

## **VOCABULARY AS A REFLECTION OF AUTHORIAL STYLE: THE CORE LEXICAL FOUNDATION IN A WRITER'S CREATIVE WORK**

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### **Abstract**

This article examines fundamental aspects of vocabulary in writers' literary works. It explores how the core lexical system reflects individual characteristics of an author's style, their ideological and artistic objectives, and preferences in selecting linguistic means. Particular attention is given to stable linguistic elements that recur across various texts and their role in shaping the author's worldview. The study employs both quantitative and qualitative analysis of lexical units belonging to the core vocabulary, aiming to identify patterns in their usage. The research concludes that the core vocabulary performs not only a communicative function but also a stylistic one, reflecting the distinctive features of the writer's creative manner. This work addresses linguists and literary scholars, examining issues of authorial style and the linguistic structure of literary texts.

**Keywords.** writer's language, vocabulary composition, artistic and aesthetic qualities, stylistic originality.

### **Introduction**

## **ЛЕКСИКА КАК ОТРАЖЕНИЕ АВТОРСКОГО СТИЛЯ: ОСНОВНОЙ СЛОВАРНЫЙ ФОНД В ТВОРЧЕСТВЕ ПИСАТЕЛЯ**

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**Аннотация**

В данной статье изучаются основные вопросы словарного фонда художественных произведений писателей. Рассматривается как ядро лексической системы отражает индивидуальные черты авторского стиля, его идейно-художественные установки и предпочтения в отборе языковых средств. Особое внимание уделяется устойчивым языковым элементам, повторяющимся в различных текстах, и их роли в формировании авторской картины мира. Исследование основывается на количественном и качественном анализе лексических единиц, отнесённых к основному словарному фонду, и направлено на выявление закономерностей в их использовании. Делается вывод о том, что основной словарный фонд выполняет не только коммуникативную, но и стилистическую функцию, отражая специфику творческой манеры писателя. Работа направлена на исследования лингвистов, литературоведов. Затронуты проблемы авторского стиля и структура языка художественного текста.

**Ключевые слова:** язык писателя, словарный состав, художественно-эстетические качества, своеобразие слога.

**LEKSIKA MUALLIF USLUBINING IN'IKOSI SIFATIDA: YOZUVCHI  
IJODIDA ASOSIY LUG'AT FONDI**

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**Annotatsiya**

Ushbu maqolada yozuvchilar badiiy asarlarining lug'at fondiga oid asosiy masalalar o'rganiladi. Leksik tizim o'zaging muallif uslubiga xos individual xususiyatlarni, uning g'oyaviy-badiiy qarashlarini hamda lisoniy vositalarni tanlashdagi afzalliklarini qanday aks ettirishi ko'rib chiqiladi. Turli matnlarda takrorlanuvchi barqaror lisoniy elementlarga va ularning muallif olam manzarasini shakllantirishdagi roliga alohida e'tibor qaratiladi. Tadqiqot asosiy lug'at fondiga mansub leksik birliklarning miqdoriy va sifat tahliliga asoslangan bo'lib, ulardan foydalanishdagi qonuniyatlarni aniqlashga qaratilgan. Asosiy lug'at fondi nafaqat

kommunikativ, balki yozuvchining ijodiy mahorati oʻziga xosligini ifodalovchi stilistik funksiyani ham bajarishi haqida xulosa chiqariladi. Mazkur ish tilshunoslar va adabiyotshunoslarning tadqiqotlariga yoʻnaltirilgan boʻlib, unda muallif uslubi muammolari va badiiy matn tili tuzilishi masalalari yoritilgan.

**Kalit soʻzlar:** yozuvchi tili, lugʻat tarkibi, badiiy-estetik xususiyatlar, uslubiy oʻziga xoslik.

A writer's language comprises the vocabulary and grammatical structure drawn from the common treasury of the national language and employed in literary works. This immediately raises a question: does the writer utilize the entire vocabulary and grammatical structure of the national language, or only a specific portion? In other words, the relationship between a writer's language and the national language becomes problematic.

Russian vocabulary numbers several hundred thousand words. For instance, the Russian Orthographic Dictionary contains approximately 180,000 words and word forms. Beyond this exists a vast specialized lexicon—encompassing terms from various sciences, technical fields, and professions—not to mention dialectal vocabularies, which together far exceed the general lexicon.

