

## NORMAN DIALECT IN THE WORKS OF GUY DE MAUPASSANT ON THE EXAMPLE OF SHORT STORIES "IN THE FIELDS" AND "BELHOMME'S BEAST"

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**Abstract:** The article is devoted to the peculiarities of the individual style of a French writer, the prominent master of short stories Guy de Maupassant. The article aims to identify the linguistic features of the Norman dialect in the examples which are taken from the short stories "In the margins" and "Uncle Belyom's Beast". The study lies within rapidly developing research areas of areal linguistics. In present days there is a lack of research devoted to the study of the Norman patois by the material of the fiction works of French literature, which gives the relevance of the topic of this article. A linguistic method of continuous sampling is presented as the basic method of selection of practical material. The conceptual analysis of lexicographical sources was used. The method of reconstruction of the lexical units and the analysis of vocabulary works allow the authors to reveal lexico-semantic relationships that exist in human consciousness. The article discusses the role of the Norman dialect as finished item of vocabulary used by the writer to convey his vision of reality and to describe his characters and atmosphere in which the action is unfolded with greater accuracy. The object of this research is to establish some basic of French language, and more specifically, Norman culture concepts and linguistic and stylistic analysis of language means of a given culture helping to realize its full potential. The result was the violations of the standards of the French literary language (as a result of the inclusion of a Norman dialect), which have affected the standards of orphoepe, morphology, syntax and vocabulary.

**Keywords:** the Norman dialect, patois, style, plot, phonetic features, grammatical structure, social aspect, orthoepe, grammar, socio-cultural component.

### 1 Introduction

Henri René Albert Guy de Maupassant is a famous French writer-realist, a master of artistic prose. He left rich spiritual and aesthetic heritage to the French nation. He continued the brilliant tradition of French critical realism, denouncing the bourgeois world of his lifetime. Maupassant lived and created his works during the period of the Third Republic, in time of Reaction that followed the defeat of the Paris commune. The writer participated in the Franco-Prussian war; he grieved at the defeat of his country, saw the betrayal and corruption of the ruling parties and the bourgeoisie. That's why he wasn't indifferent to ordinary people, and all his sincerity and emotion character reflected in his creative work.

Maupassant was a brilliant writer, and his creative gift was clearly revealed in his novelettes. He was able to describe the society which he lived in, to convey the mood, philosophy and created its own style, different from other writers.

A series of short stories entitled "Norman stories" takes a special place in the work of Maupassant. Born in Normandy, Maupassant knew these places and best parts of stories contain the descriptions of Norman life and nature. He did not fall into sentimentality, but he portrayed peasants as they really are – unvarnished, without distortion. Language and culture are connected intimately, they reflect the worldview of the people, their mentality, expand socio-cultural and sociolinguistic horizons. The complex overlapping and interdependence of language and culture predetermine the universal and at the same time, the specific nature of the perception of reality (Zamaletdinov, 2011). Maupassant's characters are the Normans,

they are hard – working, but not insensitive people- on the contrary, they are rude, uneducated, greedy, and close-fisted.

Maupassant's mother had a good command of the peasant dialect. The writer used this Norman dialect in the dialogues of his characters. She got on well with ordinary countryside people, and later, creating his own stories, Guy de Maupassant had used her observations a lot.

Maupassant presented a picture of Norman village and its inhabitants in the story of "La Bête A Mait' Belhomme" ("Uncle Belyom's Beast") in the brightest and most colorful way. The author gives this title in Norman dialect or patois (FR. "patois" – regional dialect) in the form of paraphrase, through which the color of the atmosphere described by the author is revealed, and the reader gets the impression that the title is pronounced by the characters of the story themselves. This story has to be passed from one character to another exactly in these words, and even after many years it will be remembered (Bulgakov, 2017).

The tone of Maupassant's short stories is always playing in unison with the character of the plot. A touching story is presented in different ways in comparison with a funny and frivolous one. However, the author had never crossed the permitted line, and knew a sense of possible extent.

