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MEANS OF VERBALIZATION OF A NEGATIVE EMOTION ANGER IN “LE CAPITAIN BURLE” WRITTEN BY É. ZOLA

Summary. The research focuses on the means of expression of a negative emotion of anger in “Le Capitaine Burle” written by Émile Zola. The French writer, as the central figure of naturalism, strove for a “scientific” and objective depiction of reality. For him, the language of characters was not simply a means of communication, but a key element of social and psychological characterization. It reflected their origin, environment (in French milieu), heredity, and ultimately their mentality. The goal of the study is to elucidate the means of expression of a negative emotion of anger during a quarrel in “Le Capitaine Burle” written by É. Zola. The object of the research – means of expression of a negative emotion of anger in É. Zola “Le Capitaine Burle”. The research material is the novella “Le Capitaine Burle” written by É. Zola. Methodology of the Research. There have been used the following methods: a) componental analysis; b) transformational analysis; c) contextual analysis.

The use of coarse, colloquial language, cursings, and emotionally charged arguments in the works of Émile Zola is not an attempt to shock a reader. It is a conscious literary device that performs several important functions that reveal the peculiarities of the French mentality, especially among the working class and petty bourgeoisie of the 19th century. In the fiction by Émile Zola, anger has no moral significance – it functions as a biological-social symptom.

In the novella “Le Capitaine Burle”, the scenes of quarrels are not just everyday episodes with the use of interjections, swear words, cursings, but experimental models of a social decay: the degradation of a language, body and morality occurs simultaneously.

A negative emotion anger in “Le Capitaine Burle” by Émile Zola is expressed by means of a combination of lexical devices (interjections, cursings, swear words, idioms), syntactic strategies (short phrases, imperatives), and non-verbal markers (tone, shouting, body postures).

Key words: negative emotion, anger, verbalization, interjections, cursings, idioms, non-verbal markers.

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ЗАСОБИ ВЕРБАЛІЗАЦІЇ НЕГАТИВНОЇ ЕМОЦІЇ ГНІВУ В НОВЕЛІ ЕМІЛЯ ЗОЛЯ «КАПІТАН БЮРЛЬ»

Анотація. У статті здійснено аналіз засобів вираження негативної емоції гніву в новелі Еміля Золя «Капітан Бюрль». Французький письменник, як центральна фігура натуралізму, прагнув до «наукового» та об'єктивного зображення реальності. Для нього мова персонажів була не просто засобом спілкування, а ключовим елементом соціальної та психологічної характеристики. Вона відображала їхнє походження, середовище (французькою *milieu*), спадковість і, зрештою, їхній менталітет. **Мета** дослідження полягає в з'ясуванні засобів вираження негативної емоції гніву під час сварки у творі Е. Золя «Капітан Бюрль». **Об'єкт** дослідження – засоби вираження негативної емоції гніву у творі Е. Золя «Капітан Бюрль». Матеріалом дослідження слугує повість Е. Золя «Капітан Бюрль». Методологія дослідження: використано такі методи: а) компонентний аналіз; б) трансформаційний аналіз; в) контекстний аналіз.

Засоби вираження негативної емоції гніву досліджувала Віра Сліпецька (Сліпецька, 2011; Сліпецька, 2013; Сліпецька, 2018). Невербальні засоби вираження емоцій досліджувала Тетяна Осінова (Осінова, 2019). Лінгвопсихоакцентуацію елітарної мовної особистості досліджувала Віталія Паніш (Паніш, 2023).

Використання грубої, розмовної мови, лайливих слів та емоційно забарвлених слів у творах Еміля Золя не є спробою шокувати читача. Це свідомий літературний прийом, який виконує кілька важливих функцій, що розкривають особливості французького менталітету, особливо серед робітничого класу та дрібної буржуазії XIX століття. У художній літературі Еміля Золя гнів не має морального значення – він функціонує як біологічно-соціальний симптом.