How many words comprise a writer's vocabulary? Research indicates that the most extensive literary vocabularies contain 15,000-20,000 words. Consequently, far from the entire vocabulary of a language finds application in a writer's works, making it impossible to equate a writer's language with the language of an entire people.

This naturally prompts several questions: Which words constitute a writer's language? Does the author employ the entire core vocabulary, or only certain elements? Does the writer utilize all common vocabulary, or specific strata? What determines this selection? By what linguistic means does a writer enrich literary expression, and what explains their word creation?

Addressing these questions necessitates examining the broader issue of literary language vocabulary in a given era and its relationship to the general national vocabulary. The vocabulary of eighteenth-century literary language differs markedly from that of the twentieth century, and even more so from the twenty-first. Contemporary vocabulary reflects emerging technologies, devices, platforms,

and processes. Social media and internet culture generate numerous new concepts, memes, abbreviations, and slang expressions. Consequently, researchers face the task of determining the relationship between a writer's language and both literary and national languages.

Language fundamentally consists of grammatical structure and vocabulary. These constitute the primary objects of research, while phonetics interests the stylist primarily from an orthoepic perspective and presents particular significance when studying, for example, the distinctive character of odes and other works in the 'high style,' which noticeably differed in pronunciation from 'low style' works.

A writer's language cannot be studied in isolation from their style. This indicates that attention should focus primarily not on the writer's language per se, but on their style, where the writer's individuality manifests most vividly and distinctly. Therefore, one must approach both language and style as a coherent unified whole, examining them in their mutual connection and interaction.

A writer's style is individual. This individuality emerges through the refraction in style of linguistic means selected by the writer from both the national and literary languages. V. Belinsky understood style as 'the living organic correspondence of form with content, the ability to express thought with precisely that word, that turn of phrase, which the essence of the thought itself requires.' 'Style,' he asserted, 'is talent itself, thought itself.'

The distinctiveness of style can be established by considering factors such as: (1) the ideological direction and content of the works themselves; (2) the author's philological views (for example, Pushkin's perspectives on borrowings and his own use of foreign words and expressions); (3) biographical data revealing how the writer's linguistic and general culture developed, the nature of their upbringing and education, life path, and knowledge of various aspects of folk life and customs (for example, the reflection in P. Bazhov's language of gold prospectors' and miners' terminology, frequent use of the suffix -k- (hill, hunt), phraseological units from folk speech ('bitter thought,' 'patterned bullet,' 'quickly'), or elements of Don Cossack speech in M. Sholokhov's works ('speak,' 'breathable,' 'fish').

The artistic and aesthetic qualities of style typically correlate closely with its emotionality and expressiveness, as well as with the writer's preferred methods of depicting human beings and surrounding reality—that is, with the genre of the literary work.

The distinctive style of, for instance, a fabulist is determined not only by the character of the literary genre itself and the content and ideological direction of their creative work, but also by the fact that this genre corresponds to a particular style of language established in literary tradition. Therefore, to determine the individual distinctiveness of I. Krylov's style, his works should be analyzed in comparison with the fables of Sumarokov, Dmitriev, and others who wrote in the same genre.

The core vocabulary of a language comprises familiar, vitally necessary words employed across all stylistic and generic varieties of the national language. Words such as earth, water, air, nature, sell, forest, walk, and others appear in poetic styles, prose, journalism, scholarly works, conversational speech, and formal discourse alike.

For example, in verses by A.S. Pushkin:

*But our northern summer,  
A caricature of southern winters,  
Flashes by and vanishes: this is known,  
Though we are loath to admit it.  
Already autumn breathed upon the sky,  
The sun shone ever more seldom,  
The day grew shorter,  
The forests' mysterious canopy  
Stood bare with mournful rustle,  
Mist descended on the fields,  
A caravan of clamorous geese  
Stretched southward: there approached  
A rather tedious season;  
November stood already at the door.*

(Eugene Onegin)

Almost all words (except the foreign borrowing 'caricature' and the archaic-literary 'canopy') belong to the core vocabulary of the Russian language.

The core vocabulary of Russian in its relationship to a writer's vocabulary presents a complex problem encountered by linguists. It is essential to study the process whereby many new journalistic, technical, and scientific terms form based on core vocabulary words, and how writers subsequently employ these terms. This enables



researchers not only to establish general patterns in the development of Russian literary language lexicon, but also to determine writers' place and role in this development.

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