

# Stylistic Resources of Morphology

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**Abstract:** This article discusses the stylistic functions of morphology, which are regarded as one of the most important resources for creating style and expressiveness in written and spoken speech.

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

**Introduction:** Definition of the concept of the stylistic significance of a morphological form

The stylistic resources of morphology include the properties and characteristics of morphological units that ensure the expression of various shades of meaning and associations carrying a certain load at the level of speech perception. These units include the categories of number, case, aspect, voice, gender, declension, conjugation, and other elements of morphological structure.

Various changes in the structure of a morpheme have a significant impact on the interpretation of a text. Let us consider some key aspects.

**Categories of number:** The possibility of varying the quantity of objects by changing the numerical form (singular/plural) forms a particular perception of the scale of a phenomenon, the number of subjects, and events. For example, the expression “a man walked alone down the street” emphasizes the hero’s loneliness, whereas the phrase “people walked in a crowd” demonstrates mass character and collectivity.

**Category of case:** Each case carries its own functional purpose, which influences the formation of context. The instrumental case can intensify the dynamism of actions (“breathed through the nose,” “ran with his legs,” “burned with fire”), while the dative case is often used to describe situations of interaction (“spoke to a

friend”).

**Past tense form:** In fiction, the past tense creates a sense of remoteness from the present moment and evokes a feeling of recollection or a historical retrospective perspective. The past tense of the active voice is most often used to record the result of an event (“read the novel”), whereas the passive voice emphasizes the passivity of the subject (“the novel was read by someone else”).

**Voice distinctions:** The use of reflexive verbs reflects the reversibility of action and its orientation toward oneself (“to get dressed,” “to wash oneself,” “to close oneself off”). Reflexive verbs are capable of conveying the subjective experiences of characters and drawing particular attention to the process of performing an action.

**Basic principles of the stylistic differentiation of morphological forms**

The main principles of stylistic differentiation include the following:

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

The principle of productivity — the degree of распространённость of a particular morphological form within a certain genre or historical period.

The principle of communicative expediency — the ability of a particular form to influence the transmission of information depending on the aims of communication.

Let us consider each of these principles in more detail in relation to particular categories of morphology.

Practical analysis of the stylistic functions of morphological categories

Analysis of morphological means in nineteenth-century literature

Nineteenth-century Russian literature is rich in examples of the use of stylistically marked morphological forms. Such classics as Pushkin, Tolstoy, and Dostoevsky used a wide range of stylistic devices connected with morphology.

For example, the use of perfective and imperfective verb forms created an atmosphere of duration or completion of an action. Let us recall a line from Tolstoy's *War and Peace*:

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

Here the temporal factor is conveyed through the form of prolonged action, transmitting the hero's tense anticipation.

Another example is the imperative mood, used by Chekhov in his stories to draw the readers' attention to dramatic situations. For instance, the well-known exclamation from the story *Chameleon*:

"Exactly so!"

These short exclamations shape the 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 the new realities of life. Non-standard combinations of tenses, gender forms, and other morphological features are actively used, creating a special subtext connected with cultural changes in society.

For example, modern authors use the form of the indefinite future ("may happen," "can be seen") to express uncertainty or the absence of confidence in the future development of events. This intensifies the

philosophical reflections of the characters and deepens the reader's immersion in the plot.

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

The Realization of Expressive Effects Through the System of Derivatives

Affixes (suffixes and prefixes) play a crucial role in shaping the stylistic potential of morphology. It is precisely because of the existence of various derivational models that it becomes possible to create new words carrying a particular stylistic load.

Let us take the example of the use of a diminutive-affectionate form of a proper name ("Petya → Petechka"). Such cases are widespread in folk culture and in the works of classical writers, helping to establish an atmosphere of intimacy and trust between the character and the audience.

Other common types of affixes include pejorative suffixes (-ishko, -ets), augmentative suffixes (-ishche), intensifying and expressive forms (-ishcha, -ushk-), and other variants aimed at strengthening expressiveness.

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

Having considered the main provisions of the theory of the stylistics of morphology, one may conclude that the morphological structure of the Russian language possesses enormous potential for enhancing expressiveness and creating original authorial solutions. The proper use of morphological categories and features contributes to achieving the intended aim, whether it is to convey the emotional state of characters, determine the dynamics of the plot, or create special genre features of a work.

## **CONCLUSION**

In the course of the 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 devices used. The long development of national literature confirms the

importance of the stylistic component within the overall system of the national language. Work on the stylistic features of morphology is important both for linguists and for practicing writers.

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