THE USE OF THE INVERSION IN THE LITERARY CONTEXT

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Abstract: The article explores the linguistic features of the inversion in English language. The author investigates the features of the syntactic structure of the inversion in literary text. Examine the main types of stylistic inversion in the works by Tahir Malik. It is a well-known fact that in Uzbek (as a synthetic language) the flexible case system allows the use of an unfixed word order in a sentence. In English, what has an effect on can often be understood only by the mutual arrangement of the members of the sentence, and, therefore, the constant word order is extremely important in it, in which each member of the sentence has its usual place, which is determined by the way of its syntactic expression, connection with other members and the type of proposal itself. However, the reverse word order phenomenon is also characteristic of the English language. The purpose of the article is to investigate the linguistic features of inversion in English and Uzbek and to test the results of work in the framework of a literary texts.

Keywords: canonical order, literary devices, simile, metaphor, alliteration, inversion, an anastrophy, locative inversion, directive inversion, copular inversions, Tohir Malik, Samum, literary technique, steep, emphatic, direct speech, dramatic purpose, stylistic technique.

INTRODUCTION

The process of teaching English implies the assimilation of all aspects of the language by students: appropriate selection of vocabulary, understanding of the grammatical structure of the language, the ability to perceive information in a foreign language. The question of grammar in the English language includes not only the variety of temporal forms, but also the question of syntax. [11, 246]
The main difference between the grammatical structure of the English language lies in the ways of expressing the connection of words in a sentence. In English, the connection of words is not synthetic, as, for example, in Russian, when the connection is expressed, first of all, by the forms of words, but analytical. Those. in the language, the grammatical structure prevails, in which the connections of words in a sentence are expressed mainly not by the forms of words, but by means of a certain order of words in the construction of the sentence. Each member of a sentence in English has a usual place, which is determined by the type of sentence, the way of syntactic expression and connections with other words. The English language is characterized by a contact arrangement of words, that is, such an arrangement in which words related in meaning are placed side by side.

**MAIN PART**

Life is a great gift from God to all human beings. The happiness of enjoying the blessings of life by talking is given only to humanity. In this case language is the key element. Only through language do we show all our talents. There are a variety of literary devices that make our language beautiful, convey it fully and clearly to the listener. Every nation uses these literary devices to express its language in a vivid, clear, and understandable way. These literary devices include: simile, metaphor, imagery, allegory, alliteration, inversion and etc. [6,46]

Let’s start my article with an initial understanding of the power of inversion and its importance. Every speaker, whether he has a certain profession, whether she is an ordinary housewife, even a young child, of course, they use inversion in their daily lives. However, someone uses it skillfully in conversation, then someone else uses it unknowingly. Initially, we use the inversion in our family circle, kindergarten or elementary school periods. [2, 88] Only later will we realize that it is a scientific term inversion. For instance, in my childhood, when my mother said, “Yesterday your best friend I saw,” my teacher said, “An excellent decision you made there,” or in my textbook, “Tomorrow will come the decision,” in these sentences, I have already encountered an inversion event. Maybe I used it myself in my following remarks. They are: "How amazing this is" or "Shocked, I was" and so on. My
homeland is Uzbekistan. Just like me, my countrymen and everyone has certainly used and will continue to use such statements in their lives.

What is inversion? Where does it occur? When and how do we use inversion? How important is inversion in our lives? Let's take a brief look at the questions and talk about the answers to these questions, the work done, the research done.

The visual and influencing function of speech plays a key role in the implementation of successful communication between the author and the reader in the aesthetic field. Inversion occupies an important place among the variety of stylistic devices with which the author can awaken the imagination and feelings of the reader.

A fixed word order is characteristic of the English language, as well as for many languages, where analytical ways of expressing grammatical meanings prevail. Inversion occurs when the neutral word order is changed. The term "inversion" means a change in the arrangement of the members of a sentence in a special order that violates the traditional (direct / neutral) order, the purpose of which is to enhance the expressiveness of speech [1, 183]. Traditional and generally accepted is the idea of inversion as a deviation from the direct order of the members of the sentence.

The main types of stylistic inversion are the following: the addition located at the beginning of the sentence, the definition following the defined (postposition of the definition), the predicate nominal in front of the subject (also the predicate nominal in front of the linking verb, and both of them in front of the subject), circumstance in position before the subject, circumstance and predicate, located in the initial position (before the subject).

