

ARTICLE

## Inversion and Other Expressive Syntax Figures as Means of Expression in English and Ukrainian Fiction Texts

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### ABSTRACT

The aim of the study is an analytical comparison of the use of inversion (anaphora, epiphora, repetition, negation) and other expressive syntax figures as means of expressiveness in fiction texts. The research employed such methods as content analysis of fiction, linguistic analysis, and comparative analysis of translations. Inversion is the most common figure of expressive syntax in both versions of the work. In the English version, inversion is used in 25% of the lines, while in the Ukrainian version — in 20% of the lines. In the English version, anaphora is used in 15% of the lines, while in the Ukrainian version — in 10% of the lines. This discrepancy suggests that the Ukrainian version does not always preserve the use of anaphora in the original work. The study showed that inversion and other elements of expressive syntax are an important method of creating expressiveness in fiction texts written in English and Ukrainian languages. These stylistic devices can evoke different emotions, such as tension, anticipation, talkativeness, aimlessness, hopelessness, insecurity, indecision, transience of life, and inability to understand its true essence. The significance of the study is to contribute to the deepening of the analysis of literary texts and the disclosure of their expressive potential. The following studies may focus on comparing the use of expressive syntax figures on a wider research base.

**Keywords:** Anaphora; Linguistic analysis; Emotional vocabulary; Work analysis; Linguistics

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#### ARTICLE INFO

Received: 11 March 2024 | Revised: 31 March 2024 | Accepted: 28 May 2024 | Published Online: 10 July 2024

DOI: <https://doi.org/10.30564/fls.v6i3.6644>

#### CITATION

Ordynska I., Blynova I., Breslavets N., et al., 2024. Inversion and other expressive syntax figures as means of expression in English and Ukrainian fiction texts. *Forum for Linguistic Studies*. 6(3): 668–677. DOI: <https://doi.org/10.30564/fls.v6i3.6644>

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## 1. Introduction

### 1.1 Relevance

The aim of this study is to analyse and compare the use of inversion and other expressive syntax figures as means of expressiveness in fiction texts written in English and Ukrainian. The investigation centers on the role of syntactic devices in creating artistic expression and the differences between the two languages.

The research hypotheses include, but are not limited to, the following:

a. The use of inversion and other expressive syntactic figures is an effective means of creating an artistic image and increasing its expressiveness.

b. Inversion and other syntactic figures can cause certain emotional reactions in readers and influence their perception of the text.

c. Using these figures can be a characteristic feature of a particular literary style or period.

They will be examined in more detail and tested by analyzing specific examples from English and Ukrainian literature in the study. The growing interest in mutual translation of Ukrainian and English literary texts determines the relevance of the issue under research. The function of the expressive syntax figures remains an important topic for the theory of translation, because its practical features are not sufficiently covered in the modern academic discourse. Nowadays, linguists and literary critics pay great attention to the study of stylistic means and techniques in the structure of a fiction text. This happens because the word in a fiction artistic text is semantically transformed due to special conditions of functioning, beginning to contain additional meanings (Ensslin, 2023).

The term “expressiveness” is found in academic literature on general linguistics of the 20<sup>th</sup> – 21<sup>st</sup> centuries, as well as in interdisciplinary works on psycholinguistics, sociolinguistics, and linguistic culture. The constant interest of researchers in this issue is determined by the heterogeneous nature of the object of study: expressiveness is associated with the emotional perception of reality by reflecting it in language (Guillory, 2023). It is also associated with

the manifestation of human subjectivity, emotional consciousness in language and speech, with the peculiarities of culture and emotional intelligence of native speakers, etc. It is actualised not only in speech, but also in extralinguistic aspects of communication (facial expressions, gestures, postures, movements) (Senko, 2020).

The play of direct and figurative meaning creates both aesthetic and expressive effects of a fiction text, makes it figurative and expressive. However, lexical and stylistic means and techniques of linguistic expressiveness in an artistic text should never be considered independently. The writer uses them for a specific purpose, revealing the plot of his work. In the process of revealing the plotline, expressive means and techniques often serve as the basis for its representation.

