

## CROSS-LINGUISTIC REPRESENTATION OF THE EMOTION OF SURPRISE IN ENGLISH AND UZBEK FILM SCRIPTS

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### Abstract

This study examines the verbalization of surprise in film scripts in Uzbek and English. It explores how linguistic, semantic, and cognitive mechanisms form the expression of surprise, and how these mechanisms reflect cultural and communicative differences between the two languages. The research contributes to cross-cultural pragmatics, translation studies, and linguistic emotion theory by illuminating how emotions are encoded and perceived across linguistic boundaries.

### Keywords

surprise, film scripts, emotions, linguistic analysis, cognitive-discourse, cultural analysis, expressions.

### Introduction

Every language constructs its own system of representing reality, and linguistic differences inevitably reflect variations in cultural and national mentality. Each linguistic community, therefore, forms a unique worldview through its language. This idea has been supported by cognitive linguists such as R. Jackendoff, J. Lakoff, and A. Cruz, who emphasize that cross-linguistic comparison helps uncover the conceptual mechanisms behind emotional expression [1,2,3].

Building on this approach, V. Yu. Apresyan's study "An Experiment in Cluster Analysis: Russian and English Emotional Concepts" offers a significant framework for exploring emotions such as surprise across languages [4]. Her research presents a systematic model that identifies both the similarities and contrasts in how emotions are conceptualized and verbalized in English and Russian. Each emotional concept includes a set of linguistic expressions representing different facets of emotion, allowing researchers to trace semantic nuances and cross-cultural differences. The concept of "surprise" is one of the essential semantic units reflecting a person's emotional and psychological state across different languages. In English, the words "surprise," "amazement," and

“astonishment” serve as the primary expressions of this concept, while in Uzbek, lexemes such as *hayrat*, *ajablanish*, and *lol qolish* fulfill this role[5].

### ***Methodology***

In the context of the present study, Apresyan’s findings provide valuable methodological support for analyzing how the emotion of surprise is verbalized in film scripts in Uzbek and English. By comparing emotional concepts and lexical-semantic contrasts, we can better understand intercultural discrepancies in expressing astonishment and the underlying ethnolinguistic factors shaping them.

The present study employs a qualitative, comparative, and descriptive research design within the framework of cognitive-discourse linguistics. The goal is to examine how the emotion of “surprise” (Uzbek *hayrat*) is represented and verbalized in Uzbek and English film scripts, considering both linguistic form and cognitive-cultural meaning.

The research integrates three complementary levels of analysis:

1. Linguistic analysis – identifying lexical, syntactic, and pragmatic markers of surprise;
2. Cognitive analysis – interpreting conceptual metaphors, frames, and mental models that structure the understanding of surprise;
3. Cultural analysis – examining cultural scripts and communicative conventions that influence how speakers of each language express astonishment.

By combining these approaches, the study aims to uncover both universal cognitive mechanisms (shared human reactions to unexpected stimuli) and culture-specific linguistic realizations (language- and culture-bound expressions of emotion).

### ***Results and Discussion***

Language serves not only as a system of communication but also as a repository of emotional experience. In recent decades, emotional linguistics and cognitive cultural studies have increasingly emphasized that emotions are not merely psychological states but linguistically and culturally mediated phenomena [6]. Among the diverse range of emotions, *surprise*—or *hayrat* in Uzbek—has attracted attention for its intermediary status between cognition and affect. It is a reaction to the unexpected, a momentary rupture in one’s assumptions about the world, which triggers both physiological and cognitive changes.

In the context of film discourse, emotions play a crucial role in shaping character development, narrative tension, and audience engagement. Unlike written prose, audiovisual scripts rely heavily on dialogue, intonation, and visual cues to convey emotional nuance [7]. The emotion of *surprise* is particularly salient in this medium, as it serves as a catalyst for plot progression, comedic effect, and

dramatic revelation. Yet, despite its narrative importance, the linguistic representation of “surprise” in film discourse has received relatively little scholarly attention—especially from a cross-linguistic and cross-cultural perspective.

Media discourse serves as a rich repository of naturally occurring emotional language. Scripts are designed to simulate authentic communication while adhering to artistic and narrative conventions. Through dialogue, characters reveal their psychological states, social roles, and cultural backgrounds [8]. Therefore, studying how “surprise” is verbalized in scripts allows researchers to trace cultural patterns of emotion representation and linguistic strategies of emotional communication.