У новелі «Капітан Бюрль» сцени сварок – це не просто повсякденні епізоди з використанням вигуків, лайливих слів, прокльонів, а експериментальні моделі соціального розпаду: деградація мови, тіла та моралі відбувається одночасно.

Негативна емоція гніву в творі Еміля Золя «Капітан Бюрль» виражається шляхом поєднання лексичних засобів (вигуків, лайливі слова, фразеологічні одиниці), синтаксичних стратегій (короткі фрази, наказовий спосіб дієслів) та невербальних маркерів (тон, крик, пози тіла).

Ключові слова: негативна емоція, гнів, вербалізація, вигуків, лайливі слова, фразеологічні одиниці, невербальні маркери.

Problem Statement. The issue of emotional expression in the fiction by Émile Zola is one of the most interesting aspects of his naturalistic work. While most writers of the 19th century interpreted a negative emotion *anger* and quarrel as a moral downfall of the hero, Émile Zola turns this negatively evaluated emotion of *anger* into an object of scientific analysis. His goal is not to judge a person, but to understand the mechanisms of his/her behaviour, to explore how the environment, heredity and social pres-

sure shape emotions, in particular the negative ones.

Review of Research and Publications. It is this observation – “emotion as an experimental phenomenon” – that the French literary critic Colette Becker developed in her numerous works, who for decades studied the naturalism of Émile Zola and his philosophy of passions (Becker, 1997; Becker, 2004). Means of expression of a negative emotion of *anger* were studied by Vira Slipetska (Slipetska, 2011; Slipetska,

2013; Slipetska, 2018). Non-verbal means of emotion expression were studied by Tetiana Osipova (Osipova, 2019). Linguo-psycho accentuation of elitary language personality was studied by Vitaliya Papish (Papish, 2023).

The goal of the study is to elucidate the means of expression of a negative emotion of *anger* during a quarrel in “Le Capitaine Burle” written by É. Zola.

The object of the research – means of expression of a negative emotion of *anger* in É. Zola “Le Capitaine Burle”.

The research **objectives**:

a) to compile the sample of the means of expression of a negative emotions of *anger* in “Le Capitaine Burle”;

b) to classify the means of expression of a negative emotions of *anger* “Le Capitaine Burle”;

c) to characterize the means of expression of a negative emotions of *anger* “Le Capitaine Burle”.

The research material is the novella “Le Capitaine Burle” written by É. Zola.

Émile Zola, as the central figure of naturalism, strove for a “scientific” and objective depiction of reality. For him, the language of characters was not simply a means of communication, but a key element of social and psychological characterization. It reflected their origin, environment (in French *milieu*), heredity, and ultimately their mentality.

Methodology of the Research. There have been used the following methods: *a) componental analysis* to identify lexical and syntactic markers of emotionality in the text fragments. Lexical markers of emotionality are formal signals of emotions in the fiction text; *b) transformational analysis* has been applied to identify the syntactic characteristics of emotional expressions, which distinguish them from other communicative and pragmatic language units. This analysis determined syntactic similarities and differences between interjections, which served as the basis for their classification; *c) contextual analysis* has been used to identify the specifics of emotional experience, which is reflected in interjections; *d) pragma-semantic analysis* revealed the place of interjections in the system of speech acts.

Research Results. The use of coarse, colloquial language, cursings, and emotionally charged arguments in the works of Émile Zola is

not an attempt to shock a reader. It is a conscious literary device that performs several important functions that reveal the peculiarities of the French mentality, especially among the working class and petty bourgeoisie of the 19th century. In the fiction by Émile Zola, *anger* has no moral significance – it functions as a biological-social symptom. Colette Becker rightly notes that for Émile Zola, “an emotion is a reaction provoked by the environment” (Becker, 1993).

