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## Poetic Functions of Punctuation Standards

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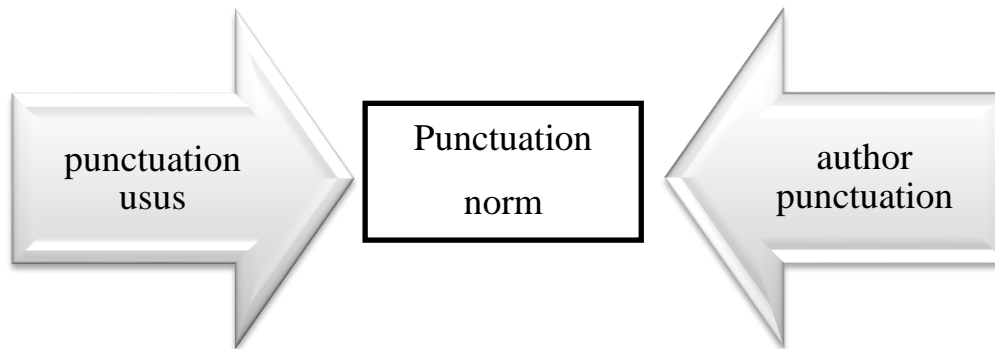
### ANNOTATION

This article highlights the poetic possibilities of punctuation. In particular, one can find many examples of punctuational norms, punctuational features, and punctuational unconventionality that serve the linguopoetic process. Like all language units, punctuation standards have changed. The occurrence of these cases is the introduction into the textbooks of the words used in works of art as a result of the individual use of punctuation by the artist for poetic purposes. It is also noted that the punctuation used between the conjunctions is given in different forms in the current and previous textbooks as a result of the author's punctuation and the synonyms between the punctuation marks. As a solution to these phenomena, it is emphasized that punctuation, which is subject to strict rules, and punctuation, which are used in terms of the author's style, should be used differently.

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

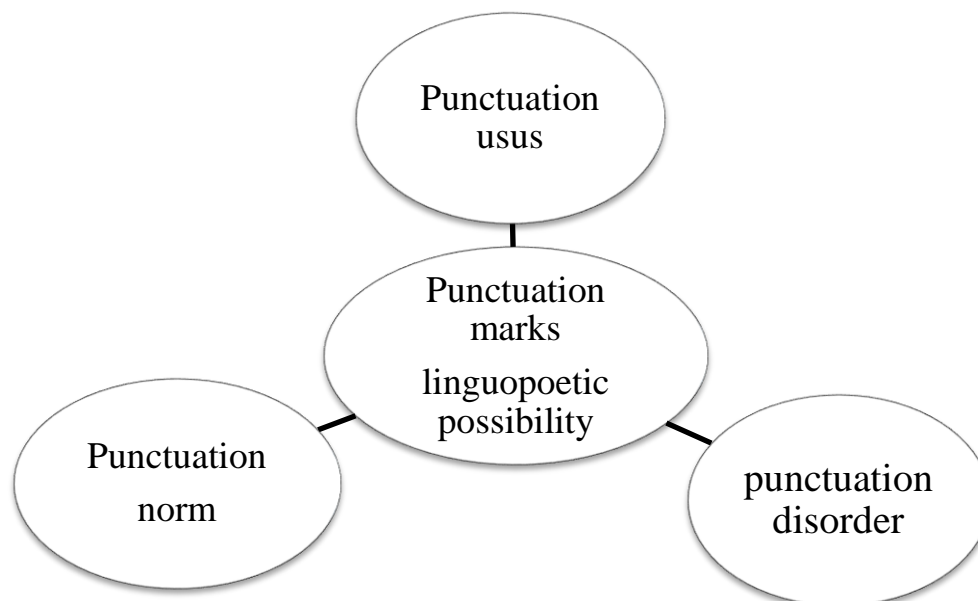
Like all language units, there are punctuation norms that represent certain functions within speech styles. These standards are shown by experts in scientific sources with exemplary examples. "Me'yor (norm) - laws and possibilities of using language units in one or another form of speech, which are defined and defined by society".[1.7-b] Although the norms of the language are strictly defined in scientific sources, the ongoing socio-historical process affects its practical norms in the same way as it affects the development of the language. Therefore, based on these development requirements, it is necessary to constantly monitor and regulate the standard level. As we noted in the above studies, the norms of punctuation, like all language units, have changed. These changes can also be seen in the example table below:





The initial punctuation standards include very simple functions, and as a result of the development of writing, they standardize new functions based on the punctuation habit (custom) and the author's punctuation (author's style). When studying works of art, it can be seen that even today, many non-standardized rings, unusual punctuation marks used in the author's style perform specific poetic functions.

