

Means of expression anger in É. Zola “Le Capitaine Burle”

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Abstract. *The research focuses on the means of expression of a negative emotion of anger in “Le Capitaine Burle” written by Émile Zola. 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 paralinguistic markers (tone, shouting, body postures).*

Keywords: *negative emotion, anger, expression, interjections, cursings, idioms, paralinguistic markers.*

The problem of emotional expression in the work of Émile Zola is one of the most interesting aspects of his naturalistic work. While most writers of the 19th century interpreted anger or quarrel as a moral downfall of the hero, Émile Zola turns this negatively evaluated emotion of *anger* into an object of scientific analysis. Its goal is not to judge a person, but to understand the mechanisms of his/her behaviour, to explore how the environment, heredity and social pressure shape internal passions. 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, 1993; Becker, 1997; Becker, 2001).

The goal of the study is to analyze the means of expression of a negative emotion of anger in É. Zola “Le Capitaine Burle”.

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.

The use of coarse, colloquial language (slang), cursings, and emotionally charged arguments in the works of Émile Zola is not an end in itself or an attempt to shock the 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 works of 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 exclamations, swear words, curses, but experimental models of social decay: the degradation of language, body and morality occurs simultaneously.

A negative emotion *anger* in “Le Capitaine Burle” is multi-layered: it is expressed not only by means of swear words and interjections, cursings, but also by intonation markers, phraseological units, rhetorical constructions and non-verbal gestures.

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” of 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).

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

References

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