

## **The Significance of Dialectical Language in the Novel “The Quiet Don”**

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**Abstract** *This article focuses on the significance of dialect-specific words and phrases in a piece of literature. This text explores the significance of dialectisms in M. Sholokhov's novel "Quiet Don".*

**Key words:** *dialectisms, the language used in a work of fiction, the language employed in a novel, and akanye.*

### **Introduction**

The vocabulary employed in the novel "The Quiet Don" by Mikhail Sholokhov is exceptionally remarkable. While it cannot be claimed that Sholokhov unearthed something groundbreaking in Russian literature, his prose distinguishes itself from the multitude of works of that age due to its overall combination of characteristics. The most prominent impact of linguistic laws is observed in the domain of phonetics. Phonetic dialectal traits typically penetrate the entire dialectal system. In the novel "The Quiet Don," we witness the replacement of the accented "a" with "o" following hard consonants in a certain set of verbs and nouns. Examples of such substitutions are плочено, переплочено, зопил, плотим, заплотим, посодим, коза. Some words exhibit the "preservation" of the letter e without transitioning to o in the forms of nouns, adjectives, and verbs. Examples include балберка, голеньий.

The extensive range of relaxed vocalization in the Russian colloquial language is linked to the differentiation of varying quantities and qualities of vowels in different locations. The primary forms of accentless vocalism are okanye and akanye. Okanye is the predominant distinguishing trait of the northern dialect, whereas akanye is the most distinguishing trait of the southern dialect. Thus, in Sholokhov's novel The Quiet Don, the linguistic phenomenon known as akanye is prevalent throughout. There are two categories of akanye: dissimilative and non-dissimilative, also known as strong. Dissimilative akanye is prevalent in the western section of the southern dialect and on the Chukhlomskiy akating island in the Kostroma region. The remaining akating dialects and the literary language are distinguished by non-dissimilative akanye.

In Sholokhov's work, particularly in his novel The Quiet Don, there is a notable occurrence of strong akanye. However, what sets the vernacular apart is that local dialects are characterized by dissimilative akanye, as evidenced by words such as вьда, скъзали, стали, латоха, пасабить, патрет, большую, нарошно, галодные, атльмил, скарлатина, къзарма, вьтагами, пьлка, събакам, касу. Various things occur at the onset of a word. They are the outcome of phonetic alterations that have occurred. In "The Quiet Don" language, the prothesis "in" is frequently used as a prefix in terms such as вусы, вострая, превострая. The variations identified among colloquialisms in terms of consonants may be similar to those reported for vowels.

1. There are variations in the arrangement of phonemes (two phonemes in one dialect may correspond to one phoneme in another dialect).
2. There are variations in the pronunciation of phonemes (the same form in a prominent position may be pronounced differently in different dialects).
3. There are variations in the placement and alterations of phonemes (the same phonemes in the same position may undergo different modifications in different colloquial variations). The novel *The Quiet Don* depicts a system in which there are indistinguishable affricates, with one affricate being pronounced in its stead. The term used to describe this occurrence is *tsokaniye*. The oldest form of this phenomenon is *gentle oscillation*. The process involves articulating a soft [ts] sound instead of the sounds *ц* и *ч*. Sholokhov's work includes the following words: *цаек, покрепце, целовеку, таврицанского, конечно, насчет, цто, Полицка, цестное, бесцинство, мальцил*. Dialectal variations in morphology mostly pertain to the outside aspect of grammatical forms, namely the grammatical mechanisms used to convey grammatical meanings. Affixes are the primary method of conveying grammatical meanings in the Russian language. In Russian, all nouns are classified according to their gender and case. Dialectal variations in gender categorization mostly pertain to processes commonly referred to in the literature as the erosion of the middle gender. The novel "*The Quiet Don*" features syntactic formulations that involve multiple prepositions that require the genitive case in prepositional constructions. The prepositions used can vary: *neither sleep nor rest, accompanied by a few shashlya, reaching the forest, conceiving from the woodland, from this border, from the side, from the evening, for warmth, refraining from smoking since nightfall*. However, in the context of the work and colloquial language, the term "*nau*" is not restricted to this specific grammatical circumstance. It can also be used to describe a gust of wind, an untranslatable feeling, a lack of consensus, the need for ice, the physical appearance of guards, something of German origin, a situation that does not warrant excessive attention or a malleable substance like wax. Occasionally, primarily in southern colloquial language, it is noted to occur in both masculine and neuter nouns.

