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## Poetic Potential of Morphological Means in the Works of Erkin Vohidov

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### ABSTRACT

The study of grammatical forms as elements of artistic expression constitutes an important area of linguopoetic analysis. This article examines the poetic potential of morphological means in the poetry of Erkin Vohidov, one of the prominent representatives of modern Uzbek literature. The study focuses on the ways in which ordinary grammatical units acquire additional aesthetic, emotional, expressive, rhythmic, and stylistic functions within poetic discourse. The material is drawn primarily from Vohidov's *Tanlangan asarlar (Selected Works, 2019)*. Particular attention is paid to possessive and case forms, plural markers, diminutive and affective affixes, tense and mood forms, archaic grammatical variants, pronouns, postpositions, conjunctions, and particles. The analysis demonstrates that morphological variation in Vohidov's poetry is closely connected with rhyme, rhythm, musicality, emotional intensification, historical and classical stylisation, and the representation of the lyrical subject's personal attitude. Forms such as *manim, Vatanim, bo'libdur, qilg'il, ulki, birlan, birla, va lek, ne uchun*, and *shu-chun* show how grammatical resources may become poetically marked within a literary text. The findings confirm that morphology in Vohidov's poetic language functions not merely as a grammatical system but as an important component of individual poetic style.

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## I. INTRODUCTION

The language of a literary work is a complex system in which linguistic units perform not only their ordinary communicative and grammatical functions but also aesthetic and expressive ones. The study of these additional functions occupies an important place in stylistics and linguopoetics. While lexical choice, metaphor, imagery, phonetic organisation, and syntactic structure have traditionally received considerable attention in literary language studies, grammatical forms can also become significant elements of poetic expression.

The relationship between linguistic form and poetic function has long been recognised in linguistic approaches to literature. Jakobson (1960) associated the poetic function of language with an increased orientation toward the form of the message itself, while Halliday (1971) demonstrated that grammatical patterning can participate directly in the construction of literary meaning. Leech (1969) similarly showed that poetic language frequently foregrounds linguistic forms through repetition, deviation, parallelism, and unusual combinations. From this perspective, morphology cannot be regarded simply as the formal grammatical organisation of words: within a poetic context, morphological choices may acquire stylistic and aesthetic significance.

This principle is particularly relevant to Uzbek poetry because the Uzbek language possesses a rich system of affixation. Case, possession, number, tense, mood, derivation, degree, and numerous auxiliary forms provide poets with extensive opportunities for grammatical variation. Differences between contemporary literary forms, colloquial variants, dialectal forms, historical forms, and classical poetic forms may become stylistically meaningful when deliberately selected in verse.

Uzbek linguistics has developed a substantial tradition of studying the language of literary texts. Questions concerning linguistic stylistics and the interaction between grammatical form and stylistic meaning have been examined by scholars such as Shomaqsudov, Rasulov, Qo'ng'urov, and Rustamov (1983), Karimov (2006),

Yo'ldoshev (2006), and Musulmanova (2012). Within this tradition, linguopoetic analysis seeks to explain not only which linguistic units occur in an artistic text but also how their selection and organisation contribute to imagery, emotionality, expressiveness, rhythm, and authorial style.

In literary texts, grammatical means are particularly important because aesthetic effect is realised through language at every structural level. A poet or writer strives to make a literary work meaningful, memorable, emotionally effective, and aesthetically organised, and this process involves all elements of language. Morphological forms may therefore participate in the organisation of poetic meaning alongside lexical, phonetic, and syntactic devices.

The relevance of morphological analysis becomes especially evident in poetry. Affixes characteristic of dialectal or archaic speech may increase poetic expressiveness, create historical colouring, or evoke the tradition of classical Uzbek poetry. Case endings may occur in phonetic or historical variants conditioned by poetic rhythm and rhyme. Forms such as *-ga*, *-qa*, and *-ka*, for example, illustrate morphophonological variation in the dative case, while older or stylistically marked variants of other grammatical forms may be deliberately activated in poetic discourse.