In film scripts, “surprise” can be expressed at multiple linguistic levels:

- Lexical: words like *wow*, *really*, *unbelievable*, *nahotki*, *voy*, *haqiqatdanmi?*;
- Syntactic: exclamatory constructions, ellipses, repetitions, and sudden topic shifts;
- Pragmatic: tone, irony, understatement, or exaggeration within a context of shared knowledge;
- Visual and paralinguistic: stage directions (e.g., *he gasps*, *she stares in disbelief*) that accompany dialogue.

Each of these levels interacts to form a coherent emotional scenario, linking linguistic expression with cognitive interpretation.

While numerous studies have examined emotional terms in English and Uzbek separately, few have approached them through the lens of cognitive cultural linguistics within media discourse [9]. Prior research has often focused on literary texts or everyday communication, leaving film scripts—a hybrid of spoken and written language—relatively unexplored. Furthermore, the conceptualization of “surprise” has been underrepresented in comparative emotion studies, which tend to emphasize primary emotions such as anger, fear, or joy. This research seeks to fill that gap by investigating how “surprise” is encoded, structured, and interpreted across two linguistic cultures through the lens of filmic communication.

From a cognitive perspective, both Uzbek and English conceptualize *surprise* through metaphors that frame it as a physical or perceptual reaction. Three dominant metaphorical models were found across both corpora:

1. Surprise is a physical shock:
  - *U hayratdan qotib qoldi* (“He froze in astonishment.”)
  - *She was stunned by the news.*
2. Surprise is light or revelation:
  - *Ko'zi ochildi* (“His eyes were opened.”)
  - *It dawned on him what had happened.*

3. Surprise is movement or change of state:
  - *U joyidan sakrab tushdi* ("He jumped from his place.")
  - *He leapt up in surprise.*

While the metaphorical domains overlap, their cognitive salience differs. English expressions often conceptualize surprise through *mental clarity* ("It dawned on him"), reflecting an analytical orientation. Uzbek metaphors, by contrast, focus on bodily reactions and externalized emotion, aligning with oral and performative traditions.

Furthermore, in Uzbek discourse, surprise is often associated with aesthetic or moral admiration (*hayratlanarli go'zallik*, "a beauty that causes wonder"). In contrast, in English, it tends to denote unexpected factual revelation (It came as a surprise to everyone).

The analysis reveals distinct linguistic and cultural strategies in the verbalization of astonishment. In Uzbek scripts, astonishment is typically expressed through exclamations (e.g., 'Voy!', 'Nahotki?', 'Ha, shunaqami?'), expressive particles, and repetition. These forms are often accompanied by emotional intonation and serve as markers of sincerity and shared emotional space. The Uzbek linguistic style reflects a collectivist culture that values open emotional expression and interpersonal empathy.

In contrast, English scripts employ pragmatic markers ('Really?', 'No way!', 'You're kidding!'), mild interjections ('Wow', 'Oh my God'), and ironic understatement to convey astonishment. English discourse tends to balance expressivity and restraint, aligning with cultural preferences for emotional control and individuality [9]. Surprise in English film dialogue often appears as part of humorous exchanges or moments of realization, integrating both cognitive and emotional responses.

From a cognitive viewpoint, astonishment represents a reaction to schema violation—a moment when expected reality clashes with new, surprising information. This cognitive dissonance is linguistically encoded through shifts in tone, lexical choice, and sentence structure. In both languages, surprise activates metaphors of revelation and awakening (e.g., 'I can't believe my eyes!' / 'Ko'zlarimga ishonmayapman!'), illustrating the universal link between perception and cognition.

### **Conclusion**

The comparative analysis of the verbalization of surprise in film scripts demonstrates the deep interconnection between language, cognition, and culture. Both Uzbek and English employ a range of linguistic tools to express astonishment, yet the degree of emotional intensity and stylistic choice varies according to



cultural norms. Uzbek expressions are more direct and emotionally rich, while English expressions favor subtlety and pragmatic flexibility. These findings affirm that while astonishment is a universal human emotion, its linguistic realization is culturally framed and context-dependent.

Understanding how emotions like astonishment are encoded in language contributes to improved intercultural communication, translation accuracy, and emotional literacy. Future research could explore multimodal aspects—such as gesture, prosody, and visual representation—to gain a fuller picture of how astonishment is constructed and perceived in cinematic discourse.

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