**Емельянова Елена, Ащеулова Татьяна. Функциональные особенности инвертированного порядка слов в англоязычном художественном дискурсе**

В статье исследуется литературные произведения в рамках англоязычного художественного дискурса, где основное внимание уделяется особенностям функционирования инвертированного порядка слов, при этом определение функциональной нагрузки и цели применения инверсии автором в определенном контексте является главной задачей. В центре внимания находится рассмотрение моделей и типологизации обратного порядка слов.

**Ключевые слова:** инверсия, порядок слов, функциональная нагрузка, эмфатическая функция.

**Target setting.** Language is a system of signs, which is used as the means of communication. History, mutual culture, technology have an impact on it. Language is constantly changing, and therefore it is necessary to monitor its development. Of all the variety of linguistic means, constructions and techniques, the greatest influence of progress has a sentence as a complex system of language in terms of formal and semantic load.

The English language is characterized by the predominance of analytical ways of expressing grams, so the fixed order of words in a sentence is one of its distinguishing features. The order of words in linguistics implies a certain sequence of components in a sentence or syntax group. The English language is mainly characterized by a direct and in some cases inverted order of words.

In many languages, a technique called inversion is used to increase the emotionality or expressiveness of a statement or its part.

The next **goals** are followed by the research: (1) to consider the features of sentence construction and pay attention to the order of words in an English sentence; (2) to describe the functional load of the inversion in English; (3) to analyse models of inversion in the English discourse of fiction; (4) to reveal the typology of inversions in the English discourse of fiction.

**Analysis of recent research and publications.** Word order and inversion studies have been and continue to be done by Ukrainian and foreign scientists, among them are D. I. Hanych, N. V. Denysenko, L. P. Iefimov, A. V. Myronchuk, M. S. Onyshchenko, A. Y. Smyrnytskyi, D. S. Matthew, L. Michaelis.

**The relevance** of the topic is stipulated by the need to deepen and systematize knowledge about the phenomenon of inversion and its functional features due to the lack of study of some aspects of this issue, the availability of different approaches offered by researchers and deficiency of complete data systematization. **The object** of study is inversion as a linguistic phenomenon wildly employed in the English discourse of fiction. **The subject** of the research is the peculiar features of inversion functioning in the English discourse of fiction.

**Results of the research.** The issue of the word order in English is very common and is actively discussed by linguists because of the discrepancy of this aspect in English and Ukrainian. Comparing the structure of the sentence in both languages, in Ukrainian transposition of the parts of the sentence has almost no impact on the content of the expression. After all, grammatical meanings in the Ukrainian language are more often expressed in a synthetic way, whereas in English they are analytical. Thus, the most important thing in a language is the grammatical structure in which the relation of words in a sentence is expressed, not primarily by word forms, but by a certain order of words in the construction of a sentence.

In English the usual word order in the "neutral" form of presentation is subject and predicate, and subordinate parts of the sentence, with the subject, usually acting as a topic or rhyme (already known), and the subsequent clauses of the sentence – rheme (reporting a new one) [3, p. 123]. That is, moving any meaningful unit in a sentence can change its syntactic function, which will affect the context. It could be confirmed by analysing the sentence *Bill invited Oliver.* The location of the unit *Bill* at the beginning of the sentence shows its syntactic function of the subject, similar to *Oliver*, that is at the end of the sentence and acts as an object.

The English sentence clearly defines not only the place of the subject and the adverb, but also the place of the adverbial modifier of time and place. The adverb of time is put at the end, and it is preceded by the adverb of the place: *I`m going to Kyiv tomorrow.* The adverb of the place may be at the beginning of the sentence in the case when the action was described earlier: *Then at half past ten I'll meet my friends… .*

Word order is a certain fixed arrangement of words in a sentence. The Ukrainian language is characterized by a free order of words, and in English there is a direct and reverse (inverted) ones. It is related to the morphological structure of the language and performs a number of important functions, both semantic, grammatical, and structural-organizational.

Although there are six logically possible sequences of S, V, O – syntactic elements, English is characterized by SVO (subject, verb, object) word order [8]. With regard to other subordinate parts of the sentence, such as adverb and attribute, their positions are less established. Usually, closely related words are put together. Accordingly, the subordinate parts referring to the main ones are located close to them, or are their part, or constitute them.

