



## THE USAGE OF DIFFERENT GRAPHIC DEVICES AND PUNCTUATION MARKS

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**Abstract:** *This study reviewed the connotative meanings conveyed by graphic stylistic devices in Uzbek and English. Examples from poetry and prose works in both languages have been used to study graphic-stylistic strategies in Uzbek and English. It is also noted that different punctuation marks are used to indicate different graphic stylistic techniques.*

**Key words:** *graphic stylistic devices, phonostylistics, italics, graphon, bold type, capitalization, pause, caesura.*

### INTRODUCTION

The use of punctuation, the graphical organization of sentences, typographical errors, and spelling are examples of graphic stylistic devices. Punctuation symbols include hyphens, dashes, commas, full stops, colons, semicolons, exclamations, question marks, and series of dots. They are employed not just for the logical segmentation of speech, but also for emphatic purposes that imply a certain semantic interpretation of the speech. Another group of graphic devices is based on the violation of type: italics, bold type and capitalization. Not only words but separate syllables, morphemes may be emphasized by italics. Graphical expressive means include the use of punctuation, graphical arrangement of phrases, violation of type and spelling.

Graphon is the deliberate omission of letters from the standard spelling list in order to highlight a speaker's unique accent or emotional condition. Graphon types include capitalization, hyphenation, multiplication and apostrophe. Functions include introducing a topic to the reader, drawing their attention, helping them remember it, illustrating a point, and providing an explanation.

“Dash is used to highlight the most important word from a sentence and it captures the reader’s attention. Dash also serve to fill the meaning”<sup>1</sup>.

For example, They acquired several horses at the fair—a winner, a loser, and a beer drinking mare.

The actors bowed—except for the horse—knowing they blew everyone away!

Caesura is one of the commonly used techniques that explain how poetry uses pauses. A caesura refers to a pause added into a line of poetry. Sometimes you will find caesura marked with two vertical lines when a poet wants to draw attention to the pause, but generally it is not marked at all. Caesura can be used subtly to provide a place to take a

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<sup>1</sup> A. Haydarov, Methodological features of graphic tools. Middle European Scientific Bulletin, 5.  
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breath between phrases. It keeps a feeling of natural flow and is soothing to read. Alternatively, it can make a dramatic pause to add a theatrical feel to a line.

“I’m nobody! || Who are you?  
Are you nobody, too?  
Then there’s a pair of us || – don’t tell!  
They’d banish || – you know!”<sup>2</sup>  
“It is for you we speak, || not for ourselves:  
You are abused || and by some putter-on  
That will be damn’d for’t; || would I knew the villain,  
I would land-damn him. || Be she honour-flaw’d,  
I have three daughters; || the eldest is eleven”<sup>3</sup>

Another technique of how poetry uses a pause is enjambement that removes a pause from the end of a line to allow two or more lines to be read together. In poetry, it means reading two or more lines of a poem together without a terminal punctuation mark. Instead of reading to the end of a line and stopping, the line continues on without any major pause or change of meaning. At its extreme, individual words can be split over two lines in a technique called broken rhyme. Often it is easy to spot enjambement because of the lack of punctuation marks at the end of a line.

For example, April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain. Winter kept us warm, covering Earth in forgetful snow, feeding A little life with dried tubers<sup>4</sup>

Thus, visual adjustments are used to indicate stressed words and express the level of stress in addition to displaying the characteristic features of speech. Graphic stylistic devices are essential to methodology when writing words in italics, intentionally capitalizing words, enclosing the main body of a phrase in quotation marks, parentheses, commas, question marks, or exclamation marks, or placing words in hyphens.

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<sup>2</sup> The Poems of Emily Dickinson, The Belknap Press of Harvard University Press, 1998.

<sup>3</sup> W. Shakespeare, *The Winter’s Tale*, Arden edition, 1623.

<sup>4</sup> T. S. Eliot, *The Waste Land*, *Collected Poems*, Faber and Faber, Ltd.; 1909-1962.



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