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## PECULIARITIES IN THE USE OF EXCLAMATORY WORDS IN ENGLISH AND UZBEK IN RELATION TO ADDRESSER AND ADDRESSEE

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### **Abstract**

Pragmatic features of English and Uzbek fragments in expressing the addressee-addressee interaction with the help of comparative analysis in this article. In the results of the research, the emotional-expressive function of exclamations, their role in the speech situation and their importance in expressing social relations, similar and different changes of exclamations in the communicative process in both languages are emphasized as diachronic and synchronic aspectual.

**Keywords:** Addresser, addressee, expressive-emotive, interjections, pragmatics, connotative meaning, speech attitude, comparative analysis, psycholinguistics.

### **Introduction**

Language is the most important means of communication among people. In the speech process, the relationship between the addresser (speaker) and the addressee (listener) is expressed by various linguistic units. One of such units is exclamations, which play an important role in expressing the emotional state, attitude, and communicative intention in speech. Analyzing the functional models of language, the famous linguist Roman Jakobson focuses on the specific nature of exclamations. He stated: "The pure emotional layer of the language is manifested through exclamations. They differ from the ordinary informative language by their sound construction and syntactic role." (R. Jakobson, 1960)

Today, exclamations are studied in the field of linguistics not only as a grammatical unit, but also as a pragmatic tool. That is, pragmatics studies not the dictionary meaning of the word, but the real effect and function in the speech.



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Exclamations mainly perform the following three functions in communication:

1. Expressive function: expressing the feelings of the addresser (surprise, pain, joy)
2. Conative (command - exclamation) function: To attract the addressee's attention or to encourage him to act.
3. Phatic function: To initiate or maintain communication.

Comparative analysis in English and Uzbek languages

Feature	English	Uzbek language (Uzbek)
Attracting attention	Hey!, Look!, Hark!	Hoy!, Ey!, Qarang!
Surprise	Wow!, Gosh!, My goodness!	Oh!, Obbo!, Ya tavba!, E-ha!
Consent/Confirmation	Yeah!, A-ha!	Xo'sh!, Rost!, Barakalla!
Dissatisfaction/Regret	Alas!, Ugh!, Phew!	Attang!, Essiz!, Eh!, Voy-buy!

In English culture, exclamations often mark social distance. For example, the exclamation "Oh" can convey sympathy or indifference to the addressee, depending on the context. "Aha!" exclamation is used as a means of revealing the hidden intention of the addressee.

In the Uzbek language, exclamations are more related to mentality and etiquette. For example, "E - ha!" If the exclamation shows that the addressee is surprised by the addressee's speech and partially positive evaluation, "Obbo!" in the exclamation, a slight hesitation or objection is felt.

We will consider the situations in which the above-mentioned exclamations are used in Uzbek and English works in a diachronic and synchronic aspect.

### **1. Analysis of interjections in diachronic aspect**

In the works of the great Uzbek thinker Alisher Navoi, dialogues are often expressed with high manners - morality, tavze (humility) or deep romantic anguish.

In particular, Khusrav (those around him) who saw Farhad's skill in stone carving, called him "Zihy!" uses an exclamation. This is a recognition of the addressee's social status.



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"Wow!" (Surprise and fear). It is used when an unexpected tragic message is heard in dialogues. For example, in the epic "Farhad and Shirin", Shirin, who heard the false news about Farhad's death, exclaimed "Wah!" here the exclamation is a means of interrupting communication and setting a strong tragic point.

In the works of William Shakespeare in English who is a famous English writer. In Shakespeare's dialogues, exclamations often show the social stratum of the hero or his open - clear emotions. His work "Hamlet" is a work rich in exclamations, and each exclamation in it clearly shows the mental state of the hero and his attitude to the addressee (listener). Below we will analyze the most characteristic dialogue situations in the work.

Dialogue between Hamlet and Horatio. (Alas!)

Situation: Hamlet sees Yorick's skull in the cemetery and turns to his friend Horatio.

Dialogue: "Alas, poor Yorick! I knew him..."

