ФІЛОЛОГІЧНІ НАУКИ

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LEXICAL AND SEMANTIC FEATURES OF INVERSION AND DETACHMENT IN «DANDELION WINE» BY RAY BRADBURY

Summary. The article deals with the analysis of main constructions and lexico-semantic features of inversion and detachment in the text of the novel *Dandelion Wine* written by Ray Bradbury. In the process of theoretical data collection and the lexical and semantic analysis of inversion and detachment such general and linguistic research methods have been employed: observation, induction, comparison, statistical (quantitative) method, structural method (transformational analysis), method of semantic and stylistic analysis and contrastive method. In the course of our research, we have analyzed scientific works devoted to the investigation of inversion and detachment of such foreign and Ukrainian scholars as Danielson D., Bilber D., Crystal D., Galperin I., Arakin V., Denysenko N., Telezhkina O., Potebnia O., Shakhmatov O., Peshkovskii O. and others. Based on the views of the above-researchers, we have provided a general theoretical overview of the stylistic devices under investigation. In the practical part of the study, we have compared the main constructions of inversion and detachment and their classifications, as well as lexical and semantic features of these stylistic devices in the English and Ukrainian versions of the novel. The paper provides examples of inversion and detachment construction from English and Ukrainian texts and their detailed analyses.

Keywords: inversion, detachment, lexical aspect, semantic aspect.

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ЛЕКСИЧНІ ТА СЕМАНТИЧНІ ОСОБЛИВОСТІ ІНВЕРСІЇ ТА ВІДОКРЕМЛЕННЯ В РОМАНІ РЕЯ БРЕДБЕРІ «КУЛЬБАБОВЕ ВИНО»

Анотація. Стилістико-синтаксичні виражальні засоби такі як інверсія та відокремлені члени речення часто зустрічаються у різних функціональних стилях української та англійської мов. Крім цього, багато лінгвістів та вчених у галузі стилістики у своїх дослідженнях звертаються до цього типу стилістичних засобів. Враховуючи вище згадані фактори, слід зазначити, що дослідження лексико-семантичних особливостей інверсії та відокремлених членів речення може слугувати вагомим теоретичним внеском для майбутніх напрацювань у цій галузі лінгвістики. Метою цієї статті є дослідження лексичних і семантичних аспектів відокремлених членів речення та інверсії в українській та англійській мовах на основі художнього тексту роману Рея Бредбері *Кульбабове вино*. У процесі збору теоретичних даних та лексико-семантичного аналізу інверсії та відокремлення ми застосовували такі загальні та лінгвістичні методи дослідження: спостереження, індукція, порівняння, статистичний (квантитативний) метод, структурний метод (трансформаційний аналіз), метод семантичного та стилістичного аналізу та контрастивний метод. Робота складається з двох основних частин: теоретичної, в якій ми проаналізували наукові праці іноземних та українських дослідників присвячені розгляду таких стилістичних засобів як інверсія та відокремлення, та практичної, в якій викладені результати дослідження. У результатах дослідження наведено приклади, аналіз, класифікацію та порівняння синтаксичних конструкцій, які містять інверсію та відокремлення, із україномовної та англійської версії роману Рея Бредбері *Кульбабове вино*. Результати дослідження, отримані в процесі опрацювання теми даної роботи, мають багато застосувань у таких галузях комп'ютерної лінгвістики як корпусна лінгвістика та автоматизований аналіз текстів. Вони можуть слугувати для подальшого створення англо-українського паралельного корпусу стилістичних одиниць або комп'ютерної програми для пошуку стилістичних засобів у текстах.

Ключові слова: інверсія, відокремлення, лексичний аспект, семантичний аспект.

Problem statement. Stylistics as a branch of general linguistics has received much attention over the last two decades, stylistic devices and expressive means have become a central issue in the works of scholars in various fields of linguistics. But previous works have only focused on the general features and characteristics of stylistic notions and have been trying to create the theoretical basis for further development of the discipline. Nowadays there is a need to overview and investigate the general stylistic concepts in a more detailed way to provide comprehensive description and classification for the later practical application.

