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Syntactic Structures in O. Henry's Short Stories and Their Translation into Uzbek: A Comparative-Typological Analysis

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ABSTRACT: This article examines the syntactic structures characteristic of the short stories of the renowned American writer O. Henry (William Sydney Porter), their stylistic functions, and the distinctive features of their translation into Uzbek from a comparative-typological perspective. The study analyzes the syntactic systems of English and Uzbek, with particular emphasis on the differences between the analytical and synthetic language types, grammatical transformations employed in translation, and the preservation of the author's distinctive expressive style.
Keywords: O. Henry, syntactic structure, comparative typology, translation theory, grammatical transformation, expressiveness, unexpected compositional ending (punchline).

INTRODUCTION

O. Henry, widely recognized as a master of the short story genre in world literature, is distinguished by his ability to create exceptionally dynamic plots and unexpected endings. The uniqueness of his style is reflected not only in lexical and semantic devices but also in complex, multilayered, and unexpected syntactic structures [1: 45]. As an analytical language, English is characterized by a relatively fixed word order within the sentence, whereas Uzbek, as an agglutinative and synthetic language, allows greater flexibility in sentence structure and possesses a rich system of verbal and modal forms [2: 112].

In literary translation, the recreation of syntactic structures is not merely a process of structural transfer; rather, it involves establishing functional and stylistic equivalence between the linguistic resources of two different languages [3: 78]. This article provides a scientific analysis of the Uzbek translations of syntactic constructions found in O. Henry's famous short stories The Gift of the Magi and The Last Leaf.

METHODOLOGY AND LITERATURE REVIEW

The study employs comparative-typological, contrastive, and stylistic-linguistic methods of analysis. The works of J. Buranov and M. Yusupov on comparative grammar serve as the principal theoretical foundation for examining the typological features of English and Uzbek syntax [4: 95]. The concepts developed by G. Salomov and I. Gofurov regarding translation theory and the representation of literary reality in Uzbek provide the methodological basis for analyzing translation strategies [5: 134; 6: 52].

Syntactic transformations—particularly sentence segmentation, sentence integration, transposition (changes in word order), and the transformation of passive constructions into active ones—are regarded as the primary means of achieving literary adequacy in translation [7: 201].

RESEARCH AND DISCUSSION

1. Inversion and Stylistic Emphasis

O. Henry frequently employs syntactic inversion to create expressiveness and dramatic emphasis. Although English generally follows the canonical Subject–Verb–Object (SVO) word order, the author intentionally rearranges sentence elements to intensify emotional impact [8: 15].

Original: "Down came the brown cascade of hair." (The Gift of the Magi)

Uzbek Translation: "Uning tovlanib turgan jigarrang sochlari pastga qarab sharsharaday yog'ilib tushdi."

In the original sentence, the adverb "Down" appears at the beginning, emphasizing the sudden downward movement. In the Uzbek translation, the stylistic effect of inversion is recreated through synthetic verbal forms ("yog'ilib tushdi" – "came pouring down") and descriptive adverbial expressions. While Uzbek preserves its natural verb-final structure, stylistic emphasis is conveyed through lexical choice and imagery.

2. Complex Sentences and Their Uzbek Equivalents

English frequently uses complex sentences containing subordinate clauses and participial phrases. During translation into Uzbek, such syntactic constructions are often transformed into participial or adverbial clauses, or divided into a sequence of simpler sentences that conform to Uzbek syntactic norms [9: 88].

Original: "Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below." (The Last Leaf)

Uzbek Translation: "Syu pastdagi yarim qorong'i xonasida o'tirgan Bermanni uchratdi, undan archa mevalari hidi kelib turardi."

The participial phrase "smelling strongly of juniper berries" is rendered in Uzbek as a separate descriptive clause. This transformation corresponds naturally to the syntactic structure of Uzbek and enhances readability while preserving the original meaning.

3. Syntactic Parallelism and Repetition

One of the devices that strengthens the emotional intensity of O. Henry's stories is syntactic parallelism. A sequence of similarly structured sentences establishes rhythm and reinforces the emotional state of the characters.

Original: "One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies."

Uzbek Translation: "Bir dollar sakson yetti tsent. Bori shu edi. Shundan oltmish tsenti bir tsntlik tangalar edi."

In translation, the brevity of the syntactic structure and the rhythm of the inner monologue are carefully preserved. These short paratactic constructions effectively reflect the psychological condition of the protagonist.

RESULTS AND SCIENTIFIC ANALYSIS

The comparative analysis of syntactic transformations in O. Henry's short stories reveals the following typological patterns:

Structural adaptation: The English SVO sentence model is systematically transformed into the Uzbek SOV sentence pattern.

Passive and active constructions: Passive voice constructions, which occur frequently in English, are often translated into active voice structures in Uzbek because they sound more natural and stylistically appropriate [10: 64].

Pauses and punctuation: O. Henry's expressive use of dashes, ellipses, and punctuation-based pauses is retained in Uzbek translation whenever possible in order to preserve the original rhythmic and stylistic effect.

CONCLUSION

The analysis of the Uzbek translations of syntactic structures in O. Henry's short stories demonstrates that achieving stylistic and semantic equivalence between two typologically different languages requires much more than grammatical correspondence. It demands a profound understanding of the literary context and the author's individual style. Complex sentence patterns and inversion in English can be successfully recreated through the agglutinative and synthetic resources of Uzbek, including rich verbal morphology and participial constructions. Consequently, these translation strategies enable Uzbek readers to experience the artistic expressiveness and emotional impact of O. Henry's works while preserving the aesthetic value of the original texts.

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