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AFFECTIVE-DISCURSIVE PRACTICES OF ANGER AND INDIGNATION IN THE SUSTAINABILITY OF VICTORIAN IDEOLOGY

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Abstract: The study rests on the assumption that the sustainability of power distribution in the Victorian society dwells on the ratio of anger and indignation feeling rules in the affective-discursive practices of the times and beyond. The article substantiates the conjecture about the discursive prevalence of indignant distancing practices pertinent to the dominant social groups and the lack of enthusiasm in the display of negative judgment of anger that is enough to incense the outrage of rebel among the subordinated.

Key words: affective-discursive practices, moral judgment, anger, indignation, feeling rules, discourse of power, Victorian ideology, linguoideologeme.

1. Introduction

According to van Dijk, the knowledge and attitude organizing role of ideologies lies in legitimate guiding prepotency to establish "social practices that define domination" (1998: 167). Correspondingly, an *ad hoc* basis for sustaining the distribution of powers in a society is grounded on socially shared model structures constructed and monitored by ideologies. The coordination of attitudes and beliefs about social norms is prerequisite to the maintenance of socially shared rules both within dominant and dominated ideological discourses.

Nevertheless, the interrelation of power and knowledge construction via direct propositional verbal injunction is frequently questioned (Larrain 2013: 10; Searle 1995: 60-64). In-group social cohesion is claimed to be underpinned by the cathartic power of ideologies, where "emotional cohesion" takes over "deliberative reasoning" (Thagard 2006) in articulating ideological position statements. Consequently, the commonality of knowledge and beliefs in ideologies dwells on moral reasoning that forms a milestone in putting forward specific codes of the admitted conduct. Therefore, right and wrong behaviour in a broad sense is ideologically preconditioned and is based on the moral convictions of individuals (cf. Silva 2007: 4). Moral reasoning though is mainly unconscious, emotionally stipulated, or employs affective tagging to the standard patterns of inference and argumentation (Harman et al. 2010: 207-208). Therefore, moral emotions are recognized as the foremost means for ideology proliferation and further manipulation (Brady et al. 2017; Constantino 2017).

Among moral emotions, the aggression triad of anger, disgust, and contempt are associated with the collective action in the maintenance of intergroup confrontation (Bar-Tal et al. 2007; Sabucedo et al. 2011) to exhibit a clear condemnation of their adversaries. Anger as a prototypical moral emotion can be most likely triggered by injustices (Haidt 2003: 854), therefore, it is forefronted in the current research into Victorian ideology sustainability. The action is ignited by the common fervour of enthusiasm and in-group pride, which stipulates the outward vent of negative judgments against moral transcendence or the violation of the fixed order of things. As far as the polyvalence of discursive architecture involves an equal representation of discourses of both power and resistance (Foucault 1978: 100), indignation, which is recognized to be a combination of all the three emotions of aggression and associated with the discourse of the dominant, is taken as the other emotional experience model of the Victorian power balance.

The emotional factor of ideologically preconditioned social practices identifies dominant emotional communities with the determined "emotional repertoires" (Lutter

2015: 49). The repertoires are coded in the models of social conduct and are exposed in the systems of emotion display rules "streamlining the inference required on the part of the audience" (Kravchenko 2017: 134) and vividly portrayed among other in fiction narration. Fictional texts deliver ready-made verbal messages of instructive and proactive character by displaying and setting the standards of mainstream emotional patterns and divulging them further. The crystallization of dominant emotional experiences yields their conventionalization and reproduction in different contexts, testifying to their productivity akin to "grammatical productivity of word forming processes" (cf. Menzel & Degaetano-Ortlieb 2017: 186). Linguoemotionologies as systems of emotion values (Rosenwein 2010: 11) evolve continuously, and, consequently, are not strictly defined by the periodization in history. Accordingly, the study of dominant emotional patterns defining Victorian ideology includes the periods stretching beyond the years of Queen Victoria's reign and encompasses the pre- and post-Victorian times. The fictional texts retrieved from the CLMET 3.1 (The Corpus of Late Modern English) (De Smet et al. 2015) cover the period from the 1780s to the 1920s and amount to 23 novels of the pre-Victorian period, 57 novels of the Victorian period, and 17 novels of the post-Victorian times.

Since ways of expressing emotions range from non-verbal to verbal mechanisms, it may perplex the identification of an emotional experience in communication. Yet, the vantage point of fiction discourse implies the explicit verbalization of an emotion either by communicating its manifestation or interpreting/negotiating it in the fictional interaction of the characters, which "gives access to cognitive and conceptual structures as stable representations of the world entrenched in the mind" (Vorobyova 2017: 429). Being totally aware of numerous verbal strategies of emotion thematization (cf. Fiehler 2002; Foolen 2012), we will focus only on the verbal labels of *anger* and *indignation*, leaving figurative expressions, metaphors, and description of attendant circumstances defining an emotion out of the scope of the present research.

The study argues that the demonstration of the recognized patterns of anger and indignation outlines the dominant affective-discursive practices of the times. The paper is aimed at testing the assumption about the deficit of enthusiasm in negative moral judgment displayed in anger discursive practices as compared to the expected prevalence of the passivity of indignant disapprobation pertinent to the discourse of power.

2. Methods

The study dwells on the standpoints of Critical Discourse Analysis (CDA) that recognizes language as a medium and a tool for ideology production, distribution, and consumption (Fairclough 1995: 70-83). The ideology critique is undertaken in the current paper among other forms of critique associated with CDA to investigate the influence of semiosis on social distribution of power. Sense generating practices, therefore, are believed to involve language use for particular social activities, for representing social statuses, and constructing social identities. Texts serve a specific semiotic dimension for ideology "interpellation", as defined by Althusser, exposing individuals to beliefs already fixed by ideology (Larrain 2013: 60) and proliferating a "discursive subjectivity" (O'Halloran 2017: 4) through the topics commonly spoken and written about.

