THE NATURE OF SYNTAXIC RELATIONS REFLECTED BY WORD ORDER IN SENTENCES IN THE NOVELS: «THE CATCHER IN THE RYE» BY J.D. SALINGER AND «FATES AND FURIES» BY L. GROFF

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ABSTRACT
The topicality of the problem investigated is caused by necessity of studying the syntactic system of languages which is in line with main trends in modern linguistics. The aim of the research is to study the nature of syntactic relations expressed by word order in sentences in speech of authors and characters in the work of the 20th century American writer J.D. Salinger ‘The Catcher in the Rye’ and the work of the 21st century American writer L. Groff ‘Fates and Furies’. The following objectives of the study contribute to the achievement of the aim: to consider the rules of word order in a sentence in English; to study the works devoted to the study of syntax of a sentence; to analyze the syntactic structure of sentences in authors’ and characters’ speech in the novels «The Catcher in the Rye» by J.D. Salinger and «Fates and Furies» by L. Groff.

Keywords: Syntax. Communicative goal. Pragmatics of a sentence. Word order. Inversion. Fiction

RESUMO
A atualidade do problema investigado é causada pela necessidade de estudar o sistema sintático das línguas que está em linha com as principais tendências da linguística moderna. O objetivo da pesquisa é estudar a natureza das relações sintáticas expressas pelo ordem das palavras em frases na fala de autores e personagens na obra do escritor americano do século 20 J.D. Salinger ‘The Catcher in the Rye’ e na obra do século 21 O escritor americano L. Groff ‘Fates and Furies’. Os seguintes objetivos do estudo contribuem para o alcance do objetivo: considerar as regras de ordem das palavras em uma frase em inglês; estudar as obras dedicadas ao estudo da sintaxe de uma frase; para analisar a estrutura sintática de frases na fala de autores e personagens nos romances «The Catcher in the Rye» de J.D. Salinger e «Fates and Furies» de L. Groff.


RESUMEN
La actualidad del problema investigado se debe a la necesidad de estudiar el sistema sintáctico de las lenguas en consonancia con las principales tendencias de la lingüística moderna. El objetivo de la investigación es estudiar la naturaleza de las relaciones sintácticas expresadas por el orden de las palabras en oraciones en el habla de los autores y personajes en la obra del escritor estadounidense del siglo XX J.D. Salinger ‘The Catcher in the Rye’ y la obra del siglo XXI. El escritor estadounidense L. Groff ‘Fates and Furies’. Los siguientes objetivos del estudio contribuyen a logro del objetivo: considerar las reglas del orden de las palabras en una oración en inglés; estudiar las obras dedicadas al estudio de la sintaxis de una oración; analizar la estructura sintáctica de las oraciones en el habla de los autores y personajes de las novelas «El cazador entre el centeno» de J.D. Salinger y «Destinos y furias» de L. Groff.

INTRODUCTION

Studying the syntactic system of a language linguists pay a lot of attention to word order in a sentence. The study of word order is very important in modern linguistics. Word order, its structure, hierarchy and functioning are closely connected with the basic levels of the linguistic structure – morphological, syntactic and semantic. Word order is a problem that attracts the attention of many linguists, and it is hugely discussed in typological linguistics.

Among researchers studying word order in the English language we should point out G.V. Sadykova. In her thesis ‘Word Order: Functional Aspect: In Russian and English Electronic Newspapers’ G.V. Sadykova compares the building of word order rules in the Russian and English languages, examines the texts of electronic newspapers and word order in the initial element of information texts of electronic newspapers (SADYKOVA, 2005). W.A. Islamova’s research ‘A simple sentence in the Avar language in comparison with the English language’ presents comprehensive comparative analysis of the syntax of a simple sentence of the Avar and English languages (ISLAMOVA, 1999). There are studies of word order in other languages as well. The word order in a simple sentence of the Kabardino-Circassian language is the object of study of Z.G. Khutezhev (1999).

The work of S.V. Cormilicin is devoted to analysis of word order and division of a sentence in the Hungarian language (2000). In his work E.A. Kokorina dealt with the question of studying the structure of a simple sentence in Lezgin languages (2013). The study of word order in a simple sentence in the Erzyan and Finnish languages is the aim of study of E.N. Mukhina (2006). Ponaryadov V.V. conducts comparative analysis of word order in a simple sentence in Perm languages (2001). The review of the researches allows us to conclude that the study of word order in a sentence is an object of investigation in various languages, however, researches of specific features of word order in fiction in the English language have not been conducted yet.

