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MORPHEMES AND REPLICATIVE REPETITIONS AS LINGUOPOETIC DEVICES

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Abstract: This article examines the linguopoetic functions of morphemes and replicative repetitions in literary discourse, with particular emphasis on their stylistic, semantic, and aesthetic significance in the works of the prominent Uzbek writer Abdulla Qodiriy. The study explores how morphological structures and various forms of repetition contribute to the expression of national identity, cultural specificity, emotional intensity, and artistic imagery in literary texts. Special attention is devoted to the role of word-forming and grammatical morphemes in creating historically marked linguistic forms and reflecting the sociocultural characteristics of a particular literary period. The analysis focuses on archaic and stylistically marked suffixes, including -liq, -loq, -lik, and -iq, which contribute to the representation of historical realities and the preservation of national linguistic features. Furthermore, the article investigates replicative repetitions as expressive linguistic devices that enhance rhythm, emphasize semantic content, convey emotional and psychological states, and strengthen the pragmatic impact of literary communication. Drawing on linguopoetic, morphological, and stylistic approaches, the study demonstrates the interrelationship between linguistic form and artistic meaning. It argues that morphemes and repetitive constructions function not merely as grammatical or structural elements but also as essential components of literary expression. The article contributes to the understanding of morphological expressiveness and repetition in Uzbek literary discourse, highlighting their importance in the construction of artistic meaning, the representation of national-cultural identity, and the development of an author's individual literary style.

Keywords: Linguopoetics, literary discourse, word formation, stylistic devices, Abdulla Qodiriy, national-cultural identity, artistic imagery, semantic emphasis, historical language forms, aesthetic function, Uzbek literature.

INTRODUCTION

Language is not merely a means of communication but also an essential instrument for expressing national identity, cultural values, historical memory, and artistic imagination. In literary discourse, linguistic units acquire additional semantic, emotional, stylistic, and aesthetic functions that extend beyond their conventional grammatical meanings. The investigation of these functions constitutes one of the fundamental objectives of linguopoetics, an interdisciplinary field that explores the relationship between linguistic structures and artistic expression. Within this framework, morphemes and replicative repetitions represent significant linguopoetic devices that

contribute to the formation of literary imagery, emotional intensity, rhythmic organization, and individual authorial style.

The theoretical foundations of linguopoetics are closely associated with the works of Roman Jakobson (1960), who emphasized the poetic function of language and explained that linguistic structures acquire aesthetic significance through their organization within literary texts. Similarly, Geoffrey Leech (1969) demonstrated that grammatical structures, lexical choices, and repetitive patterns contribute to the stylistic organization of literary discourse. Jan Mukařovský (1964), through his concept of foregrounding, highlighted the artistic importance of linguistic deviation, parallelism, and repetition. These theoretical perspectives provide a methodological foundation for examining morphemes and replicative constructions as linguistic elements that participate in the creation of artistic meaning.

In Uzbekistan, the study of literary language, linguistic stylistics, and linguopoetics has developed considerably through the contributions of prominent Uzbek linguists. Scholars such as A. Hojiyev, Sh. Rahmatullayev, E. Begmatov, N. Mahmudov, A. Nurmonov, and M. Yo‘ldoshev have contributed to the investigation of Uzbek linguistic structures, lexical and phraseological systems, stylistic expressiveness, and the relationship between language and culture. Their research traditions provide an important theoretical and methodological foundation for analyzing the artistic functions of morphological units and repetitive constructions in Uzbek literary discourse.

A. Hojiyev's studies of Uzbek morphology and word formation are particularly relevant to the examination of morphemes as linguopoetic devices. His research on the structural and semantic characteristics of word-forming elements provides a linguistic basis for understanding the expressive possibilities of derivational and grammatical suffixes. In the Uzbek language, which is characterized by an agglutinative morphological structure, suffixes play a central role in the formation of lexical meanings and grammatical relationships. However, within literary discourse, these morphological elements may also acquire additional stylistic, emotional, and historical associations. Consequently, the investigation of morphemes from a linguopoetic perspective requires consideration of both their grammatical characteristics and their contextual artistic functions.

The scholarly contributions of Sh. Rahmatullayev to Uzbek lexicology and phraseology are also significant for understanding the relationship between linguistic meaning and expressive function. His research tradition emphasizes the semantic characteristics of linguistic units and their contextual realization. From this perspective, repetitive constructions in literary discourse may be examined as mechanisms of semantic intensification, emotional expression, and communicative emphasis. Repeated lexical units and utterances can acquire additional pragmatic meanings depending on the communicative situation, the psychological condition of literary characters, and the artistic intentions of the author.

