# The Function of Inversion in Grammar

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## Abstract

*This article describes the roles of inversion, then trace its involvement in the structuring of emotionally expressive sentences to specify the categories of inversion statements.*

***Key Words:*** *modified, original, normal, neutral, non-emphatic, rhetoric, generally accepted.*

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*DOI: https://doi.org/10.1997/1yqpyd46*

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This issue is quite interesting in terms of pragmatic usage and study into various elements of inversion in the English language. The pragmatic characteristics of inversion in English are a little-studied topic that is important for the execution of the emotional-expressive component of communication. The actualization of the sentence and expression intersect as a semantically and communicatively relevant category in the plane of pragmatics, because here the speaking subject with all his objectives comes to the fore. Linguists have long recognized the tight relationship between subjective actualization and the emotional-expressive component of communication; nonetheless, this topic remains largely unexplored. The examination of inverted phrases reveals that inversion is used to indicate an emotionally expressive time in communication.

A language can serve numerous purposes while communicating. We can use language to communicate our feelings, enlighten our interlocutors about previously unknown knowledge, influence people's views and behaviors, discuss about the language itself, converse with friends about nothing in particular, or tell stories and jokes.

The text (which moves between communication partners) is referred to as the object of research while studying communication. A lunch discussion, a novel, a film, or advertising are all considered texts in this sense.

V.G. Admoni, identifying the emotional function of the word order as a separate one, sees the major significance in the formation of greater emotional content in syntactic units, which he believes is achieved by a "modified" (shifted) form of the original word order. Many writers use the antagonism of the ideas of "original" and "modified" as a divergence from the norm, which should be justified by the tradition linked with the idea of European rationalism. Natural language syntax is continuously in conflict with iconic standards, indicating not a violation of norms, but that "norms" are flawed. Modern English grammars are moving away from categorizing word order as normal or deviant.

Disputes about the arrangement of words in "normal, neutral, non-emphatic" and "abnormal, special, emphatic" (I.R. Galperin's phrases) have long plagued stylists and linguists. Scientists have been studying the problem of the position of sentence members (which includes the inversion problem) since the dawn of "rhetoric" research. The word order – "generally accepted" - was simply fixed at first, then grammar began to consider the connections between the members of the sentence – "syntactic relations of the members of the sentence", and only then stylistics, as the science of everything expressive, colored, and put forward, began to consider "deviations from the generally accepted" and determine their purpose in speech.

Galperin I.R. defines the functions of science dealing with everything "unusual, different, and extraordinary" as follows in his work "Essays on the stylistics of the English language": "The stylistics of language studies syntactic expressive means of language and

syntactic stylistic techniques that create a special organization of utterance that distinguishes such a statement from a statement in the conditionally called by us "neutral" form of presentation [2].

Inversion, as a "deviation from the norm", is the topic of stylistics research. Stylistics examines its impact on speech. Grammar views inversion to be a breach of sentence structure grammatical principles. Grammar determines which sentence members are "put forward, highlighted", and stylistics describes what impact the nomination of this specific sentence member will have.

"Indeed, the problem of inversion is considered in both grammar and stylistics" [2]. In grammar classes, a formulation like "Only then have I made up my mind to go there" is considered a stylistic inversion, but in stylistics classes, it is called a grammatical inversion. As a result, it appears to be difficult to label certain evident grammatical faults as errors. They can be labeled "deviations" since they have a place to be. Grammar must consider the stylistics and duties of its subordinates in this scenario.

The vast majority of stylists believe that "... deviations from the norm cannot be regarded as mistakes" [2]. It is considered that the distinctive creative style of the author is often veiled in such aberrations based on the living processes of language. If such a deviation is frequently employed in various writers' distinct creative styles, it can gradually be characterized, obtaining the right to exist in the stylistics of the language, and later when forming specific and strong standards for the use of such deviations, and in the area of grammar. As a result, "it is difficult, and sometimes impossible, to draw a clear demacration line between grammatical and stylistic syntax".

Syntactic design necessitates a suitable interpretation; otherwise, the reception suffers. The use of inversion in a really creative work is always inspired by the objective of the utterance.

Mr. Micawber's talent is capital. Mr. Macawber's (Dickens') inputs of ability and finance come first. Interesting points are observed here in terms of the relationship between the given and the reported: if we compare this word order to the traditional one, then the subject (Mr. Macawber) is the data (give); additions (talent, capital), and the predicate has and has not are the reported (new). Predicates frequently end up in an unstressed place in traditional word order and do not carry a logical phase. Additions have all of the power of logical allocation.

Everything new is reported in the inverted order of words, both the predicate and the complement: the additions because they are placed first, the predicate because it is emphasised as the final part of the utterance. This is especially obvious in poems when the predicate appears at the end of the line. Thus, not only are stylistically contrasted talent and capital highlighted, but also has and has not.

The basic stylistic function of inversion is generally evident by looking outside the sentence. In modern English, inversion can have many circumstances of sentence member placement. We shall utilize I.R.

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Galerin's explanation of the ways to put the proposal's members [2]:

First: the addition is placed at the beginning of the sentence (see example)

Second: the definition follows the definable (postposition of definitions), for example: with fingers weary and worn (Th. Hood)

Third: a) the nominal part of the predicate stands before the subject: A good generous prayer it was (Twain)

b) the nominal part of the predicate is in front of the bundle, and both of them- before the subject: Rude am I in my speech (Shakespeare)

Fourth: the adverbial modifier is in front of the appropriate sentence: Eagerly I wished the morrow (Poe) My dearest daughter at your feet I fall. (Dryden)

Fifth: the circumstance and predicate stand before the subject of the sentence: In went Mr. Pickwick (Dickens) Down dropped the breeze. (Coleridge)

All the above cases of inversion in English can perform its various functions.

In the above examples, inversion, firstly, performs a grammatical function, since it violates the "neutral" structure of the language. Grammar considers these cases of "unusual" arrangement of the members of the English sentence, that is, it registers these "deviations", describes which "unusual" member of the sentence stands in what "unusual" place compared to the rules of the arrangement of the members of the sentence in English grammar. As we mentioned above, such grammatical "deviations" cannot be called errors. Grammar is designed only to fix them, describe and call the positions of the members of the sentence grammatical definitions.

When changing the "habitual, correct" (that is, grammatical) structure of the word order, the perceiving party (addressee, listener) receives a signal, he highlights this utterance or sentence, since it is different, issued from a number of homogeneous, "gray" utterances. That is, the inversion begins to perform other functions peculiar to it.

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