The novel "*The Quiet Don*" highlights instances where having patience alone is insufficient without a compelling argument. Within numerous colloquial expressions, particularly in South Russian, the suffix "*a*" is not only observed in masculine and neuter nouns (such as *hay, camp, clothes*), but also in feminine nouns, predominantly those with a soft consonant root.

The novel "*The Quiet Don*" has instances of several elements, such as *coal, horse, and village*. Adjectives and impersonal pronouns share similar word-formation patterns, such as *gender, number, case, and animate/inanimate forms*. They also have common features in their concrete expression: many forms have identical endings (for example: *zlovo and toovo, kovo*) or endings that contain shared elements (for example: *molod-aya and odn-a, t-a*). By examining the morphology, we may categorize adjectives and impersonal pronouns as a single class with multiple subclasses. When analyzing the variations in the different forms found in *The Quiet Don*, it is important to examine the genitive and prepositional cases of singular male and neuter nouns, as well as the accusative case of singular feminine nouns. In the genitive case of masculine and neuter nouns, adjectives are suffixed with either "*ovo*" or "*ova*" - and "*oga*". The novel includes instances : *воробьиного щавлю, атамановасынка*. The infinitive forms in Sholokhov's work *The Quiet Don* are exemplified by models:

- 1) The last morpheme "*сти*" has a variant "*-сть*" and is used to indicate the action of *rowing, guarding the truth, or not watering*.
- 2) After both vowels and consonants, the morpheme "*ть*" is used to indicate the action of *climbing out*.

The Quiet Don highlights the occurrence of stressless endings in the third person plural form of verbs belonging to the original II conjugations, which consistently end in "ut". For example, the husbands will see their husbands off, they will see them off, the horses in the mower will walk, they will soon go round, they will drive here, they will guitarist in the village, they will not divide, and they will carry salt. These verbs possess endings that are typical of verbs belonging to the first conjugation and are referred to as verbs of the general conjugation. The text contains adverbs that are characteristic of the literary language, such as "stands sideways," "you quietly," "embraced him across," "riding," and "to divide a man in two." The colloquialisms of the Russian language exhibit a notable cohesion in vocabulary and contain a discernible set of lexical units. Russian colloquialisms can be categorized into three distinct types. The initial category comprises dialectal or regional words that are specific to a certain area.

These lexical units have a restricted distribution and are not part of any standardized forms of the Russian language. For example, " тыеc " refers to a container made of birch bark used for holding liquids, while " крошни " refers to a wooden contraption worn on the shoulder for carrying weights.

The second group consists of words that have a restricted geographical distribution but are part of the literary language or urban vernacular. Examples include " дюже " meaning "very," " качка " meaning "duck," and " баской " meaning "beautiful." The third group consists of the lexicon, which is not limited by territorial boundaries and is present in both the vocabulary of the literary language and the common urban parlance. Examples of this include the use of "to plough" to mean "to sweep the floor," "fireman" being referred to as "pogorelets," the word "thin" being used to convey "bad" (this meaning was historically present in the literary language, hence the comparative degree "worse" derived from the adjective "bad"), and the term "weather" being used to describe "inclement weather." The same might be asserted regarding lexical dialectisms as with regards to phonetic and grammatical idiosyncrasies of colloquial language. They are an essential and inherent part of the language used in the work. Sholokhov frequently employs phrases such as кубыть, мабуть (meaning "maybe"), зараз (meaning "now"), ажник (meaning "even"), дюже (meaning "very"), нехай (meaning "let, let"), and трошки (meaning "a little") throughout his story, which are characteristic of the Don language.

