence of individual systems of concepts. R. Pavlinis points out that "the assimilation of language does not exclude the qualitative difference of individual conceptual systems as containing "subjective pictures of the world" (in the form of subjective systems of thought and knowledge).[14]

Approximately the same point of view is expressed by R. Frumkina, who gives the term "concept" the very psychological color. For this researcher individual consciousness is extremely important in the formation of the concept. The scientist considers it in such a way: "If the concept is an ideal object, that is, existing in our psyche, it is natural that different mental entities can correspond to the same name (word) in the psyche of different people. Thus, not only different languages are "conceptualized", that is, they refract reality in different ways, but the same word in the same language may invoke different concepts in the minds of different people"[15]. As it may be noted, such a statement characterizes the concept rather as an idea than as

[11] Лингвистический энциклопедический словарь (ЛЭС). Москва: Сов. энцикл.,1990. 682 с.

[12] Лингвистический энциклопедический словарь (ЛЭС). Москва: Сов. энцикл.,1990. 682 с.

[13] Павиленис Р. Язык, смысл, понимание. *Язык. Наука. Философия. Логико-методологический и семиологический анализ*. Вильнюс, 1986.

[14] Павиленис Р. Язык, смысл, понимание. *Язык. Наука. Философия. Логико-методологический и семиологический анализ*. Вильнюс, 1986.

[15] Чернейко Л.О. Лінгво-філософський аналіз абстрактного імені. Москва, 1997. 320 с.

a notion. And though the idea is very general, it nevertheless "does not reach" "the notion" (in the logical sense), which is known to rely on the essential features of denotative unit.

If we talk about the concept in the regard of the use of words which do not belong to the amount of specially created for the purpose of identifying of exact concepts (that is, they are not created specifically as elements of terminology), then the definition by N. Arutyunova, which she uses in terms of concept characteristics seems to be successful: the concept appears in her definition as "human concept"[16], that is, the notion of everyday consciousness, the notion of non-strict sense. It is in this wake numerous concepts are characterized in a number of collections of scientific works, edited by Arutyunova and united by one common name – "Logical analysis of language".

It seems important once again to specifically focus on the correlation of the extralanguage and linguistic beginnings in relation to the notion of "concept." In this regard, it seems significant to once again mention the thought of Pavlinis that the concept can be relayed by the linguistic unit, but not necessarily expressed by it, starting its existence in preverbal form. I believe that this idea can be developed in the following aspect: our consciousness requires a stable marker of information, which leads to the expression of the concept by means of a linguistic unit, which correlates primarily with the nuclear part of the signified. However, along with the core there is a peripheral part in the concept with rather blurred boundaries and a multitude of related associative connections. They can be implemented (and understood), firstly, as a result of operations with other language signs or their combinations, and secondly, by using specific sets of grammatical tools, etc.

The central idea, uniting many studies, is the idea that our knowledge is organized with the help of certain structures, so called cognitive models, and that categorical structures and prototypes are only a consequence of such an organization of our knowledge[17]. This idea is also reflected in the theory of framed semantics by C. Fillmore, and in the theory of metaphor and metonymic theory of J. Lacoff and M. Johnson, and in the cognitive grammar of R. Leneker, and in the theory of mental spaces of J. Foquonnier,

[16] Литературный энциклопедический словарь / Под общей ред. В.М. Кожевникова, П.А. Николаева. Москва: Сов. энциклопедия, 1987. 855 с.

[17] Ковальова Т.П. Образ міста в романі Т. Морісон «JAZZ». *Вісник Житомирського державного ун-ту*. 2009. Вип. 45. Філологічні науки. С. 95–98.

and in the theory of prototypes of E. Roche. It is at the heart of an explanation of the general categorization processes and the fact that these processes work: the categorization of the world and language is carried out with the help of certain cognitive models or schemes. The theory of cognitive models, by J. Focoloney and J. Lacoff[18] includes the mental space and cognitive patterns, which structure this space. Under the mental space, a certain intellectual area is understood; an area of conceptualization that can cover our understanding of real situations, past and future, hypothetical situations of possible worlds, abstract categories.

