

# THE PARAGRAPHEMICS OF POETIC TEXTS

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## Abstract

This article explores the graphical forms of poetic texts and their cognitive-pragmatic features in meaning conveyance, drawing on classifications by global linguists. The study examines topographemics, supraphememics, and syngraphemics in the context of poetic texts. These approaches emphasize the role of visual-graphic representation, such as punctuation, font variations, and graphical layouts, in enriching the semantic and emotional depth of poetry. Analyzing examples from modern Uzbek poetry, the research demonstrates how these elements foster a cognitive-pragmatic interaction between the author and the reader, enhancing interpretative engagement and aesthetic appreciation.

**Keywords:** Poetic text, visual-graphic expression, concept, pragmatic content, paragraphemics, topographemics, supraphememics, syngraphemics.

## Introduction

Poetic texts are rich in visual-graphic expressions that contribute significantly to their aesthetic and semantic layers. These graphical forms include alterations in punctuation, font style, and textual structure, which collectively serve to enhance the content and engage the reader cognitively. Modern linguistic frameworks, such as paragraphemics, provide an analytical lens through which the graphical and structural aspects of texts can be studied. This paper examines how visual-graphic tools are employed in poetic texts, with a focus on their cognitive-pragmatic implications and their role in shaping reader interpretation.

## Literature Review

Graphical representations in poetry have long been a subject of scholarly interest. Paragraphemics, encompassing topographemics, supraphememics, and syngraphemics, has provided a framework for analyzing text presentation. Topographemics focuses on spatial arrangements, supraphememics examines font variations, and syngraphemics studies punctuation's role in textual meaning. Studies by Russian Futurists like Kruchenykh and Kamensky have illustrated the importance of graphical tools in creating new poetic forms. Similarly, Uzbek poets such as Faxriyor have utilized graphical innovations to convey complex cognitive and emotional experiences, as seen in his works like "*Geometrik Bahor*."



## Methods and Methodology

This study employs qualitative analysis to explore visual-graphic expressions in selected poetic texts. Through close reading and textual analysis, the research identifies the role of punctuation, graphical layout, and typographical variations in meaning-making. Examples from modern Uzbek poetry, including the works of Faxriyor and Erkin Vohidov, serve as case studies to illustrate these phenomena. The cognitive-pragmatic implications of graphical choices are also analyzed to understand how they influence reader perception and engagement

## The main part

In linguistics, it is appropriate to study the graphical forms of poetic texts and their cognitive-pragmatic features in conveying meaning based on the classifications of global linguists [11]. This is because, in international linguistics, understanding text in a broader sense is referred to as *paragraphemics* [14], which includes the following directions: *topographemics*—related to changes in the overall syntagmatics of the text; *supragraphemics*—focused on variations in font; and *syngraphemics*—examining the issues associated with changes in punctuation marks [3, 120-126]. Within these frameworks, exploring the general graphical appearance of poetic texts, the purposeful use of punctuation marks, and the role and significance of capitalization in revealing the content of the text from a cognitive-pragmatic perspective is also considered significant in Uzbek linguistics.

1. The Topographemics of Poetic Texts. The concept of a poetic text encompasses the forms of expression of ideas and meanings behind the verses. Often, a deliberate deviation from traditional graphic norms is observed when transitioning from conventional forms to visually significant ones. This shift reveals new opportunities for visual representation that serve to enhance the content of the text, presenting it as a novel form of poetic expression. Visual-graphic poems, in particular, represent the poet's cognitive perceptions of their life philosophy. In such texts, the creator conveys events and phenomena in existence not only through lexical units but also through their graphical representations. These representations in linguistics are referred to as *topographemics*. *Topographemics* refers to the mechanism of altering the structure and shape of the text field [9]. For instance, in his series of poems titled "*Havo Manzaralari (To'lqin va Nigoh Simmetriyasi)*" (Air Landscapes: The Symmetry of Waves and Gazes), Uzbek poet Faxriyor employs the method of topographemics to depict the concept of the Uzbek people's lack of freedom during an oppressive regime. Through this approach, he visualizes the overflowing conceptual imagery of the suffering and injustices inflicted by this system, which could no longer be contained within the collective consciousness of the people.