The latest research and published works analysis. The problem of inverted word order has been mentioned in scientific papers of such scholars as Danielson D., Bilber D., Crystal D., Syli J. [14, p. 81]. Linguists as Galperin I., Arakin V., Kaushanska V. have been investigating the notion of inversion. Nowadays this term can be found in works of such Ukrainian scholars as Denysenko N. and Milko N. *Reproduction of inversion as a problem of translation studies*, Telezhkina O. *Inversion as a stylistic and syntactic expressive mean in the poetic text (on the material of Ukrainian poetry of the second half of XX – early XXI century)*,

Pavlov V.V. *Inversion as a linguistic phenomenon*, Gorkun M.G. *Inversion in declarative sentences in the English language*, Lapinska O.M. *Grammatical transformations in scientific-technical translation* and others. We also mention the names of such famous linguists as Potebnia O., Shakhmatov O. and Peshkovskii O. and abstract of the thesis *Detached sentence members in modern Tajik literary language* written by Valiev, Kh.S. when talking about the detachment of sentence members in terms of stylistics. The major influence on the expanded sentence theory has been made by Buslaev F.I., who distinguished detachment as separate structural type [6, p. 160]. The theoretical basis of sentence members detachment in Ukrainian linguistics have been presented by works of Vykhovanets I.R., Horodenska K.H., Hryshenko A.P., Zahnitko A.P., Stepanenko M.I., Kobylianska M.F. and others [18, p. 383]. Various aspects and problems concerning detachment in sentence structure have been viewed in scientific papers of Admondi V., Arutiunova N.D., Susov I.P., Paducheva E.V., Shmeliova T.V. and other linguists [18, p. 383].

Unsolved issues under consideration.

As concerning the stylistic devices that have been investigated in this article, it is worth mentioning that the notions are fully-investigated by Ukrainian linguists, foreign scholars consider these notions superficially. That's why there is a lack of profound academic papers, monographs, collections of research papers, which could serve as a theoretical framework for the flow-up studies in this sphere. There is no answer to the question, why such a tendency is observed. As the stylistic and communicative functions of these devices are extremely high, their occurrence and diversity are almost the same in both languages. It is worth mentioning that investigation of inversion and detachment in practice is also lagging behind. Examples of syntactic constructions that contain these stylistic means together with their analysis and classification are insufficiently covered in the existing scientific works. Taking into account the above-mentioned factors, research into the peculiarities of lexical and semantic features of inversion and detachment is crucial for the future theoretical studies in the sphere of linguistics and correct common use of these stylistic units in the everyday communication.

Aim of the article. This paper focuses on theoretical description and characterisation of inversion and detachment of the sentence members as the main notions of stylistics, practical investigation and comparison of the lexical and semantic aspects, main features, the role and quantitative ration of these stylistic units in the sentence in Ukrainian and English languages.

Results and discussions. The identification, analysis and classification of grammatical and stylistic inversion types are of the major interest in this part of research work. To do this involves, first of all, the selection of the most appropriate chapter of the book for further analysis. It is often practical to use a linguistic program for text analysis in this case. To evaluate the quantitative characteristics of the literary text online service *Linguometria* has been used. The online platform allows identifying the following text characteristics: lexical diversity coefficient, syntactical

diversity coefficient, cohesion coefficient, index of uniqueness and concentration index.

The stylistic device we have been dealing with is related to the structure of the sentence, so the syntactic diversity coefficient has been chosen to determine the chapter for analysis. The test has revealed that the equitability of the syntactic diversity coefficient can be observed in each chapter and there are almost no considerable leaps and infalls of coefficient value. It is crucial to note that the average value is 0, 848311685, the lowest rate is in chapter 34 in the amount of 0, 515556. The highest results to emerge from the data have been in chapters 7, 9, 12, 35. These findings have confirmed the usefulness of using the above-mentioned chapters with the highest value for further investigations. The decision has been made to consider chapters 7 and 35 for grammatical and stylistic inversion analyses, chapters 9 and 12 for insight into detachment in the next subchapter of the research paper.