It is known that the aesthetic functions of the language are manifested in the artistic text. "Since the main manifestation of the aesthetic function of language is the text of an artistic work, in studying the specific features of this function, the directions of literary studies such as literary theory, literary history, poetics and linguistic stylistics, language history, lexicology, semasiology, Linguistic fields such as etymology and grammar should work in cooperation with each other" [2.25-b]. As we mentioned above, all language units in the artistic text serve to illuminate the artistic goal of the creator. In this regard, like all language elements, punctuation marks play an important role. Punctuation can show poetic potential in ordinary, ordinary and unusual situations:



In the standard case, all punctuation marks serve poetic functions in the artistic text. Poetic functions performed by punctuation marks such as periods, commas, semicolons, and quotation marks are combined with other language units, so their functions do not become separate in the literary text. Poetic possibilities are



more noticeable in punctuation marks such as colons, exclamation points, parentheses, dashes, colons, and question marks. Below we will focus on the linguopoetic functions of these symbols.

**Many points.** Among the punctuation marks, periods are the most active punctuation marks that serve artistic creation. In the process of research, one can find many functions of this punctuation mark that are characteristic of the artistic style. In his research, M. Yoldoshev makes the following points specific to many points: Multipoint is one of the most active tools in creating graphic imagery, expressiveness, in an artistic text. Emphatic fragmentation of speech, sputtering of speech, which occurs as a result of excessive fear, joy, excitement, various physical and emotional pains and similar affective states, usually many points in the artistic text graphically expressed through [3.191-b].

If we look at the statistics of punctuation marks, we can see that this mark is superior to other punctuation marks in artistic style, especially in poetic texts. In particular, Zebo Mirza's poetry collection "Ishq..." contains 64 poems, which refer to many points 347 times. It was used 286 times alone, 61 times with an exclamation point and a question mark. As it can be seen from these statistics, most of the multipoint functions are specific for the artistic style, therefore, they play a key role in the understanding of abstract reality in poetic and prose works. We can see these cases in the following examples:

1. When emphatic interruptions occur in the speech of the hero of the work as a result of various emotional states, it acts as a poetic actualizing tool in connecting sentences and increasing the integration of the text. For example:

➤ *Ha, ha, ha! Og'zing qonga to'la bo'lsa ham, dushmaning oldida tupurma, deydilar. Shuning uchun sizlar bilan birgalikda ochlikka qarshi shafqatsiz kurash olib borishimiz kerak. Ya'ni, ochlikdan o'lganlarni hech kimga bildirmasdan... darhol... shunday joylarga ko'mishimiz kerak...*

*O'tchopar bozorida eski do'stim bilan tanishdim. Matematik... Olim... Sigaret sotib olayotgan edi... Meni ko'rib ko'zlarini yashirdi. Men ham yuz o'girdim... Nega ikkimiz bir-birimizdan uyaldik, bilmayman. Negadir.. Yig'lagim keldi.. [4.6-b]*

2. In some cases, the complex emotional state of the hero does not allow him to fully pronounce not only sentences, but also words, or it is not recommended to fully pronounce the word in accordance with moral standards. [5.39-b] For example:

➤ *Albatta, poraxo'r tilanchi emas. Avvaliga pora beruvchi o'zini tiyadi. U buni "halollik" bilan qabul qiladi. Lekin asta-sekin qayerda bo'lmasin, qancha bo'lishidan qat'iy nazar, kim bo'lishidan qat'i nazar, uni olib ketishni o'rganadi. Va... oxir-oqibat, hojatxonaga yalang'och holda kirishadi... yana kim bilsin... Keksalikkacha yashaydiganlar kam bo'lsa kerak.*

*U seni quyoshga ko'zgudek tutdi*

*Mening solih qalbm uchun.*

*Har lahzada qon ichib,*

*"Sen... Sen..." tilagim uchun. [6.24-b]*

3. In dialogues in the literary text, the interlocutor's unspoken speech is actualized using multiple points:

➤ *Bolalar, siz tirikmisiz? Men raqam bilan qo'ng'iroq qilaman, javob bering! – dedi u birozdan keyin.*

➤ 15-



- *I.*
- *16-. Men shu yerdaman!*
- *17-. ...*
- *Men 17 dedim, Anwar, qayerdasan, javob ber!*
- *"U yaralangan!"*
- *U tirikmi?*
- *Biz bilmaymiz! [7.72-b]*

