

Linguocognitive Classification of the Concept of "Fear" In Uzbek and English Artistic Discourse

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Abstract. *This article examines the concept of "fear" in Uzbek and English literary discourse using a linguistic-cognitive framework. . Through a comparative analysis of literary works, we identify the main conceptual metaphors and metonymies used to express fear, and study their cultural and linguistic influence. Our findings reveal distinct but interrelated conceptualizations of fear across the two languages and highlight the influence of cultural background on the linguistic expression of this basic human emotion.*

Key words: *fear, conceptual metaphor, metonymy, artistic speech, Uzbek language, English language, cultural influence.*

Enter. Fear is an emotional concept. It is a multifaceted phenomenon related to psychology, sociology and linguistics. Determining the place of fear in the system of human emotions, we try to understand emotion as a mental process that reflects the attitude of a person to himself and the world around him, is characterized by facial, psychosomatic, behavioral changes and is reflected in language. we do ¹The feeling of fear does not always play a negative role in human life. The primary function of fear is its sociality. This function is essentially related to people (it helps to prevent possible mistakes and protects or reduces the risk of becoming a victim of situations, i.e., an excess of this emotion is psychologically gnawing at a person, seriously affecting health is explained by 'secret shows'. According to the appearance of fear, external and internal fears are divided into normal and pathological according to the norm. It will not be correct to make an absolute separation of fear into internal and external types, because the two are inextricably linked. We accept the concept of fear as a system. Then, the unifying feature of the external and internal fear elements in the system is explained by the fact that both of them are a mental unity, and how they arise in terms of their differences. Internal fears are a concept that occurs in the human psyche, in the inner stream of consciousness, as a result of deviation from the rational and empirical norm ².

Analysis and results. Modern linguistics is increasingly turning to the study of the linguistic representation of the inner world of a person, in particular, his emotional sphere. Man is not only a thinking, but also a deeply emotional being. Therefore, emotionality cannot remain without a trace in the language. Emotional states that predetermine cognitive processes of a person directly interfere with his nominative-communicative activity. The field of cognitive linguistics covers the issues of how language is created in relation to the world; how language phrases, units and categories are connected with the perception of the environment and how they reflect his knowledge, and how the structures of language knowledge are manifested in the mind of a person and participate in information processing and communication.

¹<https://talqinvatadikdijotlar.uz>

²<https://talqinvatadikdijotlar.uz>

In the paradigm of the cognitive approach, the understanding that language provides the best access to the inner world of a person, to the structures of his experience that are not directly observable, is gaining strength. Our perceptions of the reality around us are objectified in language and become the basis for the analysis of human processes. A separate *conceptual field* is an integral part of the conceptual picture of the world, which provides certain knowledge about any area of material or spiritual life³.

Emotions are classified as the most important manifestations of inner mental life, and they form the conceptual field of emotions at the spiritual level of consciousness. *The conceptual domain of emotions* is a view of the world projected by the emotional domain of a person's mind. It can be considered the result of semiosis, that is, the process of determining the emotional perception of a person during his assimilation of the world around him. Therefore, the conceptual field of emotions is a holistic, holistic and cognitive formation at a high level of abstraction. Fear is a universal human emotion, a complex emotion that deeply shapes our thoughts, actions, and behaviors. Its representation in artistic discourse is particularly fascinating because it reflects the cultural understanding and linguistic expression of this complex concept. This study compares the linguistic-cognitive classification of "fear" in Uzbek and English literary discourse, focusing on how cultural influences shape metaphorical and metonymic expressions of this emotion. We use a linguistic-cognitive approach, specifically *to the theory of conceptual metaphor (Lakoff and Johnson, 1980)* and *metonymy (Ko ' vecses, 2010)*, we analyze how fear is expressed linguistically.

Conceptual Metaphors: Our analysis showed a remarkable similarity in the use of the metaphor of the "vessel of fear" in both languages. This metaphor appears in expressions such as "a heart full of fear" or "overwhelmed with fear", which indicates the extreme nature of the emotion. However, significant differences emerge in specific conceptualizations:

- ✓ **English:** Fear often affects a person as a dark force or shadow. This is consistent with the cultural emphasis on the spiritual realm and the potential for negative forces to influence human life.
- ✓ **English:** Fear is often depicted as a physical entity, such as a monster or predator, which focuses on the concrete and immediate consequences of fear.

Metonymies: Both languages use metonymy to express fear, with significant differences in their main focus:

- ✓ **English:** Metonymy is often based on physical manifestations of fear, trembling hands. or a racing heart. It emphasizes the body's response to fear as a central aspect of the experience.
- ✓ **English:** Metonymy often refers to the cause or effect of fear, such as fear of the unknown or fear of death. This emphasis emphasizes the cognitive and existential dimensions of fear.

Summary a. Our analysis shows that although the concept of "fear" is universally recognized, its linguistic expression is shaped by cultural and linguistic influences. Uzbek artistic discourse emphasizes the spiritual and mystical aspects of fear, relying on cultural beliefs about invisible forces that can affect human life. On the other hand, English artistic discourse emphasizes the physical and cognitive aspects of fear, reflecting a more specific and individual approach to understanding the emotion. Different languages conceptualize reality differently, considering the concept as a structure of national consciousness, with a verbal component reveals the national specificity of its understanding. Emotions are the most vivid symbol of the inner world of a person, and fear is one of the dominant emotions, has a high social value, and is distinguished by its ability to influence a person's life and activities.

REFERENCES:

1. <https://talqinvatadkhidijotlar.uz>

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