



## **FUNCTIONS OF SYNTACTICAL STYLISTIC DEVICE OF INVERSION**

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**Abstract:** *This article explores the functions of syntactical stylistic devices, specifically focusing on inversion, within the realm of linguistic expression. Through a detailed analysis of examples, this research aims to elucidate the significance of inversion as a powerful tool in the hands of writers and speakers, ultimately enriching the understanding of stylistic variation in language.*

**Key words:** *significance of inversion, syntactic and stylistic devices, gradation, ellipsis, inversion.*

Inversion means reversing inverting the normal subject verb word order in a sentence. We can use inversion to add emphasis, especially in formal English. It is common, for example, in political speeches, because it has a persuasive and impressive effect.

Inversion is the reversal of words in a phrase or sentence. There are several different ways to accomplish this. One might put the adjective after the noun, the verb before the subject, or the noun before the preposition. Sometimes, inversion happens naturally. For example, when someone uses a sentence like “What a terrible turn of events.” Sometimes, writers use inversion in meter. This is a far less common use of the definition, but it still applies. For example, one might say that a line of meter is inverted if it starts out in iambic pentameter one unstressed and one stressed beat and then changes to trochaic pentameter one stressed and one unstressed beat. This can also be known as substitution.

Inversion can be used in short stories, poems, novels, prose poetry, plays, and more. It also appears in everyday speech. Often, people will change around the traditional pattern of a sentence in order to make their words sound a certain way. For example, when speaking about another person’s decision, someone might say, “A surprising decision you made there” rather than “You made a surprising decision there.” The first sounds more interesting and can make the speaker sound more distinguished if used in the right context [1;97].

Writers use inversion in order to emphasize certain parts of their sentences. This can be seen in the above examples, as well as in the example that explores Yoda’s speech. The natural flow of language is changed through the use of inversion. This might take the reader by surprise and make them think differently about a line. Or, it





might make a normal-seeming sentence feel more poetic. In poetry, the technique is used in order to maintain rhyme schemes and metrical patterns. The writer might need the stress or a particular sound to occur in one part of the sentence and use inversion in order to achieve it.

In linguistics, inversion is any of several grammatical constructions where two expressions switch their canonical order of appearance, that is, they invert. There are several types of subject-verb inversion in English: locative inversion, directive inversion, copular inversion, and quotative inversion. The most frequent type of inversion in English is subject auxiliary inversion in which an auxiliary verb changes places with its subject; it often occurs in questions, such as *Are you coming?*, with the subject *you* is switched with the auxiliary *are*. In many other languages, especially those with a freer word order than English, inversion can take place with a variety of verbs (not just auxiliaries) and with other syntactic categories as well. Inversion as a stylistic device is always sense motivated. There is a tendency to account for inversion in poetry by rhythmical considerations. Inverted word-order is one of the forms of emphatic constructions. What is generally called traditional word-order is nothing more than unemphatic construction. Emphatic constructions have been regarded as nontypical structures and are considered as violations of the regular word-order in the sentence. But in practice these structures are as common as the fixed or traditional word order structures. Therefore inversion must be regarded as an expressive means of the language having typical structural models. Word-order is a crucial syntactical problem in many languages. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. There foreore a specific intonation pattern is the inevitable satellite of inversion [2;24].

Syntactic stylistic techniques based on the characteristics of the oral form of speech. Stylistic inversion i.e. sentences that have become a picture for modern English are often not a syntactic stylistic tool, according to the author sometimes you can change the position of words in sentences. As a result, this syntactic device expresses emphasis and takes on a good mood. It is known that the main task of the appeal is to add additional information to the information in the proposal. The syntax of the artistic style is characterized by a wide range of reverse (subjective) order in word order. Inversion does not violate the norms of the literary language, is a practical expression of the capabilities of the language and is subject to certain rules for using the language. The stylistic inversion in English is manifested in the following structures: 1. when the placeholder comes at the beginning of the sentence; 2. the identifier arrives after detection; 3. the arrival of horse-riding in front of the owner. If the horse is standing in front of the boat, and both in front of the owner; 4. precedes possessive in a sentence; 5. if the cut comes in front of the owner; 6. addition comes at the beginning of the





sentence; 7. in the following compound sentences, stress is formed at the beginning of the next sentence [3;14].

This is not at all typical of English grammar. Any change in the order of words in a sentence also changes the syntactic relations in it and affects the content of the sentence. However, the following sentences use semantic inversion rather than syntactic inversion: When a man wants to kill a tiger, he calls it sport, when a tiger wants to kill a man it is ferocity. Sometimes changes in syntactic relations affect to the grammatical meaning: "Had I known it?" As a result of the change in the order of words, an interrogative sentence appeared (inversion in grammar). Inversion types can be found in many poetic works. For example, Bliss was it in that dawn to be alive, But to be young was very heavy. Another type of syntactic change is the appearance of expressive content in a sentence. In modern English, inversion is a logical part of speech. In some cases, inversion is used to indicate speed, agility, performance. Separated structures are formed by separating the secondary parts of speech. This separation is indicated by an accent or a comma. From a grammatical point of view, the secondary parts of speech are associated with the main part. Thus, there is a conflict between the structural meaning of the sentence and the general content. Under the influence of these devices, the secondary parts of speech are separated from the main parts in terms of ordinary syntactic relationships [4;86].

The case can be divided into: subconsciously, he knew that he looked better than in a regular coat; I could almost say that I was alone, once upon a time. Thus, individual structures become a stylistic tool as a result of a generalization of oral syntax. In other words, the content of one sentence is repeated in another sentence. If one sentence takes the form of a composite sentence, and the second sentence repeats the appearance and construction of the same sentence, then such parallels can be considered complete parallelism: Overwhelmed, Frederick could open his mouth but could not speak. And Edna could open her mouth but could not speak. Full concurrency always comes with repetition. Sometimes only part of the sentence is repeated, which is partial parallelism. If she wanted anything somebody was always on the spot to supply it or soothe he without supplying it. If she got into trouble somebody always there to get her out of it. Parallelism mostly used for emphasis The functions of parallelism vary depending on its application in functional methods. In the style of artistic speech, parallelism performs an artistic emotional function. It organizes the rhythm of expression and, thanks to its uniformity, helps to clearly distinguish some parts of the expression. Concurrency is especially common in folk songs and epics: Work while you work, Play while you play, That`s the way To be happy and gay! Repetition is a stylistic tool used to express excitement. Emotional speech is characterized by brevity, logic and repetition of certain parts of the expressed thought. The repetition of certain words and





whole phrases in spoken language is certain: she cried out loudly: “Where is my child? But where is my child? I want to know where my child is? In this example, repetition does not fulfill any stylistic function and expresses only a certain mental state of the speaker. Repetition is used as a stylistic tool to attract the attention of the reader.

In conclusion, the syntactical stylistic device of inversion plays a significant role in enhancing the expressiveness and dynamism of language. By altering the conventional word order, inversion not only emphasizes particular elements within a sentence but also enriches the overall aesthetic quality of the text. This technique allows writers to create a sense of surprise, urgency, or emphasis, thereby engaging the reader more effectively. Inversion serves multiple functions, including highlighting important information, creating rhythm and flow, and conveying emotional nuances. It can also contribute to character development in dialogue, reflecting personality traits or social status through speech patterns. Moreover, inversion is a valuable tool in poetry and prose alike, allowing authors to experiment with language and structure to evoke specific responses from their audience.

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