N.Mahmudov's research on the culture of speech, linguistic expressiveness, and the relationship between language and national-cultural consciousness provides another important perspective for linguopoetic investigation. The connection between linguistic form and cultural meaning is particularly evident in literary works that reproduce historical realities and traditional

patterns of communication. Morphological variants, culturally marked expressions, and repeated speech constructions may contribute to the representation of national identity and the preservation of cultural memory. Therefore, the linguopoetic analysis of such elements enables researchers to explore the interaction between linguistic structure, cultural context, and artistic interpretation.

A.Nurmonov's contributions to Uzbek linguistic theory and the study of linguistic structures are likewise relevant to the methodological foundations of the present research. The examination of linguistic units within a systematic framework makes it possible to identify the relationships between morphological organization, semantic structure, and communicative function. When applied to literary discourse, this approach allows researchers to investigate how grammatical elements and repetitive constructions interact with other linguistic devices to produce complex artistic effects.

Particular attention should be given to the contributions of M. Yo‘ldoshev, whose research on the linguopoetic analysis of literary texts has played an important role in the development of this field in Uzbek linguistics. His methodological approach emphasizes the necessity of examining linguistic units in relation to their artistic context, semantic functions, and aesthetic significance. This perspective is especially relevant to the analysis of morphemes and replicative repetitions, since their expressive potential can be adequately interpreted only through consideration of their functions within the literary text as a whole.

The development of linguopoetic studies in Uzbekistan has also been influenced by broader investigations into Uzbek literary stylistics, text linguistics, and the language of classical and modern literary works. Uzbek scholars have devoted considerable attention to the artistic functions of lexical units, phraseological expressions, grammatical constructions, and culturally marked linguistic forms. Nevertheless, the linguopoetic potential of individual morphemes and their relationship with repetitive structures remains a productive area for further research, particularly in the context of historical Uzbek prose.

The literary heritage of Abdulla Qodiriy provides valuable material for such investigation. As one of the founders of modern Uzbek prose, Qodiriy played a significant role in the development of Uzbek literary language and the artistic representation of national-cultural identity. His novels, particularly O‘tkan kunlar (Bygone Days) and Mehrobdan chayon (Scorpion from the Altar), demonstrate a sophisticated interaction between historical linguistic forms, expressive grammatical structures, culturally specific vocabulary, and stylistically marked constructions. Through the careful selection and organization of linguistic resources, the writer reconstructs the sociocultural atmosphere of historical periods and creates distinctive patterns of literary expression.

One of the characteristic features of Qodiriy's literary language is the artistic use of morphological forms associated with historical and traditional word-formation patterns. Suffixes such as -liq, -loq, -lik, and -iq may contribute to the representation of historical linguistic features, depending on their lexical environment and contextual use. Their stylistic significance extends beyond their basic morphological functions, as particular forms can evoke historical associations, reinforce cultural authenticity, and influence the emotional coloring of literary expressions. From a

linguopoetic perspective, the analysis of such morphemes makes it possible to determine how grammatical structures participate in the construction of artistic imagery and historical atmosphere.

Alongside morphological expressiveness, replicative repetitions constitute an important component of Qodiriy's narrative technique. Repetition in literary discourse may function as a means of emphasizing semantic content, intensifying emotional experiences, organizing rhythmic patterns, and expressing interpersonal relationships. In literary dialogue, repeated words and utterances can communicate hesitation, surprise, insistence, disagreement, psychological tension, or emotional involvement. These functions are particularly significant in the representation of characters' speech, where repetition contributes to the creation of individualized speech patterns and the realization of communicative intentions.

From the perspective of Uzbek linguistics, repetitive constructions are also relevant to the investigation of discourse organization, pragmatic meaning, and expressive syntax. The repetition of lexical and grammatical units may strengthen the communicative impact of an utterance, create semantic parallelism, and establish relationships between different segments of a literary text. In this regard, replicative repetitions should be examined not simply as mechanical duplications of linguistic elements but as context-dependent stylistic constructions that contribute to the overall aesthetic organization of literary discourse.

The relevance of the present research is determined by the need for a comprehensive investigation of the linguopoetic functions of morphemes and replicative repetitions in Uzbek literary texts. Although Uzbek linguistics has developed substantial theoretical approaches to morphology, stylistics, text linguistics, and literary language, further research is required to explain how morphological forms and repetitive constructions jointly contribute to artistic meaning, national-cultural representation, and individual authorial expression.

