

УДК 80:800

## REPRESENTATION OF THE „FEAR“ CONCEPT IN MODERN AMERICAN LITERATURE ON THE BASIS OF KHALED HOSSEINI'S WORKS

**Tursynova Dana Aidynkyzy**

[tursunova.d@bk.ru](mailto:tursunova.d@bk.ru)

master student of ENU named after L.N. Gumilyov, Nur-Sultan, Kazakhstan

Scientific supervisor –Nurkenova S.S.

Candidate of Philological Sciences, acting professor

It is in our nature to think, and our thoughts may lead to a variety of feelings, including fear. Fear absorbs us from the inside out, acting as a barrier between us and the outside world, sometimes protecting us from a variety of problems, sometimes acting as a major impediment, such as when doing a crucial task. This emotion presents itself in many ways and phases of our lives. Feelings are a major topic in human art, including literature, since they are an essential part of our lives. Without a doubt, fear is a fundamental emotion shared by all language cultures.

Since mankind adopted a new paradigm in linguistics, the study of language via the study of man, the world has begun to investigate a variety of phenomena. One of the most significant occurrences for culturologists and linguists alike has been the phenomenon of the "picture of the world," which is our knowledge of the world engraved in language. The study of fear from the standpoint of linguistics can provide insight into the extent to which it is significant in a specific culture. Literature is one of the primary sources of knowledge about the composition of a language. Conceptual analysis is still one of the most important methodologies in literary text studies.

The concept is the continuity of knowledge and experience, the intersection of the features of human thinking and psychological perception, and the basic concept of cognitive linguistics, which allows you to exchange information, learn about the world. Concept is a combination of feelings and knowledge. It cannot be just a cognitive process, it is created by feelings. This distinguishing trait was described as a "sensory experiment" in the work of domestic scientist N. Uali [1, p. 12]. S.A. Askoldov-Alekseev, a Russian scientist who first examined the term concept and presented it as a new term into his research, divides concepts into two types. The scientist distinguishes between two kinds of concepts: cognitive and artistic. When it comes to cognitive concepts, the author emphasizes that they "are not combined with sentiments, wants, and are typically illogical," which cannot be stated about artistic concepts. After all, according to the scientist, the artistic concept "most often is a complex of both, i.e. a combination of concepts, ideas, feelings, emotions, sometimes even volitional manifestations" [2, p. 269]. Thus, an artistic concept is a mental-linguistic unit that is produced on the basis of the author's individual, national, and historical-literary elements of his worldview and portrayed in his creative work.

From the point of view of psychology, fear is defined as "a negative emotion that arises as a result of a real or imagined danger that threatens the life of an organism, a person, the values protected by him (ideals, goals, principles, etc.)" [3, p. 629].

Also interesting are the studies of the psychologist K. E. Izard, who defines fear as one of the basic emotions. Fear is a very specific, specific emotion, which “is made up of certain and quite specific physiological changes, expressive behavior and specific experiences arising from the expectation of a threat or danger” (both direct physical danger and one that can harm our mental state) [4, p. 293].

All of these concepts are profoundly ingrained in our subconsciousness; any revolution in our lives, as well as in our city and country, is a crucial complement to the process of concept changing. They are the ones who construct our life. That is why we picked Khaled Hosseini's works. It is his art that is full with terror, worry for one's life, and regrets. Khaled Hosseini's heart-rendering works make you feel either hot or cold; you relive the times in the lives of the characters, as if you are the hero of these stories.

The first frames connect fear with our positive feelings and emotions. The frame fear-love is one of the prominent ideas of the fear concept in Hosseini's works. The heroes in his stories live in a nation where military events have become a part of daily life, where people are tense, and where they anticipate something wonderful or the worst to happen to them very soon. It is of no surprise that people become harsh and doubtful after living that life. The author shows us the real definition of love; that it is about loving someone despite their flaws, at the best and even at the worst of times. Fear is an emotion that coexists with love. Because you love someone but despise some of their characteristics. Every happy feeling is accompanied with a bad one, as it can be seen in the following lines: *You can't love a person who lives that way without fearing him too. Maybe even hating him a little (The Kite Runner)*

There we turn to another frame – loss. Even now, people are afraid of losing their loved ones; everyone has a different level of worry, but everyone has thought about it or thinks about it on a regular basis. But what is it like to live in such terror during martial law or in war-torn countries? The feeling of fear grows stronger, and you begin to enjoy every moment of joy, but at the same time, it appears that this happiness will be taken away from you, or that something awful awaits you after being happy. That is, if there is love and happiness, it is natural to have concerns of losing that person you love, or in certain situations, that feeling of love, as it can be seen in the following lines:

