

*Tolochko O. Yu.*

Ivan Franko National University of Lviv

## FACTORS OF STYLISTIC INVERSION CONTEXTS' EXPRESSIVENESS IN INTERLINGUAL CO-REFERENTIAL PAIRS

*The elucidates inversion as a functional-expressive syntax category related to the categories of word order and actual sentence division within the framework of general communicative status of a text fragment. The key attention is focused on the achievement of the inverted contexts' adequate expressive degree within the English-Ukrainian co-referential pairs considering relations of equivalence between the bilingual text fragments with an account of compensatory potential within the co-referential pairs. with a special attention to psycholinguistic approach with an application content- and intent analyses. The syntactic model "Predicate-Subject" displays its isomorphic nature in the contrasted languages, though being endowed with a diverse degree of emotiveness in English and Ukrainian due to discrepancies between grammatical systems of the two languages. The allomorphic inverted models manifest a number of essential differences in their realization of expressive character in the analyzed English-Ukrainian co-referential pairs. The Ukrainian components' emotiveness may be considerably enhanced by other stylistically marked units of syntactic and other levels within the micro- and macrocontexts' framework. The adverbials of place and time function as coherence and cohesion means in the sentence structure. These elements are not totally devoid of certain stylistic dimension thus, thus able to emphasize semantically, conceptually and communicatively units of a statement actualizing frames as components of the higher-level textual structures. Expressive potential of the latter is largely determined by contextual factors.*

**Key words:** expressive inversion, word order, actual sentence division, co-referential pair, context, equivalent texts' adequacy, contrasting.

**Introduction.** Comprehension and interpretation of inversion as a rhetoric figure in belles-lettres texts in the Indo-European languages of different groups preserves its topicality for the contemporary linguistic research as it poses one of the distinctive features of fiction discourse. Attaching its specific colouring and conveying a special rhythm, inversion determines the text perception. The notion of *co-reference* constitutes a crucial concept in our research paradigm. N. V. Huivanyuk defines this term as "nominative and functional co-relation of syntactic units [2, p. 8]. O. O. Selivanova interprets *co-reference* as "semantic relations of a unit multiple designation in the text" [23, p. 309].

**Objective of the work.** The article deals with the elucidation of inversion as a phenomenon of functional-expressive syntax in the contrasted multilingual discourse fragments within English-Ukrainian co-referential pairs. *Material* of research includes multilingual contexts containing stylistic inversion selected from Anglophone fiction and the Ukrainian equivalent texts.

**Theoretical background.** Inversion may, thus, gain a status of a special means of text formation

determining its *narrative leitmotiv*. The structure of the so-called "macrostructure" undergoes changes in the text formation process [14, p. 383–385]. Thus, the information cannot be promptly interpreted by recipients due to assumptive conscious principle of the units; classification from the most to the least familiar [11]. The function of inversion lies in co-relation of the statements' information with that of the preceding context irrespective of a content unit designating an object, attribute or action [10]. The problem is as well related to the so-called "deviant sentences" which are not supposed to violate the language semantic system, thus, may undergo semantic interpretation [16, p. 93–103]. Various rhetoric figures are also frequently endowed with implicit connotation to be revealed only in the belles-lettres text. The latter becomes explicit in the text or discourse fragment [5, p. 59]. The identical views were supported by Ch. Bazerman. [9]. B. M. Charlston viewed the English syntactic constructions' stylistic potential as one associated with the stylistically marked units' position within the structure and in the text [12]. Psycholinguistic background of lingual expressiveness is revealed through emotive, vocative

and aesthetic functions which are subject to the communicative function [8, p. 20]. R. Jakobson advocates the statement that cognitive aspect of lingual units' application is not primarily determined by a statement grammatical model [15, p. 151].

**Methodological dimension.** To suggest a full-scale elucidation of co-referential texts' fragments **one** should make a clear-cut distinction of the text and discourse notions' parametres penetrating into the insight of these linguistic phenomena. Thus, a *text* is viewed as initial in relation to discourse as it designates any meaningful and grammatically correct syntactic structure, while *discourse* is considered as "an event" firming a communicative act in its complete structural and extralingual dimension [1, p. 19]. For comprehensive research of the co-referential pairs the descriptive analysis is applied. Psycholinguistics aims to uncover mental representations and processes through which people produce and understand language. The significance of framework linguistic research suggests the application of content- and intent analysis techniques. The *content analysis* is focused on interpretation of separate units in the semantic level of the text, as each of the text units may prove its significance in the discourse framework. The *intent analysis* is focused on conveying the writer's (speaker's) intention [4, p. 57–58].