*Endi fahsh ham ko'kdan kelar,  
yo'ldoshlar maloik o'rnida  
qismatingni boshqarar  
yoki qo'g'irchoq kabi  
ip emas,  
to'lqinlarga osib o'ynatar seni.*

Through this graphical representation, the reader envisions a concept based on the image of a "piala," a traditional Uzbek symbol of national identity. In the line "*To'lqinlarga osib o'ynatar*



*seni*" (Hung on waves, it tosses you around), one can discern the concept of submission and dependence. In subsequent stanzas of the poem, this image transforms, losing its original shape and becoming a "glass" (*ryumka*). This transformation carries a profound philosophical meaning:

*Nur barobar, nigoh barobar  
havoni to'ldirar to'lqinlar.  
Tarsillab yorilar tarang havolar  
to'lqinlarni, nigohlarni sig'dirolmay ichiga,  
hasbdoy tarsillar havolar,  
undan shamol qo'par, bo'ronlar qo'par,  
qonlarni hafa qilar,  
ohanrabo bo'roni.  
Dunyoda so'z emas,  
to'lqin bo'lgan dastavval.  
To'lqinlarni so'zga o'girar,  
tasvirga o'girar  
Jabroil o'rniga  
shu bir telefon,  
radiopriyomnik,  
yo televizor.  
To'lqinlar belgilar qismatimizni.*

This imagery serves as a symbolic representation of the oppressive regime. Through the phrase "*To'lqinlar belgilar qismatimizni*" (The waves marked our destiny), the poet depicts the concept of events experienced by the Uzbek people during the years when they lacked autonomy. The hardships endured and the blood spilled are symbolically represented by the image of the "glass" (*ryumka*).

In the subsequent lines, the colonizers are metaphorically likened to a creature with eight legs, while the concept transitions to portray the image of an independent nation that has escaped from the grasp and clutches of the oppressor. This transformation reflects the creation of a concept based on the triumph of liberation and sovereignty.

*Tuyg'u ochligi,  
ehtiroslar ochligi  
tinmay ta'qib qilayotgan  
yetmish ikki tomir barobar  
sakkizoyoq singari  
to'lqinga yopishar,  
ammo to'lqin yulqinib ketar  
uning iskanjasidan  
manzili tomon.*

Notably, this stanza consists of nine lines, where the first eight lines symbolize the gripping tentacles of an octopus, representing the oppressor's hold. The final, ninth line symbolizes the liberated people, who have embarked on their journey towards their "destination." The



graphical structure of the poem itself serves as a "pragmapoetic deixis," pointing to the open mouth of the octopus [5, 42-50].

In subsequent stanzas, we observe the depiction of the "piala" turned upside down, adding another layer of symbolic meaning to the poem:

*Taassufki, tush ixtiyori  
menda emasdir,  
aks holda nigohlarni  
yig'ishtirib olib havodan  
xotira yamog'iga ishlatar edim.*

Through these lines, the poet conveys the concept that those days have now become irreparable memories, while simultaneously symbolizing that no one can now drink from the Uzbek people's "piala" without permission. This idea is richly embedded in the poem, as the poet arranges these depictions between stanzas in such a way that they are not immediately apparent to the casual observer. Understanding such visual-graphic imagery requires the reader to possess a sharp pragmapoetic vision and distinctive cognitive knowledge.

In his series of poems titled "*Geometrik Bahor*" (Geometric Spring), Faxriyor artistically depicts the poetic landscape of the world and the events within it by using various graphic representations and geometric figures. These visual elements are expressed in tandem with linguistic units, employing repetition and parallelism to create a harmonious interplay between the graphical and textual dimensions.

□ (To'rtburchak va ship-shiydam) bog'larga  
qaytadi bahor:

(uchta burchagi) bilan.  
△ Bog' aslida (ikki bahor)dan  
iboratdir, △  
△ - biri qaytib kelgan,  
- biri qor ostida qishlagan bahor.  
△ Bir-biridan changlangan  
ikki gul yanglig'  
ular bir-biriga qovushganida X  
ko'karadi bog' ■ .