The practical significance consists in the possibility of applying the research results in grammar courses, in making special courses and writing textbooks.

The theoretical significance of the work results from revealing the peculiarities of word order in a sentence in two works of the 20th and 21st centuries. The scientific novelty of the research is that the works of J.D. Salinger ‘The Catcher in the Rye’ and L. Groff ‘Fates and Furies’ are analyzed in comparative terms for the first time; the nature of syntactic relations reflected by word order in sentences in authors’ and characters’ speech in the novels under analysis is investigated; cases of violation of direct word order in a sentence are highlighted.

The purpose of this research is to study the nature of syntactic expressions by word order in sentences in speech of authors and characters in the work of the 20th century American writer J.D. Salinger ‘The Catcher in the Rye’ and the work of the 21st century American writer L. Groff ‘Fates and Furies’.

METHODS

The main method is the descriptive method using techniques of observation, interpretation, comparison, generalization.

RESULTS AND DISCUSSION

There are few grammatical endings and suffixes in English, so relations between sentence parts are expressed mainly by fixed word order (GANIEVA, 2019). The following word order is typical of the English language: subject – predicate – object – adverbial modifiers (PLOTKIN, 1989). Adverbial modifiers can be also put at the beginning of a sentence. When the subject comes before the verb, word order is called direct: He is in the library. When the subject comes after the verb, in between verb parts, or is not included at all, word order is called inverted (SHAMSUTDINOV, 1974). Deviation from normal word order in a sentence in English, as a result of which some part of a sentence is in the position of focus or emphasis, is called inversion (SHEVYAKOVA, 1980).

It is necessary to consider the linguistic characteristic of word order in the J.D. Salinger’s novel ‘The Catcher in the Rye’. Jerome David Salinger is an American writer of the 20th century who was born in 1919 in the USA in the city of New York. He began writing at school, and his works were published in magazines in pre-war years. Later, after participating in the war, D. Salinger became one of the masters of American short stories because many of his works were devoted to the experience he had during the war. ‘The Catcher in the Rye’ is one of J.D. Salinger’s works, which had a worldwide success with readers. The novel is about an American boy, Holden, who shares his thoughts about the world around him.
The language of fiction combines author’s speech and characters’ speech. In the novel the author sometimes doesn’t use auxiliary verbs in interrogative sentences in characters’ speech. Their absence is explained by the fact that such violations are possible in colloquial speech in English. For example, ‘How’s Mr. Spencer? He over his gripe yet?; ‘Your folks know you got kicked out yet?; ‘You going out anywhere special tonight?; ‘What a thing to say. Want me to wash your mouth out with soap?; ‘You goin’ out tonight?’ he said; ‘You used to play what with her all the time?; ‘That Phyllis Smith babe?’

The analysis showed that the author uses a lot of short forms: ‘Ya lost them, ya mean?’; ‘Ya got ‘em handy?’; ‘Willya please cut your crumbly nails over the table?; ‘Wanna do me a big favor?; ‘Where’dja get that hat?; ‘Ya like it?’; ‘Ya have to stand right there?’; ‘Listen, where ya going on your date with her?’ I asked him. ‘Ya know yet?’; ‘Ya hear me?’; ‘Wuddaya wanna make me do – cut my goddam head off?’; ‘Yawake?’; ‘Wuddaya want the light for?’; ‘What the hell ya doing, anyway?’; ‘Ya wanna play a little Canasta or don’tcha?’.

There are incomplete interrogative sentences in the novel: ‘How come?’; ‘How much?’; ‘Any good?’; ‘What on?’; ‘Where is she? In the Annex?’ There are interrogative sentences with the structure of an affirmative sentence: ‘He did? No kidding? He did?’; ‘You know that?’; ‘You know what he’d do?’ In some cases a question is asked with the help of interjections ‘eh’, ‘ah’: ‘So you’re leaving us, eh?’ he said. ‘You glanced through it, eh?’ he said – very sarcastic.