Instruments of structural and systemic, pragmatic (functional), cognitive and discourse paradigms have been applied for the lingual material elucidation. An immanent-transcendent approach elaborated by G. Herman and applied by T. O. Chernysh and S. S. Yermolenko for the multilingual equivalent contexts. This approach suggests that the original and target fragments contrasting may be self-sufficient in its essence, however it also serves a means of control and verification of the results analysis conducted within the framework of the immanent-transcendent approach [13, p. 48].

**Practical aspects of the research: (a) isomorphic inverted models.**

The irony of illusion in the text allusion to the discourse of a *different genre can as well be manifested in the English text fragment containing isomorphic P–S model: If you summoned a rat before you, would you expect it to proceed to your court while passing through a town full of cats? And on this point, not only is the distance from the abode of bestioles to the court a monstrous league for them to travel, it is also one which they would accomplish under mortal threat from those predators which attend on their humble lives* [30, p. 66]. The first sentence in its essence constitutes a rhetoric question,

though the following statement containing inverted construction with an emphasis of the noun *distance* ("an amount of space between two places or things") [26, p. 428]. Its semantic significance is revealed by the following discourse parts. The narration official character was achieved by the use of certain literary (bookish) lexemes in the metaphorized phrases – *the abode of bestioles, monstrous league for them to travel, under mortal threat of those predators, attend on their humble lives*, and adherently expressive formalized phrases to proceed to your court, pass through a town, verbs (*summon(ed)*) referring to a noun *rat*, and travel acquiring sarcastic connotation in the given context [26, p. 2077]. The depicted situation invokes the atmosphere of dismay and apprehension, thus actualizing the concepts 'APPREHENSION' (*sympathetic perception*) [26, p. 87] and 'DISMAY' (*utter loss of moral courage or resolution in prospect of danger or difficulty*) [26, p. 529]. The Ukrainian equivalent text fragment *Чи покликавши на суд щура, ви б чекали, що він дійде до вас через місто, повне котів? Тако жє відстань від обителі деревної черви до суду є, за її мірками велетенською, до того ж, сповненою смертельних небезпек від хижаків, що чигають на її скромні життя* [27, p. 78], being structurally different from the original text presents a fairly adequate rendering of the source discourse expressiveness by attaching the formalized ironic rhetoric to the target variant. The negative inverted statement *not only is the distance from the abode of bestioles to the court a monstrous league for them to travel* is rendered in Ukrainian by means of the declarative inverted sentence of existential semantics with its certain elements transformed, though with a successful suitable preservation of the English emotive colouring. The target text lexical level contributes to attaching the relevant expressive tone, in particular, the metaphorized phrase *a monstrous league for them to travel* is rendered by the stylistically marked word combination *велетенська (відстань)* in the hyperbolized phrase *monstrous league for them to travel, under mortal threat of those predators* (its elements belonging to the principal part), *attend on their humble lives* which is rendered literally *сповненою смертельних небезпек від хижаків*, complemented by the attributive clause *which attend on their humble lives* reproduced in Ukrainian as *що чигають на її скромні життя* containing an adherently expressive verb *чигають* (*чигати* – «перебувати у певному місці, очікувати когось, чого-небудь» [24 (XI), p. 321]. Correspondingly to the English text, the provided Ukrainian context actualizes the concepts 'СТРАХ'

(стан хвилювання, тривоги, неспокою, викликаний очікуванням чогось неприємного, небажаного) [24 (IX), p. 207] and ‘НЕВПЕВНЕНІСТЬ’ (від непевнений) (який не має впевненості в чомусь, сумнівається в істинності чого-небудь) [24 (V), p. 269] The plausible task of this text fragment is by attaching a certain trait of irony cause a relevant emotional response from readers. An interesting choice has been made to still enhance the target discourse emotiveness by the use of conjunctive phrase *тако же* as in certain contexts conjunctions may bring an additional expressive shade [7], In the analyzed abstract this element is aimed at attaching an “archaic tone” to the narration to evoke relevant response from the recipient.