The paper argues that "feeling rules" underlying ideologies (Hochschild 1979) are likewise communicated in texts and constitute shared knowledge about the content of emotions and the recognized patterns of their display rules. According to the hypothesis tested in the study, dominant emotional repertoires in a society ignite and favour ideology transitions promulgating the ideological fervour of a donor ideology to a rising ideology. The assumption is based on the recognition of preeminent "emotional coherence" in making judgments as well as moral and practical reasoning (Thagard 2006: 18) for further affiliation with a social group. The manifestation of emotionally conditioned ideology transitions are assumedly displayed in the co-occurrences of lexical representations of emotional reactions and the respective ideologemes.

Text versions of fiction novels in the Corpus of Late Modern English Texts will be subject to content analysis aided by KH Coder software that enables searching and quantitative analysis functionalities along with qualitative data exploration. Word association mining will be implemented as a text mining technique (Kwartler 2017: 53) to observe prospective trends of the co-occurrence of significant terms in the electronic texts of the novels. Further, analysis of the co-occurrence networks (Higuchi 2015: 50) of the lexical units *anger* and *indignation* will be performed for feature extracting in the word associations. The findings of the corpus processing will be approached within the analytical framework of cognitive linguistics (cf. Голубкова 2017; Arppe et al. 2010) to interpret the transformation in the conceptual structure of the emotions, and critical discourse analysis to observe through the sightings of language patterns the social practice of the language in organizing the objective reality (cf. Haider 2017; Wang 2013).

An in-depth analytical investigation of the undercurrent mechanisms of Victorian ideology sustainability favoured by the other-condemning moral emotions involves the following procedural stages of analysis in this study:

1. Pre-processing of the fictional texts (manually retrieved from the CLMET 3.1 corpus) with the help of KH Coder to further make use of word analysis tools. Then, the word association is run to extract the co-occurring terms (see Fig. 1). Filtering the results by the part of speech reduces the list of word associations to nouns only, sorted out and displayed in the order according to Jaccard coefficient value and amounting to top 30 occurrences for the convenience of mapping and further interpretation of the co-occurrence networks. The coefficient determines associations between words in the documents of the corpus. The strongest Jaccard coefficients manifest the strongest co-occurrences (edges) among all possible combinations with the target words *anger* and *indignation*. Stronger edges prompt the conceptual proximity to the target words and enable further critical analysis of their associations.