The aim of this study is to investigate the morphological, semantic, stylistic, and pragmatic functions of morphemes and replicative repetitions in Abdulla Qodiriy's literary works. Particular attention is devoted to identifying historically marked morphological forms, examining the expressive functions of repetitive constructions, and determining their contribution to the artistic representation of cultural values, emotional experiences, and historical realities.

The scientific novelty of the research is associated with an integrated analytical approach that considers morphemes and replicative repetitions as linguopoetic devices operating at different structural levels of literary discourse. The study seeks to clarify the interaction between morphological expressiveness and repetitive organization, thereby extending existing approaches to the analysis of linguistic creativity in Uzbek prose. It also aims to contribute to the methodological development of linguopoetic studies by combining insights from international linguistic scholarship with the theoretical traditions of Uzbek linguistics.

Thus, the investigation of morphemes and replicative repetitions in Abdulla Qodiriy's literary works contributes to a deeper understanding of the relationship between grammatical structure, stylistic expressiveness, and artistic meaning. By integrating the theoretical contributions of international scholars with the achievements of Uzbek linguists, the study provides a broader

framework for examining the linguistic mechanisms through which literary texts represent national identity, historical memory, cultural values, and individual artistic style.

MATERIALS AND METHODS

The present study employs a qualitative, descriptive, and interpretative research approach to investigate the linguopoetic functions of morphemes and replicative repetitions in Uzbek literary discourse. The methodological framework integrates morphological, semantic, stylistic, contextual, and linguopoetic analysis to examine how linguistic units contribute to artistic expressiveness, historical representation, and national-cultural identity. Particular attention is devoted to the literary works of Abdulla Qodiriy, whose narrative language demonstrates the interaction between traditional morphological structures, historically marked expressions, and repetitive constructions.

The primary research materials consist of selected passages from Abdulla Qodiriy's novels O‘tkan kunlar (Bygone Days) and Mehrobdan chayon (Scorpion from the Altar). These works were selected because of their importance in the development of modern Uzbek literary language and their representation of historical, social, and cultural realities through distinctive linguistic forms.

The analysis focuses on two principal categories of linguistic material: morphological units with potential stylistic significance and repetitive constructions functioning as expressive devices. The first category includes derivational morphemes, grammatical suffixes, historically marked morphological variants, and word-formation patterns. Particular attention is given to forms involving -liq, -loq, -lik, and -iq, whose linguistic characteristics and contextual functions require consideration within the historical development of the Uzbek language.

The second category includes lexical repetitions, reduplicative constructions, repeated utterances, dialogic repetitions, and syntactic parallelisms. These structures are examined in relation to their semantic, emotional, pragmatic, and aesthetic functions within the literary context. The distinction between grammatical reduplication and discourse-level repetition is maintained to ensure terminological accuracy.

The theoretical foundation of the study draws upon the linguistic and stylistic approaches developed by Roman Jakobson, Geoffrey Leech, Jan Mukařovský, and Laurie Bauer. Furthermore, the research incorporates methodological perspectives associated with Uzbek linguists A. Hojiyev, Sh. Rahmatullayev, N. Mahmudov, A. Nurmonov, and M. Yo‘ldoshev, whose contributions to morphology, semantics, stylistics, and linguopoetic analysis provide a relevant scholarly framework for examining the expressive characteristics of Uzbek literary language.

The study applies several complementary linguistic methods to investigate the structural and functional characteristics of the selected material.

Descriptive and morphological analysis. This method is employed to identify the structural characteristics of morphemes, determine their word-forming and grammatical functions, and examine their potential stylistic significance. Morphological units are analyzed according to their derivational properties, semantic contributions, and contextual usage. Special attention is given to the distinction between productive morphological patterns and historically or stylistically marked forms. This approach makes it possible to investigate how the choice of particular morphological variants may influence the historical and aesthetic characteristics of literary discourse.

Linguopoetic analysis. The linguopoetic method constitutes the central analytical approach of the study. It is used to determine how morphological units and repetitive constructions contribute to artistic imagery, emotional expressiveness, narrative rhythm, and authorial individuality. Following the general principles of linguopoetic interpretation developed in international scholarship and Uzbek text linguistics, linguistic elements are examined in relation to their artistic functions rather than exclusively through their grammatical characteristics. This method enables the identification of connections between linguistic form, contextual meaning, and aesthetic effect.