This poem is a philosophical depiction of life, as the poet envisions life in the form of a rectangle. Observing the world, we see that spring returns every year, but a person's past years never return. To express such a pragmapoetic concept, the poet, in the following lines, illustrates a lost year of life in the shape of a triangle. The reader is then prompted to question: "Why does the poet portray the rectangle of spring, which returns to the gardens anew, as 'completely empty and hollow'?" This question highlights the uncertainty of the future, as the poet suggests that a person does not know what lies ahead. Instead, it is up to each individual to create their own future.

In poetic texts, "shapes complement the potential of words, influence our senses, and ultimately bring vivid and delicate images to life in our imagination" [6]. Visual-graphic poetic texts evoke an aesthetic pleasure in the reader while simultaneously prompting a pragmatic



engagement. These poems encourage readers to logically analyze their accumulated knowledge and draw meaningful conclusions, fostering a deeper cognitive and emotional interaction with the text.

## 2. Supragraphemics in Pragmapoetic Texts

In poetic texts, deviations from graphic norms give rise to new meanings and play a significant role in illuminating the content of the text. Russian Futurists such as A.E. Kruchenykh, V.V. Kamensky, I.M. Zdanevich, and others frequently experimented with altering fonts within texts as well as emphasizing letters and words [15]. In linguistics, the modification of letters within a text is referred to as *supragraphemics*. Supragraphemics is the mechanism of font alteration, encompassing changes in font styles, variations in font types, and their placement [9]. In poetic texts, supragraphemics manifests in the following forms:

1. Writing letters in different styles (e.g., uppercase and lowercase or with differentiation and emphasis).
2. Representing letters with tools functionally equivalent to them.
3. Expressing ideas through other graphic means, such as images or visual elements [16].

1. Conveying Meaning Through Different Letter Forms (Uppercase, Lowercase, or Segregated Writing). In this approach, letters within the text are deliberately modified by the author to express specific meanings. These modifications involve writing letters in uppercase, lowercase, or separating them with punctuation marks. Such intentional updates to text using the alphabet—including uppercase letters, lowercase letters, numbers, and formulas—serve to enhance the semantic depth of the poetic text. This innovative approach to the text, as noted by researchers, "not only develops graphic consciousness but also shapes a new graphopoetic awareness" [15]. The strategic use of varying letter forms adds an additional layer of interpretative richness, allowing the author to communicate complex ideas visually and textually. For Example:

*Senga Olloh, Yor, Tangrim*

*Chiroy, Ko 'rku Jamol bo 'lmish,*

*Chiroy, Ko 'rku Jamoling*

*Menga Orzu, O'y, Xayol bermish.*

*Jafo birla vafu ichra*

*Jahonu Ochinu Olam*

*Senu menga Yetuklik*

*Sarbalandiyu Kamol bermish.*

*Seni ko 'rmishdi Aynu Chashmu Ko 'z*

*Tush, Xob, Manominda*

*Labing, La 'ling, Dudog 'ing*

*Bu na daryo deb savol bermish.*

*Qo 'ling, Dasting, Yadingda*

*May, Sharob, Sog 'ar tutib masrur*

*Lisoning, Til, Zaboningkim,*

*Asal, Shahd ila Bol bermish.*



*O'zingga, Vaslu Diydingga yetmoq*

*Gar nasib ermas,*

*Menga Taqdir, menga Yozmish,*

*Menga Ro'zi zavol bermish.*

*Senga Erkin g'azal bitmishki,*

*Shart uch so'zda bir ma'no,*

*Dariy, turkiy, arabiyda*

*Suxan, So'zu Maqol bermish.*

(E.Vohidov. "Uch so'zda bir ma'no")

In this poem, the author emphasizes a particular meaning and directs the reader's attention by expressing all words within a synonymous field in uppercase letters. The reader can easily grasp the explicit meaning conveyed by the author through the synonymous chain of words belonging to the lexical-semantic field, distinguished by their uppercase presentation.

