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FUNCTIONS OF INVERSION IN LITERARY TALES

HANNA KAZARYAN, *VOLHA KRASOUSKAYA*
Polotsk State University, Belarus

The article deals with a reversal of word order called "inversion". A special attention is focused on this phenomenon in literary tales. The article is intended to conduct a linguistic analysis of O. Wilde's tales «The Selfish Giant», «The Nightingale and the Rose», «The Birthday of Infanta», «The Star-Child», «The Devoted Friend», «The Fisherman and His Soul», and L. Carroll's tale «Alice Adventure in Wonderland».

Modern linguists are paying great attention to advanced study of text grammar, and it has caused considerable interest in studying word order in the last decades. The choice of word order for each sentence depends on many factors. According to Charles Bally every utterance is logically, psychologically and linguistically conditioned. The peculiarities of the author's individual style are of great importance for literary language, i.e. his aspiration to modify the structure of a phrase, a desire to avoid boring monotony of direct word order etc.

The phenomenon of word order is one of the most complicated aspects of linguistics. The treatise by Dionysius of Halicarnassus, Ancient Greek historian and rhetorician of the 1st century B.C., is considered to be the first paper on this problem. He was the first to point out the importance of the distribution of words in rhetoricians' and philosophers' speech.

Inflexion was the main grammatical means of expressing syntactic relations between words in Old English. Morphological statefulness allowed defining functions of a word in a sentence. Sentence parts could change their positions relative each other without distorting the meaning of a sentence. However, in the Middle English period a gradual destruction of inflexions began that led to considerable changes in the functions of word order. The fixed position of words became the main means of the formation of syntactic relations between them. By the end of the Middle English period the English language turned from a syntactic language into an analytical one, which defined the functions of word order in Modern English [1, p. 21].

There are two types of word order in English: a direct and indirect one. Indirect word order is usually called **inversion**. Direct and indirect word order is determined, first of all, by reciprocal arrangement of subject and predicate.

English word order is characterized by fixed position of parts of sentence and grammaticalization. Grammaticalization allows the transposition of sentences but it should be done according to certain grammatical constructions and rules. In some cases transpositions are possible; but there are cases when they are impossible at all. For example, a subject can go after a predicate, but an article or a demonstrative pronoun cannot follow the word they define [2, p. 49].

Word order in which a subject precedes a predicate is typical of the English language. Such word order is typical of most of declarative sentences, and also of interrogative sentence, in which a Wh-word functions as a subject. **E.g.** *«Who comes?»*

In ordinary arrangement of words, each of them is communicatively meaningful. Inversion, vice versa, puts the most meaningful word at the beginning. Inversion is often used to express our emotion and in most cases it is used in literary works.

Word order can fulfil different functions. V. E. Shevyakova suggests the following functions of word order in an English sentence:

1) Expression of grammatical relations between sentence parts. **E.g.** *«Jack loves Jill»* and *«Jill loves Jack»;*

2) Emphasizing the semantic center of a message (it is also called rheme). **E.g**. *«Peter went to Moscow»* and *«It was Peter who went to Moscow»*;

3) Expression of communicative sentence. **E.g.** *«He is ready»* and *«Is he ready?»*;

4) Realization of relations between sentences and positional contact between parts in adjacent sentences. **E.g.** *«He opened the case. Inside was Denny's microscope»*;

5) Expression of emphasis. **E.g**. *«Very ill he looked»*;

6) Keeping the rhythm of a sentence. **E.g.** *«Never had he seen such brilliant sunlight»*;

7) Improvement of style (by breaking up extended parts of a sentence), achievement of syntactical and rhythmical symmetry, parallelism, balance.

E.g. *«Queen face the fellow had; plain, and yet attractive»* [2, p. 35 – 36].

Word order can fulfil several functions simultaneously, but one of them is always dominant.

A.I. Smirnitsky singles out the following main cases in which inversion is used:

1) In questions (mainly partial inversion).

E.g. *«Was he ill?»*;

2) In conditional clauses without the conjunction *if.*

E.g. *«Where I there I should be very glad»*;

3) In the cases when a defining specifying word is placed at the beginning of a sentence (e.g. restrictive and negative particles, adverbs, conjunctions, such as *hardly, scarcely, only, seldom, never, no sooner.*

E.g. *«Only now do I understand»*;

4) In the cases when the words which are the most meaningful part of a predicate are placed at the opening of the sentence. There are two types of cases. In the first case a predicative is placed at the opening of the sentence.

E.g. *«Bright and sunny was the morning».*

In the second case an adverb preceding a verb is placed at the beginning of the sentence.

E.g. *«In ran the boy»*;

5) In the cases when an extended adverbial modifier is placed at the opening of the sentence.

E.g. *«Down the frozen fiver came a sledge drawn be dogs».* Inversion in sentences introducing direct speech is one of these cases. E.g.*«What is the time?»asked John*;

6) In sentences expressing will and desire, since such sentences are as a rule strongly emotionally coloured.

E.g. *«Don't you go! »*;

7) In sentences with the introductory *there.*

E.g. *«There is a river near our village»* [3, p. 71 – 74].