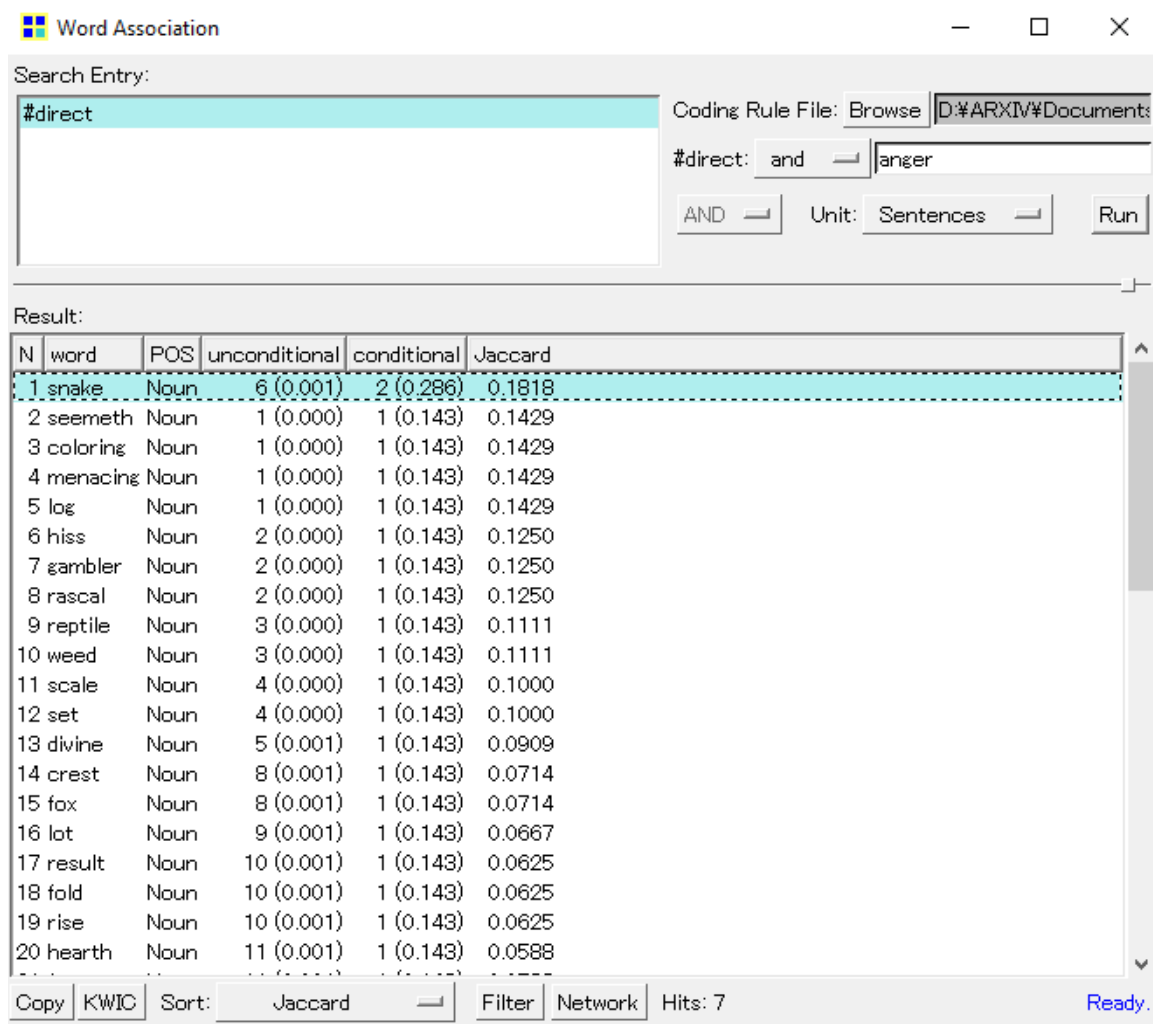


Figure 1. An interface of a shortened term document matrix for the lexeme *anger* generated with the help of KH Coder

2. The highest-ranking Jaccard coefficient nouns co-occurring with the lemmas in the novels of the respective timespan are extracted and arranged in the charts to further observe the dynamics of the absolute indicators throughout the periods under analysis. The trends displayed in the absolute frequency of the lemma occurrences together with the scope of their linkage are considered to reveal the traces of *anger/indignation* operationalization in the fictional literature. The ranges between the weakest and strongest edges are established to observe the dynamics of manipulation with the terms in the maintenance of power balance. The graphs generated with the help of graph tools are based on the representative instances of the lemma frequencies and their network linkages.

3. Along with that, the generated co-occurrence networks for the studied lemmas undergo additional configuring for specifying associations between significant words (nodes) and their co-occurrences (edges). Setting the specifications enables mappings of words with similar appearance patterns (defined by the strongest Jaccard coefficient) with a higher degree of association marked by thicker lines and thinner lines used for weaker co-occurrences (see Fig. 2).

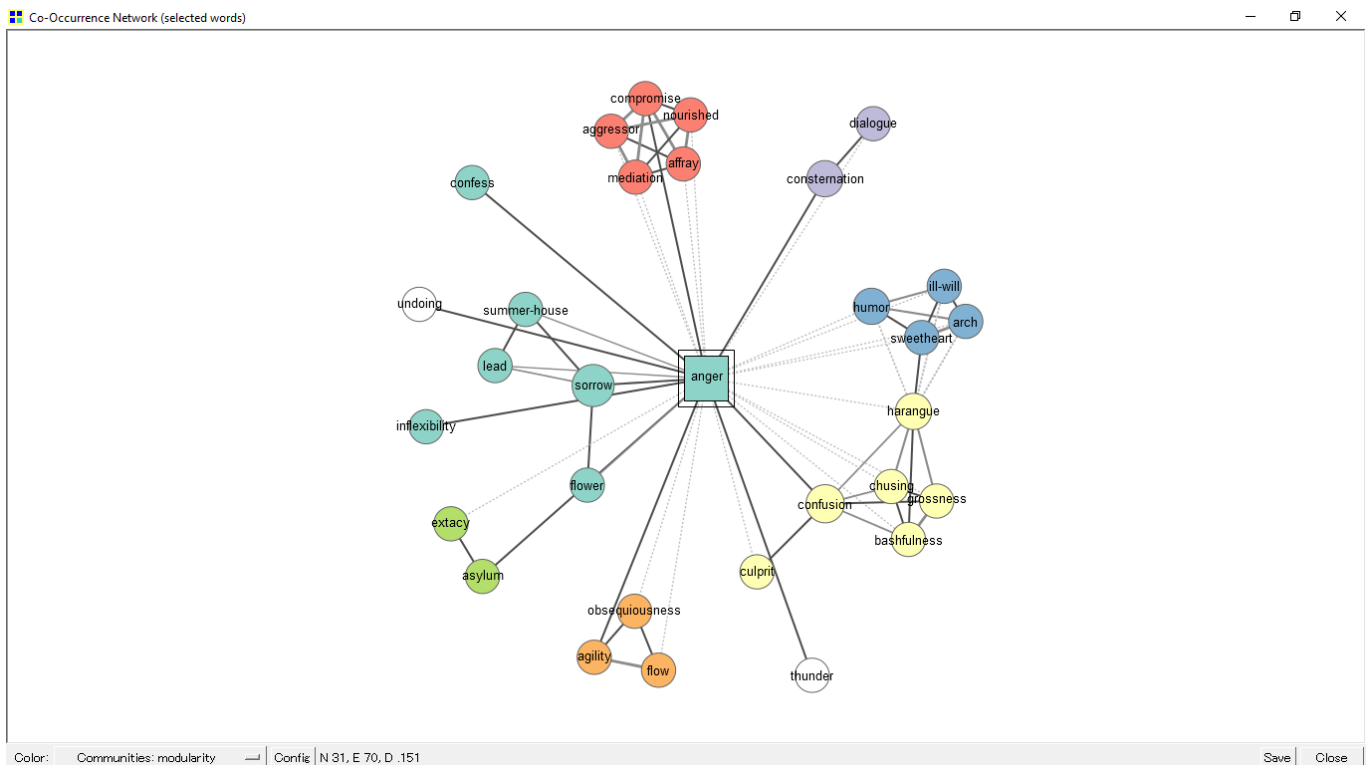


Figure 2. A sample of a co-occurrence network generated with the help of KH Coder

4. The choice of colour mode for displaying edge betweenness communities helps detect and picture the edges closely associated among themselves into sub-graphs (communities), each community of a different colour, with solid lines used to exhibit connections within a sub-graph and broken lines to show connections to the other communities.