This chosen visual form invites the reader to reflect on their linguistic knowledge related to the etymology of words, encouraging intellectual engagement. Consequently, in the reader's mind, the classification of such words based on their origin across various languages becomes apparent, as follows:

№	Dari (Persian) words:	Arabic words:	Turkic (Uzbek) words:
synonyms in paragraph 1	Yor	Olloh	Tangri
	Chiroy	Jamol	Ko'rk
	Orzu	Xayol	O'y
synonyms in paragraph 2	Jahon	Olam	Ochin
	Sarbaland	Kamol	Etuklik
synonyms in paragraph 3	Chashm	Ayn	Ko'z
	Xob	Manom	Tush
	Dudog'	La'l	Lab
synonyms in paragraph 4	Dast	Yad	Qo'l
	Sharob	May	Sog'ar
	Zabon	Lison	Til
	Shahd	Asal	Bol
synonyms in paragraph 5	Diydor	Vasl	O'ziga yetishish
	Ro'zi zavol	Taqdir	Yozmish
synonyms in paragraph 6	Suxan	Maqol	So'z

Through this cognitive classification, the reader comes to understand the poet's hidden message conveyed through the synonymous chain of Dari (a term synonymous with "Persian" or "Farsi Dari," currently referred to as "Modern Persian" [2]), Arabic, and Turkic (Uzbek) words. The message suggests that *"regardless of a person's nationality or language, everyone shares the same aspiration—to reach Allah and be graced with His beauty."* Only when the concept in the author's mind aligns with the concept perceived by the reader does true harmony occur. In poetic texts, this phenomenon, where the speaker's intended communicative purpose matches the listener's mental image, is referred to as a *"mental act"* [4,155], achieved through the effective use of verbal expression to enter the listener's imagination.



In poetic texts, the presentation of certain words, including proper nouns, within quotation marks serves as a visual expression. By employing this method, the author assigns the reader the task of clarifying the meaning of the highlighted word or phrase. This approach emphasizes the importance of understanding the specific term for the full comprehension of the text's meaning. If the reader is unaware of the word's significance, the deeper message of the text remains inaccessible. For example:

"Oltin" ko 'priklar (Golden "bridges")

Here, the quotation marks around "ko 'priklar" (bridges) might signal a metaphorical or symbolic use of the term, prompting the reader to interpret its broader implications, such as connections, transitions, or opportunities. This technique enriches the reader's engagement with the text and invites a deeper exploration of its layers of meaning.

O'g'lim oshno bo'ldi "Boni-Em" bilan,

Ranjidim maqomni tinglamaydi, deb.

Endi hafa bo'lar o'g'lim o'g'lidan,

Nodon "Boni -Em"ni anglamaydi, deb. (E.Vohidov. "Zamona zayli")

When reading this poetic text, the reader is inevitably prompted to ask themselves: "Is there an art form greater than 'Shashmaqom,' one of the highest cultural values of the Uzbek people? What is 'Boney M' [17]?" Only when the reader finds answers to these questions can they understand what the author is attempting to convey. This process reflects the pragmatic potential of the text. Achieving this level of understanding requires the reader to possess cognitive knowledge. By employing such expressions, the poet implicitly communicates profound messages, such as "Can a person who does not know themselves truly know others?" or "A person who forgets their identity risks becoming a 'manqurt' (a term symbolizing cultural alienation)." These underlying meanings are part of the poet's moral call to value the spiritual heritage and cultural identity of the nation.

2. Representing Letters (Words) Through Functionally Equivalent Means. This type of expression is closely tied to stylistics, showcasing the author's unique individual style. In poetic texts, creators often use various expressive tools to convey hidden meanings. Many poets employ this method to assert their authorship and make their works distinctive.

For example:

A poet might replace letters or words with symbols, drawings, or abstract shapes that serve as their visual equivalents.

In some cases, an author might use an iconic symbol, such as their signature or initials artistically embedded within the poem, to implicitly claim ownership or emphasize a theme.

Consider the use of a heart shape in place of the word *love* or the use of wavy lines to visually represent *water* or *waves* in a poem.

This stylistic choice not only enriches the text's aesthetic appeal but also deepens the reader's engagement, requiring them to decipher the intended meaning behind these visual substitutes. By doing so, the poet adds a layer of cognitive interaction, ensuring that the text resonates both visually and semantically.

1. U she'r yozib bir zamon

Ko 'p xatoga yo 'l qo 'ydi.