Not less challenging is the problem of determining which knowledge of the world is essential to understanding of the texts, and which is not. Most likely, this restriction does not exist at all. It is more important to remember that the frame, or the cognitive context, is a culturally-conditioned model; canonized knowledge, which is common, at least, for a part of the linguistic society. A complete understanding of some words becomes possible as a result of attracting several cognitive contexts. So, for example, the word Sunday is the end of the week, the day off, and the eve of the start of the working week. At the same time, some contexts may play a more important role. R. Lenecker distinguished the main and secondary contexts. For example, for salt, the word primary is the concept of food, and only then, a chemical compound, and for words, sodium chloride (the same salt), the concept of food is secondary, and the primary – a chemical compound. The same is a fact for the concept of the city, which has a number of secondary contexts that are formed along through practical reception of the reader and translator; it should be noted once again that formation of the concept sphere is one of key elements, especially when one works with the concept of the city.

Consequently, the concept as a concept-performance in its expression of language positions cannot be limited exclusively to lexical or lexical-phraseological levels. Its implementation is multifaceted. The subtleties of conceptual meaning are manifested both in linguistic units and in the concept sphere. The ratio of linguistic and nonlinguistic knowledge, conceptual and lexical-semantic information is one of the most complex problems of modern linguistics in particular, and philology in general. It affects many cardinal issues of the relationship of language and thinking, the

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[18] Ковальова Т.П. Образ міста в романі Т. Морісон «JAZZ». *Вісник Житомирського державного ун-ту*. 2009. Вип. 45. Філологічні науки. С. 95–98.

theory of language, its structure, organization, typology of linguistic units and their meanings. These include the problem of defining the concept and meaning of the linguistic unit, their relationship, the question of the formation of idea and meaning in terms of the language system and its functioning, the relationship of language with encyclopedic knowledge, as well as the methods and principles of the study of these aspects as well as many other scientific problems. Conceptual information of various types is known to be expressed in the language with words, phrases, sentences and texts. Moreover, the conceptual information coded by the language is the most significant, and the concept itself defines the semantics of the linguistic units used for its expression[19]. The poetic picture of the world created by the author of the literary and artistic product is realized through the system of concepts presented in a specific verbal-figurative expression. They form a complex and multifaceted conceptual structure of the artistic text that reflects reality, put through the prism of the author's imagination, and embodies the essence of his or her creative idea.

In modern linguistic science, there are two main research approaches to the analysis of concepts: linguocognitive and linguocultural. Researchers representing Linguistic and Cognitive Approach are O. Kubryakova, V. Teliya, O. Selivanova and others; they believe that the concepts embody not only notions, but also a person's knowledge of the world, his or her associations that a particular word invokes etc. The concept is born as an image in the mind of the individual, then abstracted to different ideas and concepts, summarized and stored in cultural memory of an ethnic group or nation[20]. Linguistic and cultural approach (Humboldt, Stepanov, Vorkachev, etc.) is built on the recognition of cultural concept as the basic unit of culture, its concentrate or essence[21].

Detailed examination of the concept as a category that can be used in the analysis of artistic artifacts, including literary works, was offered by Zusman in his book "Dialogue and concept in literature. The literary concept by definition of Zusman, is the image, symbol or motif that "relates" to the geopolitical, historical, ethnopsychological aspects that lie outside the

[19] Ковальова Т.П. Образ міста в романі Т. Морісон «JAZZ». *Вісник Житомирського державного ун-ту*. 2009. Вип. 45. Філологічні науки. С. 95–98.

[20] Кубрякова Е.С., Демьянков В.З., Панкрац Ю.Г., Лузина Л.Г. Концепт. Краткий словарь когнитивных терминов. М.: Изд-во Московского государств. ун-та, 1996. С. 90–93.

[21] Ганжара О.А. Визуальная концепция мироустройства в современном кино: последние деньки в раю. *Научный электронный журнал Артикульт*. 2011. № 1. С. 24–32.

literary work and open the possibility of simultaneous interpretation large number of different angles. The symbol and symbolic motives in the literary work arise as a result of the interaction of the internal and external forms of the word, which is attached to the associative and verbal content, from which the author's artistic thinking derives. The symbol is often the material expression of the concept in the literature[22]. Zusman distinguishes several subsystems, through which he traces the mutual influence of the author; the literary work and the reader on each other. Three subsystems, which significantly affect the emergence of new concepts, deserve particular attention: author – literary work – reader. At the same time, the dialogic nature of the literary concept is clearly visible: the consciousness that generates it, and the consciousness that perceives it, act as equivalent in the process of communication. In the literary concept, there is always the associative space of the author's thinking, and the space of thinking of the reader, since the writer constantly conducts an internal dialogue with his potential recipient. The author influences his work, because the events are portrayed through the prism of his worldview, which depends on the personality of the artist. Concepts arise in the literature because the literary work, like the word, "equally belongs to the speaker and the listener." In this case, the fixed text of the work can be equated with the "vocabulary" meaning of the word. The meaning of the work in the artistic communicative act is expressed in the concepts that capture the encounter of the internal form of the work with the process of understanding. During the dialogue of the literary text with the reader there are direct and inverse relationships that generate the concepts[23].