*Qaerdasan, jasorat? Qaerdasan, shiddat?!*

- *Buni iloji bormi? Yo'qmi?*
- *...*
- *Ayting-chi, bu mumkinmi yoki yo'qmi?*
- *Men bilmayman... [8.492-b]*

4. The result of an incomplete sentence is conveyed to the listener through many points. For example:

- *Xullas, jallodlar uni dorga olib borganlarida, podshohdan: "Avval meni osib qo'yinglar", deb yolvordi. Agar u buni olsa, o'shani ... [9.11-b]*
- *Men ehtiyotkorlik bilan sirk balet raqqosalariga bir kunga buyurtma berdim. Innaykeyni... Xayr, qolganini keyin bilib olasiz.*
- *Menga nima bo'lsa ham... Menimcha, yechim topiladi, bu mening aybim.*

[10.22-b]

5. It helps to express the event in the literary work in the form of dysphemism in the case of euphemism. For example:

- *Bir tonnalik beton plita bir emas, balki uch qavatdan oddiygina tikuvdan uzildi. Yaxshiyamki, kecha edi. Agar bu falokat ertalab, maktab o'quvchisi o'qishga ketayotganda yoki kechqurun odamlar ishdan qaytayotganda sodir bo'lsa.... [11.7-b]*

In the passage above, the full stop served as a positive variant of the crusading phrase "people would die under the concrete floor".

6. In the work of art, many abstract situations, such as the hero's infinite emotions, fear, pity, stuttering, hesitation, pain, thinking, and the image of incomparable nature, are also expressed with the help of many points:

*G'afur, G'afur devorga suyanib,  
Radio murvatni silliq aylantiradi.*



*“Toshkentda... Zilzila...*

*Bugun... Aprel... Tong...”*

*Shoshiling, yelkangizga tushishni xohlamaysizmi? (Usmon Azim)*

*Yana bahor keldi. Issiq yomg'ir yog'di. U butun nigohlari bilan yana boshini ko'tardi. U qaddini rosladi va yana o'sdi. G'uncha tug'ildi... bir parcha olov yonib ketdi. U shunday baland ovozda kuylay boshladiki, hamma hayratda qoldi!*

*Bilmadim... Xudo meni kechirsin, menimcha, bu shayton emas. Xudoning onalik mehrini sinash usullaridan biri bu bo'lsa ajabmas... (O'tkir Hoshimov)*

*— Sen... Sen... — duduqlandi. — Sizga dars bergan o'qituvchi kim? Tilingizga ilon zahari tushdimi? Agar hozir o'sha zaharni tortib ololmasam! (Ilhom Zoir. “Yuz oltin munozara”)*

7. In the artistic text, many points are also used when unexpectedness is expressed in the process of exchanging ideas:

*Jonim, yuragim she'r pichog'ida...*

*Yer – afsun, osmon – afsun... she'r – pokiza! (Usmon Azim)*

*B o s t o n. Agar shunday desangiz... mayli, mayli...*

*F a r m o n. Davom et... ket!*

*S o t i. Voy, kuzatuvchi. (Dedi Ahmad. “Kelinlar isyoni”).*

8. Tugallanmagan sonni ifodalashda ko'p nuqtalarga ham ishora qilinadi:

*Agar u to'rt devordan bo'lsa, ular jim bo'ladilar,*

*Sinov ko'zlaring bilan menga qarang,*

*Hozirgacha men fotosuratda taniganlarim -*

*Navoiy, Nodira, Gulxaniy, Mashrab... (Usmon Azim)*

*To'y yoygan ayollar: yong'oq, pista, mayiz... (Tog'ay Murod. Yulduzlar mangu yonadi (qissa)*

9. You may also sometimes see colons used in titles:

*Ko'za... (H. Do'st Muhammad) Sehg'ar bo'lmoqchi bo'lsang... (H. Davran. Samarqand orzusi) Orzu... (Ruh...) (Zebo Mirzo).*

10. Sometimes a full stop can be used at the beginning of a sentence that is broken for some reason:

*Bir kun bo'ldi...*

*Bir hafta bo'ldi...*

*Bir oy bo'ldi...*

*...Uloqtirib, boshqa gul olib kelib, qimmatbaho guldonga ekishdi... (U.Hoshimov)*

*...Yuragimni zabt eta olmayсан dema,*



Garchi mening qalbidan faqat sen borsan!

Agar bilsangiz...

Men juda baxtliman! (Zebo Mirza)

**Defis.** In terms of poetic potential, the hyphen is the second punctuation mark after the full stop in a literary text. The functions of this punctuation mark become clearer when it is used in place of its synonyms, comma, parenthesis, and colon. Difes distinguishes parts of written and prosodic speech that are communicatively important in the process of actualization. Also, the author of the work emphasizes the most important components with the help of this sign.