*O'zi bo'lib pushaymon,  
"E, voh" deya qo'l qo'ydi. (E.Vohidov. Imzo)*

In this context, the interjection "E, voh" functions as a subtle yet intentional signature, signifying that the poem's author is Erkin Vohidov.

2. *U yog'i ne bo'lar? Baxtmi, ko'rgulik?*

*Derazangdan nari bepoyon, bedil.*

*Yastanib yotadi shunday mangulik:–*

*"O', yana o'shami...O'sha...Eshqobil".*

*(O'O') (yanaa) (o'shaami) (o'shaa) (Eshqobil)*

*(Eshqobul Shukur. "Baxtning o'lchovi")*

### 3. Representing with Various Graphic Tools and Images

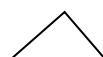
This method of representation is closely tied to the author's perception of the world and their conceptual framework. For instance, Faxriyor employs such expressive techniques throughout the poems in his "*Geometrik Bahor*" (Geometric Spring) series.


In the following poetic text, alongside lexical units, the use of black and white triangles arranged in symmetry serves to convey the deeper meaning that sorrow and joy, regret and hope, coexist side by side in human life. This visual symbolism complements the verbal expression, enhancing the poem's overall impact and engaging the reader on multiple cognitive and emotional levels. Such interplay between graphical and textual elements not only adds an aesthetic dimension but also invites the reader to explore the underlying philosophical message embedded within the visual representations.

 *(Bahorgi teng kunlik).*

*Iztirob va shodlik,*

*Armon va umidlar simmetriyasi.*

 In these verses, the author:

 By juxtaposing the concepts of **shodlik** (joy) and **umid** (hope) with their opposites, **iztirob** (anguish) and **armon** (regret), the author illustrates the coexistence of joy and sorrow in life. This portrayal underscores the harsh reality that these dualities are an inescapable part of existence. Moreover, the author emphasizes the necessity for individuals to be prepared for life's relentless verdicts and to find the strength within themselves to maintain balance amidst these contrasting experiences. In pragmalinguistics, this approach is referred to as a *propositional act*, wherein syntactic units are used to articulate a proposition [5,155]. Through this, the poet conveys not just an observation of life's dual nature but also a philosophical call for resilience and equilibrium, urging the reader to embrace and navigate these contrasts with inner strength.

When a creator presents a text through various visual-graphic depictions, they skillfully portray the diverse emotional landscapes of the human psyche. As noted, "*The forms around us, regardless of their appearance, only lead to inner and outer perfection if we achieve harmony*





among them" [12,187]. Indeed, understanding visual-graphic texts requires not only philosophical and scientific knowledge but also the capacity for cognitive reflection and analytical thinking.

These texts go beyond mere aesthetic representation; they demand intellectual engagement, encouraging readers to decode the visual and textual layers while exploring the deeper meanings woven into the interplay of form, color, and structure. By doing so, the author challenges the reader to not only observe harmony but to internalize and apply it as a guiding principle in their perception of life and art.

### 3. Pragmapoetic Texts and Syngaphemics

Punctuation marks are vital graphic tools in a language, used to ensure accurate, expressive, and logical representation of written speech. They help condense text and indicate the logical-grammatical relationships between parts of written speech (such as sentence elements) [1]. Punctuation marks in a text serve to separate certain sentence elements based on their intonational or semantic significance. They are also used to define the boundaries of syntactic structures that express the subject's attitude. In poetic texts, punctuation primarily helps to show the semantic divisions of speech, clarify the syntactic structure of the text, and define its intonational characteristics. Punctuation marks are crucial for understanding the meaning of a text, and their use is referred to as *syngaphemics* in linguistics. *Syngaphemics* refers to the mechanism of altering punctuation marks, characterized by the deliberate placement or omission of such marks in a text to enhance clarity or modify its meaning [9]. This technique is particularly significant in poetry, where punctuation not only guides the reader's intonation but also adds layers of meaning, helping to create a dynamic interaction between form and content.