Scientific analysis of the concept of a literary work involves the consideration of all components of the triad "author – text – reader." In this context, it is appropriate to note the opinion of the famous Italian writer and philosopher Umberto Eco, who, analyzing the difficulties of understanding the text, outlined three levels of the understanding and postulated three imperatives: "to search in the text for what the author wanted to say, to search in the text for what it really says, regardless of the author's intentions, to search in the text for what the reader finds". Participation of the reader's thinking in the perception of a concept is indisputable. But the reader's

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[22] Зусжан В. Концепт в системе гуманитарного знания. Вопрос литературы. 2003. № 2. С. 3–29.

[23] Зусжан В. Концепт в системе гуманитарного знания. Вопрос литературы. 2003. № 2. С. 3–29.

experience becomes especially important when it comes to the reception of a literary text that is chronologically or ethnically and culturally remote. Such a perspective enables the discovery of a generalized and specific meaning in the same literary text, which contributes to a deeper understanding of the ideological and artistic design of the author. However, I believe that notwithstanding the importance that the text receives through the reader's reception and cognition, it is the author who gives the text the primary meaning, and thus it is the author who primarily creates the concept sphere: lexical units are bricks, laid by the author, which when perceived by the reader are orchestrated into edifices, which in their turn form cities.

ACTUALIZATION OF CONCEPT OF THE CITY:

"The Kite Runner" is the first novel by Afghan-American author Khaled Hosseini, published in 2003 by Riverhead Books. It tells the story of two boys: Amir, a young boy from the Wazir Akbar Khan district of Kabul, and his closest childhood friend Hassan. The story is set against a backdrop of tumultuous events, from the fall of Afghanistan's monarchy, through the Soviet military intervention and the exodus of refugees to Pakistan and the United States, and the rise of the Taliban regime.

The narrator of the story is Amir, a boy from Kabul; he is Pashtun by nationality (the national majority in Afghanistan). He lives with his father, whom he calls Baba throughout the whole story, a well-off and noble man. Here it is worth saying that author deliberately uses the transliteration of the word rather than translation – "Baba", translated as "father", has a wider meaning in the novel: first of all, it is not only Amir who uses this address, but the rest of the characters who have respect towards the man. The use of words peculiar to the original culture helps the reader to create appropriate mood, thus with the help of such words through the level of practical reception the concept sphere and new concepts are created.

"Everyone agreed that my father, my Baba, had built the most beautiful house in the Wazir Akbar Khan district, a new and affluent neighborhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entranceway flanked by rosebushes led to a sprawling house of marble floors and wide windows. Intricate mosaic tiles, handpicked by Baba in Isfahan, covered floors of the four bathrooms. Gold-stitched

tapestries, which Baba had bought in Calcutta, lined the walls; a crystal chandelier hung from the swinging ceiling"[24].

Amir is raised by Baba as far as his mother died giving birth to him. From his childhood it seemed as if his father did not love him, because he could not forgive the son for involuntary murder of his wife. From the first pages of the novel, the author sets psychological tension – the main character is a well off, spoilt and neglected child, whose life is doomed to change, however it is not only the life of the main character, it is the life of the whole country which is about to change.

Hosseini draws almost an idyllic picture of pre-war Afghanistan, with ancient cobbled streets, with old street sellers, with history absorbed in every moment, and the reader, plunges into this history, when peculiar words form mental pictures of soon non-existing ancient city in the reader's imagination.

"When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts. We took turns with the mirror as we ate mulberries, pelted each other with them, giggling, laughing"[25].