Morphological forms also contribute to emotional and figurative meaning. Diminutive and affectionate affixes such as *-cha*, *-chaq*, *-ak*, and *-jon* can express emotional proximity, tenderness, sympathy, or evaluation. Variants of grammatical markers can create either simplicity or solemnity and thus contribute to stylistic differentiation. Repetition of parallel grammatical forms, including plural, possessive, case, and verbal endings, can reinforce rhythm and structural symmetry.

Such properties are especially significant in the poetry of **Erkin Vohidov**, whose poetic language combines features of contemporary Uzbek with elements associated with traditional and classical poetic diction. His grammatical choices often participate directly in the formation of rhythm, rhyme, emotional intensity, historical colouring, and lyrical subjectivity.

The purpose of this article is to analyse the poetic potential of morphological means in Erkin Vohidov's works and to determine how grammatical forms acquire additional aesthetic and stylistic functions in poetic discourse. The study addresses three principal questions: **(1)** Which morphological forms are most frequently activated as poetically marked units in the selected poems? **(2)** What aesthetic, emotional, rhythmic, and stylistic functions do these forms perform? **(3)** How does morphological variation contribute to the individual characteristics of Vohidov's poetic language?

## II. METHODS

The study employs **linguopoetic, descriptive, contextual, and functional-stylistic methods**. The principal textual material consists of poems included in Erkin Vohidov's *Tanlangan asarlar (Selected Works)*, published by Sharq in Tashkent in 2019.

The analytical procedure was organised in several stages. First, morphologically marked units and grammatical variants occurring in the selected poetic examples were identified. Second, each form was considered in relation to its standard grammatical function. Third, its additional function within the poetic context was examined with particular attention to emotional colouring, rhythm, rhyme, musicality, imagery, individualisation of the lyrical voice, and historical or classical stylisation. Finally, recurrent functions were grouped according to morphological category.

The analysis focuses primarily on **possessive and case forms, number forms, adjective and diminutive forms, verbal tense and mood markers, archaic grammatical forms, pronouns, postpositions, conjunctions, and particles**. Since the purpose of the study is linguopoetic rather than purely morphological description, grammatical units are analysed in connection with their immediate poetic environment.

All poetic examples are reproduced in the **original Uzbek**. They are intentionally not translated into English because the phenomena under investigation depend on the original morphological structure, phonetic form, rhyme, and interaction between grammatical markers. Translation would obscure precisely those linguistic features that constitute the object of the analysis.

### III. RESULTS

#### 3.1. Morphological Means as Components of Poetic Expression

Morphological means are linguistic units that create semantic and stylistic effects through grammatical changes in word form. In poetry, their expressive possibilities extend beyond their basic grammatical meanings. Affixes, case markers, possessive markers, tense forms, mood forms, forms of adjective degree, pronouns, auxiliary words, and morphologically conditioned variants can participate in the construction of poetic meaning. The aesthetic potential of such forms can be observed in several directions:

First, affixes may increase **emotional expressiveness**. Diminutive and affective forms such as *qizaloq* and *bolaginam* can communicate intimacy, sympathy, tenderness, or emotional proximity. Forms containing *-cha*, *-gina*, *-jon*, and *-xon* may soften or refine the meaning and thereby modify the emotional tone of an utterance.

Second, morphological forms can contribute to **figurative description**. Case forms and adjective degrees help specify spatial, qualitative, relational, and evaluative meanings, thus enriching poetic representation.

Third, repetition and parallel distribution of grammatical forms participate in the creation of **rhythm and intonation**. Repeated endings may establish sound correspondences between lines and reinforce their musical structure.

Fourth, verbal morphology contributes to the representation of **time and psychological movement**. Forms such as *kelar*, *kelardi*, and *kelmoqda* do more than locate an event temporally: within poetry they can distinguish remembrance, continuity, immediacy, expectation, or emotional presence.

