

PUNKTUATSION NOAN' ANAVIYLIK VA INDIVIDULLIKNING LINGVOPOETIK  
VAZIFALARNI

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**Annotatsiya:** Ushbu maqolada bugungi zamonaviy o'zbek adabiyotida tinish belgilarining qo'llanishiga doir noodatiy funksiyalar va namunalar keltirib o'tilgan. Jumladan, tinish belgilari til birliklari orasida sintaktik-grammatik, ritorik-fiziologik va fonetik-prosodik kabi turli vazifalarni bajarishi hamda poetik individullik kasb etishi keltirilgan.

**Annotation:** In this article, unusual features and examples of the use of punctuation marks in modern Uzbek literature are presented. In particular, among language units, punctuation marks perform various tasks, such as syntactic-grammatical, rhetorical-physiological, phonetic-prosodic, and gain poetic individuality.

**Аннотация:** В данной статье представлены необычные особенности и примеры использования знаков препинания в современной узбекской литературе. В частности, среди языковых единиц знаки препинания выполняют различные задачи, такие как синтаксически-грамматические, риторико-физиологические, фонетико-просодические, приобретают поэтическую индивидуальность.

**Tayanch so'zlar:** lingvopoetika, tinish belgilari, tinish belgilarining normasi, tinish belgilarining noan'anaviyligi, muallif tinish belgilari, ko'p nuqta, tire, tinish belgilari.

**Ключевые слова:** лингвопоэтика, знак препинания, пунктуационная норма, пунктуационная нестандартность, авторская пунктуация, множественность точек, тире, функции пунктуации.

**Key words:** linguopoetics, punctuation mark, punctuation norm, punctuation unconventionality, author's punctuation, multiple points, dashes, punctuation functions.

Melody and rhyme, which are the main criteria of poetic texts, made it possible to perform poetic works based on one rhythm. In particular, in this process, punctuation marks are considered one of the important rhythmic tools. It is known from today's research that until now, punctuation marks in artistic texts are not strictly standardized, and how to use them is determined by the author based on his style. Punctuation marks perform various functions among language units, such as syntactic-grammatical, rhetorical-physiological and phonetic-prosodic. Expanding the boundaries of what is considered modern poetry and exploring language as a material that exists even at the interface of images, music, and words has become popular. [1.9-p]

It can be seen from the above studies that the Uzbek language has adopted literary language standards regulating spelling and punctuation several times. In them, the use of interrogative, exclamation, colon, hyphen, multi-point and other punctuation marks used in the poetic text was regulated by certain normative rules. Although the existence of strict norms is followed in many styles, in poetic texts it has allowed the creators to achieve

different expressive effects by deviating from these rules. Based on this, the author abandons punctuation marks in certain places, and in some places chooses synonyms, unconventionality and individuality, and so on. As a result, the image of language units in the artistic text has become an important parameter, as well as its acoustic side, and the symbolism of the graphic form, like prosodic symbolism, begins to acquire its own meaning. This, in turn, is due to the fact that the rules of punctuation, which are included in the strictly established norms of the language, were deliberately avoided by the authors. These exceptions are recognized by the authors as an artistic tool and serve the emotional expressiveness characteristic of the artistic text. The German linguist H. Friedrich calls this situation "dissonant tension" and considers it the goal of modern poetics. [2.310-b] Formative research, of course, begins to form different functions in punctuation as well. In particular, over time, works written in accordance with traditional norms, including strict laws specific to literary texts, began to be accepted by readers as the same and simple art as a common style found in all creators. Therefore, in the aesthetics of modernism, deviation from the old norm, that is, the rules, is a certain habit.

Although the departure from all existing norms characterizes the new poetry, its main task is no longer to express, but to hide this expression behind certain graphic codes. Understanding the hidden meaning now requires a lot of "sweating" of logical thinking from the reader. These hidden meanings are "alienated" from the reader through complex syntactic figures, unconventional punctuation marks and polyfunctionality in lexemes in the literary text. In some places, it even leaves the reader with almost no means of reference to understand the text:

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*beshikdagi go'dak tushida  
orom olgan kulcha ilonday  
u ayolning ilimiliq ko'zyoshini  
to'shab yotar ostiga  
agar bir qavat ko'zyosh  
botib ketsa etiga uning  
bolalarin yoshin ham qo'shib  
yeti qavat qilib to'shab oladi (Faxriyor)*

Today, conveying one's emotional experiences to the reader without using punctuation marks is becoming a habit. This situation is also found in other artists:

TUSHGA QASIDA

uyg'ondim tush bitdi manglayimda uzaymish chiziq  
na marjon qoyalik na dengiz qizlari na ming yillik kema  
ustimda esa yel va parishonlik ifori  
Tug'ru'l Tanyol  
Tishlari injuday oppoq pari qor ila nechun o'ynashding sen  
yoqangda tovlangan parcha shafaq shu'lasida qaraysan olislarga  
bir sim titrog'ida bir yaproq titrog'ida uzasan o'zingga yoqqan mevalarni  
siynasi marmar yosuman tabassumi aro chopqillab o'tasan  
eshiklarni bekitalar devlar kirmasin deya  
pardalar g'ijimlangan  
darbozaga tushgan naqsh  
oloviddin (Bahrom Ro'zimuhammad)

The complete abandonment of punctuation in a poetic text is one of the extreme manifestations of hiddenness and ambiguity of meaning. The author's rejection of the norm of punctuation marks is a poetic manifesto of the author, who seeks to move away from the language of everyday communication and, in turn, to oppose the language of the poetic text. This situation is explained by S.George as follows: "The negation of normative punctuation marks becomes an aesthetic canon in his poetic environment and is based on the poet's theoretical works". [p. 3.86]

In the initial views, punctuation marks were interpreted as auxiliary symbols for the reader, not the substance of the poetic text, as well as in other styles. Today, in the works of modernist poets, these signs, in addition to being an auxiliary tool for the reader, attract the attention of the listener, acquiring individuality from the formal and spiritual side in harmony with the complexity and dissonance of the sound:

Na kelmoq tayini  
va na kelmaslik aniqligi.  
Bir paytning o'zida kelish-kelmaslik  
birligi qiynar seni.  
Kuz fol ochar bargrezon bilan,  
Daraxt yaproqlarin yuladi bir-bir va  
yerga tashlar:

k	k	k	k
e	e	e	e
l	l	l	l
a	m	a	m
d	a	d	a
i	y	i	y
.	d	.	d
.	i	.	i

. (Faxriyor)

As can be seen from the above verses, the aesthetics of perfect syntax dominates the semantic content of the verses in modernist poetry, therefore, the inclination to complex and unusual syntactic structures prevails in these poems.

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