In the novel there are cases of violation in word order when a conjunction or a preposition is put at the beginning of a sentence: ‘Or – you know what he’d do?’; ‘Up home we wear a hat like that to shoot deer in, for Chrissake,’ he said. The author did it due to stylistic reasons: in the first case the author expresses suspicion through character’s speech, in the second case the author emphasised the importance of home, since the main character lived in a boarding school at that time. In the sentence ‘Like hell it is.’ we can also see an inversion. The word combination ‘like hell’ should follow the predicate, however, the author put it at the beginning of the sentence to bring extra focus to this word combination emphasising that the school was like hell.

Contextually incomplete sentences, in which a part of a sentence mentioned in the previous or the following sentence is absent, are quite often found in the novel. They are often pieces of sentences that have been separated from the main clause by a full stop. The fragments do not make sense on their own. The missing elements are provided by context:

‘I oughta go down and say hello to her or something. Where is she? In the Annex?’;

‘Your, ah, exam paper is over there on top of my chiffonier. On top of the pile.;

‘Anything. Anything descriptive. A room. Or a house’;

‘He always shaved himself twice, to look gorgeous. With his crumbly old razor.’

The author uses repetition to bring more emphasis and focus to words:

‘I’d be very interested to know. Very interested.;

‘Oh, I feel some concern for my future, all right. Sure, I do.;

‘But not too much, I guess. Not too much, I guess.;

‘You will,’ old Spencer said. ‘You will, boy. You will when it’s too late.’

Cases of violation of normal word order in a sentence in English were described above; however, it should be noted that the novel contains a large number of sentences with normal word order. Normal word order is observed in adults’ speech, while the violations mentioned above are noticed in teenagers’ speech.

It is necessary to consider the following extract from the novel:

He stopped reading and put my paper down. I was beginning to sort of hate him.

‘Your essay, shall we say, ends there,’ he said in this very sarcastic voice. You wouldn’t think such an old guy would be so sarcastic and all. ‘However, you dropped me a little note, at the bottom of the page,’ he said.

‘I know I did,’ I said. I said it very fast because I wanted to stop him before he started reading that out loud. But you couldn’t stop him. He was hot as a firecracker.

In this extract we see the professor’s speech about Holden’s composition about the Egyptians. In the sentence
'Your essay, shall we say, ends there,' the parenthetical clause 'shall we say' has the structure of a general question, though it is not an interrogative sentence. However, this sentence is followed by the author’s speech ‘he said in this very sarcastic voice’ that makes it clear that the speaker tried to speak with the main character, a teenager, on his level, using colloquial speech, but later on he uses bookish language: ‘However, you dropped me a little note, at the bottom of the page’.

So, the analysis showed that violations in word order in a sentence in characters’ speech in the J.D. Salinger’s novel ‘The Catcher in the Rye’ occur quite frequently, that is explained by the fact that the author aimed to show the way the youth of that time communicated, that this way teenagers tried to confront adults not only in their behavior, but also in their manner of speech.

Author’s speech is a part of a literary work in which an author addresses a reader himself, and not through the speech of characters. Author’s speech is used to create the effect of reader’s participation in the events described. Author’s speech in English fiction can be represented in various ways. Firstly, in a third person singular when narration looks impersonal. The narrator is in the form of ‘he’, located outside the world of narration, but organizing it and offering a reader his own interpretation of events. Besides, narration can be in the form of the first person singular, in the form of ‘I’, either as a protagonist, or as a narrator who has a name. The narrator in the form of ‘I’ combines two functions: a character and a narrator. A narrative may be either subjective or objective.

In the J.D. Salinger’s novel ‘The Catcher in the Rye’ the author’s speech is represented by a teenager, the main character, Holden; his speech is subjective as the main character talks about his feelings, experience. In the author’s speech conversational style is observed, examples of which are given below.

In the novel the author often uses one-member sentences, namely, nominal sentences: ‘Very big deal. Game Some game. Nothing. No game. No kidding. Hours’.

Contextually incomplete sentences are also often found in the novel:

‘Maybe two guys. If that many’.

‘Their bumpy old chests are always showing. And their legs’.

‘He went out of the room with his toilet kit and towel under his arm. No shirt on or anything’.