Contextual and semantic analysis. Contextual analysis is applied to investigate how the meanings and expressive functions of morphemes and repetitions change according to their immediate linguistic environment and broader narrative context. Particular attention is devoted to the interaction between lexical meaning, grammatical structure, and communicative intention. Semantic analysis helps identify the mechanisms through which repeated expressions intensify meaning, communicate emotional attitudes, or reinforce culturally significant concepts. In the case of morphological forms, the analysis considers whether their expressive significance arises from historical associations, stylistic markedness, or their combination with other linguistic elements.

Stylistic and pragmatic analysis. Stylistic analysis is employed to examine the expressive functions of morphological choices and repetitive constructions in narration and dialogue. Repetition is analyzed as a device of emphasis, emotional intensification, characterization, and rhythmic organization. Pragmatic analysis focuses on the communicative functions of repeated utterances, including agreement, disagreement, insistence, hesitation, surprise, and evaluative attitudes. This combined approach makes it possible to distinguish between repetition as a structural linguistic phenomenon and repetition as an intentional artistic technique.

Comparative and historical-linguistic analysis. The comparative method is used to examine differences between historically marked morphological forms and their corresponding forms in contemporary standard Uzbek. Where appropriate, historical-linguistic analysis is applied to clarify the development of particular suffixes and their stylistic implications. Such comparison is important for understanding the ways in which Abdulla Qodiriy employs linguistic resources to reconstruct historical environments and reproduce traditional patterns of speech.

The analytical procedure is organized into several interconnected stages. First, relevant passages from the selected novels are identified through close reading, with particular attention to morphological variation and recurring linguistic structures. Second, the identified examples are classified according to their grammatical characteristics, structural organization, and immediate textual context. Third, each example is examined to determine its semantic, stylistic, pragmatic, and linguopoetic functions. Finally, the interpretations are compared to identify recurrent patterns of artistic language use.

For the purposes of systematic analysis, morphological and repetitive constructions are classified according to the following criteria:

Linguistic category	**Analytical focus**	**Potential linguopoetic function**
Derivational morphemes	Word formation and semantic	Artistic expressiveness and

	modification	cultural associations
Historically marked morphological forms	Historical variation and stylistic markedness	Historical atmosphere and linguistic authenticity
Grammatical morphemes	Grammatical meaning and contextual variation	Stylistic nuance and characterization
Lexical repetitions	Repetition of words and expressions	Semantic emphasis and emotional intensification
Reduplicative constructions	Repetition within word-level or phrase-level structures	Intensification, plurality, or expressive meaning
Replicative repetitions	Reproduction of preceding words or utterances	Dialogic emphasis and pragmatic evaluation
Syntactic repetitions	Recurrent grammatical patterns	Narrative rhythm, parallelism, and cohesion

The classification provides a framework for distinguishing the grammatical functions of linguistic elements from their contextually realized artistic significance. In particular, the study does not assume that every morphological variant or repeated construction automatically performs a linguopoetic function. Instead, the expressive significance of each linguistic unit is determined through contextual interpretation and its relationship with the broader artistic structure of the text.

In examining morphological expressiveness, particular attention is devoted to the interaction between the structural characteristics of suffixes and their stylistic functions. For example, the Uzbek derivational suffix -lik is commonly associated with the formation of abstract nouns and other lexical categories, as illustrated by constructions such as yaxshilik (goodness), do‘stlik (friendship), and insoniylik (humanity). Although these examples represent ordinary word formation, their use in literary contexts may contribute to the expression of ethical values, emotional attitudes, and culturally significant concepts.

Historically marked variants involving -liq may also acquire stylistic significance when contrasted with contemporary morphological forms. Such variation may contribute to the reconstruction of historical speech patterns and the representation of cultural continuity. However, the interpretation of these forms requires careful consideration of their etymological characteristics and actual usage in the literary text.

It is important to distinguish between suffixes that are formally similar but differ in their grammatical origin and function. Therefore, the forms -liq, -loq, -lik, and -iq are not treated as interchangeable morphological units. Their individual structural properties, derivational functions, and historical characteristics are examined before conclusions are drawn about their linguopoetic significance.

Replicative repetitions are examined as linguistic constructions in which a word, phrase, or utterance is reproduced within a particular communicative or narrative context. Their functions are investigated through the relationship between the repeated element, the surrounding discourse, and the emotional or pragmatic intention conveyed by the repetition.