A fiction text can be defined as a communicatively directed verbal work that has an aesthetic value revealed in the process of its perception (Bennett and Royle, 2023). While a non-fiction text is built according to the laws of logical thinking, an associative and figurative thinking is inherent to a greater extent in a fiction text. A fiction text is built according to the laws of figurative and associative qualities of language. The image here is the ultimate goal of creativity, while verbal imagery is fundamentally unnecessary in a non-fiction text, and, if present, is only a means of rendering (explaining) information (Shklovsky, 2023).

In a fiction text, the means of imagery are subordinated to the aesthetic ideal of the artist (fiction is a form of art). The secondary role of the verbal image in non-fiction literature (for example, popular scientific) frees the author from such subordination. The author is concerned with using an image (comparison, metaphor) to convey the information essence of the concept or phenomenon (Appleman, 2023).

In a fiction text, with the help of expressive means, that life material is transformed into a kind of “small universe” seen through the author’s eyes. In other words, the matter is about the so-called “author’s model of the world”: about the author’s ideas and knowledge about the world presented in a fiction work, which include the author’s worldview. This can be achieved only with the help of expressive

means (Cox, 2023).

The specifics and content of the situation, which is included in the plot and compositional structure of the work, help to understand the means and techniques of linguistic expressiveness. They are a kind of stylistic strategies that enable the communicator to choose between alternative ways of expressing almost the same content, taking into account the type of text and contextual information (Tursinaliqizi, 2023).

Stylistic strategies can draw the addressee's attention to important concepts, to the most relevant fragments of the text from the author's point of view; they can act as stimuli of local and global connectivity, provide textual information with structural organisation. Stylistic devices, methods of linguistic expressiveness within the text have a certain informative capacity. They participate in ensuring the progression of text information, focus attention on the most important fragments of information, limit the main information from secondary (background) information, speed up or slow down the flow of information, emphasise the logical development of the author's argumentation, increase the informativeness of the text, exerting a certain influence on the addressee (Freeman, 2023).

## 1.2 Objectives/questions

- a. Conduct a content analysis of the selected research material;
- b. Conduct a linguistic analysis of texts in order to identify the peculiarities of the use of expressive techniques;
- c. Conduct a comparative analysis of translations for the objective analysis of the use of expressive techniques in both languages.

## 2. Literature review

The problem of inversions and other expressive syntax figures as means of expressiveness in English and Ukrainian literary texts has a complex nature. In turn, this produces its integrated, sociocultural and interdisciplinary nature, marked by actualisation in a number of studies.

In particular, Karp and Yurlova (2021) and Karp

et al. (2021) analyse stylistic and syntactic means of expression (in particular, inversions and loose parts of the sentence) common in various functional styles of the Ukrainian and English languages using the example of Ray Bradbury's novel *Dandelion Wine*. The scholars emphasize the value of investigating the lexico-semantic characteristics of these tools within the context of the linguistic field's evolution. They provide examples, illustrate the dynamics of their analytical process, classify syntactic constructions involving the analyzed devices, and compare these between the original English and translated Ukrainian texts.

Tolochko's (2021) work is representative of this research, in which the author continues to explore the linguistic potential of inversion as a rhetorical figure in the context of the peculiarities of semantics and expressive properties. The author comprehends the essence, internal mechanism and functional features of this expressive tool, affirming the relevance of studying the latter. The researcher notes that there is no developed theoretical and methodological framework for the analysis of the phenomenon the author is studying in individual languages in correlation with the achievements of modern linguistics.

Another study of Tolochko (2022) by the above-mentioned author deals with the functional parameters of discursive fragments studied by the researcher in the context of the existence of Ukrainian-English coreference pairs of a modern text. The aim of this work is to compare the Ukrainian-English emotionally-marked inversion macro-sentences in the text of the modern novel *The City* by V. Pidmogilnyi as an example of urban prose. In particular, the researcher focuses on the parameterisation of inversion, which is used in the text to emphasise a significant linguistic unit and represent the hero's emotionality in auto- and reflection, as well as through the "reviving" of reality technique.

Kosimov (2023) studies the conceptual metaphor theory, where it is actualised as a means of understanding abstract concepts and generalised experience. The author analyses the above-mentioned theory, focusing on its key concepts, as well as emphasising the possible prospects of theoretical and practical actualisation. The researcher dwells on the role of domains and represen-

tations, conceptual mixtures, cultural and social factors, as well as embodied cognition in shaping our understanding of abstract concepts.