‘I started imitating one of those guys in the movies. In one of those musicals’.

‘Old Stradlater was putting Vitals on his hair. My Vitals’.

‘He’s got a lot of dough, now. He didn’t use to’.

To create extra focus on adverbial modifiers or objects, the author fronts them, but word order is direct, the subject comes before the verb:

‘Then, the next morning, in chapel, he made a speech that lasted about ten hours’;

‘I sat down on the one right next to him and started turning the cold water on and off - this nervous habit I have’.

With the help of inversion the author wanted to communicate the intended idea, as well as to place emphasis on the whole sentence and to bring attention to some important items in a sentence. The author puts the negative particle ‘not’ before the auxiliary verb with the same purpose: ‘I just sort of sat and not did anything’.

While defining the peculiarities of word order in sentences in the novel under analysis, we have discovered that adverbs of indefinite time (always, ever, never, often, seldom, just, already, etc.) are put at the end or at the start of a sentence, but according to the word order rule they should be put before a verb or between verb parts (SHEVYAKOVA, 1982):

‘Usually I like riding on trains, especially at night, with the lights on and the windows so black, and one of those guys coming up the aisle selling coffee and sandwiches and magazines’;

‘I can even read one of those lousy stories on a train at night, usually’.

In English in an indirect question word order should be the same as in an affirmative sentence, but the author uses an auxiliary verb as in a direct question: ‘I was wondering if it would be frozen over when I got home, and if it was, where did the ducks go’.
In some sentences an auxiliary verb precedes the subject, but there is no question mark: ‘Boy, did I get in that house fast’; ‘Boy, did he look worried’; ‘Boy, did that annoy me’; ‘Boy, did I feel rotten’; ‘Boy, could he get on your nerves sometimes’; ‘Boy, was he sore’; ‘Boy, was I excited, though. I really was’; ‘Boy, was she lousy with rocks’. There is direct address to a boy in these sentences. The meaning of such sentences is that author’s speech is constant reflection, reflection on people’s actions and words.

There are examples of sentences with a missing formal subject ‘it’ and an auxiliary verb ‘to be’ in the novel: ‘Ten times worse than old Thurmer. Grand. Sensitive’. Thus, the analysis showed that the author’s speech contains a small number of mistakes and is represented by sentences with direct word order in most cases: ‘The snow was very good for packing. I started to throw it. He’s dead now’.

‘Fates and Furies’ is a 2015 novel by an American author Lauren Groff. It is Groff’s third novel and fourth book. The book takes place in New York, and treats how the different people in a relationship can have disparate views on the relationship. ‘Fates and Furies’ was nominated for a National Book Award.

In the novel in characters’ speech inversion occurs in conditional sentences. The conjunction ‘if’ is removed and the auxiliary verbs put in front position: ‘Had I your tongues and eyes, I’d use them so’.

Like in the novel ‘The Catcher in the Rye’, there are interrogative sentences with missing auxiliary verbs in the novel ‘Fates and Furies’: ‘That a real Polio?’; ‘Risk destroying this perfection?’. There is a large number of interrogative sentences having the structure of an affirmative sentence: ‘You kiss my friend with that dirty mouth of yours?’; ‘You invited me?’; ‘You know Kristina from our class?’; ‘I’m the prey and Mathilde’s the predator?’; ‘You know?’; ‘You’re jealous?’; ‘Nobody wanted to adopt you?’; ‘You know Hamlin Springs water?’; ‘You mean a girl with a rich family?’ Some interrogative sentences are one-member sentences: ‘Better life?’; ‘Shakespeare again?’. ‘Suicide at Dusk? Church on a Winter Afternoon?’; ‘Jealous of you?’; ‘Old Single Dingle?’; ‘See?’; ‘Beauty like you?’; ‘Chess?’; ‘Lotto?’; ‘Arnie?’ ‘Affirmative sentences may lack the formal subject ‘it’ and the auxiliary verb ‘to be’. ‘So salty. So sweet Too bad he’s a giant. Same thing. Called The Springs. ‘It is explained by the fact that such violations are possible in oral speech.