In the novella “Le Capitaine Burle”, the scenes of quarrels are not just everyday episodes with the use of interjections, swear words, cursings, but experimental models of a social decay: the degradation of a language, body and morality occurs simultaneously, for example:

a) “*Un officier parut, trempé, éclatant en jurons.*

– *Sacré nom de Dieu !... Ah ! quel chien de temps!*” / “*The officer appeared, soaked to the skin, exploding with curses.*

– *Holy God!... Ah! What terrible (dog) weather!*” (Le Capitaine Burle, p. 5);

b) «– *Oui, nom de Dieu! grogna Laguitte, et il faut bougrement vous aimer pour courir les rues par cette sacrée pluie...*» / «– *For God's sake!*» *muttered* Laguitte, «*you must love yourself a lot if you're running through the streets in this damned rain...*” (Le Capitaine Burle, p. 5).

In this extract the interjection “*nom de Dieu!*” (in French) / “*for God's sake! / Holy God*” (in English) is a short emotional outburst that serves as a marker of *anger* or *irritation* during an quarrel. In this context, the interjection functions as a swear word. Verbal grumbling (in French – *grogna*; in English – *grumbled*) is not a shout, but a muted aggression that combines displeasure and sarcasm.

Major Laguitte's ironic remark «*il faut bougrement vous aimer...*» (in French) / «*you must love yourself a lot*» (in English) is a remark that humiliates the main character, Captain Burle, hinting at his irresponsibility and frivolity.

The lexical imagery of the phrase “*cette sacrée pluie*” (in French) / “*this damned rain*” (in English) illustrates the emotional devaluation of the circumstances; it shows that the speaker, officer Laguitte, is driven by irritation.

In this extract, the negative emotion of *anger* during a quarrel is expressed by means of interjection+grumbling+sarcastic evaluation,

not by means of quarrel words. This is a typical model of “suspiciously ironic” *anger*.

c) “– *Comment! pas rentré! Mais alors ils se sont fichus de moi, à son café, chez la Mélanie, vous savez bien!... J'arrive, et il y a une bonne qui me rit au nez, en me disant que le capitaine est allé se coucher. Ah ! nom de Dieu ! je sentais ça, j'avais envie de lui tirer les oreilles!*” / “*How! he didn't come back! But they made fun of me (mockery), in that cafe, at that Melania's, you know!... I come, and there the maid, laughing in my face, says that the captain has gone to bed. Oh! God! (Damn! Damn it)! I felt it, I wanted to pinch her ears!*” (Le Capitaine Burle, p. 6).

In this extract the sequence of exclamations: “*Comment! pas rentré!*” (in French) / “*How! didn't come back!*” (in English) illustrates a rapid emotional monologue; the short exclamation “*How!*” verbalizes Officer Laguitte's state of indignation.

The phrase “*ils se sont fichus de moi*” (in French) / “*they made fun of me*” (in English) verbalizes Major Laguitte's feeling of humiliation. This phrase reinforces the negatively evaluative emotion of *anger*.

The description of the maid's behaviour (“*une bonne qui me rit au nez*” in French / “*a maid who laughs in my face*” in English) is an offensive gesture that provokes Officer Laguitte's negative reaction to this behaviour (“*envie de lui tirer les oreilles*” in French / “*I wanted to pinch her ears!*” in English). The phraseological unit *to pinch one's ears* is a euphemistic metaphor that verbalizes the meaning of a “corporal punishment”, allowing one to express an aggressive desire less directly, but obviously.

The interjections “*Ah! nom de Dieu!*” (in French) / “*Oh! God! (Damn! Damn it)! (in English)*” facilitate the emotional intensity after Officer Laguitte's story about humiliation.

In this extract, the negative evaluative emotion of *anger* is expressed by means of lexical units that verbalize the state of shock+humiliation+impulse to physical violence. Major Laguitte's desire to hit the maid is expressed by the phraseological unit “*to pinch one's ears*”.

d) “*Quand ils furent enfin seuls, le major Laguitte se posa devant le capitaine Burle; puis, les bras croisés, se courbant, à pleine voix il lui cria dans la figure:*

– *Salaud!*

– *Tais-toi !...»* / “*When they were finally alone, Major Lagitte stood before Captain Buerle; then, crossed his arms, bending down, shouted in his face at the top of his voice:*

– *Bastard! / Scoundrel!*

– *Shut up!...*” (Le Capitaine Burle, p. 15).