Maupassant didn't separate art from real life; he didn't look for subjects for his works in the archives and museums sitting in the libraries, digging through the science books and so on. He took them directly from life and relied on his own experience; he didn't invent them. The most important thing for him was to show life as it is. Once the author got interested in some fact, he laid it out into the ordinary clear language, at the same time not devoid of irony and elegance of style.

Guy de Maupassant's realism is evident in his desire to be honest with the reader, not to impose himself or other ideal representation of things and people, as they should be. The writer sincerely and authentically describes the society of his own age, which is the bourgeois class and simple Norman peasants. Rude and envy ingratitude of children is shown in the short story "In the fields" as parents are not able to ensure the future of the child. Before leaving, angry son Charlot, throws a hurtful and very rude Norman word "manants", and this one deeply offends the poor peasants.

Each Maupassant's character is alive and real. At the same time, the author makes his best to invest his creative imagination and caring heart in the way of creating the character.

Among the short stories of Maupassant, you should select a series of Norman stories in which the author adds a sociolinguistic component to portray their characters brighter and closer to reality. Norman dialect allows Maupassant to present his characters to the reader most reliably and vividly. Norman French dialect is closer to the literary language, but the phonetics and grammatical structure are somewhat different. The dialect patois, which Maupassant uses, is not too original, but it gives the Norman novelettes a special brilliance and local flavor. In addition, it allows him to draw a line between peasants, even wealthy and educated ones, and well-bred bourgeois that make up a social aspect of the story.

In his novels "Uncle Belyom's Beast" and "In the fields", the author makes it possible for readers to get into the atmosphere of the Norman province to take part in the unfolded story. Also it becomes possible due to the language spoken by the characters.

## 2 Resources and methods

The methodological basis of this research consists of the works of Russian and foreign writers, such as F. I. Bulgakov (2017), I. Khutsishvili (1951), Régis Antoine (1971), Anthony Poni (2005).

The main method of selection of the practical material in this study is the linguistic method of continuous sampling in the analysis of short stories "Uncle Belyom's Beast" and "In the fields" by Guy de Maupassant. Also the method of linguo-stylistic analysis was used for the features of the characters and to explore the discourse heroes. The study shows the way of cognition of meaning in concept of a Norman patois, which is to convey the atmosphere and mentality of the Norman people. Linguists engaged in the study of Maupassant's works did not consider the above-mentioned works, which explains the choice of the topic by the authors and its relevance.

The study of any concept is made through the analysis of the results of cognitive activity and is based on analysis of data from the lexicographical sources, which present an integral part of the study of all of the language material (Anna, 2017). The analysis of vocabulary from the texts created by the character and its discourse allow the researcher to uncover the lexical-semantic links, to detect lexical associations that exist in human consciousness (Klimchak, 2015). It helps to be aware of the realities and linguistic means of its expression.

## 3 Results

The following points are identified as inherited in Norman patois, and retreating from the literary standards used by Guy de Maupassant in the short stories "the Uncle Belyom's Beast" and "In the fields":

### 1. The distortion of orthoepic norms.

- a denasalization of vowel sounds. Before some consonants phonemes a nasal sound disappears: enfant > éfan (ã - fã > e-fã): "C'est permis d i vouloir éfan prend un comme ça!" – "You've found what to ask my mother about!" (Maupassant , 1954 ; Maupassant ,1974);

- replacement of a consonant phoneme from (s) to (ʃ): "Il m'a pris...chinquante (ʃen-kât) écus!" "He took it from me for fifty écus" (Maupassant , 1954 ; Maupassant ,1974); (z) to (k): s échapper > s écaper (se-ka-pe); vache > vague (vak);

- the consonant "r" before the mute "e" is lowered (votre > vote), ('autre > aute), (prendre > prend'e): "Et part d vote?" – "And how's it from your side?" (Maupassant , 1954 ; Maupassant ,1974);

- the contraction of words. Before a word beginning with a vowel sound, the possessive adjectives mon, ton, son are losing the sound (ô): "C'est-i té, m n éfant?" – "Is that you, my boy?" (Maupassant , 1954 ; Maupassant ,1974);

