

## VERBO-VISUAL FIGURES IN POETIC TEXTS

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It is well known that stylistic devices increase the expressiveness of speech. In this regard, a number of scientific researches have been carried out in world (Ts.Todorov)<sup>84</sup>, Russian (G.G.Khazagerov, V.P.Moskvin)<sup>85</sup> and Uzbek (A.Mamajonov, O.Mamaziyayev, S.Fazildinova)<sup>86</sup> linguistics. However, the process of visualization of tropes and figures can also be observed in visual poetic texts that is considered to be a “multisemiotic system”<sup>87</sup>. In this article some examples of verbo-visual figures and their features will be discussed.

**Verbo-visual anaphora and epiphora.** It is well known that in a poetic text, visuality can be reflected in unusual arrangement of verses. Verbo-visual anaphora and epiphora can be identified in such poetic texts. In the following passage from the poet's poem, the compound "shu haqda" forms a verbo-visual anaphora. Such a repetition in the text does not fail to attract the attention of the addressee visually. The role of the punctuation mark " – " is also important here. The phrase "shu haqda" comes in a series of 11 lines of a poetic text:

шу ҳақда – йўлсизликдан сўнги бир мақсад,  
 шу ҳақда – умид ва яшаш малоли,  
 шу ҳақда – муҳаббат, муҳаббатсизлик,  
 шу ҳақда – адашиш ҳидоятлари,  
 шу ҳақда – ҳидоят адашишлари.

*(Fakhriyor)*

In the following text, the word “хам” serves as a verbo-visual epiphora because it is separated from the main part of the text by a large space.

Боглар кулар,  
 Йўллар кулар  
 Ойдинда.

Дарё кулар,  
 Гуллар кулар  
 Ойдинда.

Кулар босиб келаётганинг тошлар

ҳам,

Кулар менинг кўзимдаги ёшлар

ҳам --

Ахир бу дам  
 Сен келяпсан  
 Ойдинда!..

*(T.Kahhor)*

<sup>84</sup> Todorov Tz. Tropes et figures // To honor R. Jakobson... T. 3. The Hague; Paris, 1967

<sup>85</sup> Хазагерев Г.Г. Функции стилистических фигур в газетных заголовках (по материалам “Комсомольской правды”): автореф. дисс. канд. филол. наук. – Ростов-на-Дону, 1984. – 24 с.; Москвин В.П. Язык поэзии: Приёмы и стили. Терминологический словарь. – М., 2017

<sup>86</sup> Мамажонов А. *Кўшма гап стилистикаси*. – Т., 1990; Мамазияев О.Х. Ўзбек поэтик нуткида *хиазм* ва градиция: филол.фан.номз...дис.автреф. – Фарғона, 2004; Nematovna, F. S. (2021). USING THE SIMILE IN THE CLASSICAL LITERATURES AND THE PROBLEMS OF TRANSLATING THEM FROM UZBEK INTO ENGLISH ON THE BASE OF “ALEXANDER'S WALL” BY ALISHER NAVOI. *Web of Scientist: International Scientific Research Journal*, 2(11), 326-329.; Fazildinova, S. N. (2022). THE MATTERS OF TRANSLATING THE FIGURATIVE LANGUAGE DEVICES USED BY ALISHER NAVOI IN DESCRIPTION OF WORD, LANGUAGE AND SPEECH ETHICS. *Mental Enlightenment Scientific-Methodological Journal*, 2022(1), 106-118.

<sup>87</sup> Khakimov, M.K. (2021). VISUAL POETIC TEXTS AS MULTISEMIOTIC SYSTEM. *Theoretical & Applied Science*, (8), 185-188.

**Verbo-visual inversion.** Inversion is an undeniable phenomenon in poetic texts. One of the main inversions in the following text happens due to the fact that the adverbial "sangijumonga" comes after the predicate in the sentence, which is normally supposed to be constructed this way: *турналар баҳорни сангижумонга судраб келади*. The verbo-visual essence of this inversion is that the final destination of the flock of birds is the village of Sangijumon, the name of which is in the very center, at the head of the flock of cranes, which means that the cranes are flying in that direction.

турналар  
           баҳорни  
               судраб  
                   келади  
                       сангижумонга,  
                           чангитиб...  
                           билан  
           булутлар  
 осмонни<sup>б</sup>

(Fakhriyor)

**Verbo-visual hyperbola.** The following poem by B.Ruzimuhammad depicts a hyperbole. In the text, the author states that the tear drops hit the chest like a stone and pierced it. In this case, the word drops (томчилар) is divided into syllables, which are likened to the position of stones falling from the top to the bottom.

Ҳажр туни мени йиғлатди  
 Кўнгилнинг устига кўз ёшин тўқдим  
 шаффоф сийнасини тешди Кўнгилнинг  
                           тошдек  
                           том-  
                           чи-  
                           лар

сукут сақлаётди  
 йиғлаб турдим мен

( B.Ruzimuhammad)

**Verbo-visual gradation.** Gradation in texts often leads to hyperbole. Verbo-visual gradation is manifested in poetic texts by giving words or sentences in a hierarchical form or by allocating a separate line for them. In Uzbek poetry, in many cases, one can encounter gradations consisting of numbers. In the first of the following poetic texts, a separate line is assigned to each of the numbers that form a gradation, while in the second example, the numbers are presented in a hierarchical form, causing visualization in the text:

Бир марта айтилган сўз – рост.  
 Икки марта айтилган сўз – илтимос.  
 Уч марта айтилган сўз – ночор.  
 Тўрт марта айтилган сўз – ёлғон.  
 Беш марта айтилган сўз –  
 бўм-бўш ҳаво,  
 куп-қуруқ гап.  
 Куп-қуруқ гап,  
 бўм-бўш ҳаво –  
 олтинчи,  
 еттинчи,  
 ўнинчи,  
 юзинчи,  
 мингинчи марта айтилган сўз... (I.Otamurod)

Сен бу гапни айтдинг...  
 Бир,  
     ўн,  
         юз,  
             минг марталар  
             такрор ва такрор. (I.Otamurod)

In both cases, gradation causes hyperbola to occur.

**Verbo-visual rhetorical questioning.** Rhetorical questioning can also be visualized through font manipulations:

Мен кимдан сўрай:  
 – М Е Н...  
 Ў З И...  
 К И М М А Н - У...  
 С Е Н...  
 Ў З И...  
 К И М С А Н???

(Ya.Togha)

**Verbo-visual antithesis.** The methodological tool of antithesis is visualized in the following poetic text by bringing the black and white triangles in a position facing each other. Even without reading the rest of the verbal part of the text, it is not difficult to understand through the colors of the triangles that contrast is used here. But we will also need to read the rest of the text to find out exactly which concepts or things are being opposed to each other. For this reason, we also call the antithesis or any other means of artistic imagery verbo-visual, not visual. Returning to the text, the feelings of pain and joy, hopes and hopes in human life, although opposite to each other, are constantly moving side by side, alternating like night and day in the spring equinox:

V

▶◀ (Баҳорги тенгқунлик).  
 Изтироб ва шодлик,  
 Армон ва умидлар симметрияси. (Fakhriyor)

In short, it should be noted that in visual poetic texts, stylistic devices are not only visual but also verbal, since we need to address the verbal part of the text in order to understand what is meant by applied visuality.

## Literature

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