



THE ROLE OF PUNCTUATION MARKS IN POETIC SPEECH

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ABSTRACT

This article discusses the use of punctuation devices, their role in ensuring the expressiveness of poetic speech. From poetic works in the proof of ideas on the topic.

Keywords

poetic speech, speech expressiveness, aesthetic purpose, individual punctuation tools, poet's skill.

Today, the study of the place and function of expressiveness in artistic speech has deepened so much that, as a result, the concepts of expressive phonetics, expressive lexicon, expressive morphology, and expressive syntax appeared in linguistics. Russian linguist N.P. Romanova wrote about this at the end of the last century: "In linguistics, the information about the visual means of the language has increased so much that this situation has led to the formation of a new direction in lexicology. This direction can be conditionally called expressology" ¹.

Everything that makes the speech brighter, more impressive, more impressive is expression. So, expressiveness of speech is a tool that makes speech bright, impressive, descriptive, impressive ². From this point of view, one can see the unlimited possibilities of expressiveness at all levels along the hierarchical system of language.

The work of famous writers (as well as poets) and the activities of linguists who generalize and regulate the rules of punctuation are of great importance in strengthening and improving the traditions of punctuation in a particular language... but the concept of "author's punctuation", that is, the actual use of punctuation by a particular author there are cases of non-compliance with the rules, which serve to express a methodological purpose other than the rules for using

¹ Романова Н.П. О метаязыке раздела лексикологии, изучающего экспрессивную лексику // Экспрессивность на разных уровнях языка : межвуз. сб. науч. трудов. Новосибирск, 1984. – С. 6.

² Галкина-Федорук Е. М., Горшкова К. В., Шаиский Н. М. Современный русский язык. –Т, 1962. –С. 99.



punctuation marks³. This creative approach, first of all, ensures the expressiveness of speech, and secondly, it serves to improve and expand the functional scope of punctuation marks. In particular, the following example proves the above point:

O'tdek lablarim aro
gurlamasa SHE'RINGIZ,
qo'linga Mo'min Mirzo
xanjarini beringiz -
Men bu nopok badandan
qonimni ozod etay...
...Va jonim chiqar damda
"Bobo...jon" deb dod etay...
Sizni unutsam, Bobo,
o't tushsin Xotiramga...
(Bahodir Iso)

It is a poetic text that uses a plurality in 5 positions, in accordance with the plurality rule in the first, fourth, and fifth positions, "with the content placed at the end of unfinished sentences". In second place, the rule also states that "the text is placed in a plurality at the beginning of a sentence to indicate the continuation of a statement of thought interrupted by a certain reason"[punctuation is a means of writing a perfect expression of thought ⁴. In third place, the author voluntarily puts the plural in the middle of the word. While at first glance it seems as if being caught is used as an expression of excitement, this is not the author's goal. The speaker divides the bobojon word into two parts by a plurality. In doing so, the torch refers to the tragedy of Muminmirzo. That is, this word resonates with the supplication of the believer, who was executed by his grandfather, asking for his soul from his grandfather. The use of language tools in this way also requires the listener to have certain knowledge. Then the purpose of the author of the speech will be clearly realized and the speech with a worthy listener will receive a real assessment.

U besh yuzga kirgan kun
Dilim birdan bo'lib xun,
Dedim: "Bobur... o'lganmi?!" (Anvar Obidjon)

In this passage of speech, the punctuation states that unlike the usual function of unity "instead of the same passage in a sentence with the aim of showing the unexpected transition from one thought to another", but in the same "place of Passage", "The Babur is alive!" "An immortal breed!" was expressed.

³ Пунктуация – фикрни ёзма мукамал ифодалаш воситаси. Мадвалиев А., Маҳкамов Н., Маҳмуов Н.// Ўзбек тили ва адабиёти. 2015. № 1. –Б. 62.

⁴ Пунктуация – фикрни ёзма мукамал ифодалаш воситаси. Мадвалиев А., Маҳкамов Н., Маҳмуов Н.// Ўзбек тили ва адабиёти. 2015-йил, № 1. –Б. 63.



Tuyg'ulari bog'dadir,
Orzulari tog'dadir,
O'zi esa... Handaqda. (Anvar Obidjon)

In this text, however, it can be seen that the plurality is used for a different purpose, to increase conflict, to strengthen the comparative attitude, under this contradiction there is also irony.

In a work of art, the form is the presence of artistic content that we accept, the content is the inner meaning, the essence of that form. In a work of art, form and content are in a dialectical relationship, they dictate each other, influence each other, switch to each other. Even in the relationship of artistic form with artistic content, content has a more leading position, which is very active in the formation of form. The artist determines the form of the future work based on his creative intention, and even more precisely, the content of the future work determines its form⁵ In this sense, the individual approaches of word artists to the use of linguistic units in order to ensure speech expressiveness contribute to the increase in the charm of our language, to a certain extent the enrichment, perfection of the means.

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⁵ Куронов Д. Адабиётшуносликка кириш. www.google.com. – p. 57.



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