

POETIC FUNCTION OF PUNCTUATION MARKS IN PROSE WORKS

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Annotation: *This article reflects the poetic function of punctuation in prose works. For example, punctuation marks in modern Uzbek prose have an individual function for each creator. Examples of such cases are given.*

Аннотация: *В данной статье отражена поэтическая функция пунктуации в прозаических произведениях. Например, знаки препинания в современной узбекской прозе имеют у каждого творца индивидуальную функцию. Приведены примеры таких случаев.*

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

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

Artistic style is one of the functional styles of the literary language and is a set of linguistic tools that have an aesthetic value in creating an artistic work. Artistic style, along with other functional styles, has a special place compared to literary language. [1.210-p]

The study of various functions of punctuation in the text of a literary work became more intense in the Russian literary language at the end of the 20th and the beginning of the 21st century. [2.1-p] Ko'plab rasmiy va ma'naviy izlanishlar natijasida bugungi zamonaviy o'zbek adabiyotida individuallikni o'zida mujassam etgan bir qancha yo'nalishlarni qayd etish mumkin. As a result of many official and spiritual researches, it is possible to note several directions that embody individuality in today's modern Uzbek literature. In particular, these updates were expressed in many changes, such as the expressive possibilities of punctuation characteristic of poetic and prose texts, differentiation within the framework of artistic style, the expansion of punctuation marks, unconventional punctuation marks. Individual punctuation marks used in writers' works can be shown as the object of these studies: exclamation mark, hyphen, question mark, full stop, and multiple punctuation marks. Although the uniqueness and functional activity of punctuation in the text of a literary work has increased, the multi-functionality of punctuation in a literary work has not yet become the object of scholarly attention. [3.23-p]



With the help of punctuation marks, the reader understands the smallest parts of the thoughts and feelings of the writer, his moral and spiritual outlook, various searches, colorful and whimsical subjective world. It is known that many studies have been conducted on the study of punctuation marks from a linguistic point of view, and their scientific standards are reflected in books, but the features, synonymy, unconventional constructions, and updated functions of punctuation marks typical of literary texts today requires new research. As a confirmation of this process, the punctuation marks used in the poetic and prose texts typical of today's modern Uzbek literature can be a clear example of this. For example, in the artistic texts of Khurshid Dostmuhammad and Usman Azim, one can find many of the above-mentioned features of punctuation marks. In the creative examples of writers, we see a lot of updates, punctuation marks and synonyms, mainly for the purpose of gaining punctuational unconventionality and individuality. When researching the prose works of both artists, many functions of the punctuation marks conveying abstract feelings such as questions, exclamations, and many points representing experiences, related to the artistic style, can be found. In particular, the punctuation marks are related to the stories of Khurshid Dostmuhammad's work "Uch izhor" such as "Hijranim ming dir mening" Hijronim mingdir mening" (Birinchi izhor), Men – sensiz, sen – mensiz (Ikkinchi izhor), Go'yo ro'yo (Uchunchi izhor) specific image sources stand out:

... Asl gavhar qanday bo'lishini bilasizmi? “Dur, yoqut, marvarid”, dersiz. Topolmadingiz, topolmaysiz ham. (X.Dostmuhammad)

It can be seen from the above sentence that this opening text of the work begins with a colon and the final part also refers to this punctuation mark:

Gavhar ekay desam, gulxonang qani?..

Yashab o'tay desam, koshonang qani?..

Koshonang qani?.. Gulxonang qani?.. Qani... qani... qani-i-i-i?.. (X.Dostmuhammad)

This work, imbued with creative feelings, was built on punctuation marks and served as the main object in conveying the writer's inner world to the reader. The later parts of the work also end with many thoughts. Many opinions point to the specific nature of silence, as in the works of other artists:

– Baxtli kishilargagina tatiydi, bundayin sevgi!..

...

– Chora yo'q demoqchimisiz?.. Chorasizlikdan chora izlay-izlay chora topaman. (X.Dostmuhammad. Hijronim mingdir mening)

Confirmation or denial of the expected answer is loaded on many points and its purpose is achieved by saving time and space through these symbols. Replicas of dialogues expressed through multiple points represent pure silence in some places:

Qaydasan, jasorat? Qaydasan, shiddat?!

– Mumkinmi? Yo'qmi?



- ...

- Ayt, mumkinmi, yo‘qmi?

- Bildim... (X.Dostmuhammad. Hijronim mingdir mening)

In this sentence, the ellipsis marks the incompleteness of not only the sentence, but also the word, by indicating an incomplete gap in the dialogue, and also represents an unexpected transition from one idea to another.

- To‘xtang. Ketmang. Qalblar Allohning iznida-a!..

- ...

- Siz, men yolg‘iz ... feruza osmon ostida... (X.Dostmuhammad. Hijronim mingdir mening)

Although the colon and exclamation in the first sentence convey an incomplete sense, the colons used in the following sentences constitute certain degrees of force, a certain category of meaning.

Among the punctuation marks that can be actively used in the literary text, we can also see a reference to many ideas in Usman Azim's work:

Mehnat intizomi uchun jon kuydirib turgan sodda Muyassar Qodirovna buni payqarmidi! Boqibek-chi... Normurodov... Van Go‘ngmi... O‘sha alkash uch kundun buyon... U oxirigacha gapirolmagan. (Usmon Azim. Kollaj)

In some places, we can find more than normal repetition of many points in the following samples:

Sizni hamma yaxshi ko‘radi, mayli, ularning soni faqat ko‘paysin. Ammo siz yolg‘iz meni, xo‘p? (X.Dostmuhammad. Men – sensiz, sen – mensiz)

Lelin!.. Voh! Lelin! Jannatga yo‘l ko‘rsatgan dohiy! Qornimiz to‘q edi... Qornimiz!.. Qorin!.. Endi holimiz nima kechadi? Lelin!.. Lelin!.. Le....e... e.....E! (Usmon Azim. Kollaj)

In this case, the period can be replaced by three periods, but the sentence break is lost and replaced by a simple break. In addition, the points of infinity indicate the artist's pause for philosophical reflection on life. The traditional use of the question after these signs corresponds to the semantic culmination of the sentence, and the question ends with intonation.

In some places, even a few points can contain entire sentences of dialogue:

Iztirobga to‘yingan tuyg‘u – sog‘inch... Sen-u menga umrbod hamroh yo‘ldoshdir – sog‘inch... Qiyomatli do‘stim, inim, singlim, akam... onam – jigargo‘sham – sog‘inch!..

-

...- ..?

- !

- Iye, to‘xta, menga qara. Yuraging urmayaptimi?

- Siz kaftingizni ko‘ksingizga bosib turibsiz-ku, yuragim urishining hojati yo‘q-da!

(X.Dostmuhammad. Men – sensiz, sen – mensiz)



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