The belles-lettres fragment may as well be viewed as an expressive communicative act (as well those with an inverted model) are endowed with the illocutionary force conveying emotional attitude and reaction to the surrounding (empathy, wish, approval, etc.), enabling to reveal the personal world in relation to the environment [17]. The following example provides an illustration: *I had a good time in my wire cart. I remember when I used to go shopping, in the old days, the previous days, I'd sometimes see small kids, sitting inside a trolley as if it were a cage and being pushed around by their parents; and I'd be envious. I wasn't any more. And boy, did I buy much stuff that morning!* [30 p. 327]. The final sentence is endowed with a remarkable stylistic colouring forming the structural and connotationalish text with a lexeme *boy* functioning as an emotive unit and constituting an emphasis focus (*climax*) of the provided discourse abstract. The preceding two sentences contain the so-called presupposition leading to that point disclosing the causes of elation as one of the key features of light texts. The given discourse fragment lays a stress on the concepts ‘TIME’ and ‘MEMORY’. The latter appears to be part of the human intellectual activity inseparable from other manifestations of thought signifying knowledge not to be lost or forgotten, thus verbalizing the concept ‘REMINISCENCE’ as a “memory, (recollection) of the past events, somebody” [21, p. 575]. The recalled childhood events became a source of pleasure, positive emotions causing *euphoria*. The Ukrainian text abstract *Мені подобається кататися на візку. Пам'ятаю, як у сітчастому візку, наче у клітці, везли батьки; я тоді їм заздрив. Тепер перестав. Ух, чого я того ранку накупив!* [27, p. 321] in general properly reflects semantic structure and expressive colouring of the English text with an exclamatory construction conveying its functional

and communicative dimension by the preservation of its prepositional and climax elements. In these two texts the crucial emphasis is laid on final sentence, though the inverted word order was not preserved in Ukrainian; this structure, however, conveys a certain rhetoric sounding. The English emotive word *boy* was rendered by means of interjection *ух* which is used to express an intense feeling of exultation [24 (X), p. 525] fairly adequately preserves the English discourse pragmatic connotation. English and Ukrainian components of the provided co-referential pair intend to convey elated mood of the literary character, thus arising a positive emotional response of readers.

**(b) allomorhism of stylistic inverted structures in English-Ukrainian co-referential pairs.** Linguists state a number of features of divergent distributional capacity of inverted structures in English and Ukrainian. The same concerns in particular the position of subject and direct units as determined by communicative function in clause [6]. The inverted constructions with *introductory there* as means of rhematic subject units' emphasis are widely spread and commonly used in English texts, though can't be regarded as completely devoid of emotive colouring. A text of fiction may as well constitute the invented reality interpretation where the reflected world picture serves a means of the writer's represented reality interpretation and verbalization. It is usually endowed with specifics as well the notional and emotional leitmotiv illustrating human emotional state, the msse: *There are twenty figures on board. Two are actively waving, one actively pointing, two vigorously supplicating, plus one offering muscular support to the hailing figure on the barrel, six in favour of hope and rescue. Then there were five figures (two prone, three supine) two look either dead or dying, plus one old greybeard with his back to the sighted Argus in a posture of mourning: six against. In between (we measure space s well as mood) there are eight more figures: one half-supplicating, three watching the hailer with non-committal expression; one watching the hailer agonizingly; two in profile examining the waves past and the waves to come; plus one obscure figure in the darkest and most damaged part of canvas with head in hands (and clawing scalp?) Six, six and eight: no overall majority* [30, p. 131]. The provided abstract gives a detailed description of the ship wreck. In J. Barnes' novel the ship (Noah's ark) constitutes the so-called conceptual metaphor which is defined as “reality conceptualization method” by means of certain sphere entities' interpretation in terms of notions belonging to a different experience domain [22, p. 74]. The concept ‘ARK’ forms a