In addition, with the help of hyphens, the author not only draws attention to the most important components of sentences, but is used to give a special description to his characters or events, to attract attention, to strengthen and update important components in the text. Sometimes a hyphen indicates a pause between the possessor and the predicate, depending on its presence or absence, the meaning of the text changes:

Bu — qishloq ayollariga o'xshab ketgan, soddagina kiyingan novcha, semiz bir xotin edi. (O.Yoqubov. Muqaddas) Ushbu jumlada ko'rsatish olmoshidan so'ng tire qo'llanmasa, egani sifatlovchi aniqlovchidan farqlab bo'lmaydi.

We will mention the following functions of the tire, performing a poetic task:

1. It is known that when the possessive pronoun is expressed, a hyphen is not used between the possessive and the noun participle, but if opposition occurs in a literary text, a hyphen is used:

Go'ro'g'lidan aytgin! Har bir so'zing o'ng.

*Shoir, men — vujudman. Sen — tirik yurak. (Usmon Azim)*

*Siz — qimmatbahosiz,*

*Men — arzon, arzon.*

*Sizga balki faqat yuragim arzir. (Usmon Azim)*

2. A hyphen is usually used in a sentence if a generalizing word comes after the constructions of the combined clauses. In this case, the dash mainly performs a grammatical function, but sometimes we can see that a dash is used before the combined clauses for the purpose of explanation, separation, amplification, clarification:

Biroq uni yozib bo'ladimi?

Xo'sh, mana—yillarim, ahvolim, zotim...

Ajrata boshlasam «o'zimniki» deya,

Qaydan qaygacha u, mening hayotim? (A.Muxtor)

3. If there is a need to strongly emphasize and concretize the meaning, it is also possible to separate them with double hyphens:

Do'stlaring bor edi — payg'ambar, rasul —

Har biri o'zicha yaratgan olam. (Usmon Azim)



4. The hyphen used between separated parts serves as clarification and interpretation when used unilaterally, and as emphasis-strengthening when used bilaterally. In addition, hyphens are used to emphasize the emotionality of separated passages:

Shudringzor dalada bizlarni kutar  
Yolg'iz bir muhabbat — mazlum e'tiqod. (Eshqobil Shukur)  
Bari o'lda-jo'lda—ro'zg'or, his, xayol...  
Sening qo'llaringga hammasi mushtoq:  
Quvonch gullarimga suv sep, sohibjamol,  
Qaytib, ko'zlarimning yulduzni yoq. (Asqad Muxtor)

Agar dunyoda ikkita beozor odam bo'lsa, yana bittasi — Ermon buvaning kampiri — Habiba buvi.  
(O'.Hoshimov)

5. In conveying the writer's ideological goal to the addressee, the pragmatic information carrier is certainly punctuation marks. In some cases, entries are given not with parentheses, but with dashes:

Qarg'ama charxi falakni — unda ham yo'qdir gunoh —  
“Ishqni so'ymoq rasmi bor” deb kelmagan baxt yo'qlab-o. (Usmon Azim)

Shu damdan boshlab endi bedavo bemor shartta borib derazani ochib yuboradi va o'zini birpas yopirilib kirayotgan musaffo havoga tutib turadi — bu orada xonadagi tutun tarqaydi — so'ng o'girilib qaraydiyu telba bo'lib qolayozadi. (Pakananing oshiq ko'ngli (qissa). Erkin A'zam)

6. A hyphen is used to express the relations between contrast, simile, question-answer, condition, cause-and-effect, basis-conclusion, explanation-appendix, among the components of compound sentence constructions connected by asyndeton in the artistic style:

Yurakka qaradim – dog' ko'rdim,  
Sochingda bir tola oq ko'rdim. (Sizni kuylayman. Iqbol Mirzo)  
Chanqovuz chanqab koldi –  
Ko'z yoshga chayqab oldim. (Eshqobil Shukur)  
Yulduzlar bir tilni o'rgatdi –  
Sinib-sinib suvday sochilguvchi til.  
Oy shafaq qoniga iylanib botdi –  
Sevgi tandirida qizardi ko'ngil. (Eshqobil Shukur)  
Falakda nima bor — hammasi aniq:  
Bu dunyodan nari — aksuldunyo bor.  
Cheksizliqda nari yana cheksizlik —  
Faqat biri — muzkor, biri — olovkor. (Usmon Azim)



Qanday yiqildi — o‘zida bilmadi! (Tog‘ay Murod)

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