Finally, stylistic variation between forms such as *bilan*, *birlan*, and *birla* demonstrates that equivalent or closely related grammatical elements can carry different historical, stylistic, and rhythmic associations.

The use of affixes and grammatical forms that are no longer fully characteristic of neutral contemporary literary Uzbek is especially significant. In poetic discourse they may reconstruct a historical or classical atmosphere, lend solemnity to the text, or establish an intertextual connection with traditional Uzbek poetry. Erkin Vohidov employs such resources systematically, transforming morphological variation into an element of his poetic style.

### 3.2. Possessive and Case Forms

Possessive forms are among the most expressive morphological means in Vohidov's poetry. In Uzbek, possessive suffixes normally indicate a relationship between an object and its possessor; within lyric discourse, however, they can also intensify subjectivity and emotional attachment. Forms such as *yurtim*, *onam*, *do'stim*, and *Vatanim* personalise otherwise general concepts and bring them into the intimate sphere of the lyrical subject.

A characteristic example is found in the following lines:

Yiroqlarda, moviy ufqda,  
Borlig'imni band etib manim,  
Porlab turar dilbar bir nuqta,  
O'sha yulduz – mening Vatanim.  
(Vohidov, 2019, p. 41)

The form *manim* represents a poetically marked variant corresponding functionally to standard *mening*. Its use contributes to the stylistic colouring of the line and participates in the rhyme structure. In the final line, *Vatanim* contains the first-person singular possessive marker *-im*. The form explicitly personalises the concept of *Vatan* ("homeland"), establishing an immediate emotional relationship between the lyrical subject and the homeland.

The combination *mening Vatanim* contains an explicit genitive–possessive relationship, but in the poem its function is not exhausted by grammatical agreement. The possessive form strengthens the idea of personal belonging and emotional identification. The grammatical form thus becomes an element of patriotic expression.

A similar interaction occurs in another example:

Bolalikda eshitganim  
 Talay-talay ertakdan –  
 Xayolimda biri manim,  
 Sira chiqmas yurakdan.  
 (Vohidov, 2019, p. 381)

The form *eshitganim* contains the first-person possessive marker and links the remembered action directly to the lyrical subject. The poetically marked *manim* again contributes simultaneously to grammatical organisation, stylistic colouring, and rhyme. The recurrence of the *-im* sequence creates an acoustic parallel between the lines while reinforcing the first-person perspective.

These examples demonstrate an important feature of poetic morphology: a grammatical marker can operate at several levels simultaneously. It performs its structural function, contributes to the lyrical perspective, reinforces emotional proximity, and participates in the sound organisation of the stanza.

### 3.3. Number Forms and the Expressive Potential of **-lar**

The plural marker *-lar* is one of the most productive morphological units in Uzbek. In neutral speech it primarily marks plurality, but its functional range is considerably broader. Depending on context, it may contribute to generalisation, respect, intensification, collectivity, or stylistically marked representation.

In Vohidov's poetry, plural forms such as *odamlar*, *ko'ngillar*, and *yo'llar* can expand the semantic scale of an image. Instead of referring to an individual phenomenon, they may suggest collective experience or philosophical generalisation.

The source material draws attention to the following lines from the poem *Taroq*:

Sochlaring yodida tunlar  
Ko'ksini dog'lar taroq,  
Kecha yig'lab, tongda bir bor  
Ko'nglini chog'lar taroq.  
(Vohidov, 2019, p. 111)

The repeated sequences in *dog'lar* and *chog'lar*, together with comparable forms elsewhere in the poem, create a strong formal parallelism. Their poetic value lies in repetition, phonetic correspondence, and rhythmic organisation. Morphological and morphophonological patterning becomes closely connected with rhyme and musicality.

More generally, the recurrence of grammatically or formally similar endings in verse demonstrates that morphology and phonetic organisation cannot always be separated in poetic analysis. A form that belongs structurally to grammar can simultaneously function as part of the poem's sound architecture.