The analysis showed that there are one-member sentences in the novel. Nominal sentences occur more frequently: ‘Ovations. Water bottling. Saving my pennies. Crashing in the costume room. Foreclosure. Ice queen. Opposites’. The novel is full of incomplete sentences. Here are examples of contextually incomplete sentences: ‘Tell you later,’ he said.

‘Kristina. She killed herself. Hanged herself in the bathroom. Out of the blue, only yesterday.’


‘I can imagine. Bottle of peppermint schnapps. The Breakfast Club on the VCR.’

‘I didn’t date in college,’ Lotto said. ‘Except for Mathilde. For two weeks. Then we eloped.’

Incomplete sentences are used as a means of transmitting emotional speech (SHEVYAKOVA, 2001). In her work L. Groff also uses incomplete sentences as a means to convey the emotional state of characters. During conversation it is easy to notice that a person lacks words because of overabundance of emotions and feelings, he lacks words to express his thoughts fully (ILISH, 1971). Therefore incomplete sentences are characteristic of emotional speech (KENZHETAYEVA, et al. 2018; SAKAEVA, YAHIN, RINATOVICH, 2019; SPIRINA, SAKAEVA, 2015; TAKHТАROIWA, 2017).

In this novel the author’s speech is presented in the form of a third person singular. Most cases of inversion occur in author’s speech. Like in the characters’ speech inversion in the author’s speech is found in conditional sentences: ‘It came over him that even had he crept up the stairs and found the dean’s office unlocked and opened the drawer and felt the weight of the gun in his hand, something in him would have resisted’.

When the author wants to give emphasis or focus to place or time of action, place or time adjuncts are put in front position, and word order is inverted: the subject comes after the verb: ‘Ten months later came the hurricane, the baby. Beside the Asian boy sat a wild-haired girl with slashes of eyeliner, red lipstick, a safety pin over her eyebrow, a fake emerald glittering in her nose. The boy behind him kicked his shirt and out fell a tiny poop’. When the author uses the words ‘only’ and ‘thus’ at the beginning of a sentence, the verb is placed before the subject: ‘Only with focus came specifics, mole by nostril, tooth stuck to a dry bottom lip in sleep, the papery
skin of an armpit. Thus began the era of women’.

It is necessary to consider examples of inversion in which direct word order in a sentence is observed, however, significant parts of a sentence to which the author brings focus come either at the beginning or in the middle of a sentence. The analysis showed that in the novel the author emphasises objects: ‘Such terrible things his mother had said when he’d called to tell her he was married. With the horn-rimmed glasses she’d bought him, in bespoke suits, he was distinguished if not handsome. The one way, Lotto had finally found, that he could live in this world. It moved him to know that for her he was everything; attributes: ‘So skinny, she was more eel than nixie’; adverbial modifiers of manner: ‘Slowly, the other three awoke’.

The author’s thoughts are conveyed by interrogative sentences with the structure of an affirmative sentence: ‘Cloth over wood, no, not wood, foam with a steel core, no, not foam, pudding with a tough skin? Laces? Shoe? See him later? Dropy? Disappointed?’

In the author’s speech a significant number of sentences lack the auxiliary verb ‘to be’ in a simple predicate in Present Continuous: ‘Women in fishtails undulating in mossed green. Thread running off its spindle. Samuel’s parents getting misty, untangling the new Labrador puppy from the table. Dining hall: girls tonguing soft-serve ice creams’; in a compound nominal predicate: ‘The bottling plant just another big machine. Chollie and Gwennie and Michael asleep on the red blanket. Gritty sandwiches long in the past. His wealth, which had once single him out, unremarkable among the wealthy. When it was dark, flowers on the trees like pale moths, Lotto went out. Tough girl, pierced jailhouse-tattooed by her own pen and pins. Earth a mere spinning blip. Closer, the city a knot of light between other knots; even closer, and buildings gleaned, slowly separating’; in passive voice: ‘His father’s ghost, gone. Traded for an obscene amount of money. Beer and ice carried in, snacks prepared. A unity, marriage, made of discrete parts’.

Like in the D.D. Salinger’s novel ‘The Catcher in the Rye’ some sentences lack the formal subject ‘it’ and the auxiliary verb ‘to be’. ‘Astonishing. Odd. Calm Mild. Four o’clock. Golden. A relief, to find her own beauty there. Easy to believe that his was the better half, the one that set the tone’.

