

Stylistic Resources of Morphology

Kuziboeva Rakhila Sherkulovna

Senior Lecturer, University of Journalism and Mass Communications of Uzbekistan, Uzbekistan

Received: 28 February 2026; **Accepted:** 25 March 2026; **Published:** 17 April 2026

Abstract: This article discusses the stylistic functions of morphology, which are considered the most important resource for creating style and expression in written and oral speech.

Keywords: Stylistic resources of morphology, structure, aspect, form, text, category, style, principle, dynamics, plot.

Introduction: Definition of the concept and stylistic significance of morphological form

The stylistic resources of morphology include the properties and characteristics of morphological units that ensure the realization of a variety of shades of meaning and associations, which carry a certain load at the level of speech perception. These units include the category of number, case, form, case, gender, declension, conjugation, and other elements of morphological structure.

All possible changes in the morpheme structure have a significant impact on the interpretation of the text. Let's look at some key aspects:

Number categories: The possibility of varying the number of objects by changing the numerical form (single/plural) forms a certain idea about the scale of the phenomenon, the number of subjects and phenomena. For example, the expression "a person walked alone down the street" emphasizes the hero's loneliness, while the phrase "people walked in a crowd" demonstrates mass and collectivism.

Case category: Each case carries its own functional purpose, which influences the formation of context. The creative case is capable of enhancing the dynamism of actions ("he breathed with his nose," "he ran with his feet," "he burned with fire"), while the dative case is often used to describe interaction situations ("he spoke to a friend").

Past tense form: In fiction, the past tense form creates a sense of remoteness from the present moment, evoking a sense of remembrance or a historical

retrospective look. The past tense of the active voice is most often used to record the result of an event ("read a novel"), whereas the passive voice emphasizes the subject's passivity ("the novel was read by someone else").

Vowel differences: The use of reflexive verbs reflects the inverse of the action, the appeal to oneself ("to dress," "to be dressed," "to close"). Reciprocal verbs are capable of conveying the subjective experiences of the characters and drawing special attention to the process of performing the action.

Basic principles of stylistic differentiation of morphological forms

The main principles of stylistic differentiation include the following:

The principle of regularity is the stability of the connection between a specific type of morphological form and a specific style or genre of speech.

The principle of productivity is the degree of prevalence of a specific morphological form within a specific genre or era.

The principle of communicative expediency is the ability of a specific form to influence information transmission depending on the goals of communication.

Let us examine each of these principles in more detail, applying them to specific categories of morphology.

Practical analysis of stylistic functions of morphological categories

Analysis of morphological means in 19th-century

literature

Russian literature of the 19th century is rich in examples of the use of stylistically marked morphological forms. Classics such as Pushkin, Tolstoy, and Dostoevsky used a wide range of stylistic devices related to morphology.

For example, the use of perfect and imperfective verb forms created an atmosphere of duration or completion of the action. Let's recall the lines from Tolstoy's novel "War and Peace":

"Pierre stood motionless for a long time, listening to the sound of the battle."

Here, the temporal factor is conveyed through the form of a prolonged action, conveying the protagonist's intense anticipation.

Another example is the imperative mood form used by Chekhov in stories to draw readers' attention to dramatic situations. For example, the famous quote from the story "Chameleon":

"Exactly!"

These short exclamations form a comic image of the police officer Ochumelov, showing his inconsistency and adaptability.

Modern trends in the stylistics of morphology

Modern Russian literature continues to develop the traditions of classical authors, adapting their techniques to new realities of life. Non-standard combinations of tenses, gender forms, and other morphological features are actively used, forming a special subtext related to the cultural changes of society.

For example, modern authors use the form of the indefinite future ("may happen," "may see") to denote uncertainty or a lack of confidence in the future development of events. This strengthens the philosophical reflections of the characters and the reader's immersion in the plot.

In addition, there is a tendency to increase the frequency of reflexive verbs, which is characteristic of diary entries, personal communication, and autobiographical works. This technique creates the illusion of the reader's direct participation in the events.

Implementation of expressive effects through a system of derivatives

Affixes (suffixes and prefixes) play an important role in the formation of the stylistic potential of morphology. It is precisely due to the existence of diverse derivational models that it is possible to create new words that possess a special stylistic load.

Let's take an example of the use of the diminutive-affectionate form of the proper name ("Petya → Petechka"). Such cases are frequently encountered in folk culture and the works of classical writers, contributing to the establishment of a trusting atmosphere between the hero and the audience.

Other common types of affixes include unifying (-ishko, -yes), augmentative (-ishe), augmentative-magnificent (-isha, -ushk-) and other variants aimed at enhancing expressiveness.

By using similar morphological tools, the writer gains the opportunity to realize the intended artistic vision, enriching the work with a variety of shades of feelings and states of the characters.

By considering the fundamental provisions of the theory of stylistics of morphology, it can be concluded that the morphological structure of the Russian language possesses immense potential for enhancing expressiveness and creating original author's solutions. The correct use of morphological categories and features contributes to achieving the set goal, whether it is conveying the emotional state of the characters, determining the dynamics of the plot, or creating special genre features of the work.

CONCLUSION

In the process of analysis, important patterns were identified, indicating a high degree of interdependence between the level of cultural development and the degree of complexity of the stylistic techniques used. The continuous development of domestic literature confirms the importance of the stylistic component in the general system of the national language. Working on the stylistic features of morphology is important for both linguists and practicing writers.

REFERENCES

1. Shakhmatov A.A. Historical Morphology of the Russian Language. — Moscow: Librokom, 2010.
2. Бархударов Л.С. Русский язык. Учебник для вузов. — Москва: Издательство МГУ, 1975.
3. Грамматика современного русского литературного языка / Под ред. Н.Ю. Шведовой. — Москва: Наука, 1970.
4. Греков В.Ф. Пособие по русскому языку. — Москва: Просвещение, 1988.
5. Леонтьев А.А. Психолингвистические проблемы овладения языком. — Москва: Наука, 1965.
6. Peshkovsky A.M. Russian Syntax in Scientific Coverage. — Moscow: Languages of Slavic Culture, 2001.
7. Потиха З.А. История русского языка. — Ленинград: Просвещение, 1973.

8. Скобликова Е.С. Совершенствование методов обучения русскому языку. — Moscow: Academy, 2003.
9. Tikhonov A.N. Modern Russian Language. Part Two. Moscow: Filomatis, 2004.