In the evolution of modern Uzbek poetry, both in content and form, it can be observed that punctuation marks are employed in varied and intentional ways by different authors. Some poets purposefully utilize punctuation marks to enhance the expression of meaning, while others deliberately avoid their use to create unique semantic expressions within the text. As a result, the study of punctuation marks in poetic texts revolves around whether they are used or omitted entirely. This choice significantly influences the interpretation and emotional resonance of the text, reflecting the poet's stylistic and conceptual approach to language and meaning. The presence or absence of punctuation becomes a deliberate tool for shaping the reader's engagement with the text and understanding its underlying message.

#### 1. Expressions Related to the Use of Punctuation Marks

As we know, the second half of the 19th century saw the rise of newspapers and lithographic books, which necessitated the use of punctuation marks for text-based information. Consequently, punctuation marks such as periods, commas, dashes, parentheses, colons, ellipses, semicolons, quotation marks, question marks, and exclamation points began to be actively used in Uzbek linguistics to structure and clarify expressions. Punctuation marks play a unique role in conveying the meaning of a text, leading to significant research and manuals in both global and Uzbek linguistics. X. Komilov, in his article "*The Adventures of the Comma*"



published in the *Zarafshon* newspaper, explained the importance of punctuation in the text as follows: "Today, we cannot imagine our writing without these marks. They serve as elements akin to musical notes in music, playing a crucial role in determining the meaning, emotional tones, and syntactic relationships within written sentences. On one hand, they enable authors to present their written speech clearly, correctly, and expressively; on the other hand, they allow readers to understand the author's ideas as intended. Punctuation facilitates comprehension of written text, clarifies its content, and brings precision to it" [7]. Thus, punctuation marks are fundamental tools for ensuring the visual structure and semantic clarity of a text. Their placement in the text not only impacts its tone and intonation but also helps uncover its meaning and semantic essence. For instance, in his poem "*Omonimona*," Faxriyor skillfully utilizes punctuation marks in a way that serves the meaning of the text. Each punctuation mark is purposefully placed to enhance the emotional and conceptual depth of the poem, creating a richer experience for the reader.

*Ko 'ngil,  
ko 'ngil!  
bo 'yinda,  
bo 'y, inda,  
qontalash,  
qon – talash,  
ko 'ngilsizlikka,  
ko 'n, gulsizlikka.*

In this poetic text, the use of punctuation marks (comma, dash, exclamation mark) introduces formal variations within the lines, where a word expressed in the first line is presented in a transformed manner in the second line through punctuation. This transformation results in a shift in meaning, demonstrating the significant role of punctuation marks and their placement in unveiling the content and essence of the text. Each punctuation mark carries subtle shades of meaning, adding depth to the expression. For instance, in Faxriyor's poem "*Fonetika*", the line "*Suygilim, suy, gulim, suygi lim*" [13, 7] highlights how sound variations, syllabic expressions, and intonation are influenced by the use of commas. The deliberate placement of commas segments the line into distinct units, creating nuanced meanings and tonal shifts. Here, punctuation not only structures the text visually but also amplifies its semantic and emotional resonance, inviting readers to explore the interplay between sound and meaning. Punctuation marks play a crucial role in expressing various intellectual relationships and psychological states that cannot be conveyed through other elements of writing (such as letters, numbers, diacritical marks) or linguistic units (words, morphemes). For example:

*Yomg 'ir.*

*Bekat.*

*Erkakning egnida yomg 'irpo 'sh.*

*Ayolning ko 'ylagi badaniga yopishgan.*

*(Oltmishinchi avtobus to 'xtab o 'tadi).*



“Sovuq qotdi, — o‘ylydi erkak,—  
Yomg‘irpo‘shni yelkasiga tashlasam  
Xafa bo‘lmasmikin?”  
(Oltmishinchi avtobus to‘xtab o‘tadi).

“Chiroyli ekan,— o‘ylydi erkak,—  
Yoshi ham o‘ttizdan oshmagan.  
Qani edi, shunday xotinim bo‘lsa...”  
(Oltmishinchi avtobus to‘xtab o‘tadi).

“Balki u taqdirimdir,—o‘ylydi erkak,—  
Ammo yomg‘irpo‘shni yelkasiga tashlasam,  
otib yubormasmikan?  
Baribir ayol-da\_\_  
Chiroyli bo‘lsa ham...”  
(Oltmishinchi avtobus olib ketadi ayolni).