Thus, attributes modify the main word in a postposition, preposition, or interposition that defines them as the most mobile parts of a sentence [6]. For example: *a rainy morning, the problems involved, the fact familiar to us, the happiest woman alive, the best mother in the world.*

In a sentence, the order of words can perform several functions, they are grammatical, communicative, emphatic or connective. The main function of word order is to express grammatical relations and to determine the grammatical state of a word by fixing its position in a sentence [8]. The grammatical function

itself allows to highlight the existence of direct and inverted order of words. Communicative and emphatic functions are different in purpose, but the same in achievement, they consist in highlighting the part of the sentence that is the most informative in the speaker's opinion. In the linguistic dictionary, edited by D. I. Ganych, emphasis is defined as the intensity of language, enhancement of its emotional expressiveness, accentuation of an element by intonation, repetition, vocatives, questions [1, p. 218]. Emphasis is achieved if the word is placed in an unusual position: words that are usually placed at the beginning of a sentence (such as a subject) are moved to the end, while words that are usually located near the end of the sentence (e.g. objects and predicates) are moved to the beginning. The third function of word order is to express the continuity of thoughts in sentences or its clauses. This function is often performed by demonstrative pronouns and adverbial modifiers.

Smyrnytskyi A. I. distinguishes three functions of word order: (1) grammatical function; (2) the expression of lexical subject and lexical predicate; (3) expressive-stylistic function [7, p. 62].

Let's explore each of the features in more detail.

The first function is a grammatical one. It is in the expression of certain syntactic relations: subject-object, subject-predicate, attributive. The order of words provides a distinction between the direct objective and the subject as in English the difference between the direct and objective cases is peculiar only to personal pronouns [4, p. 240]. But in this situation, the difference is not always clear, since the pronouns *you* and *it* do not differ in the above cases.

The second function is the expression of lexical subject and lexical predicate. A lexical subject, which is the starting point in an utterance, is a word (or group of words) that represents an object of thought into an utterance. A lexical predicate is a word (or group of words) that joins the lexical subject for its development, characterization, and refinement [1, p. 76]. In modern English, the free placement of units is allowed for the expression of a lexical subject and a lexical predicate, which is emphasized by the fact that all grammatical relations have already been expressed in the sentence.

The third function is expressive-stylistic function. The purpose of this function is to highlight in a language a unit, indicating its importance in the sentence. As a rule, intonation and emphasis are used to draw attention to the needed word. In this case, in English, the order of words is an expressive stylistic device [9]. The word that should be emphasized is put in the sentence in the first place.

According to the classification distinguished by Onyschenko N. S., there are eight types of inversion: local, exclamative, in questions, with the word *there*, negative, for equilibrium, with established structures, heavy [6].

It is known that in English there is a fixed order of words, but in literature there can be various deviations from it (e. g. inversions in sentences and direct order of words in interrogative sentences). As it has been defined above, there are different types of inversions. Both predicate and subordinate parts can be

subjected to inversion. Here are examples of predicative inversion: *Into this society came Sonia van der Merwe when her husband had been three years in prison* (Spark M. The curtain Blown by the Breeze). *Downhill, in the wake, came Constance in her grey dress, watching the chair jolt downwards* (Lawrence D.H. Lady Chatterleys). When reading these sentences, one can observe that with the help of inversion an unambiguous allocation of the subject is achieved and a close relationship between clauses is established.

One of the interesting ways of inversion is double inversion. Sentences with double inversion of a predicate, as well as sentences with a simple inversion, are the kinds of sentences with a semantic center – rheme. They have three members of the sentence: the adverbial modifier of the place, the intransitive verb-predicate (or transitive in the passive), and the subject that has a logical emphasis. For examples: *They rushed into the room. Lying on the floor was a dead man ...* (Aldington R. Death of a Hero). *There was a terrific crash of carriages and the traffic was almost stopped.* (Christie A. Poirot's Early Cases). *Standing close to the pavement was a little yellow brougham.* (Christie A. Poirot's Early Cases).

The researched material proves that the inversion of subordinate parts of a sentence is widely presented in the English discourse of fiction.

Direct object inversion: *Her love letters I returned to the detectives for filing* (Greenee Gr. End of the Affair).

Inverted repositional object: *For this Brain had worthy reasons* (Greenee Gr. End of the Affair).

Adverbial modifier of place inversion: *Once outside on the road, he slowed down* (Christie A. Poirot's Early Cases). *Outside, the wind howled fiercely, and the rain beat against the window in great gusts* (Christie A. Poirot's Early Cases).

Adverbial modifier of time inversion: *Yesterday, at the party, somebody stole all his jewels* (Christie A. Poirot's Early Cases). *In a few minutes we were shown up into the lady's suite* (Christie A. Poirot's Early Cases).

Adverbial modifier of cause inversion: *Having been starved of domestic life, she thoroughly engaged cooking daintly little meals and looking after the house herself* (Christie A. Poirot's Early Cases*)*.