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The vocabulary used in the speech of all the characters, namely the Cossacks, includes these words. The characters in The Quiet Don employ semantic dialectisms, such as the phrase "to wander," which means "to catch with a racket, walking with water and dragging it on your shoulders behind you." For instance, they may ask, "Will you come with us to wander?" The syntactic patterns that are shared by all languages are not inherently dialectal. These characteristics are also present, to variable degrees, in language varieties that do not change geographically, such as literary language and everyday speech.

The syntactic structures within this group can be divided into two categories based on their usage in the literary language. Some structures are limited to specific stylistic frameworks, such as the colloquial style, while others are inherent to the Russian language as a whole, encompassing both territorial and stylistic variations. constructs with the preposition "in" are employed in the literary language to indicate a variety of grammatical relations. Alternatively, constructs with the preposition "on" or without a preposition can also be utilized. She visited Mokhov, and the year prior she was summoned to Kamenskaya for a trial. Now, you are going to the camps. The author of the novel "The Quiet Don" uses the language of the protagonists to

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<sup>1</sup> Шолохов М.А. Тихий Дон: Роман в 4-х кн. Кн. 1. – М.: Профиздат. 1990.

depict the unique characteristics of their speech, including the development of words and sentence structures (syntactic dialectisms). The dialect typically employs the use of the predicate in conjunction with the verb "to be" or other conjunctions of adjectives and participles in their full form, as opposed to the abbreviated form commonly used in literary language. Examples include phrases such as "Only if the Cossacks were intact," "batyanya will be satisfied," and "The slogan was thrown out."

The novel distinguishes between proper-lexical (104 words) and lexico-semantic dialectisms (5 words) in its vocabulary. The protagonists in the novel "The Quiet Don" employ dialectal terms that specifically refer to items and phenomena unique to the customs and daily life of the Cossacks. The ethnographic dialectisms are categorized into 8 theme groupings, with a total of 96 terms. The ethnographic dialectisms can be categorized into various theme groupings.

1. Clothing items, components of clothing, footwear:

Goloshechina refers to a "maiden's headscarf". The upper extremity descends to the lower part, known as the koy - holoshechchina. Zipun refers to a type of caftan worn by peasants while laboring. They searched until the first light of day disappeared, and then Prokofiy enveloped his wife in a zipun and transported her back to their residence while holding her in his arms. A zizpunitsa is a type of garment that is worn underneath a sundress. During the nighttime, Aksinya hastily arrived at the farm while wearing a worn-out dressing robe.

2. Instruments of labor referred to as "Arba" are carts that are constructed in various ways. He trailed behind the cart carrying the belongings around the farm - everyone, regardless of age or status, out onto the street. Bezmen refers to a type of hand scales that have an uneven lever and a moveable fulcrum. I computed it using the bezmen. Barok refers to a wooden shaft used for tethering, specifically as an accessory for a cart. It serves as a bar where harnessing straps can be fastened. My brother removed the barock from the brig and, in front of Aksinya, pulled my sleeping father by his feet. He briefly asked him something and then struck the elderly man on the bridge of his nose with the shackled barock.

3. Household utensils: Баклага refers to a wooden utensil that is either closed, hooped, or crushed, and can come in numerous forms. Securing the helmet on the drowsy mare, he turned to Aksinya and instructed her, "Please pour water into the Баклага. " Gus mentioned the word "paraffin". As the old woman gently placed the infant on the ground, she whispered: "You, elderly individual, have never created anything innovative." We should have retired for the night, as the cost of gasoline is increasing, and you are consuming it.