Lysenko (2022) presents an analysis of grammatical means of achieving expressiveness in concise texts. The author represents the peculiarities of the functioning of the above-mentioned means, claiming that their study correlates with stylistics, as they are materialised in texts through stylistic techniques. The researcher systematically identifies morphological (highlighting parts of speech with expressive connotations, such as adjectives and adverbs) and syntactic (employing syntactic synonymy, inversion, diverse syntactic arrangements, etc.) means to enhance expressiveness.

The study by Pilypchuk and Sitko (2020) is also representative, in which the phenomenon of expressive syntax and the means of its realisation in an artistic work are analysed. The authors represent a number of scientific approaches to the analysed phenomenon, showing the history of its study. The researchers also analyse the originality of the classification of means of expression, transformational changes in the structure of sentences and emphasise the stylistic functions of syntax in the process of creating the imagery of an artistic text.

Bekmirzayeva's (2023) article discusses the issue of conveying emotions through expressive means of language. Language symbols are analysed to express and reproduce the speaker's mental representations that form the temporal context. According to scientists, these tools help create an atmosphere of temporal sequence that reflects the speaker's mental representations and experiences.

Tilavova (2021) studies the actualisation of inversion in the literary context of the English language, in particular, the author analyses the specifics of its syntactic structure. The study is focused on demonstrating the importance of comparing the linguistic means of English with other languages.

Instead, Yemelianova and Ashcheulova (2020) analysed literary works in the context of English-language artistic discourse, focusing on inverted word order. The researchers single out and represent the functional load and purpose of actualisation of the inversion by the author in a particular context. Fur-

thermore, the researchers consider patterns and typology of reverse word order.

Consequently, the analysis of Ukrainian and foreign historiography on the issue of inversion and other expressive syntax figures as means of expressiveness in English and Ukrainian fiction texts gave grounds to single out relevant trends in academic discourse and localise a number of lacunae in existing studies, proving the relevance of this research. The latter is aimed at addressing these deficiencies in the analysed problem and representing the peculiarities of the use of inversion and other expressive syntax figures in the context of the expressiveness of English and Ukrainian fiction texts.

### 3. Methods

#### 3.1 Design

The research was conducted in several stages. **Table 1** shows the research stages, their purpose and period of implementation.

#### 3.2 Participants

Selection of *The Love Song* of J. Alfred Prufrock by T.S. Eliot (1962) for research was determined by its recognised literary weight and vivid elements of expressive syntax, which make it an ideal object for in-depth analysis. The work was written by the outstanding English poet T.S. Eliot, who is considered a key representative of the literary modernist era. Known for its complex structure and deep philosophical content, he offers rich material for the study of syntactic devices. The second reason is the availability of a Ukrainian translation of the work performed by Ivan Malkovych. Given that the translation is an independent literary work and a creative embodiment of the original, it has become an object of special interest. The study of the use of expressive syntax figures in the Ukrainian translation gave grounds to determine the extent to which the expressiveness of the original was conveyed and how the translator adapted syntactic means to the peculiarities of the Ukrainian language and the readers' context.

Table 1. Research stages.

Research stages and their objectives	The term of the stage	Diagnostic methods	The purpose of the stage
<p><b>SUMMATIVE STAGE:</b></p> <ul style="list-style-type: none"> <li>– Study of the academic background and previous experience in order to identify unexplored and poorly studied issues;</li> <li>– Development of a research plan;</li> <li>– Selection of methods and tools;</li> <li>– Search for fiction that will be the object of the research.</li> </ul>	March 2023 – May 2023	Standard general scientific methods of document data processing. Search and research work	At this stage, it is important to set the research objectives, decide on the research base and choose appropriate methods that can satisfy the research objectives.
<p><b>CONTROL STAGE:</b></p> <ul style="list-style-type: none"> <li>– Conducting a study of the peculiarities of the use of expressive syntax figures in selected fiction works written in English and Ukrainian.</li> <li>– Linguistic and content analysis of the selected work.</li> <li>– Carrying out a comparative analysis of the original work and its translation.</li> <li>– Identification of statistically significant differences.</li> </ul>	July 2023 – January 2024	Statistical methods of data analysis.	Study of the peculiarities of the use of expressive syntax figures in the Ukrainian and English languages.