In this extract, the nonverbal markers: “*se posa devant*” (in French) / “*stood in front of*” (in English), “*les bras croisés*” (in French) / “*crossed his arms*” (in English), “*se courbant*” (in French) / “*bent over*” (in English) – the gestures of dominance and threat; the postures that nominate Major Lagitte's intention to humiliate his opponent Captain Burle.

The phrase: “*à pleine voix il lui cria dans la figure*” (in French) / “*he shouted at the top of his voice in his face*” (in English) is a verbal attack directed at Captain Burle; the shout + the direction “*in the face*” reinforce the direct nature of the insult.

The French noun “*Salaud!*” / “*Bastard!*” (in English) is an offensive lexical unit that characterizes a person as a “nasty” one.

The imperative verb “*Tais-toi!*” (in French) / “*Shut up!...*” (in English) is Major Lagitte's desire for silent submission of Captain Burle. This is not a request, but a demand during a quarrel.

The combination of French lexical units that verbalize insult + order is a classic verbal aggression aimed at humiliating the opponent and controlling the conversation during a quarrel.

This excerpt illustrates a form of open *anger*: action (invading the opponent's space), shouting, using an offensive word, controlling the opponent's action through an order.

e) „– *Et pas un radis ! (idiom) reprit celui-ci violemment. Hein? te vois-tu entre deux gendarmes ? Ah ! salaud !!*” / “– *And without a penny (literally radish)! – he continued furiously.*” “*What? Do you see yourself between two policemen? Oh! You scum!*” (Le Capitaine Burle, p. 16).

In this extract, the interjections “*Ah!, Eh bien!, Nom de Dieu!*” (in French) / “*Oh!, Damn it!*” (in English) verbalize a momentary emotional upsurge, marking the beginning of the negatively evaluated emotion of *anger*.

The French lexical units “*salaud, crapule*” / “*scum, scoundrel*” (in English) verbalize the direct humiliation of the captain, labelling

him as a morally low person. We trace a verbal aggression in this extract.

Paralinguistics is often more important than the semantics of words – the description of the voice (gasping, shouting, “rude voice”) gives words their power; without such markers, phrases would lose their expression. The stylistic role of interjections (in French “*nom de Dieu*”) depends on the social context: in French of the 19th–20th centuries they could have varying degrees of rudeness. Interjections /cursings (in French “*Ah! sacré nom! que le diable t’emporte!*”) are linguistic forms of exorcism of *anger*; the cursing performs a rhetorical, emotional function.

Nonverbal descriptions (in French “*grogna, cria, bras croisés*”, etc.) are critically important: without them, verbal tools lose some of their power – *anger* is not only verbal, but “language + body”.

The novella “Le Capitaine Burle” by Émile Zola forms *phonetics of emotions*. Quarrels, swearing, interjections, fragmented phrases –

all this turns the text into an acoustic space of a negatively evaluated emotion of *anger*. Colette Becker defines this as “linguistic aggression” (Becker, 1997).

Conclusions. Thus, a negative emotion *anger* in “Le Capitaine Burle” by Émile Zola is multi-layered. It is expressed by means of a combination of lexical devices (interjections, cursings, swear words, phraseological units), syntactic strategies (short phrases, imperatives, rhetorical constructions), and paralinguistic markers (intonation markers, tone, shouting, body postures).

Prospects for further research consist in elucidating the means of verbalization of a negative emotion of *anger* in other fiction texts written by Émile Zola, for example, “La Fête à Coqueville”, “L’Inondation, L’Attaque du Moulin” because his works form their own *phonetics of emotions*. Quarrels, cursings, interjections, swear words, idioms, repetitions, fragmented phrases – all this turns the fiction text into an acoustic space of a negatively evaluated emotion of *anger*.

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