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A COMPARATIVE ANALYSIS OF SURPRISE MARKERS IN THE ENGLISH AND UZBEK VERSIONS OF THE “HARRY POTTER” SERIES⁵

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ABSTRACT

This article explores the translation of surprise markers in the English subtitles of the Harry Potter series into Uzbek. The study investigates if these emotional indicators preserve their original intensity and function in translation. A significant challenge in this process is that surprise markers frequently possess both linguistic and cultural peculiarities that do not always have an equivalent in another language. The article employs qualitative discourse analysis to compare subtitle excerpts from the Harry Potter series. It analyzes the most prevalent surprise expressions in English and their Uzbek translations, focusing on lexical and cultural characteristics. The findings indicate that English exclamations are typically concise and straightforward, while Uzbek versions frequently elaborate on the meaning by employing idiomatic expressions, culturally familiar phrases, as well as addition and omission in translation to preserve the same emotional impact. The study concludes that translators need to understand cultural context deeply to translate surprise markers successfully and preserve the original text's integrity, while adapting phrases to sound natural in the target language.

KEY WORDS

Surprise markers, prevalent, English to Uzbek, translation, cultural adaptation, subtitle, idiomatic expressions, Harry Potter series, intonation.

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“HARRI POTTER” SERIYASINING INGLIZCHA VA O‘ZBEKCHA VERSIYALARIDAGI HAYRAT IFODALARINING QIYOSIY TAHLILI

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ANNOTATSIYA

KALIT SO‘ZLAR

Ushbu maqolada Harry Potter filmlarining inglizcha subtitrlarida qo‘llanilgan hayrat ifodalari o‘zbek tiliga qay tarzda tarjima qilingani tadqiq qilinadi. Tarjimada ushbu emotsional ifodalar o‘zining asl kuchi va funksiyasini saqlab qolishi yoki qolmasligi tadqiqot davomida tahliliy o‘rganiladi. Hayrat ifodalarining ko‘pincha lingvistik va madaniy o‘ziga xosligi ularning boshqa tilda to‘g‘ridan-to‘g‘ri ekvivalenti har doim ham topilmasligiga sabab bo‘ladi, bu esa tarjima jarayonida duch kelinadigan asosiy muammolardan biri sanaladi. Maqolada Harry Potter filmlarining subtitrlaridan olingan dialog parchalari sifatli diskursiv tahlil metodidan foydalangan holda taqqoslanadi. Ingliz tilida eng keng tarqalgan hayrat ifodalari hamda ularning o‘zbek tilidagi tarjimalari leksik va madaniy jihatlar asosida tahlil qilinadi. Tadqiqot natijasida hayrat ifodalari ingliz tilida odatda qisqa va lo‘nda, ularning o‘zbekcha tarjimalarida esa iboralar va o‘zbek madaniyatiga xos bo‘lgan frazalar va ifodalanayotgan ma’no ko‘pincha kengaytirilgan holda qo‘llanishi aniqlandi. Shuningdek, tarjimada ifoda etilayotgan emotsiyaning asl tildagi ta’sirini yetkazish maqsadida so‘z qo‘shish yoki so‘z tushirib qoldirish usullari ham qo‘llaniladi. Xulosa o‘rinda, tadqiqot tarjimonlar hayrat ifodalarini samarali tarjima qilish uchun madaniy kontekstni chuqur tushunishi zarurligini hamda matnning asl mohiyatini saqlagan holda, ifodalarning tarjima qilinayotgan tilida tabiiy eshutilishini ta’minlashi lozimligini ta’kidlaydi.

Hayrat ifodalari, keng tarqalgan, ingliz tilidan o‘zbek tiliga, tarjima, madaniy moslashuv, subtitr, idiomatik ifodalar, “Garri Potter” seriyasi, intonatsiya.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ МАРКЕРОВ УДИВЛЕНИЯ В АНГЛИЙСКОЙ И УЗБЕКСКОЙ ВЕРСИЯХ СЕРИИ «ГАРРИ ПОТТЕР»

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АННОТАЦИЯ

КЛЮЧЕВЫЕ

СЛОВА

Данная статья исследует перевод маркеров удивления в английских субтитрах серии «Гарри Поттер» на узбекский язык. Исследование анализирует, сохраняют ли эти эмоциональные индикаторы свою исходную интенсивность и функцию в переводе. Значительной проблемой в этом процессе является то, что маркеры удивления часто обладают как лингвистическими, так и культурными особенностями, для которых не всегда находится эквивалент в другом языке. Для сравнения отрывков субтитров из серии «Гарри Поттер» и их переводов в статье применяется качественный дискурсивный анализ. Анализируются наиболее распространённые выражения удивления в английском языке и их узбекские переводы с особым вниманием к лексическим и культурным характеристикам. Полученные результаты указывают на то, что английские восклицания, как правило, лаконичны и прямолинейны, тогда как их узбекские аналоги в переводе зачастую расширяют смысл, используя идиоматические выражения, фразы, характерные для узбекской речевой культуры, а также добавление и опущение элементов для сохранения аналогичного эмоционального воздействия. Исследование приводит к выводу, что для успешного перевода маркеров удивления переводчикам необходимо глубоко понимать культурный контекст, а также сохранять целостность оригинального текста, адаптируя фразы таким образом, чтобы они звучали естественно на языке перевода.

