

**Conclusion.** The study's findings offer valuable insights into how core beliefs and values influence cultural values and their representation in language and literature, contributing to intercultural understanding and competency.

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## LINGUISTIC REPRESENTATION OF THE EMOTIVE CONCEPT “SURPRISE”

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Emotions have an extremely complex conceptual structure, which can be thoroughly investigated by systematizing language expressions used by native speakers [3]. Modern science is characterized by a large variety of concepts of emotions, which is explained by the complexity and multifaceted nature of the subject under study. The relevance of this research is related to the growing interest of scientists in the relationship between the emotional and the rational, the practical and theoretical justification of the phenomenon of emotions (including the emotion of surprise) and their role in human cognitive activity. The purpose of the research is to consider the patterns of formation of the emotion of surprise and identify the features of its actualization in the language.

**Material and methods.** The following research methods were used: literature review on the subject and its critical analysis; descriptive method, lexical-semantic analysis, method of cognitive information analysis.

**Results and their discussion.** Emotions are often considered in the context of emotiology, a science formed at the intersection of psychology and linguistics. Volgograd Scientific School of Linguistics of Emotions under the direction of V. I. Shakhovsky gave special attention to the names of emotions that only in the 20th century, alongside with the lexical means used to describe and express emotional states, were included in the concept of “emotivity”, and also established that emotions represent the cognitive base of language [4]. In classical linguistics, the rational was traditionally opposed to the emotional. However, V.I. Shakhovsky introduced the idea of “emotive concept”, which combines the rational and emotional. This discovery made it possible to move forward in the study of textual emotivity as one of the important means of text interpretation. In their research Z. Kövecses and J. Lakoff point out that the structure of emotional concepts includes four components: conceptual metonymies, conceptual metaphors, related concepts, cognitive scenarios [5, p. 32].

Conceptual metonymies are divided into two types: physiological reactions and behavioural reactions. For example, blue discolouring of the skin, muscle tension, disorientation metonymically denote surprise: “she was frozen in her boots”, “to be bug-eyed with surprise”, “eyes started from their sockets”, “eyes stand out of one’s head”, “make big eyes”, “open one’s eyes”, “raise ones eyebrows”, “gape at someone”, eyes burst from one’s head”, “a real eye-opener”.

An expression containing a metaphor refers to metaphorical language expressions. These are words or other linguistic expressions derived from the language or terminology of a more specific conceptual area.

The results show that most of our understanding of surprise comes from three metaphorical realms:

1. Surprise is a physical force: “We were staggered by the news”.

2. A surprised person is a burst container: “He just came apart at the seams”.

3. Surprise is a natural force: “She was overwhelmed by surprise” [6]. Conceptual metaphor is a universal property of human thinking that is reflected in the language structures. J. Lakoff introduces two terms: source (X) and target (Y). A metaphor is understood by a scientist as a transition from the source to the target (X – Y), that is, one semantic region is understood through the prism of another: “to be a floorer to somebody”, “to knock down with a feather” (to confuse), “to be struck with astonishment” (like thunder struck) [7].

There are, however, several lexical items that indicate how the response comes about metaphorically without indicating real meanings: “bolt from / out of the blue”, “bombshell”, “rude awakening”, “wake-up call”, “turn up / one for the books”, “take someone by surprise”, “catch someone unawares”, “catch someone off guard”.

Related concepts, also included in the structure of the emotional concept, represent emotional states, attitudes and reactions. For example, the concept of “the desire to go deep into the essence of things” or “it might be not real” can be related to the emotion of surprise.

People interpret the emotional state through “scripts”, and the available terms of emotions are considered as abbreviated designations of prototypical situations. In other words, so-called “script” is a detailed description of an emotional concept.

Detailed description of the script “surprise”: 1) unexpected situation (circumstance); 2) emotion of surprise; 3) attempt to control yourself; 4) interest; 5) desire to go deep into the essence of things or sit back as silent spectators.

A. Wierbicka focuses on the national specific of emotional concepts, that has become an incentive for the growth of theoretical research in the field of modern translation. The linguist claims that emotional concepts reflect the key features of the national “view of the world”. Thus, the words “tolerance”, “diligence”, “soul”, the emotional component of the content of which is obvious, are considered to be “key” elements for the Belarusian culture.

Names of emotional concepts A. Wierbicka classifies according to the characteristics of the subject of an emotional relationship, which demonstrates not so much the linguistic as the situational principle of their representation: 1) negative emotions (sadness, unhappiness, distress, upset, sorrow, grief, despair); 2) positive emotions (joy, happiness, pleasure, delight, excitement); 3) emotions that cause a negative reaction (fury, anger, rage, wrath, madness); 4) emotions related to self-reflection, self-esteem (remorse, guilt, shame, humiliation, embarrassment, pride, triumph); 5) emotions related to the attitude towards other people (love, hate, respect, pity, envy).

Proposed by V.I. Shakhovsky the unity of the main three fundamental categories (semiotics, communication and ethics of emotions) makes it possible to describe, explain and interpret emotions through certain linguistic units, to explore the mechanisms of emotion realization in the process of communication.

The author's theoretical position is based on several postulates:

1. Emotions are the basis of consciousness, thinking and social behaviour. Emotions are associated with cognitive processes, with a particular way of thinking (synthetic, idealistic, pragmatic, analytical, realistic).

2. The author comes to the conclusion that emotions are directly related to the national character of the people.

3. Any word is discursive and serves as a means of expressing emotions.

Moreover, the linguist believes that it is necessary to distinguish between non-communicative emotionality (unconscious) and communicative one, the intelligence of the latter can be traced in a person's ability to control the verbal representation of emotions, taking into account extralinguistic factors.

**Conclusion.** Representation of emotional phenomena by linguistic means is one of the most difficult problems of modern linguistics. Emotions as a phenomenon of human psyche are extremely complex, so their linguistic representation, due to its ambiguity, also requires special attention. In the course of the research we have considered the phenomenon of emotivity in the language, as well as the main theoretical approaches to the study of the emotive of surprise in English (its influence on the general state of a person, national-cultural specificity, practically substantiated our own model of the linguistic concept “surprise”, classified metonymic and metaphorical expressions.

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