Inversion is found in different genres of literature such as poetry, drama and prose. The subject of our research was the functions of inversion in literary tales. A literary tale is a genre of literature, which is based on folk art. The characteristic feature of a literary tale is not only the development of prevailing motifs and plots from folklore, but an author's desire to master characters, stylistics and grammar typical of folk tale. L. Carroll, O. Wilde, A.S. Pushkin, Brothers Grimm and many other writes of the XIX-XX centuries turned to creating literary tales. A pioneer of a tale's grammar is scholar V.Y. Propp, the author of «The morphology of a fairy tale». Besides certain peculiarities of the plot, literary tales have a number of specific features. Different types of inversion are typical of the texts of this genre.

O. Wilde's literary tales, such as «The Selfish Giant», «The Nightingale and the Rose», «The Birthday of Infanta», «The Star-Child», «The Devoted Friend», «The Fisherman and His Soul», and L. Carroll's «Alice Adventure in Wonderland» were chosen as the material for our research.

In the course of the research 205 examples of the use of inverted word order in O. Wilde's and L. Carroll's literary tales were analyzed. It turned out that the most frequent type of inversion is the inversion of a subject and a predicate, it made up 47%. The inversion of a predicative and an article made up 22%. 16% out of the total amount of examples made up the inversion of an adverbial modifier. The case of using inversion of an attribute made up 15%. The cases of using the inversion of an object were not found.

A tale's characters live in the world where emotion dominates, where images and speech are notable for brightness and expressiveness. This effect has been achieved in «The Nightingale and the Rose» and «The Fisherman and His Soul» with the help of using particular type of inversion which is typical of oral speech, such as the predicative, expressed by a noun or an adjective, preceding a subject or a link-verb.

E.g. *«**Pale was it**, at the mist that hangs over the river-pale as the feet of the morning, and silver as the wings of the dawn»*, *«**Silver and pearl was her tail**, and the green weeds of the sea coiled round it; and like sea-shells were her eyes, and her lips were like sea-coral»*, *«**Sweet is the scene** of the hawthorn, and **sweet are the bluebells** that hide in the valley, and the heather that blows on the hill».*

Inversion plays the dominant role in creating tension in a literary tale [4, p. 154]. O. Wilde in «The Birthday of the Infanta» keeps a reader in suspense with the help of distance between the theme *the King* and the rheme *consented to give them a personal audience.*

E.g. *«It was a throne-room, used for reception of foreign ambassadors, when **the King**, which of late had not been often, **consented** to give them a personal audience; the same room in which, many years before, envoys had appeared from England to make arrangements for the marriage of their Queen, then one of the Catholic sovereigns of Europe, with the Emperor's eldest son».*

In the following example the tension is achieved by the distance between *sunlight* and *moved.*

E.g. *«Here, in the Palace, the air was close and heavy, but in the forest the wind blew free, and **the sunlight** with wonderful hands of gold **moved** the tremulous leaves aside»*

With the help of inversion an author can increase the tragedy of a plot.

E.g. *«Yet never again in the corner of the Fuller's Field **grew flowers** of any kind, but the field remained barren even as before».*

Except the inversion of a subject and a predicate, a tragic effect can be increased with the help of unusual arrangement of adverbs *yet* and *never*. O. Wilde's tale «The Star-Child» ends in this way: *«**Yet ruled he** not long, so **great had been his suffering**, and so **bitter** the fire of his testing, for after the space of three years he died.»*

An unusual disposition of negative particle *not* serves as a means of strong logical emphasis.

E.g. *«Still she went on growing, and, as a last resource, she put one foot up the chimney, and said to herself, "Now **I can do not more**, whatever happens "»* The position of the particle *not* intensifies the rhythm and proves absolute impossibility of anything.

Except the negative particle *not,* a conjunction also can be in an unusual position.

E.g. *«The Infanta **had never before seen** this wonderful ceremony which takes place every year at May time in front of the high altar».* In this example the author accentuates the unique feeling, that the heroine is experiencing.

Having analyzed the results of our research we can make a conclusion that inversion in literary tales fulfills the following functions:

- adding vividness and expressiveness to images;
- rhematization;
- rhythmization;
- logical emphasis on one or more sentence parts;
- creating allegorical effect;
- realization of tension;
- approaching to folk tale's narration;
- giving verve and dynamism to an utterance;
- creating the effect of unexpectedness;
- giving ironic effect to an utterance;
- intensification of plot's tragedy;
- emphasizing a subject.

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SOCIAL AND PHILOSOPHICAL ISSUES
IN THE NOVEL "HOMER AND LANGLEY" BY E. L. DOCTOROW

ANNA KRAVCHENKO, ANDREI KRASNIASHCHICH
V. N. Karazin Kharkov National University, Ukraine

Summary: The article deals with the study of social and philosophical problems in the novel "Homer and Langley" by American writer Edgar Lawrence Doctorow viewed through postmodernism categories. The different opinions to the creative work of the writer as the creator of "new" historical past are demonstrated. The author attempts to determine such main issues in the novel, as: problem of reclusion, loneliness, misunderstanding between the individual and the society, value of love and care, the nature of eccentric people, outsiders; the mystery of the human mind and destiny.