dominant *bibleme* (“biblical intertext unit manifesting semiotically and cognitively verbalized archetypes, concepts and symbols) or stylistically expressed on the linguistic macrolevel and in the text framework as its thematic and compositional component. The dominant *bibleme* determines and transforms the key intertext components [3, p. 205]. The detailed description of people situated on board was done by using inverted constructions with introductory *there* for the subject components’ emphasis intensifying the personages’ psycho-emotional state when being in danger and hoping for rescue, begging for it. The very emotion fear reflects the human beings’ attitude to others and to the surrounding world. The latter is characterized by change in behavior, and in combination with other feelings. Thee manifestation of fear may be accompanied by *grief* [26, p. 831] and *dismay* [26, p. 529] as well causing *affliction* [26, p. 32]. In the provided context the two emotional states are caused by uncertainty and insecurity because of helplessness. The personages’ emotional tension was verbalized by their appearance, postures and actions descriptions. The participle *supplicating* [26, p. 2086] belongs to the bookish style, intensifies the text expressiveness and complements its semantics. The looks are predominantly focused on the ship in hope for rescue. Some of the designated actions attach a more vivid colouring to the given text fragment: *actively waving, actively pointing, vigorously supplicating, offering muscular support to the hailing figure on the barrel; the people’s posture and state – prone, supine, look either dead or dying, in a posture of mourning, with head in hands, and clawing at (his) scalp* add to a more remarkable emotive traits to the discourse framework. The Ukrainian equivalent *На борту двадцять фігур, двоє активно простягають руки в благальному жесті, один щосили підтримує того, що махає, стоячи на бочці: шість на користь порятунку і надії. Відтак бачимо п’ять фігур (двоє долілиць, троє горілиць), які чи то мертві, чи то вмирають, також одного сивого чоловіка, який сидить спиною до поміченого «Аргуса» в скорботній позі: шість проти. Посередині (і за простором, і за настроєм) бачимо ще вісім фігур: один наполовину благає, наполовину підтримує, троє без особливого виразу дивляться на того, що махає кораблю, один – болісно, двоє у профіль відповідно дивляться на хвилі, які насувають і які вже пройшли, плюс одна фігура в найтемнішій, найдужче пошкодженій частині полотна, яка зронила голову на руки (і рве на собі волосся?) Шість, шість, вісім – чіткої більшості немає* [27, p. 145–146] has generally been focused

on rendering communicative and stylistic features of the English text. The Ukrainian discourse fragment, however, is conspicuously different as it consists of simple and elliptical sentences detached by a *coma* to emphasize the elements, a *semi colon* and a *colon* to convey the breadth of sounding for the separation of big in size syntactic fragments, while the use of a *dash* is aimed at producing an effect of unexpectedness and abruptness in the narration framework development. The notes in brackets intend to make specifications in the text abstract [7]. Combination of the mentioned discourse elements shapes the text emotive structure originality; its lexical level components form the English text semantic structure providing a detailed description of the personages concentrating primarily on their emotional state revealed through body postures, gestures and actions. The mentioned attaches a shade of hypochondria constituting a pattern of *dark* text. The final interrogative rhetoric phrase in the English text (*and clawing scalp?*) was reproduced contextually *і рве на собі волосся*, re-affirming the uncertainty of the depicted deadlock. The emotional loading of text fragment contributes to arousing compassion caused by tragedy of the depicted situation.

In contrasting the inverted English-Ukrainian co-referential pairs the information structuring (in particular one expressed one expressed by various language units or their groups) poses a significant problem [19]. In contemporary cognitive studies these structures are referred to as frames. M. Minsky distinguishes the following frames (text cognitive structure levels): *syntactic* (comprising information on syntactic structure, word order, prepositional relations); *semantic* (denoting meanings of the units to designate an event with an implication of relations among actants, adjuncts and predicate); thematic (related to themes, portraits and environment); *narration frame* (indicates narration system comprising general plot models, narrator’s intention, focus, etc.) [18]. Linguists point out that local and temporal adverbial elements are able to perform various grammatical and semantic functions [20, p. 8]. In certain contexts when preceding a syntactic element or negation unit it is not devoid of attaching a certain stylistic colouring (*dynamic character of the action*) [17] to determine the readers’ text perception: *Down this blood poured in like red cutains, but you could viddy a Billyboy felt not a thing, and went on lumbering like a filthy fatty bear poking at me with nosh ... Then off they ran slow and panting except for Number one Leo out snoring on the ground, away north towards the river, and we went he other way* [31, p. 17]. Physical damage and blood as well as the human suffering, humiliation