5. Selecting the option of highlighting the minimum spanning tree (based on Prim's method to set the strength of co-occurrences), edges other than the minimum spanning tree are deleted so that the drawing shows the specified edges with thick lines of a

darker colour. Finally, the adjustment to avoid overlapping labels (that makes use of the "wordcloud" package of R) is implemented to make the display easy to read.

6. Extracting meaning in the co-occurrences networks is done involving fragments of quantitative/qualitative content analysis (cf. Krippendorff 2004: 87-89). A manifest analysis as a quantitative technique is implemented for decontextualization of meaning units (Bengtsson 2016: 11) – significant nodes that exhibit strong association to the lexicalized emotional dominants *anger* and *indignation*. The deductive reasoning design of the study entails investigating term cohesion for the purpose of observing the trends of the other-condemning emotion patterns favouring ideologeme penetration and transition from religious ideology to the secular ideologies of POLICY & LAWMAKING, CRIME & PUNISHMENT, MONEY & FINANCE, SOCIAL STANDING, FAMILY, GENDER, EDUCATION, WAR & WARCRAFT, and MORALITY & PRECEPTS.

7. A psychological account of the emotions proliferating ideological changes is tested by the re-contextualization of the significant nodes in the corpus, conducted with the help of KWIC (Key Words in the Context) tool of KH Coder. The co-occurring individual words, phrases, and clauses retrieved in this way are grouped into sub-categories to trace the conjectural modulations in the conceptual structure of the emotions. The sub-categories of emotion elicitors, emotion content, display patterns, action and motivation tendencies, and accountability undergo a close analysis to observe the minute changes in the conceptual structure of *anger* and *indignation*. The inferences along with qualitative content analysis are made to arrive at a plausible conclusion on the preeminence of conceptual transformation in ideological shifts within the Victorian ideology.

3. Righteous anger monopolization in the sustenance of power relations

Arguing the altruistic nature of humans, Haidt (2012) claims the intrinsic need of modern people to unite, transcending egotism of self-benefit. The efficiency of such

commonality renders any in-group behaviour pro-social even in making judgments and reproaches. Yet, the recognition of the outward display of anger across the different layers of social structure is highly questionable in the modern western society.

Anger as a moral emotion can carry additional functions of social cohesion defined by different accounts of the phenomenon and its types. A socio-functional approach to anger establishes its high-cost direct aggression toward the perpetrator if the target of moral violation is self (Molho et al. 2017). In the taxonomy of CAD (Contempt, Anger, Disgust) hypothesis theory by Rozin et al. (1999), anger is associated with the autonomy ethics as distinguished by Shweder et al. (1987) and entails moral judgment as regards individual choice and liberty (Rozin et al. 1999: 575).

Notwithstanding the claim that anger is a negatively valenced other-directed emotion with the primary emphasis on the perception of actual or potential self-harm (Tangney et al. 2007), it is also among the explanatory behaviours of collective political actions. Anger can serve as a significant facilitator of inter-group confrontation (Sabucedo et al. 2011: 28) with "low extent of orientation to the interests of other party" (Panasenka et al. 2018: 134) and as a unifier of in-group members governed by the judicial power of anger (Tavris 1989: 50). Therefore, the function of anger is not viewed as a mere primordial aggressive reaction to goal-stoppers (Ekman 1999: 48) or one's unhappiness (Tissari et al. 2019: 302-303) that should be policed and kept under control in children and adults.

A constructive anger as a technique of emotion management (Lama & Ekman 2008: 109) and a righteous anger as an expression of justified moral condemnation are both self-beneficial, other-conscious, and other-oriented. The double-directedness of the emotion involves both an other-focused direct or indirect aggressive reaction to transgressions against self, and an other-conscious inward recognition of necessary maintenance of retribution for injustices (Lamb 2003: 932). Subsequently, the regulatory force of anger renders its power among the members of a society as a justice

"signaling device" (Rosenwein 1998: 2) that operates within the opposition of the authority of anger and the susceptibility to anger.

3.1 The dynamics of the sanctioning function of anger

The authoritative approval of anger expression as well as its disapproval is fixed in the display rules, which carry a discourse-forming function of sustaining power balance within a social structure. The distinction between those in power and the dominated groups is delineated by the acceptance/non-acceptance to express anger (Tavris 1989: 198). The long history of the emotion in the Western society (cf. Rosenwein 1998) contributed to the cultural repression of anger among the subordinated (beginning with the 16th century), along with the monopolization of royal anger by aristocracy, as can also be observed in the novel fragment dating back to 1794 (retrieved from CLMET 3.1):

*Against Mr. Tyrrel, as the tyrannical and unmanly murderer of Emily, those who **dared not venture the unreserved avowal of their sentiments** muttered curses, deep, not loud; while the rest joined in an universal cry of abhorrence and execration. He stood astonished at the novelty of his situation. **Accustomed as he had been to the obedience and trembling homage of mankind**, he had imagined they would be perpetual, and that **no excess on his part would ever be potent enough to break the enchantment** (W. Godwin "The adventures of Caleb Williams").*