There are two types of inversion: grammatical and stylistic. Stylistic inversion occupies the most important place in the group of expressive means based on the abnormal arrangement of sentence components. Stylistic inversion is any violation of the traditional, fixed word-order, which does not change the grammatical type and the meaning of the sentence but adds a logical and/or emotional coloring to the utterance. For example: *On the third day of summer in the late afternoon Grandfather reappeared from the front door...* [3, p. 46]. – *Третього літнього дня, дець надвечір, дідусь виходив на веранду...* [2, p. 26]. Inversion is used in imaginative prose either as a special stylistic device for emphasis or as a natural outcome of the speaker's desire to mention something first, and explain what he means afterward, being also resorted to by writers in dialogue. Grammatical inversion is aimed at the change of the communicative type of sentence and has no stylistic value. For instance: *Could I live through the day without it?* [3, p. 252]. – *Чи проживете ви без неї до кінця дня?* [2, p. 207]. Grammatical inversion is the most common in sentences with a formal subject *there*: *Finest lace there is...* [3, p. 20]. – *А ось найкраще в світі мереживо...* [2, p. 5]. It also occurs in general and special interrogative sentences, which require partial inversion: *Do I want it with all my heart?* [3, p. 252]. – *Чи прагнете ви мати цю річ усім єством?* [2, p. 207]. Grammatical inversion can be found in English after *so*, *neither*, *no*: *Nor will the young man* [3, p. 185]. – *І молодий чоловік також* [2, p. 150]. Conditional sentences may also contain inversion of this type.

Hyperbaton or emphatic inversion is a special type of inversion. It is a figure of syntactic dislocation where phrases or words that belong together are separated. It gives liveliness and something vigor to the sentence: *The ritual of lemonade or ice-tea making, the ritual of wine, shoes, or no shoes, and at last, swiftly following the others, with quiet dignity, the ritual of the front-porch swing* [3, p. 46]. – *Час і місце робити лимонад, або чай з льодом, або кульбабове вино, купувати літнє взуття чи бігати босоніж; і нарешті, невдовзі по всьому тому настав час урочисто чіпляти на веранді гойдалку* [2, p. 26].

The literary text analyses have revealed the following patterns of stylistic inversion:

1. Predicate + Subject e. g.: ... *not only did he tread the sunlight...* [3, p. 250]. – ... *промишляв він не тільки за ясного дня...* [2, p. 206]. *Заглядали сусіди з суміжних будинків і з іншого боку вулиці; спиналися по дорозі... міс Ферн та міс Роберта...* [2, p. 29] – ... *everyone visited here; the neighbors down the way, the people across the street; Miss Fern and Miss Roberta...* [3, p. 49]. *І возив він в своєму фургоні всяку всячину...* [2, p. 206]. – *And in that wagon he carried things...* [3, p. 250].

2. Adverbial modifier + Subject + Predicate (partial inversion) e. g.: *About seven o'clock you could hear ...* [3, p. 47] – *Деся години о сьомій, ставши під розчиненим вікном першого-ліпшого будинку, можна було почути ...* [2, p. 27]. ... *the boys fringed on the worn steps or wooden rails where sometime during the evening something, the boy or a geranium pot, would fall off* [3, p. 47]. – ... *тим часом як хлопці вмошувалися поряд на вичовганих східцях або на дерев'яній балюстраді, звідки протягом вечора неодмінно щось падало – чи то вазон з геранню, чи то котрийсь із хлопчаків* [2, p. 28].