- the interrogative construction "qu'est-ce que" shrinks into "qué qu(e)": "Qué qu'il avait, ton pé?" – "What's happened to your father?" (Maupassant , 1954 ; Maupassant ,1974);

- the interrogative adjective quel(le) changes to qué "Qué guériseuse?" "What healer?" (Maupassant , 1954 ; Maupassant ,1974);

- the loss of a vowel (ə) occurs constantly: "m sieu l curé; j'veux bien; j vous le proche R ; une vie d misère; C'que j serais maintenant..." – "Sir, a miserable life, what should I do now then..." (Maupassant , 1954 ; Maupassant ,1974);

- personal pronoun of the third person feminine elle(s) is pronounced as alle, all' al' before a vowel, as a – before

consonant sound: "All' est p t'être ben accoutumée au vin ", "...et all n bougera pu " – "She has been probably already accustomed to guilt", "...she ain't moving" (Maupassant , 1954 ; Maupassant ,1974);

- personal masculine pronoun il(s) loses the consonant l: "... i nous faut cent vingt francs" – "We need a hundred and twenty francs" (Maupassant , 1954 ; Maupassant ,1974);

- index-presentative pronoun voilà is pronounced as V là: "V là Te-t-il earnings, Jean?" – "Well, did you come back, Jean?" (Maupassant , 1954 ; Maupassant ,1974);

- the relative pronoun que is pronounced with a truncation of vowel sound, not just before the next vowel, but also before a consonant sound "C'est ben mé qu t appelles?" – "Are you calling me?" (Maupassant , 1954 ; Maupassant ,1974);

- the form of an indefinite article une feminine is pronounced as une > eipe (UE > œn) in the Norman dialect: "C'est frémi eune, eune C'est bête..." – "This is an ant, some kind of a reptile..." (9, 10). And in some monosyllabic words there is the replacement of the letters eau > iau (> o): "C'est l iau qui la rend enragée..." – "It's the water that drives her mad..." (Maupassant , 1954 ; Maupassant ,1974), fils > fieu (fis > fjø): "Les parents tout de suite voulurent le fieu sortir dans le pays...", "Parents immediately wanted to send his son out from the village..." (Maupassant , 1954 ; Maupassant ,1974);

- there is the elision in some monosyllabic words with the aim of changing the phrase direction: cette > C te; mes > m s; les > l s; des > d s; quelque > quéque.

### 2. The distortion of the grammatical forms of literary language:

- je suis > je sieus (sɥi > sjø): "Je sieus pas riche..." "I'm not rich..." (Maupassant , 1954 ; Maupassant ,1974);, je vais > vas je (ve > va): "Je vas t' au Havre vé Chambrelan" – "I'm going to Le Havre, to Chamberlane" (Maupassant , 1954 ; Maupassant ,1974);

- the pronoun-subject I person singular and the verb is used in plural form: je ferais > j ferions (ʒə-fə-re > ʒfə-rjō); j'avais > j avions (ʒa-ve > ʒa-vjō): "Je voulions point not enfant vendre" "I didn't want to sell my child, it won't happen" (Maupassant , 1954 ; Maupassant ,1974);

- the use of the preposition à, which denotes possession, instead of the preposition de, which one can see in the title of the novel "La Bête A Mait' Belhomme";

- inappropriate use of the auxiliary verb in difficult times, e.g., the replacement of the pronominal in the verb être for avoir, and preserving the matching of the participle with the subject: "elle s'a conduite comme une mère bonne" – "She was a good mother" (Maupassant , 1954 ; Maupassant ,1974);

### 3. Syntactic infractions:

- the particles - ti or i after the verb are often put in the interrogative sentence if the verb ends in consonant, which avoids the inversion of subject and predicate: "C'est-i, m n éfant? Te V là-t-il earnings, Jean?" – "Is this you, my baby? Well, you've come back, Jean?" (Maupassant , 1954 ; Maupassant ,1974);

- the absence of subject in some cases, which presents a serious infraction of the syntactic norms: "A ma mange la tête, pour sûr!" "He eats my head, that's for sure" (Maupassant , 1954 ; Maupassant ,1974);

#### 4. Semantic changes:

to impart more flavor, the author uses the words of Norman patois: un fourmi > un frémi (ant), les têtes > les chefs (chiefs), un bavard > un-loquace (chatterbox), un chiffon > un loque (piece of cloth), un boisson bien alcoolique > un fil en dix (strong alcoholic drink), un bon à rien > un niant (slacker), un bidet > un petit cheval (the little horse).