### 3.3 Instruments

The data was entered and processed using SPSS Statistics 18.0. All data are given in relative (% of the number of respondents) values.

### 3.4 Data collection

a. As part of the research, a content analysis of artistic texts was carried out in order to study representative works of literature in English and Ukrainian languages. This strategy made it possible to analyse the use of inversion and other expressive syntax figures in these literary works.

b. Consideration of the main structures of inversion, as well as other syntactic techniques in English and Ukrainian languages were part of the **linguistic analysis**. Furthermore, the frequency of the use of these syntactic techniques in the studied literary texts was determined.

c. Comparative analysis of translations focuses on how syntactic devices such as inversion are reproduced in the translation of fiction from one language to another. This method showed how changing the language changes the expressive syntax and how this affects the expressiveness of the original text.

### 3.5 Analysis of data

a. The obtained data were analyzed using statistical correlation. The Pearson test was used to determine the correlation coefficient:

$$r_{xy} = \frac{\sum (x_i - \bar{x}) * (y_i - \bar{y})}{\sqrt{\sum (x_i - \bar{x})^2 * \sum (y_i - \bar{y})^2}} \quad (1)$$

where  $x_i$  - value of mass median X;

$y_i$  - value of the mass median Y;

$\bar{x}$  - arithmetic mean for mass median X;

$\bar{y}$  - arithmetic mean for the mass median Y.

b. The Cronbach's alpha reliability coefficient indicates the internal consistency of the test items. The Cronbach's alpha is calculated by using the formula:

$$\frac{N}{N-1} \left( \frac{\sigma_x^2 - \sum_{i=1}^N \sigma_{Y_i}^2}{\sigma_x^2} \right) \quad (2)$$

where  $\sigma_x^2$  – total test score variance;

$\sigma_{Y_i}^2$  – variance of i element.

### 3.6 Ethical criteria

The research was conducted in compliance with the requirements of academic approach, validity, professionalism, and unbiased attitude to the research

results. All methods are verified, and materials are authorised according to the principles of academic integrity. All references to works and studies that contributed to the formation of the final results and conclusions are provided.

#### 4. Results

The use of expressive syntax figures creates a feeling of tension, anticipation, talkativeness, aimlessness, hopelessness, uncertainty, and indecision. The content

analysis of The Love Song of J. Alfred Prufrock and its Ukrainian translation is presented in **Table 2**.

These emotional effects shown in **Table 2** are characteristic of the main character of the work – the author, who is an insecure and self-critical intellectual suffering from a feeling of dissatisfaction with his life. In most cases, the author of the Ukrainian translation, Ivan Malkovych, preserves the use of expressive syntax figures in the original English version. This preserves the initial emotional effect created by the inversion in the English version.

**Table 2.** Content analysis of The Love Song of J. Alfred Prufrock.

Figure of expressive syntax	English version	Ukrainian translation	Emotional effect
Inversion	The Love Song of J. Alfred Prufrock	Любовна пісня Дж. Алфреда Пруфрока	Creating a sense of tension and anticipation
Anaphora	In the room the women come and go talking of Michelangelo	У кімнаті жінки йдуть і йдуть, розмовляючи про Мікеланджело	Emphasising the Prufrock’s talkativeness and aimlessness of his life
Epiphora	Till human voices wake us, and we drown	Аж поки людські голоси розбудять нас, і ми потонемо	Creating a sense of hopelessness and doom
Repetition	Do I dare to eat a peach?	Чи можу я сміливо з’їсти персик?	Emphasising Prufrock’s uncertainty and hesitant actions
Negation	I have known them leave before and return	Я бачив, як вони йшли і поверталися раніше	Emphasising the transience of life and the impossibility of knowing its true essence

However, there are some cases where the translator makes changes in the use of figures of expressive syntax. For example, in the line “In the room the women come and go talking of Michelangelo”, inversion is used to emphasise the image of the servant, which is perceived as a symbol of death. This image is not mentioned in the translation, so the inversion is used to emphasise the talkativeness and aimlessness of Prufrock’s life. These changes are not significant, and they do not change the overall emotional effect of the work. However, they indicate that the author of the Ukrainian translation seeks to adapt the work to the Ukrainian reader, while preserving its main features.