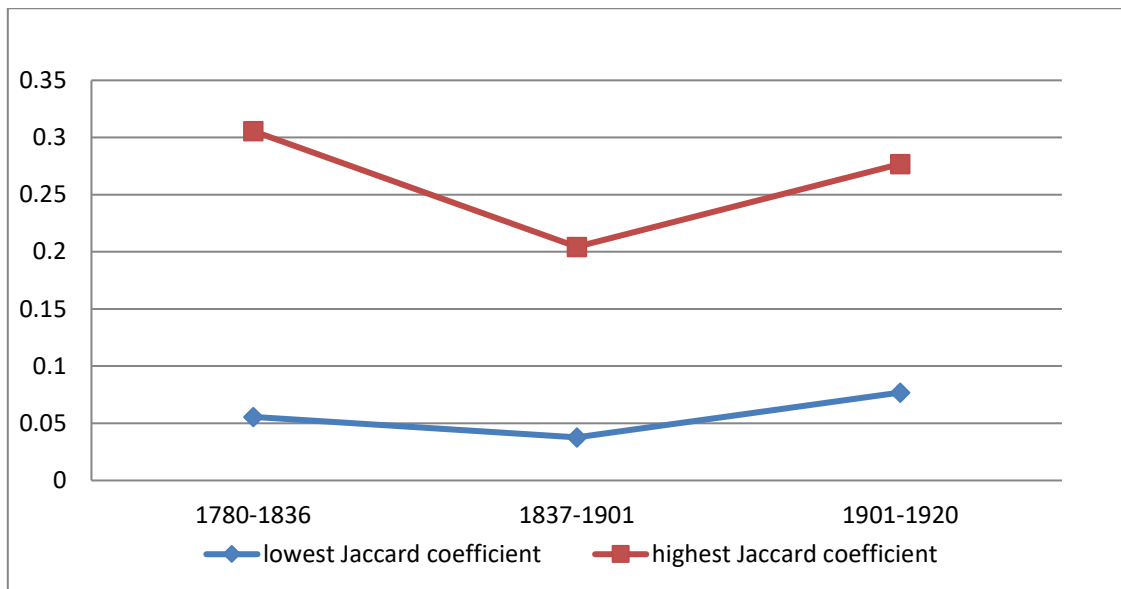
Higher social status privilege in expressing anger (Park et al. 2013) was endowed as a virtue in observance and endorsement of justice. The lordly righteous anger was an indicator of wrongful social relations and served a trigger of restoring the balance that was compatible with the Christian ideal of rulership since the medieval period (Althoff 1998: 61). The retributive view of anger is explicated in the dictionary entry of Webster's Complete Dictionary of the English Language, where anger, which can be excessive but not necessarily criminal, is equated to displeasure, usually with a desire to punish for what is considered as wrong toward either self or others (1886: 82). Further, the zealous anger, calibrated by the ethics of restraint, became the subject of mimicry for the middling class of the 18th and 19th centuries, whose major goal lay in aspiring to gentility and respectability of the Victorian peerage and gentry. Therefore,

righteous anger display occupied the central place in the dominant emotional scenarios of the times.

The acceptability of civilized anger both in the pre-Victorian and Victorian fictional discourse renders the feeling in three ways as regards power-related issues: 1) as a righteous retributive *divine* and *stern anger*; 2) as a forceful implacable *reptile's anger* and revengeful anger still to be subdued; and 3) as an indecent *clownish* anger, experiencing which can result in a *ruin*, being *friendless among men*, getting *into quandary of disgust*, suffer *trouble, vicissitude, sorrow, or dread the exposure*, and *pass unnoticed and unrepelled*.

A trend of channelling anger into a major sanctioning function directed its cohesive potency primarily to the domineering group in sustaining the recognized patterns of emotional behaviour within a two-party punishment system. An unauthorized anger demonstration meanwhile and the fearsome consequences of social chastisement projected the other emotional script compatible with the subjects of anger. With a significant increase of the middle class part though, the anger-monopolists' capacity underwent gradual restriction chiefly by the current moral ideology.

The repression of the "expressive component" of anger recognized as a key feature of Victorian etiquette prescriptions (Kövecses 2010: 167) translated to an emotional check (Stearns 1994: 17) at all the "stages" of anger conceptualization (Kövecses 2003: 11). As an ideological modulator, Victorian anger exhibited substantial changes in its conceptual structure as compared with the schemata of emotional behaviour in the pre-Victorian and post-Victorian times. The trends displayed in the absolute frequency of the lemma occurrences together with the scope of its linkage demonstrate the pertinence of anger manipulations throughout the periods under analysis (see Graph 1).



Graph 1. The range of *anger* co-occurrence with the highest-ranking Jaccard coefficient words in the British fiction discourse between 1780 and 1920

The highest-scoring Jaccard index representative nodes with the lemma *anger* for the pre-Victorian novel corpus range between 0.0556 and 0.2500 (see Appendix A), as compared to the range from 0.0377 to 0.1667 for the Victorian novel corpus (see Appendix C), and 0.0769 to 0.2000 for the post-Victorian novels (see Appendix E). The relevance of the emotion is conspicuous in the number of novels where the lemma occurs. For the pre-Victorian period, 20 novels out of 23 in the corpus exhibited the *anger* lemma use. For the Victorian period, 43 novels out of 57 in the corpus made use of the lemma. Finally, 15 post-Victorian novels out of 17 in the corpus contained the node *anger*. The fluctuation in the co-occurrences dynamics attests to a general tendency of placating and further restoring anger to major ideology drivers. The data evinces a mirroring and distributive functions of verbal representation of the emotion in "organizing and channelling anger" (Thurman 2006: 12) for further retention of the existent power distribution across the society.

3.2 Transformations in the conceptual structure of ANGER

The shift in the ideological function of anger is also discernible through the verbal representation of anger elicitors, anger display (involving anger control and the loss of control), and retribution realized in action motivation. A general tendency of displaying

anger mollification and the secularization of the emotion in the novels of the late 18th and early 19th centuries is substituted by the re-establishment of the hostile reaction depiction in the fiction discourse of the late 19th and early 20th centuries.

