

SYNTACTIC ASYMMETRY IN LITERARY TRANSLATION:
PROBLEMS OF PRESERVING NARRATIVE DYNAMICS IN
THRILLER NOVELS

Sheralieva Dilnoza Alisherovna

assistant at Tashkent State Transport University, Tashkent, Uzbekistan

Abstract. *This thesis explores the challenges of translating thriller novels from English (an SVO language) into Uzbek (an SOV language) arising from syntactic asymmetry. The study highlights how the delayed placement of verbs in Uzbek sentences can negatively impact the fast-paced narrative dynamics and the feeling of suspense inherent in the thriller genre. To overcome these linguistic barriers and preserve the author's original style, the paper proposes pragmatic and stylistic strategies, including syntactic fragmentation, word order inversion, and the avoidance of verbal nouns.*

Keywords: syntactic asymmetry, thriller genre, literary translation, plot dynamics, SOV and SVO typology, suspense, pragmatic adaptation.

Annotatsiya. *Ushbu tezis ingliz (SVO) va o'zbek (SOV) tillari o'rtasidagi sintaktik asimmetriya sababli triller romanlarini tarjima qilishda yuzaga keladigan muammolarni tadqiq etadi. Tadqiqot o'zbek tilida fe'ning gap oxirida kelishi triller janriga xos bo'lgan tezkor syujet dinamikasi va taranglik (suspense) hissiga qanday salbiy ta'sir ko'rsatishini yoritib beradi. Ushbu muammolarni bartaraf etish va muallifning asl uslubini saqlab qolish maqsadida ishda sintaktik parchalash, so'z tartibi inversiyasi va harakat nomlaridan (otlashgan fe'llardan) qochish kabi pragmatik hamda uslubiy strategiyalar taklif etilgan.*

Kalit so'zlar: sintaktik asimmetriya, triller janri, badiiy tarjima, syujet dinamikasi, SOV va SVO tipologiyasi, taranglik (suspense), pragmatik adaptatsiya.

Аннотация. Данные тезисы исследуют проблемы перевода романов-триллеров с английского (SVO) на узбекский (SOV) язык, возникающие из-за синтаксической асимметрии. В работе подчеркивается, как расположение глагола в конце предложения в узбекском языке может негативно сказаться на динамике быстро развивающегося сюжета и чувстве напряжения (саспенса), присущих жанру триллера. Для преодоления этих проблем и сохранения оригинального авторского стиля предлагаются такие прагматические и стилистические стратегии, как синтаксическое сегментирование, инверсия порядка слов и избегание отглагольных существительных.

Ключевые слова: синтаксическая асимметрия, жанр триллера, художественный перевод, динамика сюжета, типология SOV и SVO, саспенс, прагматическая адаптация.

One of the main distinguishing features of the thriller genre, which is one of the most rapidly developing trends in modern fiction, is the high pace of plot development and the maintenance of a constant feeling of suspense in the reader. The technological threats, ticking clock pressure, and chase scenes occurring in the work are expressed not only through the plot but also through the syntactic structure of the text. At the climax of events, authors use short, sharp sentences and dynamic verbs to manipulate the reader's psychological state. However, when translating thriller novels from English into Uzbek, the syntactic asymmetry (structural differences) between the languages creates serious challenges. The main linguistic problem lies in the fact that English and Uzbek possess typologically different sentence-building patterns. As an analytical language, English strictly adheres to the SVO (Subject-Verb-Object) word order. This means that the main action (the verb) in a sentence is placed immediately adjacent to the subject, near the beginning of the sentence. For example, in a tense thriller scene, the sentence “*He grabbed the encrypted drive before the system shut down*” immediately conveys the action (*grabbed*) to the



reader, while reasons or secondary information are shifted to the end of the sentence. Uzbek, on the other hand, is an agglutinative language built on the SOV (Subject-Object-Verb) pattern. According to this rule, the most important part of the sentence—the action (verb)—must always come at the very end. If we translate the above example into Uzbek following the traditional rule: "*U tizim o'chib qolmasidan oldin shifrlangan xotira qurilmasini tortib oldi*". As can be seen, the Uzbek reader is forced to read to the very end of the sentence (until the final period) to find out what the main action is. If the complex and lengthy sentences of a thriller are consistently translated using this exact pattern, the delayed delivery of the action will reduce the pacing of the narrative and negatively affect the feeling of suspense. To resolve such problems of syntactic asymmetry in literary translation, it is advisable to apply the following pragmatic and stylistic strategies:

1. **Syntactic fragmentation (Chunking/Segmentation):** The translator should divide a single long compound or complex English sentence into two or three short, simple sentences in Uzbek. This ensures that the verb appears earlier at the end of each short sentence, adding dynamics to the text.

2. **Word order inversion:** In extremely fast-paced scenes (e.g., chases or system crashes), departing from the strict SOV pattern and moving the verb to the middle or beginning of the sentence (stylistic inversion) in order to preserve the author's style.

3. **Avoiding verbal nouns:** When expressing dynamic actions from English, using predicates with clear tense and person-number indicators rather than verbal nouns with suffixes like "-ish" or "-maq" in Uzbek will increase the speed of the text.

In conclusion, striving for syntactic adequacy (constructing sentences with exact literal correspondence) when translating thriller novels into Uzbek is not always justified. Taking into account the syntactic asymmetry between the languages, the translator should use short, concise, and dynamic syntactic





structures in Uzbek, thereby fully conveying the original spirit and rapid pace of the work to the reader.

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