Amir is surrounded by adults, with the only exception of Hassan, the son of his father's servant, Hazara (one of the national minorities in Afghanistan, often referred to as "second-class" people), who was Amir's friend and comrade when Amir longed for friendship. Despite the fact that Hassan was a servant, Amir's father treated him very warmly, gave him expensive gifts, and Amir was often jealous of his friend to his own father. Regardless of the fact, that for most of the time Amir treated Hassan as a toy, rather than a human being, Hassan was completely devoted to Amir, considered him to be his best friend, voluntarily got involved in every fight for him and forgave Amir, when he mocked Hassan, for example, over his illiteracy. The author manages to reveal to the reader that Hassan was much more superior spiritually and the journey of spiritual growth was well ahead for Amir and he was yet to start the search for his spiritual development.

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[24] Hosseini K. The Kite Runner. Электронный ресурс. http://royallib.com/read/ Hosseini_Khaled/The_Kite_Runner.html#40960

[25] Hosseini K. The Kite Runner. Электронный ресурс. http://royallib.com/read/ Hosseini_Khaled/The_Kite_Runner.html#40960

Amir was a boy from a wealthy Afghan family, from an early childhood he was fond of narrative of all kinds, all his life he wanted to become a writer, disregarding the more common interests of boys, to the disappointment of his father. He was a Sunni, though he did not practice the religion, he possessed uncertainty and insecurity, which were borderline cowardice. Baba was also brought up along the Sunni tradition, with a world outlook leaned forward to a "soft" atheism, while respecting ancient traditions. After the death of his wife he started an intimate relationship with the wife of his servant Ali, and the result of this relationship was Hassan's birth. This episode of life was a turning point for Baba, he considered it a heavy sin requiring redemption, and all the rest of his life he tried, as much as he could, to help other people. He was distinguished by courage and independence. Hassan is an illegitimate son of Baba, Amir's half-brotherly and milk brother, all his life was very loyal to Amir, despite the fact that Amir would repeatedly betray him. Unlike the noble class, he was a Shiite.

The name of the novel has to do with the massive competition held in Kabul and dedicated to the launch of kites, which was one of the people's favorite annual events and cultural visit card of Afghan capital. The detailed description of the event is necessary, as far as it sheds light on the title of the novel itself, on the one hand, and helps to enhance the reader's imagination and thus to enhance his or her reception of the Afghan culture and mentality, apart from revealing another angle of Kabul, where the completion took place.

"I looked up at those twin kites. I thought about Hassan. Thought about Baba. Ali Kabul I thought of the life I had lived until the winter of 1975 came along and changed everything. And I made me what I am today"[26].

The winner of the contest was the one whose kite would stay in the air for the longest time. Amir has decided that the winning in the competition will help him return his father's favor and maybe even his love and affection. He and Hassan won the first stage of the competition: their kite was the one to remain in the air for the longest time, however, ahead there was the second stage they had to win to be called the winners – they had to find their kite after cutting off the fishing line, and cutting the line was an obligatory prerequisite. Hassan had the talent to predict where the kites would fall, and he ran to catch it. Seeing that he was not returning for some reason, Amir

[26] Hosseini K. The Kite Runner. Электронный ресурс. http://royallib.com/read/ Hosseini_Khaled/The_Kite_Runner.html#40960

ran to seek him and saw how his old foes mocked Hassan: Asef, who was extremely preoccupied with nationalist views and had a tendency toward sadism, and a couple of his friends. Amir did not intervene with fear even when Asef raped Hassan. Amir did not say to the adults what had happened. Amir, feeling guilty and sorry for Hassan, decided to stop their relationship, although Hassan tried to return their former friendship. However, Amir wanted to sever all the ties and used slander to frame Hassan: Amir took his birthday presents and left those with Hassan, later accusing the poor boy in theft. Hassan realized that Amir framed him, but preferred to stay loyal to his friend and took the blame. Eventually, Baba forgave Hassan and asked Ali to stay with the family in the house, but Ali chose to live for another city and never to return, for his shame was too great.

It was the year when the Soviet troops invaded Afghanistan, destroying all the cities and culture that lasted over centuries. Those toposes were destroyed, though they remained in the memories of a young boy who would later become a narrator of the story and have a chance to resurrect the city long gone on the pages of the novel.

"Something roared like a thunder. The earth shook a little and we heard the rat-a-tat-tat of gunfire. "Father!" Hassan cried. Kabul awoke the next morning to find that the monarchy was a thing of the past. The king, Zahir Shah, was away in Italy. In his absence, his cousin Daoud Khan ended the king's forty-year reign with a bloodless coup"[27].