### 3.4. Archaic and Classical Morphological Forms

One of the most distinctive characteristics of Vohidov's poetic language is his use of forms associated with earlier stages of Uzbek literary language and the tradition of classical poetry. These elements create historical and stylistic markedness and frequently contribute to rhythm and rhyme.

A notable example is the form **-dur**:

Gul vasli sanam  
Sayr ila gulshanda bo'libdur,  
G'uncha ko'z ochib,  
Gul yuzida xanda bo'libdur.  
(Vohidov, 2019, p. 100)

The form *bo'libdur* evokes classical poetic diction. In the context of the poem, *-dur* strengthens the declarative character of the utterance, contributes to its solemn tone,

and participates in the musical organisation of the stanza. The grammatical form consequently performs an important stylising function.

The archaic imperative form **-g‘il** operates in a similar manner:

Ey g‘uncha, sabr aylab  
Ummidi vasl qilg‘il,  
Hijronu yor jafosi  
Bizga faqat buguncha.  
(Vohidov, 2019, p. 64)

The suffix *-g‘il* corresponds to a historically and stylistically marked imperative form. Its occurrence in modern poetry is not communicatively neutral. It evokes the language of classical lyric poetry and reinforces the elevated tone of appeal.

Archaic verbal forms in Vohidov’s poetry may thus express not only grammatical tense or mood but also historical memory and stylistic continuity. Past-tense forms are frequently associated with memory, longing, and retrospection, whereas present-oriented forms can intensify immediacy and emotional experience. Imperative and optative forms may communicate appeal, request, inner exhortation, or lyrical tension.

Another example is:

Har ko‘ngil arzini aytur  
Neki bor imkonida.  
(Vohidov, 2019, p. 61)

The form *aytur*, containing the historically marked *-ur* form where contemporary neutral usage would favour another present-future configuration, functions as a historical-morphological and stylistic unit. It adds classical colouring and contributes to the rhythm of the line.

The interaction between old and contemporary forms therefore establishes a temporal connection within Vohidov's poetic language. The poet does not merely imitate classical Uzbek; instead, historical morphology is incorporated into modern lyrical expression.

### 3.5. Pronouns as Poetically Marked Morphological Units

Pronouns also acquire specific poetic functions in Vohidov's verse. Their formal variation may affect both stylistic colouring and the organisation of the poetic line.

Consider the following example:

Chin mashuq ulki, oshiq  
Ashkin ravona qilmas.  
Chin oshiq ulki, ishqin  
Elga fasona qilmas.  
(Vohidov, 2019, p. 105)

The form *ulki* represents a poetically marked pronoun construction associated with classical literary usage. Its presence contributes to the traditional tone of the stanza and establishes a stylistic relationship with the language of classical ghazal poetry.

Related use of *ul* can be observed in the following lines:

Titramog'im boisi ul  
Bargni tebranmog'idir,...  
(Vohidov, 2019, p. 71)

and:

Menmi, ul ortiq dema,  
Sen ham shirin, ul ham shirin.  
(Vohidov, 2019, p. 89)

The pronoun *ul*, rather than its contemporary neutral equivalent *u*, is stylistically marked. It condenses the line phonologically while simultaneously invoking a classical poetic register. Its function therefore combines grammatical reference with stylistic and rhythmic motivation.

### 3.6. Postpositions and Their Stylistic Variants

Postpositions are another productive source of morphological and stylistic variation. Uzbek postpositions such as *bilan*, *uchun*, *kabi*, *singari*, *orqali*, and *sayin* establish grammatical relationships between words and clauses. In poetic language, however, variant forms may be selected according to rhythm, rhyme, stylistic register, and historical colouring.

Vohidov actively employs the variants **bilan**, **birlan**, and **birla**.

For example:

Hasrat to‘la so‘zingdan

Ozor topar nigorim,

Ramzi ishora birlan

Qilgan uni ifoda.