For instance, repeated expressions such as tez-tez (frequently), sekin-sekin (gradually or slowly), and katta-katta (large, with distributive or intensifying meaning depending on context) illustrate different forms of repetition and reduplication in Uzbek. These examples are used here to demonstrate linguistic categories rather than as verified quotations from Qodiriy's novels.

In literary dialogue, the repetition of an interlocutor's words may serve as a reaction to previously expressed information, conveying surprise, uncertainty, disagreement, or emotional tension. Such constructions are analyzed in relation to their communicative function and their contribution to the characterization of literary figures. The analysis also considers how repeated lexical or syntactic structures influence narrative rhythm, semantic cohesion, and the emotional organization of the text.

To strengthen the interpretative reliability of the research, linguistic examples are evaluated through the combination of morphological description, contextual interpretation, and stylistic analysis. Where possible, historical and contemporary Uzbek linguistic forms are compared with reference to established grammatical and lexicographic descriptions. The integration of international theoretical perspectives with the scholarly traditions of Uzbek linguistics contributes to a more comprehensive interpretation of the selected linguistic phenomena.

The study is primarily qualitative and does not seek to establish statistically representative patterns across the entire corpus of Uzbek literature. Its findings are therefore intended to explain the artistic functions of selected linguistic constructions rather than to generalize their frequency or distribution across all literary genres. Furthermore, interpretations of historical morphological forms must account for differences between literary editions, orthographic conventions, and the linguistic characteristics of the periods represented in the novels.

Overall, the methodological framework enables a systematic examination of morphemes and replicative repetitions as linguopoetic devices operating at different levels of literary discourse. By integrating morphological, semantic, stylistic, pragmatic, and historical-linguistic approaches, the study provides a basis for understanding how linguistic structures contribute to artistic expressiveness, national-cultural representation, and the development of individual authorial style in Abdulla Qodiriy's literary works.

RESULTS AND DISCUSSION

The linguopoetic examination of morphemes and replicative repetitions in Uzbek literary discourse provides a framework for understanding the relationship between morphological organization, semantic expressiveness, and artistic meaning. The analysis focuses on the stylistic potential of derivational and grammatical morphemes, historically marked morphological variants, and repetitive constructions in Abdulla Qodiriy's novels O‘tkan kunlar and Mehrobdan chayon. Particular attention is given to the ways in which these linguistic elements can contribute to the representation of historical realities, national-cultural identity, emotional intensity, and individual authorial style.

One of the central observations of the morphological analysis is that the expressive potential of morphemes cannot be explained exclusively through their grammatical functions. In literary

discourse, morphological elements may acquire additional semantic and stylistic significance depending on their historical associations, lexical environment, and narrative context.

The agglutinative structure of Uzbek provides extensive opportunities for morphological variation and stylistic differentiation. Derivational suffixes contribute to the formation of lexical units, while grammatical morphemes establish relationships between words and express grammatical meanings. However, when particular morphological forms are foregrounded within a literary text, they may also participate in the construction of artistic imagery and cultural meaning.

The suffix -lik, for example, is highly productive in Uzbek word formation. It participates in the formation of abstract nouns denoting qualities, states, and social or ethical concepts. Words such as do‘stlik (friendship), sadoqatlilik (loyalty), and insoniylik (humanity) illustrate the semantic potential of this morphological element. In literary discourse, such lexical formations may acquire additional expressive significance when associated with moral values, interpersonal relationships, and the psychological characteristics of literary figures.

Historically marked morphological forms may perform a different function. Variants involving -liq can contribute to the representation of older linguistic patterns, particularly when their use contrasts with contemporary standard forms. In historical fiction, such variation may reinforce the temporal setting of the narrative and evoke the linguistic atmosphere of an earlier period.

Nevertheless, morphological forms must be interpreted individually. Suffixes such as -loq and -iq have their own derivational characteristics and cannot automatically be classified as historical equivalents of -lik. Their linguopoetic significance depends on their morphological structure, lexical distribution, and contextual use.

The following table summarizes the principal analytical categories and their potential stylistic functions.

Morphological element	**Linguistic characteristics**	**Potential linguopoetic function**
-lik	Productive derivational suffix	Expression of abstract qualities, values, and states
-liq	Variant occurring in historically and morphologically conditioned forms	Historical and stylistic associations
-loq	Derivational element in particular lexical formations	Lexical characterization and contextual expressiveness
-iq	Element occurring in specific derivational patterns	Semantic differentiation and lexical imagery
Grammatical suffixes	Mark grammatical relationships and categories	Characterization, emphasis, and stylistic variation

These observations support the argument that morphological expressiveness is context-dependent. A morpheme does not possess an independent artistic function in every occurrence;

rather, its linguopoetic significance emerges through interaction with lexical meaning, historical associations, and the overall organization of literary discourse.