In the author's afterword, Hosseini compared himself to the protagonist: he lived in Kabul and at an early age immigrated with his family to the United States. Like his hero, many years later he returned home and did that writing his novel. Kabul is his home city, his home. The author intimately knows it: he knows the life and dreams of the city, know its suffering, know the destruction that the city had to survive. It was demolished and reborn. Analyzing the concept of the city linguistically it should be noted that the lexical order of the novel shows that this concept is represented by the following groups:

Designation of microtoponyms – real streets, squares, highlands, districts of the city:

walk along the Spreckels Lake, the northern edge of the Golden Gate Park, the beautiful house in the Wazir Akbar Khan district.

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[27] Hosseini K. The Kite Runner. Электронный ресурс. http://royallib.com/read/ Hosseini_Khaled/The_Kite_Runner.html#40960

The names of institutions, organizations; here it is possible to allocate a number of subgroups:

– Educational establishments:

the Academy, the school, National School boys

– Cultural institutions:

the cinema, the music-hall, the club, theater, a little library

– Cult edifices:

George's Church, St. Catherine's Church, the belfry, the chapel, the convent

– Governmental institutions:

the orphanage, the hospital, bookstore

An independent group of tokens represent the typological attributes of any city:

the place, the street, the square, the road, the avenue, the sidewalk, the pavement, the garden

A separate subgroup is the name of the realia associated with the presence of the river:

the river, the quays, the barges, the ferryboat, the bridge, the canal, the granitestone of the bridge

Designation of real places in Kabul (streets and squares are separated in a separate group):

Ghargha Lake, the Central Park

Names of places of work (in this case, the heroes of the novel work in these institutions; it is important to note, because, of course, there are also places of work in the above-mentioned institutions):

the market, the shop

Symbols of the transportation in the city:

the ferryboat, the car, the train.

The listed groups of words denote those realities that characterize the city as a topos (the first notion of the concept of "city"): the reader encounters with the picture of the ordinary eastern city.

It is also worth looking at a different implementation of the concept "city", the different variation would be to perceive the city as people who live there. Here we encounter, above all, with the national composition of the townspeople: in the pages of the novel we meet *Hazaras, Pashtuns, Sunni, Shiites, Kochi* among others. There are several units denoting the profession (the doctor, the director, the housekeeper, the manager); but it

should be noted that the denomination of professions, as well as the religious denomination, does not provide the reader with significant information for the identification of sense-making components of the concept of "city", since there is no direct connection between the occupation and the place of service (the text does not include a profession of a farmer, for example, which explains place of residence).

Equally important information is given to us by the individual units used by the author to describe the realia of the city:

stagnancy, corruption, the cultural backwardness, the memory, the silence, the life, the poverty

These lexical means create a different picture of the city: it is not just a topos where people live. No less important is the lifestyle of citizens, their values and outlook, goals and aspirations. Kabul before the war was the Afghan capital, with its culture, traditions and everyday life. But the war changed everything, and in the last chapters of the novel, we have the opportunity to see how people's lives and their values have changed.

Running from the war, Baba and Amir immigrated to the United States. In the Melting Pot, Baba, was working on refueling and reselling things, and thus was able to give his son a normal education. Amir fell in love with a girl from an emigrant family and married her, but they did not have children.

Years have passed. Amir's father died of cancer, and he himself became a writer. In 2001, an old friend of his father was dying and on the death bed revealed to Amir family secrets. One of these secrets was about Hassan's origin. It turned out that Hassan and Amir were half-brothers, but both boys did not share this piece of information. It also turned out that Hassan knew about the betrayal of Amir, but forgave him and considered them friends until the end of his life. Unfortunately, Hassan died and his wife during ethnic cleansing under the Taliban rule, but his little son Sohrab miraculously survived, but, unfortunately was sent to an orphanage. In saving this boy, his own nephew, Amir saw the sign of redemption, that is why, following the sign of Providence Amir decides to take a trip to a new Afghanistan, which was different from his old home, though still being his Motherland.

"By then – that would have been 1995 – the Shorawiwere defeated and long gone; Kabul belonged to Massoud, Rabbani, and Mujahedin. The

infighting between the factions was fierce and no one knew if they would live to see the end of the day"[28].