(Vohidov, 2019, p. 65)

The form *birlan* is stylistically more marked than neutral *bilan*. It supports the classical colouring of the surrounding vocabulary and contributes to the rhythm of the stanza.

The shorter form *birla* serves a similar function:

Qilmadim bir bor o‘shal

Gul yuzli zebo birla sayr,

Qonmagay dil, aylasam

Ming bitta Laylo birla sayr.  
(Vohidov, 2019, p. 98)

Here, the repetition of *birla sayr* is both grammatical and compositional. It organises the rhyme and creates parallelism between the second and fourth lines.

Another example shows *birla* in an intimate lyrical context:

Ketmagin aslo, hayotim  
Gulshanin tark etmagil,  
Bir umr men birla qolgin,  
Bu ko'ngil hamrozi bo'l.  
(Vohidov, 2019, p. 81)

The coexistence of archaic *etmagil*, stylistically marked *birla*, and the imperative *qolgin* produces a unified lyrical and classical register.

At the same time, Vohidov also uses the contemporary literary form *bilan*:

Sevgini tortib bo'lurmu  
Toshu tarozu bilan,  
Mehrni o'lchab bo'lurmu  
Zar bilan, inju bilan?  
(Vohidov, 2019, p. 95)

The repetition of *bilan* at the ends of lines and phrases contributes directly to rhythmic parallelism. Thus, even a neutral grammatical form can become poetically activated through repetition and structural positioning.

The postposition **uchun** similarly participates in poetic organisation:

Ming Samarqand, ming Buxoro  
Hadya etgum xol uchun,  
Lek nigorimda havas yo'q

Mulku davlat, mol uchun.

(Vohidov, 2019, p. 92)

The repeated *uchun* performs its ordinary grammatical function while simultaneously functioning as a rhyme-bearing and structurally parallel element. This demonstrates that poeticity does not necessarily require an unusual grammatical form; ordinary morphology may become stylistically significant through its position and repetition.

### 3.7. Conjunctions, Particles, and Morphological Variation

Conjunctions and particles form another group of auxiliary units capable of acquiring poetic value. Uzbek conjunctions such as *va*, *ammo*, *lekin*, *biroq*, *chunki*, *yo...yo*, *dam...dam*, and *goh...goh* primarily organise syntactic relations, but their phonetic and stylistic variants may be selected according to the demands of verse.

Vohidov makes expressive use of combinations such as **va lekin** and **va lek**:

Ishq so‘zin she’rimga soldim,

Ishq bilan yondim va lek –

Bilmam, oshiqlik nadir,

Bilmadim, nadir asrori ishq.

(Vohidov, 2019, p. 110)

The shortened form *lek* preserves the adversative meaning of *lekin* while better accommodating the rhythmic structure of the line.

A similar construction occurs here:

Men xayolni she’rga soldim,

O‘yparast bo‘lma va lek,

Besamar bo‘lsa seni

Bir kun xarob aylar xayol.

(Vohidov, 2019, p. 82)

The fuller form appears in another stanza:

Men yoniq qalbimni tutdim

Senga kaft uzra qo'yib,

Ol uni, o'ynab va lekin

O'tga tashlash bo'lmasin.

(Vohidov, 2019, p. 90)

The alternation between *va lek* and *va lekin* demonstrates the flexibility of auxiliary grammatical forms in poetic discourse. The choice between variants is conditioned not only by semantic requirements but also by syllabic structure, intonation, rhythm, and the desired stylistic colouring.

The particle **ham** can intensify emphasis:

Do'st bilan obod uying,

Gar bo'lsa u vayrona ham,

Do'st qadam qo'ymas esa,

Vayronadir koshona ham.

(Vohidov, 2019, p. 86)

The repeated *ham* reinforces the parallel relation between the propositions and increases the rhetorical force of the aphoristic statement.

Negative coordination provides another example:

Yo'q, na doru makru fitna,

Na qilich, na tig' bakor.

She'r qolur, shoir qolur,

Garchand kechur vaqtu zamon.