Uf tortadi erkak.  
(Uyida ivigan kiyimlarini yana o‘zi  
— xo‘rsinib — yechadi ayol).

(Usmon Azim. “So‘nggi uchrashuv” turkumidan)

In this poetic text, punctuation marks such as periods, commas, dashes, ellipses, quotation marks, parentheses, and question marks serve as tools to express the psychological state and inner emotions of the lyrical characters. Their passions and feelings are revealed through the strategic use of these punctuation marks. The punctuation in the text requires the reader to approach it with a specific intonation and tone, making the reading experience more dynamic and emotionally resonant. This highlights the cognitive-pragmatic nature of punctuation, as it not only ensures the visual and semantic coherence of the poetic text but also enhances its expressive depth. By adding emotional expressiveness to the conveyed information, the punctuation marks evoke a psychological impact on the reader, engaging them more deeply with the text’s meaning and atmosphere. This interplay between visual structure and emotional content underscores the pivotal role of punctuation in shaping the reader's experience.

In poetic texts, punctuation marks also serve to express the author's attitude toward events in the objective reality, highlighting their dissenting poetic perspective. Through punctuation, the author can convey subtle or explicit emotional and intellectual responses to the surrounding world, often imbuing the text with layers of meaning that reflect their unique worldview:

Raqqosa! Xirom qil otgunicha tong,  
So‘ng uxlab olarsan kelganida shom.

Uyg‘onib, yig‘larsan shom chog‘i albat,  
Agar yig‘lamsang undan ham dahshat...



*Raqqosa! Davrada ildam-ildam suz!..*

*Nega nozing — olov, ko‘zlarining — naq muz!*

*Ha, hayot — beshafqat! Tugadi ertak!*

*"To‘xta!.." deb qichqirmas biror-bir erkak!*

*(Usmon Azim. Beshafqat ballada)*

In this poetic text, the plight of a woman dancing for survival in the ruthless whirlpool of life and the shame of her modesty being trampled by men offering money are powerfully conveyed through the strategic use of punctuation marks and their intonational expression. The author's critique of such societal dynamics reflects a deep connection to the teachings of Islamic spirituality, as highlighted in scholarly sources and hadiths, which emphasize that men must protect and safeguard their wives and female relatives from the gaze of strangers. The concept of knowledge accumulated in the author's mind compels them to remind contemporary men that *"the honor of one's wife is the honor of the man himself."* The author expresses their dissenting stance through the purposeful use of exclamation marks and the exclamatory speech these marks generate. This approach underscores the cognitive dimension of the text, as the reader's perception of the message is deeply tied to the punctuation that brings the expression to life. By employing exclamation marks to amplify the emotional intensity of the message, the author effectively highlights their opposition and moral appeal, urging the audience to reflect on their values and behavior. This demonstrates how punctuation serves as both a linguistic and cognitive tool, enriching the semantic and emotional depth of the text.

## 2. Expressions Related to the Absence of Punctuation Marks

One of the significant graphical features of 20th-century poetry is the deliberate omission of punctuation marks, used as a psychological signal to influence the reader. This graphical style impacts the reader's *"stream of consciousness"* while also granting intellectual freedom. In such poems, the absence of punctuation allows the author to entrust readers with the task of forming meaningful sentences from the words and lines within a stanza. This approach fosters various poetic associations, reflections, and interpretations [10,129]. For example, in Faxriyor's poems from the collections *"Ishq bolasi"* (Child of Love) and *"O'ngarilgan tushlar"* (Reversed Dreams), we observe the meaningful expression achieved without the use of punctuation marks. By omitting punctuation, the poet creates an open-ended structure, encouraging readers to explore multiple meanings and interpretations. This stylistic choice provides a fluid reading experience, where the lack of syntactic boundaries mirrors the boundless nature of thought and emotion, inviting readers into a deeper engagement with the text. It shifts the interpretive responsibility onto the reader, thus evoking unique and personal poetic experiences for each individual.

