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## **THE SPEECH GENRE OF EVERYDAY DIALOGUE IN THE PLAY “NE V SVOI SANY NE SADIS” BY A.N. OSTROVSKY**

### **Introduction**

The problem of studying speech genres was first introduced and designed by M.M. Bakhtin. He gave the definition of speech genres as sufficiently stable types of statements worked out in each sphere of language usage. Also, he offered to divide all the speech genres into primary and secondary.

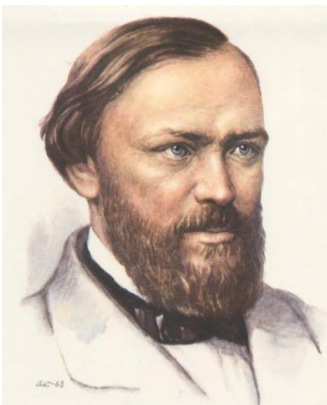
Then these genres were studied by many linguists. But only A.D. Stepanov, the author of the book “The problem of communication in Chekhov’s literary works,” turned linguistic research to literary studies (although he rightfully noticed that linguists had used literature for studies). The studying of speech genres seems perspective from different points of view, inter alia it is interesting because it lets estimate the diversity of speech styles in various communicative situations. It concerns equally to primary and secondary speech genres.

### **Key issues in research**

The genre of everyday dialogue can demonstrate it very well. This genre describes everyday communicative situations without any emotional stress. As a rule, the purpose of everyday dialogue is to chat for pleasure or to ask for something easy, for example, to throw the out the trash.

Everyday dialogue can show equality between parties or hierarchy of their relationships, also it shows the characters’ emotions to each other. Sometimes hierarchy can influence the expression of emotions in the dialogue or personal relationships influences the compliance of hierarchy.

The play by A.N. Ostrovsky “Ne v svoi sany ne sadis” (“Don’t get into the wrong sleigh”) is taken as example by us. In this play, the playwright used the genre of everyday dialogue rather often.



### **Analysis**

We found out several examples of this genre in the play and analyzed them.

There is a dialogue between the waiter and Stephan, a servant of Vikhorev, a nobleman, in scene 1 of Act 1. Vikhorev hasn’t got much money, but his class makes his servant feeling more important than the waiter himself.

Stephan uses scornful forms of address (“ty”, “bratets”), though the waiter uses respectful forms of address. The dialogue between Borodkin and Malomalsky (scene 2, Act 1) shows hierarchy because of the age of interlocutors. In scene 4, Act 1 act there is a dialogue between Malomalsky and his wife, where hierarchy is supposed to be, but the wife of Malomalsky destroys it and refers rather familiarly to the head of the family. The husband tries to insist on the hierarchy in relationships, for example, he orders her to be silent, but the wife ignores his commands and points out the lack of his education, also she calls him “muzhyk”.



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In scene 5 of Act 1 a dialogue between Vikhorev and Baranchevsky can be found, and there, it demonstrates equality between parties. They are people who belong to the same class and who have equal education. Vikhorev describes his hardship to Baranchevsky frankly, than he tells Baranchevsky about his plans, calling him brother and friend, says compliments to him (“You are a great man!”). Baranchevsky also speaks with Vikhorev calmly and frankly.

In scene 1 of Act 2 there is a dialogue between Avdotya Maximovna and Arina Fedotovna, her aunt, and there we can observe an interesting situation. On the one hand, the conversation takes place between two women of different ages, so the younger of them should respect the older one. On the other hand, Avdotya Maximovna is a daughter of the householder and her father adores her, so her position is stronger than the position of Arina Fedotovna, who is an unmarried sister of the householder and lives in his house only thanks to his kindness. The features of the dialogue between these heroines are determined by their characters and relationships between them. The gentle Avdotya Maximovna speaks with her aunt respectfully, she absolutely trusts Arina Fedotovna, but she also states her opinion. Arina Fedotovna’s behaviour with her niece is assertive and rather boorish not according to her social position, but according to her greater life experience.

In scene 1 of the first part of Act 3 there is a very short but rather an expressive dialogue between Vikhorev and Stephan. This nobleman relieves his anger on the servant, he calls Stephan a fool and rudely commands him to hurry. Stephan tries to justify himself by scolding peasants who haven’t completed Vikhorev’s order on time.

In scene 5 of the second part of Act 3 we can observe the behaviour of Arina Fedotovna with Rusakov who is her brother and the householder. She is surprisingly polite and helpful because she is afraid of her brother’s reaction to her help with eloping of Avdotya Maximovna with Vikhorev. Also, we can observe in this scene mild and protective relationship of Rusakov to people who are younger him (as Borodkin) or depends on him (as his sister). But we also can see that Borodkin’s or Arina Fedotovna’s speech is shorter than the one of Rusakov. He is the householder and they obey him, his voice sounds louder than the rest ones.

## Conclusion

Thus, the research of the speech genre of everyday dialogue can demonstrate changing in forms and attitudes in accordance with the role of interlocutors taking part in it. Its construction and development are determined by peculiarities of their social position and individual traits of character.