(Vohidov, 2019, p. 94)

The repeated construction *na...na* expresses negation, but in the poem it also produces accumulation, syntactic rhythm, and rhetorical intensity. Repetition converts the grammatical construction into a structural poetic device.

### 3.8. Contracted and Variant Constructions Motivated by Poetic Form

Poetic requirements may also lead to the selection of contracted or historically marked combinations.

The interrogative expression *nima uchun* may appear in variants such as *ne uchun* or *nechun*. Vohidov uses:

Bu oqshom ne uchun raqs  
Etmasin sayyoralar xandon,...  
(Vohidov, 2019, p. 77)

The form *ne uchun* is stylistically more poetic than the neutral contemporary *nima uchun*. Its compactness is also compatible with the metrical organisation of the verse.

A similar process affects *shuning uchun*. In poetic discourse, the combination may be represented as *shu-chun* or *shuning-chun*:

Shu-chun, o‘lsam, kunim bitib,  
Vasiyatim shu bo‘lsin:  
Yorim emas, hamroh etib  
Jang qurolim ko‘milsin.  
(Vohidov, 2019, p. 345)

and:

Shuning-chun ham dilimizni –  
Ko‘marmishlar yog‘duga.

Qilarmishlar oshno bizni  
Mehr degan tuyg‘uga.  
(Vohidov, 2019, p. 383)

The forms *shu-chun* and *shuning-chun* satisfy the rhythmic and expressive requirements of the poetic line while retaining their causal meaning. Their marked form draws attention to the linguistic organisation of the utterance itself.

These examples illustrate a broader principle of Vohidov’s poetic morphology: grammatical variation is closely coordinated with the prosodic requirements of verse. Morphology interacts with metre, rhythm, rhyme, lexical selection, and stylistic register rather than functioning independently of them.

#### IV. DISCUSSION

The analysis demonstrates that morphological means in Erkin Vohidov’s poetry operate simultaneously on **grammatical, semantic, stylistic, emotional, and prosodic levels**. Their poetic function cannot therefore be reduced to the presence of unusual affixes. What is significant is the relationship between grammatical choice and the total organisation of the poetic text.

One major pattern is the **personalisation of poetic meaning through possessive morphology**. Forms such as *Vatanim* transform an abstract or collective notion into part of the lyrical subject’s personal sphere. The grammatical category of possession consequently participates in the expression of emotional belonging. In such contexts, morphology contributes directly to lyrical subjectivity.

A second pattern involves the use of **historically and stylistically marked variants**. Forms such as *bo‘libdur*, *qilg‘il*, *aytur*, *ul*, and *ulki* establish a relationship between contemporary poetic discourse and the linguistic tradition of classical Uzbek poetry. Their function is not simply archaic imitation. Vohidov integrates these forms into modern poetic contexts, producing stylistic continuity between literary periods.

A third important feature is the interaction of **morphology with rhythm and rhyme**. Forms such as *manim/Vatanim*, repeated *bilan*, *birla sayr*, *va lek*, and *uchun* show that the grammatical structure of Uzbek, particularly its agglutinative character, provides substantial resources for organising line endings and formal parallelism. Morphological repetition can therefore perform a function comparable to lexical or syntactic parallelism.

This interaction is especially important in an agglutinative language. Because grammatical meanings are often realised through formally identifiable suffixes, repeated morphological structures can become perceptible components of poetic rhythm. The aesthetic effect may arise not from the semantic meaning of an affix alone but from its recurrence at structurally important points in the stanza.

A fourth pattern is the connection between morphological variation and **emotional expressiveness**. Diminutive and affective suffixes soften or intensify meanings, while verbal mood forms support appeal, exhortation, request, or emotional tension. Tense distinctions can also acquire additional poetic functions: past forms facilitate recollection and retrospective distance, whereas present-oriented forms increase the sense of immediacy.