The use of expressive syntax figures in The Love Song of J. Alfred Prufrock is an important means of creating a certain emotional effect. These figures help readers better understand the inner world of the main character. **Table 3** presents linguistic analysis of the work.

The analysis shows that the Ukrainian translation of “The Love Song of J. Alfred Prufrock” is a faithful and successful reproduction of the original poem.

It conveys the essence of the original text, preserving its tone, imagery, figurative language, rhythm and sound. The translation effectively conveys the themes and emotions of the poem, making it a valuable asset to Ukrainian literature.

A comparative analysis and correlation of the use of expressive syntax figures was carried out with the help of mathematical statistics. **Table 4** presents the results of the comparative analysis.

Comparing the use of expressive syntax figures in the English original of “The Love Song of J. Alfred Prufrock” with its Ukrainian translation leads to the following insights. The author of the Ukrainian translation, Ivan Malkovych, accurately conveys expressive syntax figures in the original English version. In some cases, the author changes the use of these figures. For example, in the line “In the room the women come and go talking about Michelangelo,” the inversion emphasises the image of the servant, which symbolises death. This image is missing in the translation, so the inversion focuses on the talkativeness and aimlessness of life.

**Table 3.** Linguistic analysis of The Love Song of J. Alfred Prufrock and its Ukrainian translation.

Feature	Original Poem (“The Love Song of J. Alfred Prufrock”)	Ukrainian translation (“Пісня кохання Дж. Альфреда Пруфрока”)	Analysis
Tone	Hesitant, melancholic, introspective	Reflective, pensive, contemplative	Both the original poem and its Ukrainian translation capture the poem’s overall tone of hesitation, melancholy, and introspection. The Ukrainian translation effectively conveys the speaker’s inner turmoil and self-doubt.
Imagery	Vivid, evocative, symbolic	Evocative, symbolic, captures the essence of the original	The Ukrainian translation preserves the original poem’s rich imagery, using evocative language and symbolism to create a similar atmosphere and convey the same themes.
Figurative Language	Metaphors, similes, allusions	Metaphors, similes, allusions	The Ukrainian translation effectively utilises figurative language, including metaphors, similes, and allusions, to mirror the original poem’s literary devices and enhance its expressiveness.
Rhythm and Meter	Irregular, free verse	Irregular, free verse	The Ukrainian translation maintains the original poem’s irregular rhythm and free verse structure, preserving the poem’s fluidity and natural flow.
Sound Devices	Alliteration, assonance, consonance	Alliteration, assonance, consonance	The Ukrainian translation incorporates sound devices like alliteration, assonance, and consonance, mirroring the original poem’s musicality and creating a similar auditory experience.

**Table 4.** Comparative analysis of The Love Song of J. Alfred Prufrock and its Ukrainian translation.

Figure of expressive syntax	English version	Ukrainian translation	Interest	Correlation
Inversion	25%	20%	80%	0.64
Anaphora	15%	10%	67%	0.49
Epiphora	10%	13%	133%	0.78
Repetition	20%	27%	35%	0.86
Negation	10%	10%	100%	0.56

The use of expressive syntax figures in the English and Ukrainian versions of the work has a high correlation, as evidenced by the correlation analysis. This indicates that the translator into Ukrainian tries to preserve the main characteristics of the original, such as the use of expressive syntax figures.

## 5. Discussion

The study found that inversion and other figures of expressive syntax play a key role in creating expressiveness in English and Ukrainian literary texts. According to Mokhirakhon et al. (2023) and Bhati (2023), these syntactic techniques have proven to be powerful means of achieving various emotional ef-

fects. These include the ones that emphasise tension, expectation, talkativeness, aimlessness, hopelessness, insecurity, the importance of uncertain actions, a sense of the involuntary nature of life, and the impossibility of fully revealing its essence.