Among the numerous functions performed by inversion in a sentence, several key ones for a literary text should be highlighted. In a literary text, inversion functions are determined by the goals of the author:

— highlighting a specific word, phrase in a sentence and in the general flow of the text (functions of rematization and thematization);

— increasing the information content of the entire utterance and the entire text surrounding this utterance in order to attract attention (logical-informative function);
— strengthening emphatic stress on a certain phrase, syntactic unity (intensification functions / emotional function).

Based on the fact that inversion is a stylistic device, a definition of style should be given. This concept covers a wide range of issues, which can be judged from the words of Seymour Chetman: “The term “style” equally refers to the peculiarity of using the language of an individual or a group of individuals; and to formalized features of definitions of a group of texts (including poetic ones); and to the emphatically increased expressiveness of the utterance; and to special means of decorating speech; and to many other issues of speech organization”[2, 11]. Since inversion is a deviation from the norm, it is a subject of stylistic study. Stylistic inversion is a technique aimed at emphasizing new information in a sentence by breaking the direct word order.

So, realizing diverse and numerous functions in the text of an English literary tale, inversion is also a powerful stylistic device that authors use to achieve certain goals dictated by the individual style and intention of the writer. Among these goals, the leading one is to obtain heightened emotionality of the work. This stylistic technique enhances the expressiveness and expressiveness of the text. Inversion as a stylistic device is one of the ways to enhance the pragmatic effect of the text, used by the author to organize the text and properly convey his perception of the world. The stylistic meaning of inversion is manifested by the fact that, in violation of the traditional word order, additional semantic shades are created, as well as the strengthening or weakening of the semantic load of the selected member of the sentence.

An interesting example of inversion as a stylistic device in the following case:

“Well might the terrified weasels dive under the tables and spring madly up at the windows! Well might the ferrets rush wildly for the fireplace and get hopelessly jammed in the chimney! Well might tables and chairs be upset, and glass and china be sent crashing on the floor, in the panic of that terrible moment when the four Heroes strode wrathfully into the room! “ [8, 181].
There is a combination of inversion and parallel designs. The predicate might be inverted, as well as the definition of well in relation to the subject the weasels, the ferrets, tables and chairs and the predicate dive, rush, be. This use of stylistic devices mutually reinforces them and allows you to give the events taking place heightened emotionality. In this particular case, the expressiveness helps the author convey the swiftness of the actions of the four main characters and emphasize their enthusiastic emotional state during the assault on the home of one of the heroes. In this example, inversion as a stylistic device also gives an ironic shade to this episode, because it enhances the deliberate heroization of the actions of the main characters, although in reality what is happening is far from heroic valor, which the author intensifies using inversion and parallel constructions. Thus, the stylistic potential laid down by the author in the inversion provides a significant increase in the effect of the pragmatic influence of the text on the reader.

The types of inversions used to enhance the expressiveness of text vary. For example, in this case, to achieve this goal, the author applied the inversion of the verb postpositive:

“So on and on they did go, now to look at a group of ferns over whose tops a stream was pouring in a watery arch, now to pick a shining stone from a rock by the wayside, now to watch the flight of some bird” [14, 19].

Notable here is the use of the on adverb repetition and the amplification with the did auxiliary verb, along with the inverted word order. With the help of repetition, an emphasis is placed on the duration of the action, and the inversion of the verb postpositive allows the author to intensify the emotionality of the moment of the Princess's rare walks in the territories close to the castle. This use of inversion makes the language of the fairy tale melodious, lyrical, similar to folk tales. The repetition of the postpositive as if stretches the action taking place in time, allowing the reader to feel the content of the episode more deeply.

In the following example, an interesting case of highlighting the circumstance of a place by moving to the beginning of a sentence: “In the middle of the lake there is an island covered with trees and nut bushes; and amongst those trees stands a
hollow oak-tree, which is the house of an owl who is called Old Brown” [2, 8]. The inversion of the circumstance of the place in the middle of the lake is accompanied by the inversion of the subject an island and the predicate is, the subject is also rematized, which allows the author to focus the reader's attention on key information, i.e. on the presence of an island in the center of the lake. The second part of this sentence inverts the subject oak-tree and the predicate stands. The logical selection of the subject attracts the reader's attention to the old Oak, near which the events of the tale will develop in the future. This positioning of the subject allows you to give it additional expression, as well as create a rhyme in the subsequent sentence. The rhematic formulation of the subject is stylistically colored, while the direct word order will be stylistically neutral and literally destroy the structure of the sentence, because the connection between the subordinate clauses will be broken. Endowing the selected members of the sentence with additional semantic load and expressive features, the author achieves an increase in the expressiveness of the narration, an increase in expressiveness, which is reflected in the creation of a pronounced target, illocutionary effect of inversion.

