

## FUNCTIONS OF SYNTACTICAL STYLISTIC DEVICE OF INVERSION

*Scientific supervisor: G'ofurova Sarvaraxon*

*Student: Matkarimova Odina Ulug'bek qizi*

Andijan state institute of foreign languages

**Abstract:** *The purposes of syntactical stylistic devices—with an emphasis on inversion—in the context of language expression are examined in this essay. This research seeks to clarify the importance of inversion as a potent instrument in the hands of writers and speakers by a thorough examination of cases, ultimately enhancing our comprehension of linguistic stylistic variety.*

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

Reversing the typical subject-verb word order in a sentence is known as inversion. In formal English, inversion is a useful tool for adding emphasis. For instance, it is frequently used in political speeches due to its powerful and convincing impact. The reversal of words inside a phrase or sentence is known as inversion. There are multiple methods for achieving this. It is possible to place the noun before the preposition, the verb before the subject, or the adjective after the noun. Inversion can occur spontaneously at times. When someone says, "What a terrible turn of events," for instance. Writers occasionally employ inversion in meter. Although it is a much less frequent application of the term, it is nonetheless relevant. 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.

Poetry, dramas, novels, short stories, and prose poetry can all use inversion. It can also be found in ordinary speech. To make their words sound a certain manner, people frequently alter the conventional sentence structure. When discussing someone else's choice, for instance, one can say, "A surprising decision you made there," as opposed to, "You made a surprising decision there." If used appropriately, the first one sounds more intriguing and can distinguish the speaker [1;97].

Inversion is a technique used by authors to highlight specific sentence components. Both the aforementioned instances and the one that examines Yoda's speech demonstrate this. The use of inversion alters the language's natural flow. This could surprise the reader and change their perspective on a line. Alternatively, it could give a seemingly ordinary line a more poetic sense. The approach is employed in poetry

to preserve metrical patterns and rhyme schemes. In order to achieve a specific tone or stress in one area of the sentence, the writer may employ inversion.

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].

In conclusion, inversion is a syntactical stylistic device that greatly improves the expressiveness and dynamism of language. By changing the typical word order, inversion enhances the text's overall aesthetic appeal while also highlighting specific parts of a sentence. By using this strategy, authors can more successfully engage the reader by evoking a sense of surprise, urgency, or focus. Among its many uses are emphasizing crucial details, establishing rhythm and flow, and expressing subtle emotional undertones. By using speech patterns to convey personality qualities or social standing, it can also aid in the construction of characters in dialogue. Furthermore, inversion is a useful technique in both poetry and prose, enabling writers to play with language and organization to elicit particular reactions from their readers.

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