4. Nomenclature of fauna, flora, and their components: Будыль refers to the thick stem or main stalk of a sizable herbaceous plant, such as burdock, asparagus, tobacco, or weed. The wind was siphoned behind the windmill on the parched corn fields, causing stumbling. A bullock refers to a type of vegetation that is characterized by its limited growth and sparse distribution, either in the form of grass or shrubs. Stepan stood in a wide-legged stance, clenching his teeth as he chewed on a tough piece of meat. Donnik, often known as bottom grass, is a type of plant. The meadow is characterized by the presence of kori grass, whereas the steppe is characterized by the absence of vegetation, except for the ГОЛЬНЫЙ ДОННИК.

5. Designations for residential and outdoor structures, spaces: Baz refers to a designated area for keeping livestock, which can be either enclosed or open-air, located either near the house or in the outskirts of the hamlet. Prokofiy quickly established himself: carpenters felled a temporary dwelling, he personally constructed a foundation for livestock, and by autumn, he brought his foreign bride, who had a stooped posture, to the newly established farm. A baluster is a pointed post used for handrails, railings, or fences. Miron Grigorievich was twirling intricately carved balusters with his boots on the porch before entering the kurney. He left

behind the unsightly railings that were scratched. Meanwhile, Petka swiftly led a pair of voronoi out of the stable, quickly putting a collar on one of them.

The windmill is a structure that harnesses the power of the wind to generate energy. At dusk, he positioned himself beneath the windmill, discreetly smoking.

6. Terminology related to the physical features of the environment: Бьепак is a term that refers to a dry ravine or a water hole. He perceived himself moving down a narrow valley, adorned with vibrant red leaves that were fragile and could be easily crushed. Underneath the leaves, he could feel the resilient and moist terrain of the juvenile gully. A plot of land refers to an area of land that is specifically designated for agriculture or development. "What is the status of the land located beneath Talovy Yar?" "Grigory inquired in a hushed tone, his throat wrapped in a bandage and strained from his fishing activities." Yerik is defined as a narrow and deep strait that connects a river to a lake. Pantelei Prokofievich: ...Dunyashka, hurry outside and listen - do you hear the yerik playing?

7. Natural phenomenon names: Kryga refers to an ice floe or a piece of floating ice. Grigory, recalling Aksinya, who was passionate in love, sighed: "Your father must have impregnated you, Natalya, during a passionate encounter...". Mar is defined as a thin layer of fog or haze that is translucent. Grigory gazed at him with a vantage point like to that of a mountain overlooking a faraway steppe adorned with rain marya.

8. Words describing an individual, their societal standing, and their physical state: Elms refers to the cervical vertebrae, which are located in the neck. Stepan will quickly and efficiently wrap up your elms overnight. The user's text is enclosed in tags. Glyadelka is a term that refers to the organ responsible for seeing, commonly known as the "eye". With his sharply focused gaze, he scanned the audience, then raised his hand and exclaimed, "To his eyes! To his eyes!" Sholokhov employs a unique approach to incorporating the linguistic characteristics of the local vernacular into his fiction writing, using a distinct method to include dialect-specific words and phrases. The experience of reading "The Quiet Don" can be likened to that of a visitor who arrives in a village where the language spoken by the locals differs from the formal literary language.

Initially, these distinctions are instinctively observed and instinctively capture one's attention due to the unfamiliarity of the word sounds and grammatical structure, with certain words being completely unintelligible. However, after time, these idiosyncrasies become routine, individual words and phrases are not specifically emphasized by the listener, and do not detract from the understanding of the spoken message. The language gradually becomes familiar to a newcomer, while nevertheless maintaining its distinctiveness. Similarly, the reader rapidly grasps the fundamental structures of the language and, recognizing its distinctiveness, becomes less diverted from the substance of the text. Sholokhov, the artist, demonstrates remarkable competence by adeptly utilizing the unique characteristics of the vernacular to accurately depict reality.

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