and flight testified to the violence and crime committed, designating the concept 'AGGRESSION' [25, p. 8]. In the first part of the English co-ordinate construction the subject-theme *blood* is placed within the rhematic predicative structure complemented by the simile phrase *like red curtains*. The following syntactic structure consists of two parts united copulatively *but you could viddy a Billyboy felt not a thing, and went on lumbering like a filthy fatty bear poking at me with nosh* indicates physical and psychological state of a violent act victim. Emotive colouring of the depicted picture is well enhanced by additional expressive lexical and syntactic means, in particular the idiomatic expression *felt not a thing* pointing at negative feelings and miserable state, as well the metaphorized epithet and simile phrase (*lumbering*) *like a filthy fatty bear* comprising attributes *filthy* (unclean and disgusting) [26, p. 751] and *fatty* modifying the noun *bear* indicates *clumsiness* and *sluggishness* of the character as well an aggressive, pejorative and humiliating attitude towards him. 'AGGRESSION' and 'HUMILIATION' constitute leitmotif and correspondingly key concepts in the narrative framework of the novel. 'Aggression' implies (unprovoked attack, in a quarrel, assault [26, p. 35]. The concept 'HUMILIATION' (the condition of humiliating or being humiliated; humiliate (make low, humble condition, position or feeling) [26, p. 932]. In the Ukrainian text fragment *Та хоч криваві патьоки вже й скидалися на червоні фіранки, Баржа цього, як видно не помічав, бо так само вайлуватю тупцяв на місці, мов жирний ведмідь, і штрикав у мій бік тесаком. Відсапууючись, вони неквапно побігли в бік річки, крім першого Баржиного заступника Лео, який «міцно спав» на землі. Ми всі четверо поспішили в протилежний бік [28, с. 20]* first part of the target context adequately conveys the consequences of the committed act of violence. The communicative dimension of the target variant fully corresponds to the English original text, though the syntactic level of the Ukrainian discourse has undergone changes. Part of the English text *Down this blood poured* was rendered into Ukrainian by the substantive phrase *криваві патьоки*. The target narration as well preserves the stylistically marked simile structures and the epithet constructions going into them: *криваві патьоки... скидалися на червоні фіранки та мов жирний ведмідь*, thus adequately reflecting semantic, communicative and pragmatic features of the English discourse.

The target Ukrainian concept 'АГРЕСІЯ' as well implies an illicit unmotivated action both of physical and psychological character [24 (I), p. 8]. The task of these parts of the English-Ukrainian co-referential

pair lies in forming absolutely negative, derogatory estimation of *aggression* as a psychological phenomenon; marking the respective readers' attitude towards the depicted characters, events, and environment, thus condemning this social practice.

In certain text fragments with inverted structures, an adverbial modifier of time, shifted to end position may be devoid of temporal semantics, performing a special stylistic connotation: *The church condemns violence. It condemns indifference more harshly. Violence can be the expression of love, indifference never* [32, p. 283]. The end-position of the lexeme *never* makes it emphasized, though inversion is stylistically "secondary" in the sentence, while the elliptical phrase is endowed with a greater expressive potential. The opposition of contrary ontological elements *violence, love, indifference* designate mutually exclusive notions which in unity may form the concept 'PAIN' (suffering a human being is experiencing as a result of violent actions). The lexeme *indifference* [26] aims to enhance the emphasis of the contrasted notions. The equivalent Ukrainian context *Церква проти насильства, та байдужість вона осуджує ще дужче. На насильство може штовхнути кохання, а від байдужості цього годі й чекати* [29, p. 266] reflects the English text on fairly adequate level. The emphasized adverbial of time is omitted, and the syntactic structure is divergent. The opposition of concepts 'НАСИЛЬСТВО' (застосування сили для отримання чого-небудь) [24, p. 184] and 'БАЙДУЖІСТЬ' (віл байдужий) (який не звертає уваги на кого-, що-небудь, не виявляє зацікавлення) [24, p. 90] appears somewhat alleviated by the use of conjunction *та* as a means of contrast. The inverted order of the syntactic structure marks the nouns *насильство* and *байдужість* as objects as well attaching an expressive tone to the discourse fragment. The same refers to an adverb *never* conveyed into Ukrainian by an inherently expressive phrase *годі й чекати* referring to colloquial register of the Ukrainian language.