Having arrived in Afghanistan, Amir with horror saw what his homeland had become. He searched for an orphanage where Hassan's son was taken to, but it turned out that the boy had not been there; he was illegally taken away, like many other children, by some Taliban members, for sex slavery; the director of the orphanage could not deny that. Amir has found the Talib-pervert and it was none other than Asef, his childhood foe who raped Hassan. He recognized Amir and brutally beat him. Fortunately, thanks to the courage of Sohrab, they both managed to escape.

"Alas the Afghanistan of our youth is long dead. Kindness is gone from the land and you cannot escape the killings. Always the killings. In Kabul, fear is everywhere, in the streets, in the stadium, in the markets, this is part of our lives here, Amir agha. The savages who rule our watan do not care about human dignity."

It turned out that moving a child from Afghanistan to the United States was a very difficult process. Sohrab agreed to move on the condition that he would never have to go an orphanage again. Amir made that promise, but broke it and that was the final straw for the boy: having experienced violence and realized Amir's willingness to break the word pushed the boy to attempt a suicide. He survived, but closed from the whole world and no one could break the boy's defense. Amir took Sohrab to the US, he and his wife adopted the boy and surrounded him with care, but no matter how hard they tried, they could not return the child to normal life. Once Amir saw the seller of kites, and bought one for Sohrab. When Amir launched the kite, Sohrab smiled for the first time. In conclusion, the author leaves hope to readers.

Any concept should be a subject of interdisciplinary study approach, from the philological point of view, we may say that the concept of the city in "The Kite Runner" by Khaled Hosseini is represented as a highly dynamic and volatile essence on the one hand, and a tank of sentimental memories in the other. For Hosseini the motif of the collision of the cultural-national archetype of the city with its true reality is important. The perception, understanding feeling or experiencing wartime through the pages of the novel, through transforming words into vivid images; revealing of the era of

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[28] Hosseini K. The Kite Runner. URL: http://royallib.com/read/ Hosseini_Khaled/The_Kite_Runner.html#40960

crisis, instability, uncertainty, questions and searches is crucial. A beautiful, prosperous, magnetic hometown of childhood dreams turns into an alienated distorted shadow city of pain, grief and destruction; turns to a ghost town, where everything is false and artificial. The writer's view of the city is the textualization of reality, the embodiment of the "stranger", the boy who left and then returned for the only reason of not recognizing the city that once he belonged to and most certainly still does to some extent. On the one hand, the image of the city is quite realistic, it lives in the ages of its complex and controversial fate, on the other hand, appears to be an illusion, a model of simulation.

CONCLUSION

Despite all the differences in the understanding of concepts, methods of their analysis and methods of description, researchers agree that: the concept is a unit of consciousness, that is, mental unit; it has a real expression by means of speech, that is, the concept is verbalized (represented, objectified, etc.) through analysis of the totality of linguistic means. Under the linguistic concept, we understand the semantic category that operates in the system of logical relations and represents the verbalized expression of a certain cultural context with all the diversity of the accompanying meanings, representations and associations, which in turn is an element of the conceptual picture of the world. When a concept is analyzed as a unit of a literary text, it is worth addressing such unit as a philological concept rather than a linguistic one. Concept has a dynamic essence; it is capable of replenishing, changing and reflecting human experience. I believe that along with the notion of a general concept (city), somewhat narrower concepts like folklore, domestic, religious, mythological, general poetic, individual and authoritarian notions, as well as various combinations thereof have right for existence in concept sphere of a larger concept. Each of these concepts has special conditions of occurrence, the sphere of functioning and, reflected in the language of the world, and is realized through the characteristic means that convey its specificity.

It should be remembered that in any case, a description based only on linguistic data will never be exhaustive, since concepts as units of consciousness ad cognition, in addition to verbalized, also have an unverbalized portion of the content.

SUMMARY

Nowadays the interdisciplinary approach is becoming an integral part of scientific analysis, where cognitive linguistics is an integral part of cognitive science. It is widely accepted that one of the ways to analyze consciousness is through language matter and creating concept sphere, which in its turn is created by means of linguistic concepts. In the course of research, the author reaches the understanding that the term "linguistic concept' is to some extent narrow, as far as this type of concept should be analyzed not only from the point of view of linguistic, but from the point of literature as well, as far as this angle is not less important for concept sphere formation. The analysis of the concept is conducted with the relevance to other spheres of cognitive science, and using methods not peculiar solely to classical linguistics.

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