Маркеры удивления, широко распространённый, с английского на узбекский язык, перевод, культурная адаптация, субтитр, идиоматические выражения, серия «Гарри Поттер», интонация.

INTRODUCTION

There are numerous languages in the world. Since various works of different cultures are being translated into others, translation has become vital in daily life. This article discusses the seven surprise markers in English extracted from the Harry Potter movies and their translation into Uzbek. Concentrating on the use of these surprise markers in both languages, the article illustrates how these expressions are used in the English and Uzbek languages, and how they show the emotion of surprise of the characters in the movie.

Surprise is considered one of the six basic emotions, alongside happiness, anger, fear, disgust, and sadness (Lewis M. et al. 2010, 43). “Surprise is a result of the discrepancy between an anticipated and actual outcome, like tasting sweet when one anticipates sour” (Noordewier M. et al. 2016, 136). According to E. Lorini and C. Castelfranchi (2007), surprise is the instinctive response to something strange and unusual. It is caused as a reaction of alert and arousal because of a lack of integration between incoming input and our prior knowledge (p133). C. Darwin (1872), N. Isaacs (1930) and W. Meyer (1988) stated that surprise events spark curiosity to find the answer to "Why?" questions and conduct research to determine the reasons behind these events (Meyer W. et al. 1991, 297).

Moreover, the translation of surprise markers in the movies is not easy. It requires the knowledge of two different countries' culture, history, and various translation strategies to translate the source culture into the target one. Due to the idea that the original language can be expressed by several possible variations in the target language, the translator has to select the most appropriate option based on the context to match closely the original one (Musayev Q., 2005, 69).

As dubbing is a substitution of the original soundtrack with a new one, while maintaining the same film image, synchronization of lip movements as closely as possible is important (Sun Y., 2019, 180). Hence, finding an equivalent in the target language and adapting the lips' movements pose translation challenges for interpreters.

In this article, we examined the translation of the expressions of surprise selected from the Harry Potter movies from English to Uzbek to discover the similarities and differences in the utilization of these markers, and how cultural context influences the translation of surprise markers.

Methods

The qualitative research was conducted using subtitle excerpts from multiple Harry Potter films in this article. The English subtitles of the Harry Potter series were obtained from www.github.com, and www.cinerama.uz was used to write down the Uzbek version of the dialogues in the Harry Potter series. The data was collected through the conversations in the movies, in which characters express surprise or admiration by idioms, phrases and lexemes. The original series of Harry Potter films were analyzed in parallel to the Uzbek version to discern variations in lexical selection and syntactic arrangement.

Results and Discussion

In this research, the most prevalent surprise markers were selected and analyzed, and several key findings were discovered during the analysis of the subtitle excerpts.

Fragment 1 Harry Potter and the Goblet of Fire (2005)

Minute:	00:24:02,895 --> 00:24:13,447	
	English	Uzbek
Alastor:	You need to find another place to put your chewing gum...	Siz butunlay boshqa joy topishingiz kerak saqich yopishtirgani.
Alastor:	...besides the underside of your desk, Mr. Finnigan!	Janob Finnigan!
Finnigan:	No way. The old codger can see out the back of his head.	Jinni bo'lish mumkin. Bu qariyani orqasidayam ko'zi borakan.
Alastor:	And hear across classrooms!	Orqa partadagilar gapini eshitadigan quloq ham bor.

In fragment 1, Finnigan used the phrase “*No way*” to express his astonishment upon discovering Professor Moody's exceptional perception. According to the

Longman dictionary, this idiom is an English discourse marker used to convey surprise, especially in American English. (<https://www.ldoceonline.com>) The phrase was transformed from a straightforward negation to an amplified response of astonishment in the Uzbek translation, where it was expressed as “*Jinni bo‘lish mumkin*”. The Uzbek translation introduced an additional nuance by linking the situation to madness, a prevalent cultural trope for conveying shock. This adaptation can illustrate cultural and discourse variations in the expression of surprise. Moreover, English speakers frequently use the phrase “*No way*” in everyday conversation, while the hyperbolic expression “*Jinni bo‘lish mumkin*” is often used to emphasize intense emotions in the Uzbek written discourse.