These violations do not prevent understanding the meaning of a sentence and are used to describe actions, characters, to convey the thoughts of the author and to make an emotional impact on a reader.

L. Groff uses one-member sentences to describe the events and the characters of the novel. Nominal sentences prevail in number: ‘Summer, late sixties. Hamlin, Florida. Heat. Silence. No scoffing. A Southerner, inferior. Chill in the air like a premonition. Now, briefly, sun. Church all day long. Spring summer in Maine; autumn, Head of the Charles, the varsity eight placed. Relief’. Nouns can be preceded by attributes: ‘A dormitory smelling of boys’ feet. Grublike face. Pasty sheen, sparse hair. A round of snacks. A house of tartan and liberty print and Fiestaware, thick with dust; the guest room with the lighthouse’s triple blink in the night, the craggy beach below. Poor Gawain, his hat of hair, his filthy work clothes. Summer stretched long into the school year, ninth grade, a cakewalk with his memory. Antique boat hanging from the rafters. His wife, a caught rabbit. All the friends over all the years, leaning in, secret romantics, grinning. Mathilde watching him from across the table, unreadable. Trees turned to sparked neurons in silhouette. The campus quick ember, slow ash. Same high cheekbones, red-gold hair. Second-floor catwalk lined with oils of fleshy white men’. The main part of a sentence can also be expressed by an infinitive, which happens rarely: ‘To wear her’.

The author of the novel often uses contextually incomplete sentences:

‘She thought the painkillers she didn’t stop taking after Rachel was born were her secret. They were not’.

‘The boys laughed, Samuel loudest of all’.

‘She couldn’t have died, dangerous Gwennie, vibrating with life. But she had; This Lancelot child in Denton’s lap. So young, crying past the point of immediate sorrow into something deeper’.

‘Thus began the era of women. Trips to the city, sweating through polo shirts at the nightclubs, lines of coke on midcentury-modern coffee tables, parents out of town’.

‘Poor Muva, he thought. So undone. So fat’.

‘Her most vivid memories of her childhood were of the television that was never turned off. Salvation of school, scholarship, modeling for spare change’.
‘The world revealed itself as it was. Threatened from below with darkness’. ‘Oh, he longed to hold his sister; she was growing, she wouldn’t remember him. To taste Sallie’s food. To smell his mother’s perfume, to let her tell him in her dreamy voice about Moses or Job as if they were people she’d known’. ‘She never partied. Olympian, elegant on her mount’. ‘Anyway, I give this marriage a year. I mean, who gets married at twenty-two? Like coal miners. Like farmers. Not us’. To make an emotional impact on a reader the author often uses the method of increase, when each following statement is stronger (emotionally), more important and significant (logically), larger (quantitatively) than the previous one. The analysis of incomplete sentences showed that the author uses them to bring attention to a sentence, to place emphasis on it. While reading these sentences a reader feels increased tension: ‘He hung up the phone, hopeless. Friendless. Abandoned. Hysterical with self-pity’. ‘A boy. Dead boy. Blue-faced. Tongue out. Glasses cocked’. ‘She’d been so far above Lotto - so far above every person at the school - she had become mythological. Friendless. Icy’. ‘She passed into her thirties. Thirty-two. Thirty-five’. ‘In twenty years, they’d have country houses and children with pretentious literary names and tennis lessons and ugly cars and liaisons with hot young interns. Hurricanes of entitlement, all swirl and noise and destruction, nothing at their centers’. It is sometimes possible to understand personal evaluative attitude of a writer to the facts in a novel when he uses the method of increase. The things which are the most important, significant, impressive for an author are emphasized with the help of this method. The analysis showed that this novel is represented by sentences with direct word order in most cases.

**SUMMARY**

After analyzing the nature of syntactic relations expressed by word order in sentences in characters’ speech in the J.D. Salinger’s novel ‘The Catcher in the Rye’ and the L. Groff’s novel ‘Fates and Furies’ it was possible to define that very often there are no auxiliary verbs in interrogative sentences in both novels. There are a lot of interrogative sentences having the structure of an affirmative sentence. In both novels there are many contextually incomplete sentences. Analysis of the J.D. Salinger’s novel ‘The Catcher in the Rye’ allowed to determine the norms of spoken English of that period. So, in some cases a question is asked with the help of interjections ‘eh’, ‘ah’. Also there is a large number of short forms in the speech of characters which is a characteristic of colloquial speech. The study showed that cases of violation of normal word order in a sentence belong to teenagers’ speech; however, the novel contains a large number of examples of sentences with correct word order, which is observed in adult’s speech.