*She said, 'I'm so afraid.' And I said, 'Why?,' and she said, 'Because I'm so profoundly happy, Dr. Rasul. Happiness like this is frightening'. They only let you be this happy if they're preparing to take something from you (The Kite Runner)*

The example has shown us that the fear of loss usually comes after being happy for a long time. In the novel *Kite Runner*, the main characters live together for a long time. Two families that shared both sadness and happiness are separated in an instant due to the stupid idea of one of the sons. The fear will present itself to the son in the fact that the father, the most valiant and always the most heroic parent, sheds tears. After all, it is common in society to assume that males should be cold, that they should not exhibit their emotions to the outside world, and that they should always wear a frigid mask. For a small boy, his father's sobbing appears out of the norm; it seems to him that his father's separation from his family shattered him, since for the first time, his father had cried in his tiny son's eyes: *“Where will you go?” Baba asked. His voice was breaking.*

*“Hazarajat.”*

*“To your cousin?”*

*“Yes. Will you take us to the bus station, Agha sahib?”*

*Then I saw Baba do something I had never seen him do before: He cried. It scared me a little, seeing a grown man sob. Fathers weren't supposed to cry. “Please,” Baba was saying, but Ali had already “turned to the door, Hassan trailing him. I'll never forget the way Baba said that, the pain in his plea, the fear (The Kite Runner)*

As we can see from the examples above, the words *voice breaking*, *crying*, and *pain* were used to express fear. All these lexemes represent the emotional concept that fear is not only a feeling we have in ourselves but also something physical.

Another example to this frame opens us a new lexeme of “*being worried*”:

*Just before sunrise, Baba’s car peeled into the driveway. His door slammed shut and his running footsteps pounded the stairs. Then he appeared in the doorway and I saw something on his face. Something I didn’t recognize right away because I’d never seen it before: fear. “Amir! Hassan!” he exclaimed as he ran to us, opening his arms wide. “They blocked all the roads and the telephone didn’t work. I was so worried!” (The Kite Runner)*

This example shows us that the concept of fear also has the sounds: *running footsteps pounded the stairs*. Also, it lets us turn to another frame – relief. It is again something physical when someone widely opens his arms with the feeling relieved that his beloved ones are happy and safe.

As previously stated, the heroes of Hosseini’s stories live in war-torn cities. And these cities themselves exemplify the fearful state:

*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, it is a part of our lives here, Amir agha (The Kite Runner)*

As a result, the frame fear – Kabul is the same as the frame fear – Afghanistan. It should be noted that this frame applies to every other nation and location where people are suffering from conflict, poor sanitation, and a shortage of food and water.

Frame fear – Taliban. This frame slightly follows the preceding frame. People are afraid of being killed, they don’t want to see their beloved ones cry or suffer. The cause of their suffer is the newcomer, the Taliban:

*“The Taliban moved into the house” Rahim Khan said. “The pretext was that they had evicted a trespasser. Hassan’s and Farzana’s murders were dismissed as a case of self-defense. No one said a word about it. Most of it was fear of the Taliban, I think (The Kite Runner)*

The following example shows us that fear is also a taste we have in our mouth:

*“That was the first time I saw the Taliban. I’d seen them on TV, on the Internet, on the cover of magazines, and in newspapers. But here I was now, less than fifty feet from them, telling myself that the sudden taste in my mouth wasn’t unadulterated, naked fear (The Kite Runner)*

Frame fear – abasement. This frame shows the nature of every respected man, they don’t want to use charity, or any help to support their family, it is easier to have no money and food, than to ask for a help. This is a human nature, and the author chooses this particular feeling as the act of fear: *“Thank you but I don’t want,” Baba said. “I work always. In Afghanistan I work, in America I work. Thank you very much, Mrs. Dobbins, but I don’t like it free money.”*

*Mrs. Dobbins blinked. Picked up the food stamps, looked from me to Baba like we were pulling a prank, or “slipping her a trick” as Hassan used to say. “Fifteen years I been doin’ this job and nobody’s ever done this,” she said.*

*And that was how Baba ended those humiliating food stamp moments at the cash register and alleviated one of his greatest fears: that an Afghan would see him buying food with charity money. Baba walked out of the welfare office like a man cured of a tumor (The Kite Runner)*

This particular work uses the *food stamp* as a humiliating act, which causes the fear.