3. Adverbial modifier + Predicate + Subject (complete inversion) e. g.: *So here came the wagon and on its board seat under a persimmon-colored umbrella ... was Mr. Jonas, singing* [3, p. 249–250]. – *І ось з'явився фургон, і на високих козлах під парасолем кольору хурми ... сидів містер Джонас і співав* [2, p. 206]. *Here comes Mr Jonas! Here comes the wagon!* [3, p. 249]. – *Он іде містер Джонас! Он іде фургон!* [2, p. 205] ... *невдовзі по всьому тому настав час урочисто чіпляти на веранді гоїдалку* [2, p. 26]. – ... *and at last, swiftly following the others, with quite dignity, the ritual of the front-porch swing* [3, p. 46].

4. Object at the beginning of the sentence e. g.: *What they talked of all evening, no one remembered next day* [3, p. 48]. – *Про що вони цілий вечір балакали наступного дня вже ніхто не пам'ятав* [2, p. 28]. ... *містечко подалу затоплювала темрява... Мову чоловіків убирала в себе деревина старого будинку...* [2, p. 28]. – ... *darkness filled the town...* *The male voices invaded the old house timbers...* [3, p. 48]. ... *здорового глузду містерові Джонасові не бракувало. Церкви він не любив...* [2, p. 207]. – ... *he was not crazy. Couldn't stand churches...* [3, p. 251].

5. Attributes – after the modified noun e.g.: ... *he smiled, and the weaving went on, green and blue...* [3, p. 20–21]. – *Та так чи так, а це зелено-блакитне мереживо існувало, і батько всміхався...* [2, p. 5].

Applying various linguistic methods we have obtained the following results: these tests revealed that the concentration of inversion in Ukrainian and English literary texts is almost on the same level, but it is worth mentioning that the Ukrainian version shows the diversity in the inversion structures. Ukrainian translation of the novel has the variety of the enhanced examples of such stylistic inversion patterns as *Predicate + (link verb) + Subject*, *Adverbial modifier + Predicate + Subject* and *Object* at the beginning of the sentence. The results have offered the powerful evidence for the fact that *Adverbial modifier + Subject + Predicate* pattern (partial inversion) is the most

widespread type both in English and Ukrainian as the sentence structure does not undergo substantial changes. Such an inversion pattern as attributes after the modified noun can be rarely observed in prose, as it is the main characteristic of poetry, but during our research, we have managed to find one. Grammatical inversion has been represented in both versions of literary work as the text contains a lot of dialogs and rhetorical questions, which is peculiar to the belles-lettres style. In English language, such type of inversion is more widespread, as there are a lot of grammatical constructions that may be violated with the help of it. It is crucial to note that a special type of inversion called emphatic is more frequent in English text rather than Ukrainian. This is confirmed by the fact that the function of emphatic inversion is performed by detachment in the Ukrainian language.

Detachment comes closely in its pragmatics to the stylistic inversion, it can be defined as a device, which is based on singling out a secondary member of the sentence to emphasise it with the help of intonation. Detachment is always marked graphically by a comma, a full stop, or a dash. A certain break between the detached member and the main parts of the sentence is observed. Detached members seem formally independent and isolated in the sentence. The word-order may be violated or remain unchanged. Any part of speech may be involved in the detached constructions. In English, we do not have distinctively classified structural patterns of detached constructions.

Analysing the English version of the novel, more specifically chapters 9 and 12, the following basic patterns of detached constructions have been found:

1. Adjective after the modified noun e. g.: *One store was still open about a block away – Mrs. Singer's* [3, p. 53]. – ... *це була відчинена одна крамничка – та, що належала місіс Сінгер* [2, p. 32]. *But most of the houses, darkened, were sleeping already...* [3, p. 57]. – *Та більшість будинків стояли темні – їхні мешканці вже спочивали...* [2, p. 35].

