

**STRUCTURAL FEATURES OF INVERSION IN THE ENGLISH AND UZBEK
BELLES-LETTRES TEXTS****Inoyatova Azimakhon Aziz qizi**2st year master degree student

Uzbekistan state university of World languages

Islom Minnikulov

PhD., associate professor

Uzbekistan state university of World languages

Abstract. This study examines the **structural features of inversion** in English and Uzbek belles-lettres (literary) texts. Inversion, defined as the deviation from the standard word order of a sentence, serves as an important stylistic device that enhances expressiveness, emphasis, and artistic effect in literary language. The research focuses on identifying and comparing the syntactic patterns of inversion in English and Uzbek fiction, analyzing how authors employ this device to highlight specific elements of a sentence, create rhythm, and convey emotional or aesthetic nuances.

The paper analyzes examples from selected English and Uzbek literary works to determine the most common structural models of inversion and their stylistic functions. Special attention is given to differences and similarities between the two languages, considering their typological characteristics and grammatical structures. The findings demonstrate that while inversion in English is often constrained by grammatical rules and used primarily for stylistic emphasis, Uzbek inversion shows greater flexibility due to the language's agglutinative structure and relatively free word order. The study contributes to the fields of comparative linguistics and stylistics by revealing how inversion operates in two linguistically different systems and by highlighting its role in shaping the expressive potential of belles-lettres texts.

Key words: Inversion, word order, syntax, comparative linguistics, English, Uzbek, sentence structure, pragmatics, contrastive analysis, typology.

Introduction. The awareness of language structures and their functional use is vital for a complete understanding of how communication occurs through different language systems. An exciting area of this research is the study of inversion, which is a syntactic changing of elements that typically results in a shift away from what would be the norm for the specific communicative purpose. The objective of this dissertation is to provide an examination of the inversion

phenomenon as it relates to the use of English and Uzbek Languages by exploring each language's function/s through a variety of functional styles.

Understanding the nature of inversion in English and Uzbek is important now more than ever because of a growing interest in Language Education in Contemporary Uzbekistan, which is characterized by its multiculturalism, multilingualism, and a focus on developing language processing skills. The Uzbek National Language Policy projects an interest in preservation of the Uzbek Language while encouraging foreign-language acquisition. To do so, one would need to understand the structural and functional characteristics of the Uzbek Language as well as how to compare it with other European Languages, particularly English. In addition, language inversion is just one example of many other phenomena through which a better understanding can be gained of the use of grammatical and stylistic devices in conveying emphasis, structuring discourse, and reflecting cultural norms.

Methods and materials. The research is based on the analysis of English and Uzbek belles-lettres texts. The materials for the study were selected from works of modern and classical English and Uzbek writers. Sentences containing inversion were collected from these literary sources and used as the main empirical data of the research.

Several linguistic methods were applied in the study. The **descriptive method** was used to identify and describe inversion structures in both languages. The **comparative method** helped to determine similarities and differences between English and Uzbek inversion patterns. The **structural-syntactic analysis** method was applied to analyze the grammatical structure and position of sentence elements in inverted constructions. In addition, the **contextual analysis** method was used to examine the stylistic and expressive functions of inversion in literary texts.

The collected examples were classified according to their structural types and stylistic functions. The analysis made it possible to reveal the most common models of inversion in English and Uzbek belles-lettres texts and to determine their role in creating emphasis, emotional coloring, and artistic expressiveness in literary discourse.

Results and discussion. The results of the study show that inversion is widely used as an important stylistic device in English and Uzbek belles-lettres texts. The analyzed examples demonstrate that in both languages inversion serves to emphasize particular elements of a sentence, enhance artistic expressiveness, and increase the emotional impact of the text. However, the use and structural features of this phenomenon differ to some extent in the two languages.

In English belles-lettres texts, inversion is often used in connection with grammatical rules. For example, when adverbs or expressions of place appear at the beginning of a sentence, the verb

and the subject may change their usual order. In addition, writers use inversion in literary works to create a dramatic effect or to highlight a particular element. In English, inversion is generally limited within the framework of syntactic structure and its use is based on relatively strict grammatical rules.

In Uzbek belles-lettres texts, inversion is used more freely. Due to the agglutinative nature of the Uzbek language and its relatively flexible word order, sentence elements can appear in different positions. This allows the author to enhance artistic expressiveness, emphasize a particular word or idea, and create rhythmic effects in the text. In Uzbek literary works, inversion is often expressed through the change of the usual position of the subject, predicate, or object.