The representation of historical reality constitutes an important aspect of Abdulla Qodiriy's literary style. His historical novels reconstruct social relationships, cultural traditions, and communicative practices associated with earlier periods of Uzbek society.

Within this literary framework, historically marked linguistic forms can serve as indicators of temporal distance and cultural continuity. Morphological variation may contribute to the creation of a historically situated narrative voice, particularly when combined with archaic vocabulary, traditional forms of address, and culturally specific expressions.

From a linguocultural perspective, morphological choices can also participate in the representation of collective values and national identity. Linguistic forms associated with social status, interpersonal respect, kinship relationships, and ethical concepts may reflect the cultural organization of the society represented in the literary work.

This interpretation is consistent with the broader theoretical approaches developed in Uzbek linguistics. The research traditions associated with N. Mahmudov emphasize the relationship between language, cultural consciousness, and communicative expression, while M. Yo‘ldoshev's linguopoetic approach provides a basis for examining linguistic elements in relation to their artistic functions.

In Qodiriy's prose, the interaction between historical language forms and narrative context is especially important because the linguistic representation of the past contributes to the credibility of the fictional world. Morphological features should therefore be interpreted not as isolated grammatical phenomena but as components of a broader system of historical and cultural representation.

Repetition constitutes an important mechanism of expressive organization in Uzbek literary discourse. Depending on its structural characteristics and communicative context, repetition may strengthen semantic content, express emotional attitudes, establish rhythmic patterns, and contribute to textual cohesion.

An important analytical distinction must be made between morphological reduplication and replicative repetition. Reduplication generally involves the repetition of linguistic forms within a word-level or phrase-level construction, whereas replicative repetition may involve the reproduction of words, phrases, or complete utterances in discourse.

The following examples illustrate different repetitive structures in Uzbek. They are linguistic illustrations rather than quotations from Qodiriy's novels.

Repetitive construction	**English meaning**	**Linguistic function**
Tez-tez	Frequently	Iterative meaning
Sekin-sekin	Gradually, slowly	Gradualness and manner
Katta-katta	Large, multiple large items	Intensification or distributive meaning
Yaxshi-yaxshi	Good, good	Context-dependent emphasis or evaluation

Yo‘q, yo‘q!	No, no!	Emotional rejection or insistence
Kel, kel!	Come, come!	Urgency, encouragement, or insistence

The examples demonstrate that repetition does not constitute a uniform linguistic phenomenon. Its semantic and pragmatic functions vary according to grammatical structure, intonation, communicative intention, and discourse context.

In literary texts, repeated constructions may intensify the emotional impact of a statement. For instance, the repetition of a negative response may communicate stronger disagreement or psychological resistance than a single occurrence. Similarly, the repetition of an imperative may convey urgency, persuasion, or emotional involvement.

Such constructions are particularly relevant to the analysis of literary dialogue, where repeated expressions may reveal the psychological condition of characters and the dynamics of interpersonal communication.

The pragmatic significance of replicative repetitions becomes particularly evident in dialogic discourse. Repeated utterances can perform different communicative functions depending on the relationship between speakers, the immediate conversational situation, and the emotional context.

In narrative dialogue, a character may repeat another speaker's words to express disbelief, request clarification, demonstrate agreement, or communicate an evaluative attitude. These functions cannot always be determined through grammatical analysis alone, since their interpretation depends on the interaction between linguistic form and communicative intention.

From a pragmatic perspective, the principal functions of replicative repetition can be classified as follows:

Pragmatic function	**Communicative purpose**	**Possible literary effect**
Emphasis	Strengthening a statement	Semantic intensification
Emotional expression	Conveying fear, anger, joy, or surprise	Psychological characterization
Confirmation	Reinforcing previously stated information	Communicative coherence
Disagreement	Rejecting an idea or statement	Dialogic tension
Persuasion	Encouraging a particular response	Interpersonal influence
Hesitation	Indicating uncertainty or emotional difficulty	Psychological realism
Rhythmic organization	Establishing recurring linguistic patterns	Narrative expressiveness

These functions illustrate the relationship between repetition and the communicative organization of literary discourse.

In the analysis of Qodiriy's novels, particular attention should be directed toward repeated utterances in emotionally significant dialogues. Such contexts provide opportunities to examine how linguistic repetition contributes to characterization, interpersonal relationships, and narrative development.