2. Adverbial modifier not in the immediate proximity to its referent e.g.:

a) Adverbial modifier after the modified word e. g.: *He clutched the money and ran barefooted over the warm evening cement sidewalk, under the apple and oak trees, toward the store* [3, p. 54]. – *Він затиснув гроші в кулаці й побіг босоніж по темному цементу вечірнього тротуару під яблунями і дубами* [2, p. 33]. *It was as if the whole ravine was tensing, bunching together its black fibers, drawing in power from sleeping countryside all about, for mile and miles* [3, p. 61]. – *Здавалося, яр увесь напружується, напинає свої чорні жили, вбирає в себе міць із поснулої округи, на багато миль навколо* [2, p. 39].

b) Adverbial modifier before the modified word e. g.: *Silently they went to the living room, removed the coach cushions and, together, yanked it open and extended it down into the double bed it secretly was* [3, p. 55]. – *Потім вони мовчки перейшли до великої кімнати, зняли з канапи валики й разом розсунули її так, що вийшло справжнє двоспальне ліжко* [2, p. 34]. *Together, then, they approached, reached, and paused as the very end of civilization* [3, p. 59]. – *Отак разом вони пройшли ще далі й спинилися на самому краю цивілізації* [2, p. 37].

3. A nominal phrase at the end of the sentence e. g.: *It was a wide ravine that cut and twisted across the town – a jungle by day, a place to let alone at night, Mother often declared* [3, p. 57]. – *Яр був широкий, звивистий, він перетинав усе містечко, і мати часто казала, що там і завидна дикі нетрі, а поночі його краще обминати десятою дорогою* [2, p. 36]. *He followed obediently behind brave, fine, tall Mother – defender of the universe* [3, p. 58–59]. – *Там покірливо ступав за матір'ю – сміливою, гарною, дуєю, його заступницею від усього світу* [2, p. 37].

4. Principal parts of the sentence in the middle of the utterance e. g.: *Should a Happiness Machine, he wondered, be something you can carry in your pocket? Or, he went on, should it be something that carries you in its pocket?* [3, p. 71]. – *Яка вона має бути, та Машина щастя? – запитував себе Лео. Така, щоб можна було носити її в кишені? Чи така, щоб ти сам умістився в її кишені?...* [2, p. 47]. *Tomorrow, thought Leo Auffmann, we'll try the machine, all of us, together* [3, p. 76]. – *Завтра, – подумав Лео Ауфман, – ми випробуємо мою машину, всі разом* [2, p. 51].

On the contrary, in the Ukrainian language there is a full classification of the detached members. The research of the Ukrainian literary work text has been conducted based on the available classification of the investigated notion. During the analysis the following types of detached constructions were identified:

1. Detached adverbial modifier e. g.: *...а темне море вдаряє тобі у вуха, напливаючи й розбиваючись об невидимі скелі* [2, p. 32]. – *... and hollowing your ears with a black sea that came in and broke on cliffs that weren't there* [3, p. 53]. *Хляпаючи босими ногами по брукувці, Том перебіг вулицю. Місіс Сінгер важко чапала по крामниці, наспівуючи якісь єврейські мелодії* [2, p. 33]. – *His bare feet slapped the pavement. He crossed the street and found Mrs Singer moving ponderously about her store, singing Yiddish melodies* [3, p. 54].

2. Detached clarifying member e. g.: *Лише ген позаду, далеко за їхнім домом, подекуди виднілися тьмяно освітлені прямокутники вікон...* [2, p. 35]. – *Here and there, back off from where they were walking, faint squares of light glowed* [3, p. 57]. *За церквою, кроків сто далі, починався яр* [2, p. 36]. – *In back of the church, a hundred yards away, the ravine began* [3, p. 57].

3. Detached attribute e. g.: *Вони зійшли з тротуару й рушили втоптанною, всіяною дрібним камінням стежкою між бур'янами...* [2, p. 37]. – *Leaving the sidewalk, they walked along trodden, pebbled, weed-fringed path...* [3, p. 58]. *Була їх сила-силенна, гарячих і гранчастих* [2, p. 39]. – *There were swarms of them, hot and sharp* [3, p. 61].

4. Detached complement e. g.: *... не мала до кого звернутися, крім власного серця, ...* [2, p. 38] – *... could not look anywhere, in this very instant, save into her heart...* [3, p. 60]. *А я так бачу, що ніхто, крім вас самої, ...* [2, p. 115]. – *But from where I stand looking up the mountain, ain't so much as one pebble come rattlin' down save yours...* [3, p. 145]. *От і в цьому ліжку нема вже нічого, крім нігтів та висхлої шкіри* [2, p. 181]. – *That's about all you got here today in this bed is fingernails and snake skin* [3, p. 221].