Fear of being abandoned. The frame being abandoned is portrayed by a little boy being afraid of being alone and left. The condition that is so common for Kabul city, brings up children, they grow up in pain, they become orphans easily and they become adults too soon. The author portrays the feeling of fear through the deepest fear of a child, when his uncle tells him the truth, about not being able to adopt him:

*Waiting for a cab outside the hotel lobby, I thought about what Mr. Fayyaz had said to me that night we'd gone looking for Sohrab: The thing about you Afghans is that...well, you people are a little reckless. I had laughed at him, but now I wondered. Had I actually gone to sleep after I had given Sohrab the news he feared most? (The Kite Runner)*

The truth is that for some, this existence is a reality, and all of these killings, arbitrary detentions, and humiliations of one smaller nation are routine. And it is us who should be terrified of creating such a future for our children by reading these novels. After all, every child deserves a pleasant childhood and to live in a peaceful world.

Frame fear – being unmarried. The fear of being abandoned is also portrayed in the fear of being left alone without a husband. The author points out the prominent problem common to most Islamic people, where an unmarried girl is seen useless. Women are not allowed to age alone, women are not allowed to work, to have their dream profession, and even are not allowed to have rights. This essential issue can be described by the following lines:

*I had relieved her of the greatest fear of every Afghan mother: that no honorable khastegar would ask "for her daughter's hand. That her daughter would age alone, husbandless, childless. Every woman needed a husband. Even if he did silence the song in her (The Kite Runner)*

Another frame that is highly related to the frame of abundance is the frame fear – death. The importance of defining fear as an act of being afraid of death, also connect it to the condition they have in Afghanistan, it is not that he is afraid of death, he is afraid of leaving his beloved ones alone, making his nephew an orphan, and his wife a widow:

*If I fought, that dog would have surely put a bullet in me, and gladly! Then what would happen to my Sohrab? The streets are full enough already of hungry orphans and every day I thank Allah that I am alive, not because I fear death, but because my wife has a husband and my son is not an orphan (The Kite Runner)*

The last two frames are connected to our own inner thoughts of being guilty. The fear of trespassing is portrayed by the fear of the main character of feeling sin, he is guilty of seeing the crime, but not doing anything to stop it, and making a crime himself. However, he was just a silly child, he understood nothing at that time, he couldn't imagine the future full of regret. And the author prevents us from the decisions we can regret later:

*I hear a whimpering and realize it is mine, my lips are salty with the tears trickling down my face. I feel the eyes of everyone in this corridor on me and still I bow to the west. I pray. I pray that my sins have not caught up with me the way I'd always feared they would (The Kite Runner)*

Frame fear of betrayal. People have a choice to avoid unpleasant situations, however the main character did not have that choice, he has seen the things he never desired. And he betrayed his friend, by not helping him, or not asking him the questions after. He has chosen to pretend like nothing happened. That sorrow lived with him forevermore and the most painful thing was the guileless devotion from the other side, Amir couldn't be the greatest friend for Hassan:

*I was glad I didn't have to return his gaze. Did he know I knew? And if he knew, then what would I see if I did look in his eyes? Blame? Indignation? Or, God forbid, what I feared most: guileless devotion? That, most of all, I couldn't bear to see (The Kite Runner)*

Our study led us to the conclusion that the concept of fear is an artistic concept that is portrayed via emotions, which is why it is classified as an emotion concept. This concept is represented not just via negative notions like as sadness and death, but also through good ones such as love and affection. Furthermore, the concept of fear is a macro concept, as seen by the enormous number of frame concepts that represent it. And Khaled Hosseini brought up a few instances of terror that we don't have to relive in our life. That's why, his works are outstanding and make us change this world.

## Literature

1. Уәли Н. Қазақ сөз мәдениетінің теориялық негіздері: филол. ғыл. докт. ғылыми дис. ... автореф. Алматы, 2004. – 47 б
2. Аскольдов С.А. Концепт и слово // Русская словесность. От теории словесности к структуре текста. Антология. – М.: Академия, 1997. – 267- 279 с.
3. Философский энциклопедический словарь / авт.-сост. С.С. Аверенцев, Э.А. Араб-Оглы, Л.Ф. Ильичев, С.М. Ковалев, Н.М. Ланда, В.Г. Панов, В.С. Степин, П.Н. Федосеев. – 2 изд. – М.: Советская энциклопедия, 1989. – 815 с.
4. Изард К.М. Психология эмоций. – СПб: Питер, 1999. – 464 с
5. Малышева Н.А. Эмоциональный концепт: понятие и характеристика. – URL: <http://repetitora.com/emocionalnyj-koncept-ponyatie-i-harakteristika>