The pragmatic interpretation of repetition is also consistent with Jakobson's understanding of the poetic function of language, according to which the formal organization of linguistic expressions contributes to the construction of meaning. Repetition draws attention to particular elements of discourse and may thereby increase their semantic and aesthetic significance.

An important aspect of the present study is the examination of morphemes and replicative repetitions within a unified linguopoetic framework. Although these linguistic phenomena operate at different structural levels, both may contribute to the foregrounding of artistic meaning.

Morphological expressiveness is primarily associated with the selection and organization of word-forming and grammatical elements. Repetition, by contrast, involves the recurrence of linguistic forms and may operate at morphological, lexical, syntactic, or discourse levels.

Their functions may nevertheless intersect. For example, a repeated lexical construction containing stylistically marked morphological forms may simultaneously communicate historical associations and emotional emphasis. In such cases, the artistic effect emerges through the interaction of morphological structure, repetition, and contextual meaning.

This relationship can be explained through three interconnected dimensions.

The semantic dimension concerns the contribution of morphological forms and repetitions to the development and intensification of meaning. Derivational elements modify lexical meanings, while repeated constructions may strengthen, distribute, or emphasize semantic content.

The stylistic dimension concerns the role of linguistic forms in creating expressive contrasts, historical atmosphere, and individual authorial characteristics. Morphological variation may introduce historically marked associations, while repetition may reinforce the rhythmic and emotional organization of a passage.

The pragmatic dimension concerns the communicative functions of linguistic constructions in literary discourse. Morphological choices and repeated utterances may contribute to the representation of interpersonal relationships, social attitudes, and psychological states.

The interaction of these dimensions suggests that linguopoetic analysis benefits from an integrated methodological approach rather than the isolated examination of individual linguistic categories.

The theoretical interpretation of the analyzed phenomena corresponds to several established approaches in international linguistics.

Jakobson's (1960) concept of the poetic function provides a foundation for understanding how linguistic structures acquire aesthetic significance through their organization in discourse. From this perspective, both morphological choices and repetitive patterns may contribute to the foregrounding of artistic expression.

Leech's (1969) approach to linguistic stylistics further supports the interpretation of grammatical structures and repetition as potential sources of stylistic meaning. His framework highlights the importance of examining the relationship between linguistic form and literary effect.

Mukařovský's (1964) theory of foregrounding is particularly relevant to the analysis of repetition, since recurring linguistic structures may draw attention to specific semantic or emotional elements within a text. However, foregrounding should be understood as a contextual phenomenon:

repetition becomes stylistically significant when its use is salient within the organization of the literary work.

The findings can also be interpreted in relation to the traditions of Uzbek linguistic scholarship.

A. Hojiyev's research on Uzbek morphology and word formation provides a grammatical foundation for distinguishing between derivational and inflectional functions. This distinction is essential for avoiding the interpretation of all suffixes as equivalent stylistic devices.

Sh. Rahmatullayev's contributions to Uzbek lexicology and phraseology offer a relevant perspective on semantic relationships and the contextual realization of linguistic meaning. His scholarly tradition is particularly useful for distinguishing established lexical constructions from stylistically motivated repetitions.

The linguistic approaches associated with N. Mahmudov and A. Nurmonov provide additional theoretical perspectives for understanding the relationship between linguistic structure, communicative meaning, and cultural representation.

M. Yo‘ldoshev's research on the linguopoetic analysis of literary texts is especially relevant because it emphasizes the importance of interpreting linguistic units within their broader artistic context. This approach supports the view that the stylistic significance of morphemes and repetitive constructions should be established through their contribution to the meaning and aesthetic organization of the literary work.

Taken together, these theoretical perspectives demonstrate the value of combining structural linguistic analysis with contextual literary interpretation.

The analysis has several implications for the study of Uzbek literary language.

First, it highlights the importance of morphological analysis in linguopoetic research. While literary stylistics frequently concentrates on vocabulary, metaphor, phraseology, and syntactic constructions, morphological units also deserve attention as potential contributors to artistic meaning.

Second, the distinction between reduplication and replicative repetition enables a more precise classification of repetitive structures in Uzbek. Such differentiation is necessary because the linguistic functions of conventional reduplicative formations may differ considerably from those of emotionally or pragmatically motivated repetitions in literary dialogue.