Scholars also differentiate such type of detached members in Ukrainian as detached apposition, but it has not found during the text analysis.

The amount of detached constructions, found in Ukrainian text, is larger than in the English version of the novel. Moreover, the Ukrainian language has the crisp classification of detachment types and the notion is profoundly investigated by Ukrainian scholars rather than foreign. During the analysis of the English text, some insight into the detachment patterns has been gained that allows forming some general classification of the notion. Regarding the communicative function of detached construction in both texts, it is fair to say that this type of stylistic devices makes the utterance to sound more naturally and clearly, the literary text becomes closer to the reader.

Conclusions. The evidence from this study points towards the idea that stylistic devices play a huge role in the belles-lettres style. A wide range of them are presented in the English and Ukrainian languages, we have found various classifications of stylistic devices based on different criteria, created by Ukrainian and foreign scholars.

Our theoretical analysis has led to conclude that in the field of linguistics, various definitions of inversion and detachment may be found, but during the research work, only two main definitions were taken as the basis. Denysenko N. has claimed that term inversion is used to refer to a violation of the established order of the sentence members as a result of which a certain element stands out and obtains emotive or expressive connotation [8, p. 128]. Kukharchuk I. has provided the following definition of detachment, in which the notion is viewed as a complication of a syntactic structure of a simple sentence and is characterised as “notional and intonational accentuation in the sentence of extended or unextended subordinate sentence member which as a result of it becomes more independent” [10, p. 70].

The evidence from the practical part of research work has implied that the amount of inversion patterns in Ukrainian and English literary texts is almost the same, but it is worth mentioning that inversion structures in the Ukrainian language are more diverse. Such stylistic inversion patterns as *Predicate + (link verb) + Subject*, *Adverbial modifier + Predicate + Subject* and *Object* at the beginning of the sentence are more frequent in the Ukrainian version of the novel. The results have offered powerful evidence for the fact that *Adverbial modifier + Subject + Predicate* pattern (partial inversion) is the most widespread type in both languages. Grammatical inversion is represented in both versions of the literary work as there is plenty of dialogs and rhetorical questions, which are commonly used in the belles-lettres style. It is crucial to note that a special type of inversion called emphatic is more peculiar for the English text rather than Ukrainian.

Considerable insight has been gained with regard to the detached construction. Our research has highlighted that the amount of detached constructions, found in the Ukrainian text, is larger than in the English version of the novel. As the notion has been profoundly investigated by Ukrainian scholars rather than foreign, the

crisp classification of detachment exists only in the Ukrainian language. The strong point of our study lies in differentiating general patterns of detachment in English applying the methods of contrastive method, experiment (statistical method), semantic-stylistic and transformational analyses. Providing examples from the literary text, we have demonstrated that the detachment is of high communicative value in the belles-lettres style in both languages.

Our work clearly has limitations. Despite this, we believe in its theoretical framework for further analysis in this branch of stylistics. The observation from our research work has several implications in the field of computational linguistics and its principle directions such as corpus linguistics and automated text analysis. We think that our findings gained during the investigation of lexical and semantic aspects of inversion and detachment

can serve as a theoretical background for the further creation of an English-Ukrainian parallel corpus of the literary texts that will focus on the stylistic units. Another implication is the program construction for the computer-assisted search of expressive means and stylistic devices in the text.

Further work needs to be performed in order to establish whether our findings can be applied practically. We propose that further research should be undertaken in the following areas: stylistics, computer and corpus linguistics. An important issue to resolve for future studies is the creation of the theoretical basis (in particular determination of the detachment types and patterns in the English language) for further development of the discipline, as there is a need to overview and investigate the general stylistic concepts in a more detailed way to provide comprehensive description and classification for the later practical application.

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