The refinement of **anger display** in the pre-Victorian and Victorian fictional discourse is represented in the conspicuous equilibrium of unrestrained exhalation of the emotion and the observance of its exile. Succumbing to anger as a socially recognized judgmental tool is displayed in a conscious feeling of righteousness in its outward display (*delighted in chagrin and anger, frown for anger, general and undisguised condemnation, no consciousness of innocence to recoil from the detestation of mankind, mind visible in every feature, disdain, majestic sternness of his rebuke, revengeful anger, upbraid with anger*) that could even take the form of prejudice. An unobstructed vent of the emotion (*anger got the mastery of her for the time, effusion of contempt and anger, swell of passion, avalanche of anger, infestation, empty his mind of ill-will, never kept his anger, a feeling of anger succeeded, not in nature to keep anger, grin of anger, redden with anger, work off anger*), and its theatricality (*feigned affectation of anger, a white heat of anger that mimics the pallor of a fainting fit*) prescribe the recognition of anger authorization across the society, meanwhile displaying its wrongful nature that needs voluntary abatement.

Etiquette regulations of demonstrating excessive anger are observed in the recognition of its indecency (*expression of supernatural barbarity, uncontrollable fit of rage, an immense anger possessed her, intense anger interfered with the action of the heart, vengeance that never looks for the future*) and in a deliberate placation or masking of the feeling (*avoid raising a spirit of opposition, overcome anger, conquer his anger, dared not venture the unreserved avowal of their sentiments, muttered curses, sullen detestation, restrain with the greatest ease, appease gathering wrath and holy indignation, regained his usual philosophic tone, and waited for this paroxysm of anger to subside*).

Similarly, the **actions motivated** by anger in the pre-Victorian period as well as in the early Victorian times seek propitiating the emotion. Forceful inhibition of anger results in sorrow and shame at its exposure (*excuse for hasty words of personal anger, blushes arose from anger, come on a deadly swoon, was not too proud to acknowledge his error*) or withdrawal and diffidence (*obsequiousness, appeasing, consternation, pray for death or forgetfulness, humbled from his late anger, retired from the multitude, forget revenge*) as well as a desire to restore the honour (*vindicate my character and disposition, seeking to pay her outmost penalty*) rather than seeking any punitive action. The outmost mastery in holding the emotion back translates to the excellency of pitying those who could elicit anger (*more in pity than in anger, more indulgent lamentation than reproach, altered expression from stern anger to pity*).

However, the late Victorian times recognize *anger melting into something more than pity*, whereas in the post-Victorian period the emotion is *not one of pity /.../ nor of peculiar anger*. Moreover, action-motivating force of anger in the later half of the 19th and the early 20th centuries is also distinguishable by an enthusiastic riotous nature with *minds full of lurid images and resentments, revolts (against Nature and against God), remonstrance, and revenge not devoid of perspicacity, abusing and bullying the companion, with a hail storm of savage blows, conflicting, and parting in anger. A pagan anger that needed a sacrifice to propitiate it, and the relief, which came with a volley of the most terrific oaths and rapping that out, made it gone*. Subsequently, a *combat anger* appeared the one *that sleeps so long and then attacks an enemy in cold blood*.

The anger of mature Victorians and further in the post-Victorian times is no longer a subject of severe condemnation: it gains the features of a natural phenomenon (Stearns 1994: 30) and, therefore, can be classified as both 1) a justice-seeking social phenomenon (*just anger, sincere anger*), and 2) a vital part of human existence, rightful or erroneous (*natural anger, senile anger, mistaken anger, violent anger, stupid anger, sulky anger, and weak, feeble anger*).

Demonstration of anger in the post-Victorian novels is associated with less circumscribed practices (*a life in which telegrams and anger counts, continued to feel his anger, eyes glowed with anger and resolution, eyes grew steady with anger, brows were drawn down darkly, his eyes looked /.../ as if they might blaze up with anger, anger would spring up magically, anger detached itself and grew in force, hot with anger, stupefaction of relief that had in it an element of anger, anger was like paroxysm, his philosophy left him, and surely anger took its place, grief and anger grew and grew within him*), and the observable emancipation of the emotion (*her eyes darkening with anger, an expression of anger and mortification in her face, her bosom rose and fell with anger, all her startled anger felt something of the old spell*). Anger output is directed both at adversaries (*with all my strength rolled him over*) and inanimate objects (*pushed back the table with the movement of anger, striking the ground with his hand in anger*). Yet, caveats to uncivilized conduct are still visible in the possible consequences (*struck him impotent and ludicrous, feeling ashamed and an utter fool*) when anger gradually subsides (*all ended in a feeling of a good-will, all the anger gone out of him, her anger faded, her anger passed away*).

Despite the outward anger display subdued in *taunts, face expression, in which there hung a red shadow of anger, or muttering words of violent hate and anger, or disguised by masking anger by compassionate grief*, some instances of in-group reciprocity incurred by anger are observed too: *nerves of everybody like raw wound, each behaved as if he were controlling temper in the most difficult situation, or lead his followers to victory*. Furthermore, in the post-Victorian period a fear-inducing power of anger is exhibited in hedonism and the ability of anger to multiply: *taking only what gives pleasure, repaying the rest with anger, dread his anger, with no wish to offend, thought twice before raising the anger of so accomplished a swordsman, reacting on his anger intensified it threefold*.

