

RENDERING UZBEK EMOTIONAL EXCLAMATIONS IN ENGLISH: A  
STUDY OF PRAGMATIC LOSS

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**Abstract**

*This article examines how Uzbek emotional exclamations such as voy, ie, voy dod, ie tavba, and ha-a change pragmatically when translated into English. The study focuses on the loss, shift, or intensification of emotional force, cultural coloring, and speaker intention through a comparative analysis of examples taken from Uzbek and English novels.*

**Keywords:** *emotional exclamations, pragmatic loss, pragmatic shift, cultural meaning, Uzbek–English translation, discourse pragmatics, interjections, literary translation.*

**Annotatsiya**

*Ushbu maqolada o'zbek tilidagi voy, ie, voy dod, ie tavba, ha-a kabi emotsional undovlarning ingliz tiliga tarjima jarayonida ularning hissiy kuchi, madaniy rangi hamda pragmatik ma'nosida yuz beradigan yo'qotish, o'zgarish yoki kuchayish adabiy misollar asosida tahlil qilinadi.*

**Kalit so'zlar:** *emotsional undovlar, pragmatik yo'qotish, pragmatik siljish, madaniy ma'no, o'zbek–ingliz tarjima, nutq pragmatikasi, undov so'zlar, badiiy tarjima*

**Аннотация**

*В статье рассматривается, как узбекские эмоциональные восклицания voy, ie, voy dod, ie tavba, ha-a при переводе на английский язык теряют, изменяют или усиливают свою прагматическую и культурную окраску на основе литературных примеров.*

**Ключевые слова:** *эмоциональные восклицания, прагматическая потеря, прагматический сдвиг, культурное значение, узбекско-английский перевод, прагматика дискурса, междометия, художественный перевод*

**Introduction**

Emotional exclamations represent one of the most culturally loaded elements of speech. In Uzbek discourse, words such as voy or ie tavba do not merely express emotion; they simultaneously convey cultural judgment, moral stance, and speaker attitude. When translated into English, these expressions are often rendered as simple interjections such as “Oh,” “Ah,” or “Oh no,” which weakens their pragmatic depth.

This issue becomes especially visible in literary translation. In O'tkan kunlar by Abdulla Qodiriy, emotional exclamations are used to intensify characters' inner suffering and social tragedy. However, their English equivalents often fail to reflect the same emotional and cultural density.

**The aim of this research** is to identify how and why pragmatic loss occurs when Uzbek emotional exclamations are translated into English and to show cases where pragmatic shift or intensification may also occur.

## **Methodology**

This study applies comparative pragmatic analysis and literary discourse analysis. Examples are selected from Uzbek and English novels where emotional exclamations occur naturally in dialogue and narration. The selected works include *O'tkan kunlar* and *Mehrobdan chayon* by Abdulla Qodiriy, as well as *Pride and Prejudice* by Jane Austen and *Oliver Twist* by Charles Dickens. The exclamations in original texts are compared with their translated forms to observe pragmatic changes.

## **Results**

In *O'tkan kunlar*, the phrase "Voy dod, bu kunlar boshimga tushdimi?" expresses despair combined with a sense of fate and helplessness. When rendered into English as "Oh no, has this day come to me?", the translation preserves the general meaning but loses the cultural fatalism and emotional rhythm embedded in *voy dod*.

In *Mehrobdan chayon*, the exclamation "Ie tavba, odamlar shunchalik ham past bo'ladimi?" reflects moral shock and religious astonishment. Its English version, "Oh God, can people be so low?", shifts the tone from culturally grounded disbelief to a more general expression of surprise.

A reverse situation is observed in translations of English novels into Uzbek. In *Pride and Prejudice*, the line "Oh! How unfortunate!" is frequently translated as "Voy, naqadar achinarli!", where the Uzbek version adds stronger emotional coloring than the original. Similarly, in *Oliver Twist*, the phrase "Oh dear!" is often translated into Uzbek as "Voy bechora!", introducing explicit pity that is not overtly present in the English expression.

## **Discussion**

The analysis shows that Uzbek emotional exclamations carry multiple layers of meaning at once: emotion, cultural evaluation, and speaker judgment. English interjections, in contrast, often function primarily as emotional markers without deep cultural implication. As a result, direct translation leads to pragmatic loss. In some cases, translators unconsciously compensate for this by intensifying emotion in Uzbek translations of English texts, leading to pragmatic intensification. In other cases, the meaning changes category, resulting in pragmatic shift.

## **Conclusion**

Rendering Uzbek emotional exclamations into English requires more than lexical equivalence. It demands pragmatic awareness and cultural sensitivity. Without compensatory strategies, translation risks flattening the emotional and cultural richness of the original discourse. Therefore, translators should prioritize pragmatic equivalence over literal rendering when dealing with emotional interjections.

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