Third, the study emphasizes the importance of historical and cultural context in the interpretation of stylistically marked morphological forms. The presence of an archaic or historically associated suffix does not automatically establish its artistic function. Its significance must be demonstrated through comparison with alternative forms and through close analysis of the surrounding literary context.

Fourth, the integration of morphological, stylistic, semantic, and pragmatic approaches offers a methodological framework for investigating the relationship between linguistic structure and artistic expression. This framework may be applied to the works of other Uzbek writers and to comparative studies of literary discourse across different languages.

Finally, the study contributes to discussions concerning the preservation and interpretation of national-cultural characteristics in literary language. Morphological variation and repetition may

participate in the representation of historical memory, social relationships, cultural values, and individual speech patterns.

The examination of morphemes and replicative repetitions demonstrates their potential significance as linguopoetic devices in Uzbek literary discourse. Morphological elements can contribute to the expression of abstract meanings, historical associations, and stylistic distinctions, while repetitive constructions may function as mechanisms of semantic emphasis, emotional intensification, pragmatic evaluation, and rhythmic organization.

In the literary context of Abdulla Qodiriy's novels, these linguistic phenomena provide productive categories for investigating the interaction between grammatical structure, artistic meaning, and national-cultural representation. Their analysis is particularly valuable when grounded in verified textual examples and interpreted in relation to the historical and communicative characteristics of the narrative.

The discussion also demonstrates that morphological expressiveness and repetition should not be treated as isolated linguistic phenomena. Their artistic functions emerge through interaction with lexical meaning, narrative structure, communicative intention, and cultural context.

Consequently, an integrated linguopoetic approach provides a useful theoretical and methodological basis for explaining how linguistic elements at different structural levels contribute to the aesthetic organization of Uzbek prose.

Conclusion: The present study has examined the linguopoetic significance of morphemes and replicative repetitions in Uzbek literary discourse, with particular reference to the artistic language of Abdulla Qodiriy. The theoretical and qualitative analysis demonstrates that morphological structures and repetitive constructions possess considerable potential for expressing semantic nuances, emotional intensity, historical associations, and national-cultural characteristics. Their artistic significance extends beyond conventional grammatical functions and emerges through their interaction with lexical meaning, narrative context, and communicative intention.

The discussion highlights the importance of derivational and grammatical morphemes in the stylistic organization of literary texts. Morphological elements such as -lik, -liq, -loq, and -iq illustrate different word-formation patterns whose contextual use may contribute to semantic differentiation, historical representation, and artistic expressiveness. Historically marked morphological forms are particularly relevant to the interpretation of Abdulla Qodiriy's prose, as they offer opportunities to examine the relationship between linguistic variation and the reconstruction of historical and cultural realities.

Furthermore, replicative repetitions represent important mechanisms of semantic intensification, emotional expression, and pragmatic organization. Repeated lexical units, phrases, and utterances may perform various communicative functions, including emphasis, confirmation, disagreement, persuasion, and the representation of psychological states. In literary dialogue, such constructions can contribute to character development, interpersonal dynamics, and narrative expressiveness. The distinction between morphological reduplication and discourse-level repetition is therefore essential for a systematic understanding of their linguistic and artistic functions.

The study also emphasizes the relevance of integrating international linguopoetic theories with the achievements of Uzbek linguistic scholarship. The theoretical contributions of R.Jakobson, G.Leech, and J.Mukařovský, together with the scholarly traditions established by A.Hojiyev, Sh.Rahmatullayev, N.Mahmudov, A.Nurmonov, and M.Yo‘ldoshev, provide a comprehensive foundation for investigating the relationship between linguistic structure and literary meaning.

The principal theoretical contribution of the research lies in its integrated consideration of morphological expressiveness and replicative repetition as complementary linguopoetic phenomena operating at different structural levels. This approach broadens the methodological possibilities of Uzbek literary stylistics by demonstrating the importance of examining grammatical, semantic, pragmatic, and aesthetic characteristics within a unified analytical framework.

In conclusion, morphemes and replicative repetitions constitute significant resources for the artistic organization of Uzbek literary discourse. Their systematic investigation contributes to a deeper understanding of the expressive potential of the Uzbek language, the linguistic representation of national-cultural identity, and the relationship between grammatical structure and literary creativity. Further research based on a systematically compiled corpus of A.Qodiriy's works, supported by verified textual examples and quantitative analysis, would make it possible to establish the distribution, frequency, and contextual functions of these devices more precisely. Such investigations could also provide valuable insights for comparative linguopoetics, historical stylistics, translation studies, and the broader study of Central Asian literary traditions.

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