Anger-eliciting factors similarly vary throughout the timespan between the late 18th and early 20th centuries. Whereas the pre-Victorian fictional discourse displays

outwardly social injustices triggering anger (*abuse of the power of crown, ready instrument of royal vice, nobility, salary, cruelty, shameful assault, affray, injury, immorality*) or personal features and behaviour deemed to censure (*arrogance, determination, pliability, aggressor, betrayer, delinquents, perpetrator, pesterer, rascal*) as well as the attributes of a dispute involving anger-like feelings (*contradiction, opponent, clishmaclavers*), the Victorian novels display the dominance of mostly secular anger elicitors. Subsequently, unmannerly behaviour traced in a contradictory recognition of its manifestation can equally derive anger: *extravagance and stinginess, sullenness; interruptions and silence; maternal authority and silly credulity; unification against doctrine, ambition and civil and political indifference; pretense, telling untruths, and impertinence; disgraceful contest, personal attacks and martyrdom; rashness, careless boldness in manner and address and miserable attempts to repair wrongs; unkind words and looks, rudeness of speech, uncharitable conclusions, and mollifying anger.*

Mature Victorians' elicitors of anger are distinguished by a flashback to pre-Victorianism with the socially related issues anchoring the emotion: *crime, fate, wealth, humiliation, interference, meanness of tactics, social ideal attacked, trouble, disobedience, remonstrance, delay, wounded pride*. Interestingly though, in post-Victorian novels anger is caused along with displeasure at injustices of social practices (*doctor not fetched, furtive earnings, extras, limit of twelve thousand pound exceeded*) and transgressing the precepts (*bursting into the wedding, coming here, personal criticism, talking of being stout, their behaviour, saying so*) by dissatisfaction with a romance or by jealousy (*snub, parting, buzzing her round, jealousy and suspicion, not saying a lady asked to come up, sacrificing herself and him, talking to her, Mistress released, flirtation*).

3.3 Anger in galvanizing ideology transitions

Significant changes in the ideological thinking of the Victorian times are linked to the changes in the traditional and habitual patterns of thinking. And since judgmental

attitude is an indispensable element of an ideology, it constitutes the point of departure of the ideological shifts. In search of revision of the old forms of thought, anger is critical and capable of imbuing its subjects with moral and physical courage for a decisive social action.

Justified anger as a catalyst in ideology transitions is based on the revision of the expediency of social practices and the redefinition of power relations in a social structure. Coupled with the pride of in-group belonging and the cathetic power of just retribution (*poured forth such a storm of anger /.../ as might have made even an uninterested by-stander tremble; his determination /.../sprang full-grown into existence in a sudden access of passionate anger and blind rage*), anger can be endowed with a significant cohesive force, while the action motivation could subsequently trigger the diffusion of righteous outrage seeking to restore justice (Sabucedo et al. 2011: 32). All-pervasiveness of anger can, therefore, anchor a whole-range ideologeme transition in its interconnection with various social practices.

Meanwhile, the distinguished practice of channelling the emotion into the anticipated pursuits in the Victorian era involves continuous fluctuation of its ideological fervour in various social spheres. The ideological ignition facilitated by anger yields the amplification of the regulative power of a rising ideology in its correlation to particular aspects of social life that defines its manipulative function "connected with numerous extralingual factors" (Volkova 2017: 413).

The intensification of a regulative function of Victorian ideology kindled by the rightful anger is represented via discursive manifestations as displayed in the lemma co-occurrences with the linguoideologemes relating to the most significant social structures and institutions of the times. The co-occurrence of the emotion word *anger* with the terms related to other ideologies betrays the "metapragmatic organization of the discourse" (Gnezdilova 2018: 48), which in its turn facilitates the interpretation of the complex and unstable Victorian ideological structuring of the society.

The word associations with RELIGION in the pre-Victorian fiction corpus are represented less frequently in the linkage of *anger* to full religious linguoideologemes (lexical units directly referring to doctrinal statement of Christianity and its practices): *convent, divine anger, lamentation, supplication*; as compared to partial linguoideologemes naming different aspects of Christian ethics: *compassion, benevolence, prudence, rectitude, and virtue; avarice, pusillanimity, temptation, and vice*. Nevertheless, direct reference to religious ideology in the Victorian fictional discourse (*curate, convent, preacher, clergyman, prayer, penitential hymns, immortal soul, devil, charity, virtue, sin, atheist*) displays the reinforcement of the religious component in the institutional power dynamics. The subsequent deterioration of the category in the post-Victorian times is represented by the lack of co-occurrences with religious linguoideologemes.

Gradual reduction of the correlation of anger with political ideology is observed throughout the period of the late 18th through the early 20th centuries. The interconnection of anger with POLICY & LAWMAKING in the pre-Victorian fictional texts involves linkage to full political linguoideologemes conveying notions directly referring to politics: *clishmaclavers, debate, delegate, election/s, opponent, and politics*. The correlation critically dwindles down in the Victorian novels, leaving only scarce *recrimination, diplomacy, and establishment*, as compared to the absence of any respective linguoideologemes in the post-Victorian fiction corpus.

The MORALITY & PRECEPTS interrelation with anger is retained in the fictional texts of the corpus throughout the period. Word associations in the pre-Victorian novels are observed in the nodes that stand for full and partial moral linguoideologemes (*civility, complaisance, compliment, courtesy, fault, manner/s, morals, public opinion, principles; charge, chastisement, condemnation, impertinence, imprudence, judgment, reproach, reproof*). The list is subsequently extended by the acquired linguoideologemes *canter, denunciation, fault, prejudice, punishment, and stinginess* in the Victorian fiction where anger is interrelated to *conduct, etiquette, manner,*

respect, and *tone*. In the post-Victorian fiction the prominence is given to manners of conduct or their lack (*uncivilized*) represented in the full linguoideologemes denoting *civility*, *deference*, *grace*, and *honour*.