Analysis: "Alas!" The exclamation (Attang/Eh) aims not only to express regret, but also to draw Horatio's attention to the conclusion about the transience of life. Expressive and phatic functions are combined. Exclamations are in a mysterious and terrifying atmosphere:

Situation: The ghost (Hamlet's father) reveals a secret to his son and bids him farewell.

Dialogue: "Adieu, adieu, adieu! remember me."

As a result of the analysis, it was found that "Adieu!" (Goodbye) exclamation here serves to complete the communication and leave an indelible mark in the addressee's memory. The ghost's repeated words three times increased the effectiveness.

"Oh, that this too solid flesh would melt, thaw and resolve itself into a dew!"

In this part of the work, "Oh" does not mean surprise, but means that the hero is fed up with life and is mentally depressed.

In the English and Uzbek languages, exclamations in relation to the addresser and the addressee fully perform expressive, conative and phatic functions in accordance with the theory of R. Jakobson. It is no exaggeration to say that the



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works of Alisher Navoi and William Shakespeare are clear examples of this function in artistic communication.

## **2. Analysis of interjections in Synchronous Aspect**

In today's Uzbek language, we use "Zihy!" to express our admiration and "Wah!" to express fear. We hardly use the word, it was replaced by short, modern and understandable exclamations. Let's get acquainted with the interjections used by the speaker and the listener in the work of the great Uzbek writer Abdulla Qodiriy in 1922-1925 and considered the first novel in Uzbek literature - "O'tkan Kunlar". In Qadiri's work, exclamations are used within the framework of manners in addressing children to adults and wives to their husbands. "Labbay, afandim!" - Kumush's answer to Otabek. Here's "Labbay!" exclamation is not just an answer, but means unlimited respect and submission to the addressee.

"Attang! Shunday yigit – a!" - In the scenes of Otabek going to the gallows, exclamations that illuminate the regret of those around him. This is Shakespeare's "Alas!" It is pragmatically parallel to exclamation (Attang). Both exclamations were used when the expected result of the speaker did not come true, that is, when bad news or a tragic event happened.

"Hajji had not even left the gate, Niyoz Qushbegi burst out laughing." It seems that he drank poppy seeds today! he said. Here, Niyoz Qushbegi Haji is rude to the objection of the gatekeeper.

"Wow, Khovari pilgrim," said Niyoz Qushbegi, "They don't see the game in front of them, they see the game in the distance!"

- Hudda-hudda!

This is the affirmation of Mohammad Rajab. He expresses that he completely agrees with the opinion of his interlocutor and supports him. At this point, "Hudda - Hudda!" and "Zihy!" there is a pragmatic closeness between them. Both are positive reactions of the addressee to the addressee's opinion. The difference is that "Zihy!" - in case of surprise and well-being, "Hudda - hudda!" - confirmation of intellectual unity within the group. In Navoi's work, exclamations (Zihy, Wah, Oh) have a more aesthetic and mystical meaning and emphasize the highness of the addressee, while in Qadiri's work, exclamations (Voy, Khudda - Khudda)



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serve to show the conflict between the interlocutors. In the first - respect, in the second - realistic communication and irony prevail.

In "Never Let Me Go" (2005), written by the English writer Kazuo Ishiguro, exclamations are used more to maintain social distance and attitude. For example: "Well, I don't think that's quite right, Kathy." (Ruth)

The exclamation "Well" serves as a means of softening communication in modern English.

"Wait a minute", I said.

"Oh, I see. You mean we should have done it differently?"

Here, the exclamation "Oh" indicates understanding of the information given by Cathy and Ruth. In Shakespeare, "Oh" often indicates deep pain or great joy, but in Ishiguro, it serves as a small stop that regulates everyday communication.

### **Conclusion**

Diachronic and synchronic analysis of exclamations on the example of masterpieces of English and Uzbek literature reveals important laws in the communication system. In Navoi's works and in Shakespeare's works, exclamations were found to express deep anguish or wonder. At the time of Qodiriy and Ishiguro, they are no longer just an emotion, they are a tool that organizes communication, confirms the reception of information or softens the objection.

In general, exclamations are a psychological check between the addresser and the addressee in the linguistic landscape of languages, and serve to ensure the emotional and social nature of communication.

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