- vocabulary of colloquial style is widely used in descriptions: mioche (children, youngsters); moutard (tot, tot); ça me trigouille dans l fond (itching, gnawing); mé (mother); pé (dad).

Guy de Maupassant uses regionalisms not only in dialogues but also in the sentences containing the indirect speech: "Elle répétait qu'il fallait être dénaturé pour vendre son enfant, que C'était une saleté, une corromperie" – "It is constantly repeated that one must be a monster to sell her own child, that it is evil, dirty work, the sheer lasciviousness" (Maupassant, 1954; Maupassant, 1974), where the last word spoken by the mother Tuves is understood as a mixture of the concepts "treachery, meanness."

#### 4 Discussion

The authors studied the novel "In the fields" and "Beast of uncle Belyom", which allow the reader to get deeper into the atmosphere in which the stories are unfolding, and found out the peculiarities of the distortion of literary norms of the French language to transfer the features of the Norman dialect. The author managed to recreate real images of their characters with the help of properly chosen lexical items and linguistic devices, and that's what presents Guy de Maupassant's realism. There's no doubt the language and culture are linked. Language and culture are both included into the form of human consciousness, they reflect the people's worldview and their mentality. At the same time using patois, the writer reveals the mentality of the characters, their habits, and describes their customs.

For example, in the short story "Beast of Uncle Belyom" the procedure starts with the announcement of the list of passengers traveling to Le Havre. According to the old Norman traditions, first man invited at the place of honor is a priest, the man who is close to God. He is always held in high esteem, and he sits to the right of the hostess at the solemn dinners. Then the teacher is invited, as he is also respected. During the reign of the Third Republic the laws about the school by Jules Ferry, who was a politician and Minister of education of France, were adopted (1881-1882гг.). According to them education became free and public education was secular.

Describing the miserable life of the Tuvash and the Vallain families, who were Norman peasants, Guy de Maupassant uses words like *besogner* (hard work, "to plow"), *des chaumières* (shacks), *péniblement* (painfully); that allows the readers to imagine the life of a Norman provincial people. Language and culture are the forms of human consciousness; they reflect the people's worldview, its mentality (Galeeva et al, 2014).

#### 5 Conclusion

Guy de Maupassant is a French realist writer of the nineteenth century who can captivate readers with his candor and sincerity. His work continued the tradition of realistic prose and enclosed the most diverse trends of his time. The author worked mostly in genres of naturalism and symbolism. His work presents an example of classic of European culture. The acquaintance with Maupassant's works enriches one not only lexically and stylistically and spiritually, affecting the most vulnerable problems, while it always remains correct and mature. The author had a perfectly developed sense of form and the ability to concentrate the contents, which facilitates its perception greatly

by the readers. While studying short stories by Maupassant referred to in the article, the students get acquainted with the mentality of the Normans, their customs, characters, episodes of hard life, and that's most important, they study the Norman patois, which gives them a lively interest, being studied as the sociolinguistic component of foreign language which improves students' motivation and presents practical value at the classes in educational institutions of philological direction.

Summarizing the information above, it should again be noted that the Norman dialect is a regional variant of the French language with its inherent peculiarities presented at all levels of the language system:

- phonetics (the distortion of orthoepic norms);
- morphology (significant distortions of grammatical forms);
- syntax (changes in the word order, established by the norm);
- semantics (polysemic extension of the vocabulary)

Knowledge of standards of behavior, the rules of communication and other social and cultural realities help to choose the right way of style of communication and better understand the environment and the atmosphere, described in the literary work. The present study addresses to the issues of differentiation of the dialect and the literary standards, as well as the features of the individual dialects (the Norman patois in particular), which is one of the current trends in the research connected with Roman languages (Yakubova et al, 2016).

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