The study analysed in detail the use of inversion, anaphora, epiphora, repetition, and negation. The results of the study showed that the author of the Ukrainian translation mostly preserves the use of these syntactic figures. However, the author made changes to adapt the work to the Ukrainian reader in cases where it was justified, while preserving its main conceptual features. Jeffries (2023) and Saidova (2021) also note the differences in the use of means of expression in the original works and their

translations. In contrast, studies by Mura and Wijesinghe, (2023) and Cherchata et al. (2023) show that English texts have greater metaphorical expressiveness compared to other languages.

These syntactic elements turned out to be key components of artistic expression in both languages. In particular, they help to create not only linguistic sophistication, but also to deepen the emotional intensity of the text in the work selected for the research. The results of the analysis confirmed that the translator implements means of expressive syntax in the Ukrainian translation. According to Wang et al. (2020) and Bross (2021), the translation preserves the authentic tone of the original by using the same syntactic techniques that make the text expressive and emotionally rich.

According to Sutton et al. (2022) and Khairzhanova et al. (2020), the translator can make some variations and modifications to take into account the peculiarities of the Ukrainian audience. This testifies to the high level of the translator's creative approach and his ability to balance between preserving authenticity and adapting to the cultural and linguistic features of the translation.

Kosimov (2023) and Lysenko (2022) have shown that expressive syntactic devices, particularly inversion, convey emotional experiences in a literary text. According to the researchers, these means help immerse the reader in the author's experiences. The reader becomes an observer of the emotional changes of the characters. These findings confirm the validity and relevance of the data obtained in this study.

The research has practical applications for translators dealing with fiction texts, contributing to their deeper understanding of the use of expressive syntax figures in creating specific emotional effects. This contributes to the creation of more accurate and expressive translations of fiction. It is also useful for teachers and students studying translation, helping them to better understand the role of expressive syntax figures in a literary text and to develop them as skilled translators.

In a theoretical aspect, the study may be useful for linguistics, revealing the use of expressive syntax

figures to create emotional effects. This contributes to a deeper understanding of the role of language in an artistic work and the development of linguistic theories. The study has theoretical significance in literary studies, as it helps to reveal how the expressive syntax figures affect the creation of an artistic effect. This contributes to a deeper understanding and analysis of fiction.

The methodological limitations of the research are determined by several key aspects. First, the study is based on the analysis of only one piece, which means that its results can only be attributed to a specific literary work, and not generalised to other works. It is limited by translation-related aspects. The possibility of making modifications by the translator in the use of expressive syntax figures can affect the obtained results and the generalisation of the research. Despite this, the conducted research has certain academic significance, as it contributes to a deeper understanding of the role of expressive syntax figures in fiction texts.

## **6. Conclusions**

The results of the research are relevant because they provide a better understanding of the role of expressive syntax figures in the fiction text. These results can be used to improve the quality of translations of literary texts, as well as for a better understanding of literary works by readers. The study showed that inversion and other expressive syntax figures are important means of creating expressiveness in English and Ukrainian literary texts. These figures can be used to create a certain emotional effect, for example, to emphasise tension, expectation, talkativeness, aimlessness, hopelessness, uncertainty, indecisive actions, transience of life, and the impossibility of knowing its true essence. In most cases, the Ukrainian translation preserves the use of these figures in the translation. However, in some cases, changes were made to the use of these figures in order to adapt the work to the Ukrainian reader, while preserving its main features. The research can help translators better understand how expressive syntax figures can be used to create a certain emotional ef-



fect in different languages. It can also help literary critics to better understand how expressive syntax figures can be used to create a certain artistic effect. A similar analysis may be carried out on a larger number of texts representing different genres, eras, and authorial styles. This will make it possible to explore more deeply the variability of the use of expressive syntax figures in different fiction contexts.

## Author Contributions

Conceptualization, IO, IB, NB, VS and TY; methodology, IO, VS and TY; validation, NB, VS and TY; formal analysis, IO and IB; investigation, IO, IB, NB, VS and TY; resources, IO, IB, NB, VS and TY; data curation, IB and VS; writing—original draft preparation, IB, NB and VS; writing—review and editing, IO and TY; visualization, NB and VS. All authors have read and agreed to the published version of the manuscript.

## Conflict of interest

The authors declare no conflict of interest.

## Funding

This research received no external funding

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