Fragment 2: Harry Potter and the Goblet of Fire (2005)

Minute:	00:49:44,961 --> 00:50:06,775	
	English	Uzbek
Harry:	Dragons. That's the first task.	Ajdarlar.
Harry:	They've got one for each of us.	Bu birinchi topshiriq, har birimizga bittadan ajdar tayyorlab qo'yishgan.
Cedric:	<u>Are you serious?</u>	<u>Ajdarlar? Gaping jiddiymi?</u>
Cedric:	And Fleur and Krum, do they...?	Fleyr va Kram bilishadimi buni?
Harry:	Yes.	Ha.
Friends:	Come on, Ced, leave him.	Ketdik Sedrik.
Friends:	He's not worth it.	U bunga arzimaydi.
Friends:	Read the badges, Potter!	Nishonlarni o'qi, Potter!
Cedric:	Hey, listen. About the badges.	Quloq sol. Nishonlarga kelsak.
Cedric:	I've asked them not to wear them, but...	Men ularga taqmanglar degandim.
Harry:	Don't worry about it.	E'tibor berma.

Fragment 2 represents an interaction in which Cedric produced a surprise expression as a reaction to Harry's secret information about the first task in the tournament. The exclamatory phrase “*Are you serious?*” is a prevalent surprise marker, conveying disbelief or shock in response to information. In the Uzbek translation, it was expressed as “*Ajdarlar? Gaping jiddiymi?*”. This translation

preserved the interrogative structure and emotional intensity of the original, serving as a direct equivalent in meaning and function. However, the Uzbek version was slightly altered to intensify the emotional impact of the surprise marker by the inclusion of the word “*Ajdarlar?*” prior to the question. This modification highlights linguistic and cultural subtleties.

Fragment 3: Harry Potter and the Prisoner of Azkaban (2004)

Minute:	00:42:06,430 --> 00:42:45,220	
	English	Uzbek
Remus:	Imagine Professor Snape in your grandmother's clothes.	Professor Sneipni buving kiyimida tasavvur qil.
Remus:	Can you do that?	Eplay olasan-a?
Remus:	Yes. Wand at the ready.	Tayyorlan..
Remus:	One, two, three.	Bir, ikki, uch.
Remus:	Think, Neville, think.	Qani, Nevil, bo‘l.
Neville:	<i>Riddikulus!</i>	<i>Ridikulus!</i>
Remus:	<u>Wonderful</u> , Neville,	<u>Ajoyib</u> , Nevil, <u>ajoyib!</u>
	<u>Wonderful!</u>	
	<u>Incredible!</u> Okay...	<u>Juda zo‘r!</u> Bo‘pti...
Remus:	...to the back, Neville.	Joyingga bor.
Remus:	Everyone, form a line...	Hamma saf tortib tursin...

The word “Incredible!” in fragment 3 serves as an evaluative surprise marker to convey astonishment and admiration for Neville’s performance. “*Juda zo‘r!*” was used in the Uzbek translation to describe this moment. In the Uzbek translation, the word “*zo‘r*” itself could have been used to describe that moment, but the word “*juda*” was used to increase the intensity of “*zo‘r*”. This indicates a cultural inclination towards heightened emotional expressions in Uzbek discourse.

Fragment 4. Harry Potter and the Goblet of Fire (2005)

Minute:	01:05:22,597 --> 01:05:45,120	
	English	Uzbek
Hermione:	Look at this!	O‘zing qara!
Hermione:	<u>I can't believe it!</u> She's done it again.	<u>Ishonish qiyin!</u> Yana o’sha Skitir.

Hermione:	"Miss Granger, a plain but ambitious girl..."	Mis. Grinjer oddiy, shuhratparast bir qiz...
Hermione:	...seems to be developing a taste for famous wizards.	Mashhur afsungarlar desa o'zini tomdan tashlaydi.
Hermione:	Her latest prey, sources report...	Manbalarga qaraganda uning oxirgi qurboni...
Hermione:	...is none other than the Bulgarian bonbon, Viktor Krum.	Kimsan, mana man, Bolgariya chempioni Viktor Kram.
Hermione:	No word yet on how Harry Potter's taking this latest emotional blow."	Bu taqdir zarbasini Garri Potter qanday qabul qilganligi hozircha noma'lum.

In fragment 4, having read Skeeter's article, Hermione used the statement "*I can't believe it!*" to convey her astonishment and exasperation. This expression is used when someone is surprised or shocked by something in English. This expression was translated into Uzbek as "*Ishonish qiyin!*", which effectively conveyed the essence of disbelief and surprise while changing the syntactic structure. The English expression "*I can't believe it!*" was expressed in the first person, which makes the astonishment more intimate, while the Uzbek phrase "*Ishonish qiyin!*" was more impersonal, generalized and said in a neutral tone.