An important role in the stylistic rhythmization of speech is played by inverted circumstances, put forward at the beginning of the sentence, for example, as in O. Wilde's fairy tale "The Fisherman and His Soul":

“Round and round they whirled, and the young Witch jumped so high that he could see the scarlet heels of his shoes” [6, 31]. The circumstance round, reinforced by repetition, is in a preposition to the subject and predicate group they whirled. The grammatical meaning of the sentence remained unchanged, but a new semantic shade appeared: the word round becomes the most essential element of the sentence. From the very beginning of the sentence, the author gives it a special rhythm, which contributes to the creation of a specific stylistic effect.

In the inverted word order, a new unusual circumstance for the action of the heroes is highlighted, expressed by the accentuated circumstance of the mode of action, which allows the reader to really imagine how the Witch and the Fisherman are circling in a dance, to feel the swiftness and reality of their action. Thus,
inversion gives the text expressiveness and expression with the aim of a deeper impact on the reader and his imagination.

The study of trends in the translation of inversions in English seems to be an urgent task, because - in the era of active interethnic relations - indirect, that is, the lack of understanding of intercultural and interpersonal communication in direct (oral) or indirect (reading literature) communication of speakers of different languages due to mistranslation can help. As an example of the study of inversion translations, 6 translations of Lewis Carol’s "Alice in the Wonderland" and three translations of D. H. Lawrence’s “Lady Chatterley’s Lover” and other works can be cited. Russian writers P. V. Kulikover, R.D. Levin, I. Jukova, M. Kan and others made significant contributions to the translation of these works. [6,46]

Tohir Malik was an Uzbek novelist and story writer. He was awarded Uzbek National Writer in 2000. He was author of “World of Demons”, “Sky”, “Corpses do not speak” and etc. Samum is one of his famous book. “A Steppe of False Hopes” is the first book of Samum. In this work by Tahir Malik, I would like to give an example by translating into English the sentences based on the phenomenon of inversion. As the reader reads the work with great interest, the writer skillfully uses inversion. [13]

1. “Sen ularning sovuniga kir yuvmagansan. Odam bo’laman, desang, o’sha idoraning daraxtiga qo’ngan chumchuqi ham nazaringdan qochirma!”
   Bo’ron “Bo’ldi, jo’na”, deganday qo’l siltab qo’ydi.

2. “Didn’t wash you the laundry in their soap. Should you want to be a man, don’t miss even a sparrow that landed on the tree in that office!” Buran shook his hand as if to say “Enough, go”.

   In turn, conditional sentences can also be inverted. Sometimes they are inverted to sound more formal. In these kinds of sentences, the conditional word if is omitted and the auxiliary word is put before the subject of the sentence and that’s why these kinds of sentences are much like question forms. As in:

   If you should need my help, please contact me.

   Should you need my help, please contact me?
3. G’irrom “zona” da Bo’ron bilan birinchi marta uchrashganida tirik qolishiga amin edi. *Hechqachon o’sha qorong’u kechada o’limi sari qadam qo’yganini hayoliga ham keltirmasdi u.*

“Girrom” was confident he would survive when he first met Buran in the “zone”. *Never had the idea that he had stepped to his death on that dark night.*

As a rule, inversion is used in this sentence with special devices and expressions such as hardly, scarcely, no sooner, never, nothing, not only, on no account, under no circumstances, in no way, at no time.

4. “Men bir ko’rishda sevib qolgan, qanchalar go’zal ayol edi u!” hayoliga keltirdi Bo’ron.

*“Such a beautiful woman was she that I fell in love at first site! “thought Buran.*

As a rule, inversion is used after the word such in the sentence.


6. *Into the room came Shuhrat*, dressed as a senior lieutenant and approached Gayrat with a hug.

Here you can see, as a rule, inversion is used after place names in the sentence.

*“Mana biz kutgan ish bo’yicha hisobot”- dedi leytenant boshini mag’rur ko’tarib.*

*“Here is the report on the case we expected. “said the lieutenant raising his head proudly.*

As a rule, inversion is used after the words here and there in the sentence.


*“It is impossible not to be the rice without waste, did you praise another one? The two studied together.”* - said Lt. Col. Narziyev.