Study of word order in a sentence in the authors’ speech in the novels ‘The Catcher in the Rye’ and ‘Fates and Furies’ showed that both novels contain sentences in which adverbial modifiers, objects or attributes precede the main parts of a sentence. With the help of inversion the authors wanted to bring more emphasis to the whole sentence, as well as to bring attention to some items. Some sentences lack the formal subject ‘it’ and the auxiliary verb ‘to be’. The authors use a lot of one-member and contextually incomplete sentences to describe the events and the characters of the novels.

In the J.D. Salinger’s novel ‘The Catcher in the Rye’ the author’s speech belongs to a teenager; the speech is subjective. In sentences containing direct address to a boy the auxiliary verb is put before the subject, but there is no question mark. They are used to show that the author’s speech is constant reflection, reflection on people’s actions and words. There are sentences in which adverbs of indefinite time (always, ever, never, often, seldom, just, already, etc.) come at the end or at the beginning of a sentence. In indirect questions the author uses auxiliary verbs as in direct questions. The study showed that there are few cases of violations of word order rules in a sentence in the author’s speech, and it is mostly represented by sentences with direct word order.
The characters’ speech contain much more cases of violations of word order rules, since the novel ‘The Catcher in the Rye’ shows colloquial speech of American teenagers of the 20th century, but there are sentences with correct word order in the speech of adults. The author aimed to show the way the youth of that time communicated, that this way teenagers tried to confront adults not only in their behavior, but also in their manner of speech.

In the L. Groff’s novel ‘Fates and Furies’ the author’s speech is presented in the form of a third person singular. Like in the characters’ speech inversion in the author’s speech is found in conditional sentences. When the author wants to emphasise place or time of action, place or time indicator is put at the beginning of a sentence, and word order is reverse: the subject follows the predicate. The word order is also reverse after the words ‘only’ and ‘thus’ used at the beginning of a sentence. In the author’s speech a significant number of sentences lack the auxiliary verb ‘to be’ in a simple predicate in Present Continuous, in a compound nominal predicate, in passive voice. The author’s thoughts are conveyed through interrogative sentences with the structure of an affirmative sentence. To make an emotional impact on a reader the author often uses the method of increase using incomplete sentences.

CONCLUSION
This research is devoted to analysing the nature of syntactic relations expressed by word order in sentences in the J.D. Salinger’s novel ‘The Catcher in the Rye’ and the L. Groff’s novel ‘Fates and Furies’.

Detailed analysis of both novels showed that very often there are no auxiliary verbs in interrogative sentences in characters’ speech. There are a lot of interrogative sentences having the structure of an affirmative sentence. In some cases a question is asked with the help of interjections ‘eh’, ‘ah’. In both novels there are many contextually incomplete sentences. Also there is a large number of short forms in the speech of characters which is a characteristic of colloquial speech.

The authors’ speech contains sentences in which adverbial modifiers, objects or attributes precede the principal parts of a sentence. With the help of inversion the authors wanted to bring more emphasis to the whole sentence, as well as to bring attention to some items. The authors use a lot of one-member and contextually incomplete sentences to describe the events and the characters of the novels. To make an emotional impact on a reader the author often uses the method of increase using incomplete sentences. The author’s thoughts are conveyed through interrogative sentences with the structure of an affirmative sentence. Some sentences lack the formal subject ‘it’ and the auxiliary verb ‘to be’.

Thus, study of syntactic structure of sentences in the J.D. Salinger’s novel ‘The Catcher in the Rye’ and L. Groff’s novel ‘Fates and Furies’ contributed to in-depth understanding of the nature of syntactic relations reflected by word order in a sentence in English, allowed to learn the grammatical structure of the English language, to identify the most commonly used types of sentences. Moreover, the study showed the way native speakers express their ideas and thoughts by means of the language, the way they violate linguistic norms.

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