*yo'zilmagan she'rlar*

*o'qilmagan kitoblar*

*ro'y bermagan muhabbat*

*sarflanmagan ehtirosalar*

*gunohi*

*(Faxriyor. "Oddiy fojia")*



In this poetic text, the lines are delivered in a rhythmic enumeration, with the deliberate omission of punctuation marks by the author. This stylistic choice serves a specific purpose: to enhance the emotional impact of the poem and ensure the continuity of thought. Despite the absence of punctuation, the reader engages their cognitive knowledge to interpret the poem, using pauses and intonation to bring meaning to each line during reading.

This interaction between the reader and the text amplifies the poem's effect, creating a dynamic experience where the rhythm and flow are dictated by the reader's interpretation. By placing each word or phrase on separate lines, the author uses form as a tool to highlight and illuminate the meaning. This structural approach not only maintains the fluidity of the poem but also deepens its resonance, making the text more impactful and memorable.

In the poet's work "*Dunyoqarash*" (Worldview), we observe that periods, commas, and colons are intentionally omitted in places where they might traditionally be expected. This stylistic choice serves to blur syntactic boundaries, creating a sense of fluidity and openness in the text.

*qilich shaklidagi bo'yinbog'*

*bo'g'ma ilon shaklidagi bo'yinbog'*

*dunyoqarashning*

*tajovuzkor ko'rinishlari*

*bo'yinbog'dan dor yasamay turib ham*

*bo'g'ma ilon qilmay turib ham*

*qatl etsa bo'lar odamni*

*o'zining ashaddiy dunyoqarashi bilan*

*dunyoqarash tajovuzi*

(Faxriyor. *Dunyoqarash*)

If punctuation marks were added to this poetic text, the unique intonation, rhythm, aesthetic impact, emotion, and, most importantly, the poetic expressiveness inherent to the work would be diminished. This observation underscores the fact that the absence of punctuation in poetic texts is not merely a stylistic omission but serves as a deliberate tool to convey meaning.

By foregoing punctuation, the poet creates an open-ended structure that encourages readers to interpret the text in their own way, guided by their emotional and cognitive engagement. This approach preserves the poem's fluidity, allowing it to resonate more deeply and leaving space for personal reflection and interpretation. Hence, the omission of punctuation becomes a meaningful element of the poem's overall expression, enhancing its poetic impact and immersing the reader in its rhythm and emotion.

In poetic texts, punctuation marks not only structure the syntactic framework but also bring out the meaning of the content. Each punctuation mark carries its unique speech intonation, which enhances the impact of the work and ensures its emotional resonance. Punctuation serves as a communicative bridge between the author, the text, and the reader, enabling a deeper engagement. The visual representation of punctuation facilitates the reader's cognitive-pragmatic interaction with the text, allowing them to interpret the emotions, psychological states, and non-verbal expressions embedded within it. Additionally, punctuation becomes a tool for revealing the poet's reaction to reality—what can be termed a poetic symptom. It expresses passion, excitement, astonishment, questioning, exclamation, and other speech acts. This functionality underscores the critical role of punctuation in the text, highlighting its



significance in shaping the emotional, aesthetic, and intellectual dimensions of poetic works. It is through these marks that a text gains depth, inviting the reader to experience the richness of its layers while preserving its communicative and expressive power.

The visual-graphic forms of poetic texts are crafted by the author with specific intent, involving the modification of various linguistic levels: phonetic, lexical-semantic, morphological, syntactic, stylistic, and compositional. This process often includes the purposeful application of punctuation marks. The overall consistency and arrangement of graphic elements in poetic texts are characterized by their additional functional roles. The visual-graphic expression of a poetic text serves as a bridge for cognitive-pragmatic interaction between the author and the reader. Through these graphical representations, the text acquires layers of meaning and emotional resonance, fostering a deeper engagement. The integration of visual elements and linguistic structures ensures that the aesthetic, emotional, and intellectual dimensions of the text are effectively conveyed, enriching the communicative and interpretative experience for the reader.

### Conclusion

The visual-graphic forms of poetic texts play a vital role in their semantic, emotional, and aesthetic dimensions. Elements such as punctuation, font variations, and layout are not merely structural tools but integral to the cognitive-pragmatic interaction between the author and the reader. By engaging with these graphical forms, readers can uncover layers of meaning and experience the text on a deeper level. The findings underscore the importance of visual-graphic expressions in modern Uzbek poetry, offering insights into their broader linguistic and literary significance.

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