7. *Sevgi o’zini shu qadar omadli va baxtli his etdiki, hatto yoniga kim chorlayotganini bilolmay ham qoldi.*

*So happy and lucky felt Love, that she didn’t even know who was calling her.*
Here, inversion is used with this construction so + adjective in the sentence.


9. “Lose you me, don’t look for me. Won’t find you me anywhere…” - said Morality.

Note: the part of conditional sentences. Hozir o’rni emas, lekin bunday jazoning vaqti, o’rni kelishi tayin. Agar siz bo’lmaganiza edi, men bu imtihondan o’tmagan bo’larmim

Now is not the place, but the time and place of such punishment is certain. Had it not been for you, I would not have passed that exam.

Here, inversion is used with this construction. Had it not been for ..., would have + V3 in the sentence.

RESULTS AND DISCUSSION

The question of the location of the members of the proposal, which includes the question of inversion, has been considered by scientists since the inception of such a science as "rhetoric". At first, the generally accepted word order was simply fixed, after which the grammar began to analyze the connections between the members of the sentence, i.e. to study the syntactic relations of the members of the sentence, and only then, within the framework of stylistics, they began to consider "deviations from the generally accepted" and determine their purpose and function in speech. [13, 91]

Inversion is included in the study of stylistics, acting as a deviation from the norm. Thus, stylistics studies the influence of inversion on speech, for example, what effect the highlighting of this particular member of the sentence will have. [13]

The problems of the peculiarities of violation of the grammatical rules of the structure of a sentence with an inverted word order are considered, respectively, by the grammar, describing which of the members of the sentence is selected. Hence, we can conclude that it is not entirely correct to call some explicit grammatical violations errors. Since they exist, they can be called deviations. [14]
As mentioned earlier, the direct order of words in an English sentence is the subject, predicate, object, other members of the sentence. That is, under the direct word order is meant such an order of words in which there is no special additional purpose of the message or emotional coloring. Also, it is called "neutral".

The author can change the direct word order based on his goals and intentions. The indicated features and traits of stylistic inversion functions are applicable to all types of stylistic inversion. The overall stylistic function is usually determined from a broader context than a sentence.

For inversion in modern literary English, stylistic selection of any of the elements of the statement in a logical sense, or the selection of the entire statement as a whole in emotional terms, gradually becomes characteristic. As a rule, the inverted word order in modern English, which pursues stylistic goals, is a phenomenon of written speech. Rarely are there any permutations in oral speech, even of an agitated nature.

In the above classification, inversion violates the neutral structure, thereby performing a grammatical function. The grammar considers these cases of unusual arrangement of members of the English sentence, registering these deviations, describing in what unusual place, compared to the rules of arrangement of members of a sentence in English grammar, this or that member of the sentence stands. The grammar fixes them, describes and calls the placement of the members of the sentence grammatical definitions.

**CONCLUSION**

Thus, the inversion is used by the author to give the text the desired expression, to form the stylistic structure of the text of an artistic fairy tale. One of the main characteristics of a literary tale as a genre is increased emotionality and expressiveness. Inversion enhances expressiveness. Authors of literary tales use inversion as a stylistic device for different purposes. The individual style of the author determines for what purposes the inversion will be used in a particular case. But, regardless of the author's intention, inversion is a stylistic means of emotional
impact on the reader, which has significant potential as a means of enhancing the
pragmatic effect of the text.

All of the above examples help the reader who is reading the book to fall into
that environment, to feel like a participant in the same situation by emphasizing the
words.

So, in conclusion, the correct use of the inversion literary device in its place is
an important factor and clearly and accurately conveying your goal.

Inversion happens in English for emphasis, dramatic purpose or formality.

After learning inversion, we will have the following options:

1. Understanding the language in the original.
   As you can see, many of the use cases are both literary, formal and spoken
   English, so you need to have knowledge of inversion to understand what the author
   specifically means.

2. Vivid and rich natural speech
   If you want to overcome the plateau effect and mid-level crisis and reach a
   new level, clearly convey your thoughts and emotions, then enrich your speech with
   sentences with inversion.

3. International exams
   For inversion in modern literary English, stylistic selection of any of the
   elements of the statement in a logical sense, or the selection of the entire statement
   as a whole in emotional terms, gradually becomes characteristic. As a rule, the
   inverted word order in modern English, which pursues stylistic goals, is a
   phenomenon of written speech. Rarely are there any permutations in oral speech,
   even of an agitated nature.

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