Fragment 5. Harry Potter and the Chamber of Secrets (2002)

Minute:	01:03:16,655 --> 01:03:30,085	
	English	Uzbek
Hermione:	<u>Again?</u> You mean the Chamber of Secrets has been opened before?	<u>Yana?</u> Demak, Maxfiy Hujra oldin ham ochilganmi?
Harry:	Of course. Don't you see?	Albatta, tushunmadingmi?
Harry:	Lucius Malfoy must have opened it when he was at school here.	Lusius Malfoy shu yerda o'qigan payt uni ochgan bo'lishi mumkin.
Ron:	Now he's taught Draco how to do it.	Drakoga ham qanday qilish kerakligini o'rgatgan.
Hermione:	Maybe.	Ehtimol.

In Harry Potter and the Chamber of Secrets, Hermione used the adverb “*Again?*” surprisingly, after discovering the Chamber of Secrets had been opened before. According to the Cambridge dictionary, the word “*Again*” means one more time, but the element of surprise or shock does not exist in the lexical meaning of this word. (<https://dictionary.cambridge.org>) However, in the conversation between Harry and Hermione, “*Again*” was employed to convey surprise. In English, intonation plays a crucial role in the meaning of an utterance. As Wilkinson and Kitzinger stated, pitch register, pitch movement, and relative volume are characteristic of “surprised” utterances (2006, 153). As “*Again*” was said with rising intonation for unexpected information, it can be understood that it was used to convey surprise or astonishment. The Uzbek translation “*Yana?*” served as a direct equivalent, preserving the emotional resonance of the original. A significant similarity in both languages is the maintenance of the one-word structure.

Fragment 6. Harry Potter and the Deathly Hallows: Part 2 (2011)

Minute:	00:21:51,409 --> 00:22:10,160	
	English	Uzbek
Ron:	Now what?	Endi nima?
Hermione:	Reducto.	Reducto.
Harry:	Hold on.	Mahkam ushlang.
Ron:	<u>That was brilliant.</u> <u>Absolutely brilliant.</u>	<u>Zo‘r ish bo‘ldi. Juda qoyilmaqom.</u>

The surprise marker “*That was brilliant!*” in fragment 6 conveys Ron’s astonishment and admiration after Hermione employed a magical word “Reducto” to make a dragon fly to leave the place. The Uzbek translation, “*Zo‘r ish bo‘ldi*” kept the meaning of the phrase “That was brilliant”, but a significant distinction can be seen in the degree of emphasis. In the original movie, the tone of “*That was brilliant!*” was enhanced by “*Absolutely brilliant!*” intensifying Ron’s enthusiasm. In the Uzbek translation, “*Zo‘r ish bo‘ldi*” was followed by “*Juda qoyilmaqom*” to convey a strong tone of astonishment.

Fragment 7. Harry Potter and the Goblet of Fire (2005)

Minute:	00:06:11,042 --> 00:06:29,561	
	English	Uzbek
Ron:	Go on, <u>look at that!</u>	<u>Hoy, qaranglar!</u>
Arthur:	Well, kids, welcome to the Quidditch World Cup!	Xo'sh, bolalar. Kviddish bo'yicha Jahon chempionatiga xush kelibsiz!
Arthur:	Stay together!	Birga yuringlar!
Arthur:	Keep up, girls!	Orqada qolmanglar, qizlar!
Ginny:	<u>Look!</u>	<u>Qara!</u>
Arthur:	Come on! Keep up, girls!	Qizlar, orqada qolmang!

In fragment 7, Ron used the surprise marker “Look at that!” when he was surprised by seeing something remarkable. In English, “*Look at that!*” serves as both an imperative sentence to ask somebody to turn attention to an extraordinary or important thing (as line 1 in fragment 4) and an expression of surprise. “*Hoy, qaranglar!*”, which was used in the Uzbek translation, maintained the imperative function while integrating a cultural adaptation. The inclusion of exclamation “Hoy” marked a significant distinction, as it amplified the urgency of the exclamation and conforms to Uzbek discourse norms. Moreover, whereas the English expression used “*that*”, which was omitted in the translation into Uzbek, the Uzbek version employed “*qaranglar*”, which is plural, to show respect when addressing a group of people. In line 5, the words “*Look*” (English version) and “*Qara*” (Uzbek version) were used to express a surprise of the speaker. These two words prove that both languages can convey the sense of astonishment if they are articulated at a high pitch with surprise.

CONCLUSION

The results of the research show that although the role of surprise markers is universal, they differ significantly among cultures. The Uzbek versions of the most prevalent English surprise markers in the Harry Potter series illustrate how translators should keep balance to deliver the message of original work and preserve the intended emotional effect of surprise markers while adhering to cultural discourse standards. The most accurate translation of the source language can be

performed by finding equivalence in the target language and using addition or omission strategies. These findings help recognize the complexities of cross-cultural communication.

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