The data consequently support a central principle of linguopoetic analysis: the poetic significance of a linguistic unit emerges from its **contextual activation**. A possessive suffix, postposition, conjunction, or particle does not possess an inherently poetic function in ordinary language. It becomes poetically relevant when its form, repetition, position, contrast with alternative forms, or interaction with other elements contributes to the aesthetic organisation of the text.

This point also explains the importance of distinguishing grammatical description from linguopoetic interpretation. Morphological analysis identifies the structural category and formal composition of a unit; linguopoetic analysis asks why the author selects that particular form in that particular line and what additional effect follows from the choice.

In Vohidov's poetry, at least five recurrent functions of morphological means can therefore be distinguished:

1. **emotive-expressive function** – intensifying intimacy, affection, appeal, longing, or rhetorical force;
2. **rhythmic and rhyming function** – organising formal correspondences and musicality;
3. **stylistic function** – differentiating neutral, colloquial, archaic, and classical registers;
4. **figurative-semantic function** – contributing to personification, generalisation, subjectivity, and philosophical meaning;
5. **text-forming function** – creating parallel structures and connecting lines through recurring grammatical patterns.

These functions frequently overlap. In *mening Vatanim*, for example, possession, rhyme, personal emotion, and lyrical identity are realised within the same morphological configuration. Similarly, *birla* may simultaneously express a grammatical relationship, support metre, and create classical stylistic colouring.

The findings are consistent with the broader understanding of literary grammar in stylistics, according to which grammatical patterning contributes to textual meaning rather than merely providing a neutral structural framework (Halliday, 1971; Leech, 1969; Simpson, 2004). They are also compatible with Uzbek linguopoetic approaches that regard the literary text as a system in which phonetic, lexical, morphological, and syntactic levels interact in the production of aesthetic meaning (Karimov, 2006; Yoʻldoshev, 2006).

The analysis additionally suggests that morphological stylistics deserves greater attention in studies of Uzbek poetry. Linguopoetic research frequently concentrates on metaphor, lexical-semantic relations, phonetic devices, and syntactic figures. Yet the poetry of Erkin Vohidov demonstrates that apparently ordinary grammatical elements may carry substantial artistic information.

Future studies could extend the present analysis by comparing the frequency and poetic functions of selected forms across different periods of Vohidov's creative career. A corpus-based approach could determine whether forms such as *-dur*, *-g'il*, *ul*, *birla*, and

*lek* cluster within particular genres or thematic groups. Comparative research could also examine whether Vohidov's use of classical morphological variants differs systematically from that of other twentieth-century Uzbek poets.

## V. CONCLUSION

The study of Erkin Vohidov's poetry demonstrates that morphological means perform functions that extend considerably beyond grammatical organisation. Possessive and case forms, number markers, verbal tense and mood forms, archaic grammatical variants, pronouns, postpositions, conjunctions, and particles participate in the creation of emotional intensity, imagery, rhythmic organisation, musicality, classical stylisation, and philosophical generalisation.

Possessive forms strengthen the relationship between the lyrical subject and the object of poetic experience; historically marked verbal and pronominal forms establish continuity with classical poetic language; variants such as *birlan*, *birla*, *va lek*, *ne uchun*, *shu-chun*, and *shuning-chun* demonstrate how grammatical selection responds to metre, rhythm, and stylistic requirements. Repetition of auxiliary and morphological forms further contributes to structural parallelism and rhetorical emphasis.

The analysis therefore confirms that the morphology of a poetic text cannot be understood as a passive grammatical framework. In Erkin Vohidov's works, grammatical forms become active elements of artistic expression. The poet transforms ordinary linguistic resources into means of emotional influence, image creation, rhythmic organisation, and stylistic differentiation.

Consequently, morphological means and poetic possibilities are closely interconnected in Vohidov's poetry: individual grammatical forms acquire specific artistic functions according to their textual position and interaction with other linguistic elements. Their study provides a more complete understanding of the poet's linguistic craftsmanship and demonstrates the importance of morphological analysis within Uzbek linguopoetics.

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