REDUPLICATION AS A LINGUISTIC AND STYLISTIC PHENOMENON

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Abstract: *Reduplication is a productive linguistic phenomenon widely used in many languages to express grammatical, semantic, and stylistic meanings (Crystal, 2008; Aronoff & Fudeman, 2011). It involves the repetition of a whole word or part of a word and functions as an important means of word formation and expressiveness. In artistic and poetic language, reduplication enhances imagery, rhythm, and emotional intensity, reflecting both individual authorial style and national linguistic traditions. This thesis examines reduplication from a linguistic and stylistic perspective, focusing on its main types, functions, and role in artistic discourse. The study draws on examples from different languages, with particular attention to Uzbek, where reduplication is especially rich and functionally diverse. The analysis demonstrates that reduplication plays a significant role in achieving expressiveness, emphasis, and semantic nuance, making it an essential object of linguistic research.*

Keywords: *reduplication, repetition, stylistic devices, word formation, artistic language.*

Language employs various mechanisms to enrich meaning and enhance expressiveness, among which reduplication occupies a special place (Ghalperin, 1981). As a linguistic phenomenon, reduplication is found in many languages of the world and serves multiple communicative purposes. It is commonly used to intensify meaning, express frequency or continuity, and

convey emotional or evaluative nuances. Due to its multifunctional nature, reduplication has attracted the attention of linguists working in morphology, semantics, stylistics, and discourse analysis.

In artistic and poetic language, reduplication is not merely a grammatical or lexical tool but also a stylistic device that contributes to imagery, rhythm, and aesthetic impact. In Uzbek, reduplication is deeply rooted in folklore, oral traditions, and classical literature, which makes it a significant feature of national linguistic identity. The relevance of studying reduplication lies in its broad functional potential and its importance for understanding expressive language use. The aim of this thesis is to analyze reduplication as a linguistic and stylistic phenomenon, identify its main types, and examine its functions in artistic discourse. The objectives include defining reduplication, classifying its types, and highlighting its stylistic significance.

Reduplication is generally defined as a morphological process in which a word or part of a word is repeated to create a new lexical unit or to modify the meaning of an existing one (Aronoff & Fudeman, 2011; Crystal, 2008). According to linguistic studies, reduplication can function at different levels of language, including phonological, morphological, and semantic levels. Scholars distinguish reduplication from general repetition by emphasizing its role in word formation and grammaticalization.

From a stylistic perspective, reduplication is closely connected with expressiveness. It often conveys intensity, emotional coloring, or evaluative meaning that cannot be achieved through single lexical items. In many cases, reduplicated forms become fixed expressions and are perceived as integral units of the lexicon rather than as simple repetitions.

Linguistic research identifies several major types of reduplication based on form and function (Crystal, 2008). Full reduplication involves the complete repetition of a word (Ghalperin, 1981). This type is commonly used to express intensity, plurality, or continuity of action. In Uzbek, examples such as tez-tez

(often) or katta-katta (very big) demonstrate how full reduplication strengthens meaning and adds expressiveness. In artistic texts, full reduplication often intensifies emotional states or descriptive imagery.

Partial reduplication occurs when only a part of a word, such as a syllable or sound, is repeated (Crystal, 2008). This type is frequently associated with sound symbolism and onomatopoeia. Expressions like zig-zag or shivir-shivir create vivid auditory or visual images and are widely used in poetic language to enhance sensory perception.

Semantic reduplication involves the repetition of meaning rather than form, often through synonymous or antonymic pairs (Kungerov, 2008). In Uzbek, constructions such as katta-kichik convey generalization or completeness. This type of reduplication contributes to semantic richness and stylistic balance in artistic discourse.

Reduplication performs several important functions in artistic and poetic texts, including emphasis, expressiveness, and rhythmic organization (Ghalperin, 1981; Kungerov, 2008). One of its primary functions is emphasis, as reduplicated forms draw the reader's attention to specific qualities or actions. Another key function is expressiveness, allowing authors to convey emotional intensity, mood, or evaluation. Additionally, reduplication plays a rhythmic and structural role, particularly in poetry. Repeated elements create musicality and contribute to the overall aesthetic organization of the text. In narrative prose, reduplication may be used to reflect character speech, psychological states, or the dynamics of events.

Reduplication is a multifaceted linguistic phenomenon that combines grammatical, semantic, and stylistic functions. Its widespread use across languages and genres highlights its importance as a means of expression and word formation. In artistic language, reduplication enhances imagery, emotional impact, and rhythmic structure, making it a powerful stylistic device. The analysis presented in this thesis demonstrates that reduplication is not

merely a form of repetition but a meaningful and productive linguistic mechanism. Further research may focus on comparative studies of reduplication across languages or its role in translation and discourse analysis.

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