The genre of Belles Lettres represents some of the best examples of inversion usage because the authors of these texts are able to make use of many different syntactical forms and to use them creatively for the sake of both art and expression (and emotion). In English language fiction and Uzbek language fiction Inversion is used as a deliberate departure from the normal syntactical order of a sentence and is a form used to show a shift in perspective, highlight what is important, and to heighten either emotion or stylistic quality.

In terms of structure, structural inversion within the Belles Lettres genre is accomplished by deliberately rearranging the constituent components of a sentence. Consequently, although the structures of each of the constituent components of a Belles Lettres sentence are the same, the reason that a written work is structured in such a manner is not due to just grammatical necessity, but rather is an expression of artistic intent. When comparing the structural representation of structural inversion in English and structural inversion in Uzbek, the typological differences between the English and Uzbek languages cause the structural representation to be quite different within the two languages.

Structural Inversion within Belles Lettres in English

Due to the fact that English has a predominantly fixed Subject-Verb-Object (SVO) word order, the use of inversion is clearly marked in English as a syntactical device. In the Belles Lettres genre, the use of inversion can take on both a grammatic approach (as a result of grammatical conditioning) or stylistic approach (as an option for the author).

Subject–Auxiliary Inversion in English

In Modern English, Subject–Auxiliary Inversion (SAI) is the primary type of inversion and is systematic, in that SAI represents a deviation from the grammatical canonical word order of Subject–Auxiliary–Verb (SAV) into Auxiliary–Subject–Verb (ASV), an extremely distinct

pattern. SAI is unique to English because of its fixed syntactic structure. Additionally, SAI establishes both the grammatical and stylistic structure of discourse in English.

The use of SAI is most frequently associated with yes-no questions, and in these instances SAI is required; therefore, in yes-no questions the auxiliary verb must be placed before the subject noun:

- Many workers have joined the union.
- Have many workers joined the union?

In instances where a declarative clause contains no auxiliary verb, the auxiliary 'do' is added to support the inversion.

- The protesters gathered in the square.
- Did the protesters gather in the square?

When multiple auxiliary verbs exist, only the first auxiliary will be subject to inversion; all other auxiliary verbs will maintain their original position. This limitation supports the rigid hierarchical arrangement of auxiliary verbs in English.

In addition to its use in interrogatives, subject-auxiliary inversion occurs in several syntactically and pragmatically marked contexts that require inversion as part of the grammatical construction. One such context occurs when a negative or restrictive word/phrase (commonly referred to as fronted) is placed at the beginning of the sentence. When this occurs, subject-auxiliary inversion must occur to maintain the grammaticality of the construction and signal an emphasis on the negative/restrictive word/phrase.

For example:

Never again will I vote for a major-party candidate.

Another structurally significant context where subject-auxiliary inversion occurs is within a conditional clause expressed without an "if" conjunction. In this structural context, the occurrence of subject-auxiliary inversion is what makes this particular construction a conditional construction linguistically.

For example:

Had he done as he was supposed to, he would not find himself in this situation.

In addition to the examples of conditional clauses, subject-auxiliary inversion occurs in phrases known as fronted so/as constructions (usually combined with ellipsis) that serve a cohesive/comparative function within the discourse.

For example:

The sun came out, and so did the vacationers.

The hotel had free Wi-Fi, as did the beach club.

In regard to wh-questions, subject-auxiliary inversion is also obligatory when the questioned element is not the subject of the main clause; therefore, when subject-auxiliary inversion occurs in such cases, it signals the presence of an interrogative structure.

For example:

Why is there a fly in my soup?

Moreover, fixed structural use of subject-auxiliary inversion, as in the case of blessings, curses and wishes, is an example of inversion where an auxiliary always precedes the subject.

For example:

May you never forget this day.

In some types of sentences, such as comparative or exclamative clauses, the inversion of the auxiliary verb and subject is optional rather than required. The use of this form in these cases primarily serves a stylistic or expressive function rather than a grammatical one:

- Fathers have more leisure time than mothers do.
- Wow! That boy is smart.

Though authors may also use this structure for emphasis, style and rhythm, it is not mandatory that authors adhere to this structure and it may be used by authors at their discretion.

When distinguishing between types of inversion, you should note that subject–auxiliary inversion differs from other types of inversion found in English, such as locative inversion, quotative inversion and verb be preposing. Subject–auxiliary inversion uses an auxiliary verb as the first word of the sentence, while locative, quotative and preposed versions use a main verb as the first word in the sentence.

Studies of the history of English typically indicate that subject–auxiliary inversion results from the verb-second (V2) structure of Old and Middle English and the Germanic family of languages. In the present day, subject–auxiliary inversion occurs with the majority of auxiliary verbs, yet inverted forms using a main verb (for example, with the verb be) occur but in very few cases.

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