Adverbial modifier of action inversion: *Suddenly, with a shock, she realized that it was Gerald himself* (Christie A. Poirot's Early Cases). It is worth mentioning that the use of inversion for additional selection of the subject is possible only in the following structure: object + predicate + subject.

An object or subject acting as a subject is thus introduced into the narrative and becomes main in content. These statements are characterized by the use of predicates expressed by the following types of intransitive verbs [5]: (1) existence: *to be, to live, to remain*; (2) position in space: *to lie, to sit, to stand*; (3) movement: *to run, to move, to follow, to pass, to flow, to fly, to arise*; (4) emergence, development: *to arrive, to come, to enter*.

For example: *From the cliff fly lemmings one by one* (Greenee Gr. End of the Affair). *Beside the river was a cemetery* (Greenee Gr. End of the Affair). *Yesterday died Mr. Yellowboot* (Greenee Gr. End of the Affair). In rare cases, in such sentences passive condition is used: *Behind the cart was tied a retriever* (Lawson H. Jones's Alley).

Elliptical constructions with *so* and *neither* could be used at the beginning of a structure. The meaning of their use is to transfer the action presented in the preceding sentence to another object or subject [2, p. 128]. For example: *Isabel was not economical. Neither ... was George Augustos* (Aldington R. Death of a Hero).

The use of *there*-constructions implies the presence or absence of any object or subject in specific conditions in a particular place at the appropriate time: *There is my old friend with us* (Aldington R. Death of a Hero). The subject is always in the emphasized position and is placed after the predicate expressed by the verb. Most often, predicate is the verb *to be*, quite rarely it can be other non-transitive verbs. For example, *There is a dead silence there* (Galsworthy J. The Saga of Forsyle). *There were circles? Under her eyes as though she had not slept* (Galsworthy J. The Saga of Forsyle). *Over the edge there peeped a boyish face* (Conan Doyle A. The red-headed leadue).

When *there*-construction is used in a sentence, not only a noun could be in the role of the subject, but also a negative pronoun: *There's nothing interesting here* (Galsworthy J. The Saga of Forsyle). *There was somethings terrifying in this inexorable silence* (Galsworthy J. The Saga of Forsyle). In constructions with *there is / are* an indefinite article is usually used but a definite article is also possible. In most cases, the presence or absence of the article depends on the narration style.

Interesting is the function of inversion in sentences with negation *neither*. For example: *I don't know any tricks. - Neither do I, says Jack to tally dead pan* (Kinsella S. Can you keep a secret?). In this exchange subject is represented by an elliptical construction with negation *neither*. The purpose of this devise is to emphasize agreement. And the subject at the end of the sentence emphasizes that the speaker fully supports the addresser.

The analysed material shows that there is also a quite rare type of inversion that is identified as a conditional inversion. For example: *But may it be she has not reached her full potential ... maybe there is a side of her which has been frustrated* (Kinsella S. Can you keep a secret?). This sentence contains two types of inversion: the one with the construction *there is* to focus on *a side,* and the other inversion comprises the conditional construction *may it be*. In this case, the construction *may it be* is synonymous to the construction *if it maybe,* but is more emotive.

A complete inversion with a preposition at the beginning of the sentence is an effective stylistic device. For example: *But in comes Jack, holding out a glass of sweet sherry* (Kinsella S. Can you keep a secret?). The subject *Jack* is placed at the very end of the sentence preceded by the predicate *comes,* while the

preposition in begins the sentence. Due to this device employed by the author reader's attention is drawn exactly to the person who entered the room. The author emphasizes the emotionality of the moment and Emma's wonder. The heroine did not expect Jack to come into the room.

Interrogative inversion, performing an emotional-evaluative function, is also in active use in the English discourse of fiction. For example: *You can't stand ... jazz?* (Kinsella S. Can you keep a secret?). Instead of the inverted word order that is a general rule for question formation, the sentence members are arranged as in a narrative sentence. The only point that indicates the question is the question mark at the end of the sentence. The ultimate speaker's goal is to verify the information received. The author employs the interrogative inversion to emphasize the protagonist's surprise.

**Conclusions.** After reviewing the peculiarities of sentence construction, it has been found out that the English language is characterised by direct or neutral word order in a sentence. It has been determined that the order of words can perform several functions, they are grammatical, communicative, emphatic or connective. Having analysed the typology of inversions used in the English discourse of fiction, it was revealed that eight types of inversions are represented in this type of the discourse: local, exclamative, in questions, with the construction *there*, negative, for equilibrium, with established structures, heavy. Moreover, in the course of the analysis it was found out that each type of inversion performs certain functions in the sentence. In the English discourse of fiction inversion proves to be a widely used stylistic devise that offers both simplification and enrichment of English. The prospect of the future research we see in thorough study of inversion use in other types of discourses.

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