**Conclusions.** The subject matter of the article is the elucidation of inversion as a phenomenon of functional-expressive syntax, related to word order and functional sentence perspective within the context of the general comm status of speech utterance. It has been proved that any emotionally unmarked lingual fragment with inversion can get an *emotionally expressive charge* under the influence of its linguistic and extralinguistic environment, the expression of manifestation in the texture of speech utterance bears upon emotive-evaluative blocks forming the emotive

structure of discourse, the one consisting of a phrase stress, lexical utterance' constituents and certain stylistic models. *Stylistic inversion* is an intentional change of a neuter word order logically or emotionally to emphasize an utterance element that is the logical nucleus of the utterance, which tends to coincide with the latter's rheme. In-depth investigation of stylistic inversion involves elucidating its key stylistic function of the sentence rhythm modification.

The possibility of complex interlinguistic transformations of structures with inversion enhances equivalent text fragments' adequacy. The syntactic model *Predicate-Subject* is isomorphic in the contrasted languages, and thus is endowed to a various degree of expressivity in English and Ukrainian. Its emotive load is not identical

in languages of different structural types due to their grammatical differences as well as diversity of this model's distributional capacity, though it displays a certain multi-aspect dimension in the English belles-letters text. The latter is to be considered in analysis of the target component of the co-referential pair. Allomorphic features of the bilingual inversive structures manifest essential differences in their expressivity potential. In English these are structures with introductory *there*, and emphatic use of the modal verb *would*. Expressivity in question is manifested multifunctional dimension and is intensified by other stylistically marked elements. Adverbs of place and time provide for sentence cohesion, as well possess specific expressive potential, in particular constituting prepositional frame structures of higher order.

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### **Толочко О. Я. ЧИННИКИ ЕКСПРЕСИВНОСТІ КОНТЕКСТІВ ІЗ СТИЛІСТИЧНОЮ ІНВЕРСІЄЮ У МІЖМОВНИХ КОРЕФЕРЕНТНИХ ПАРАХ**

*Статтю присвячено інверсії як явищу функційно-експресивного синтаксису, що пов'язано з категоріями порядку слів та актуального членування речення в контексті загального комунікативного статусу текстового фрагменту. Інверсія розглядається як цілеспрямована зміна нейтрального порядку слів з метою смислової та емотивної емпізи певного синтаксичного елемента. Досліджено стратегії досягнення адекватної відповідності контекстів з експресивно маркованими інверсивними реченнями у кореферентних парах, що пов'язані транслятивними відношеннями з урахуванням компенсаторних можливостей цільової мови у межах кореферентних пар, приділяючи увагу психолінгвістичному аспекту дослідження тексту, зокрема контент- та інтеннт-аналізу. Синтаксична модель «Предикат – Суб'єкт» є ізоморфною і водночас наділеною різним ступенем експресивності в системі англійської та української мов через відмінності у граматичних системах зіставляваних мов. Аноморфні риси інверсивних структур засвідчують ряд суттєвих відмінностей в реалізації їхнього експресивного потенціалу в аналізованих кореферентних парах. Художній наратив українських фрагментів зіставляваних контекстів значно підсилюють й інші стилістично марковані елементи синтаксичного та інших мовних рівнів у межах мікро- та макроконтенту. Обставини місця і часу часто функціонують як засоби когерентності й когезії у структурі речення. До того ж, ці елементи не позбавлені певного стилістичного потенціалу, інколи становлячи семантично, концептуально та комунікативно значущі компоненти висловлювання, при цьому актуалізуючи фрейми як текстові складові структур вищого рівня. Експресивне значення останніх значною мірою детермінується контекстуальними факторами.*

**Ключові слова:** експресивна інверсія, порядок слів, актуальне членування речення, кореферентна пара, контекст, адекватність еквівалентних текстів, зіставлення.