Similarly, the relevance of the ideologeme *anger* to judicial and economic issues is preserved throughout the period. The connection of linguoideologemes to the preconditioned use of the lemma *anger* discloses the penetration of the sentiment into the social spheres of CRIME & PUNISHMENT (*accusation*, *assault*, *attorney*, *crime*, *culprit*, *delinquents*, *justice*, *magistrate*, *murderer*, *perpetrator*, *prisoner*, *suitor*, and *victim*) and ECONOMY & FINANCE (*business*, *profit*, *salary*, *sum*, *trade*) in the pre-Victorian as well as in the Victorian and post-Victorian discourses. The discernible tendency in the networks of terms is the ongoing definitizing of the categories from the pre-Victorian through the post-Victorian times with the prevailing full linguoideologemes: economic (*bank-note*, *dower*, *enterprize*, *money*, *penny*, and *account sheets* and *pound*) and judicial (*court*, *murder*, *penalty*, *perjury*, *persecution*, *punishment*, *superintendent*, *victim*, and *policeman* and *suspicion*).

The correlation of SOCIAL STATUS with *anger* in the pre-Victorian fiction discourse is observed in word associations with the linguoideologemes representing various social strata (*cottager*, *courtiers*, *duke*, *gentry*, *king*, *ladyship*, *magistracy*, *peasant*, *prince*, *resignation*, *servants*, *slave*, *squirearch*, and *yeoman*). Similarly, the Victorian texts in the corpus demonstrate the antithetical reference to the social positions of the dominant (*king*, *count*, *margravine*, *nobleman*, *master*, *gentleman*, and *fellow-magistrate*) and the dominated (*nursemaid*, *beggar*, *servant*, *pageant*, *miner*, *farmer*), whereas the post-Victorian novels exhibit the paucity of status linguoideologemes (*king*).

FAMILY ideologemes are equally related to anger practices from the late 18th to the late 19th centuries as displayed in the co-occurrence networks. The shift of the interest from the domestic matters is observed in the early 20th century when romantic relations

are significantly forefronted. In the pre-Victorian fiction, word associations with kinship terms predominantly representing relatives by blood (*father, mother, son, sister, brother* as well as *hearth* and *marriage*) are further extended to the list of relatives by marriage in the Victorian texts (*kinsman, wife, family, husband, home, lass, and kin*) added to blood relatives (*babe, daughter, child, uncle, father, and mother*). The correlation of the lemma *anger* with ROMANTICISM is observed in the post-Victorian texts with associated terms pointing at relationships (*caresses, couple, flirtation, heart, romance, and wedding*) and body parts (*arm, bosom, breast, face, figure, finger, hand, lip, and shoulder*), which is characteristic of *anger* expanding the circle of affective practices outside the family circle.

Indicatively, the positive dynamics of the *anger* co-occurrences with the linguoideologemes representing WAR & WARCRAFT testify to the changeable and fluid nature of discourses pertinent to manipulative power mechanisms. The general tendency to placating *anger* in the pre-Victorian and early Victorian times, preconditioned by the all-pervasive nature of the emotion across various social spheres gave little impetus to the military issues (*arrow, service, and sword*). However, the novels of the second half of the 19th century and of the early 20th century exhibit the abundance of military terms related to *anger*. The linguoideologemes can be grouped into weapons (*arrows, daggers, sticks and stones, sword, and weapon*), military ranks (*admiralty, colonel, captain, Secretary*), military activities (*besieging, victory*), military constructions (*bastion, defenses*), and military transport (*ship*).

4. Indignation as an elevated disapprobation in the third-party punishment system

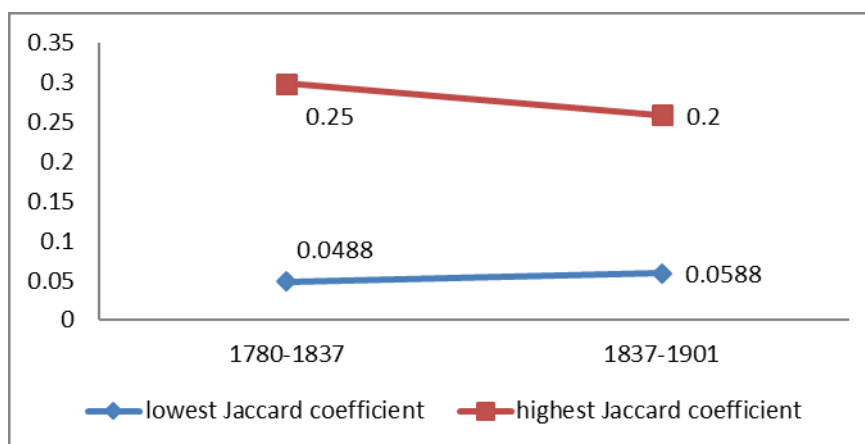
The establishment of utilitarian retributive justice by the early 19th century translated to the regular maintenance of the third-party punishment role performed entirely by the authorities (Conley 1986: 519). The tendency yielded the revision of *anger* distribution across the groups and signalled the efficiency of statutory regulation by an "independent bystander" (Zhou et al. 2017: 54). Therefore, resigning from direct *anger*

led to a gradual reduction of its conceptual structure, that earlier involved "realization, condemnation, indignation, and retribution" (Thurman 2006: 46), opting out retributive practices. Subsequently, the reinforcement of the regulative force of the non-beneficiary party of the state entailed the cultivation of a different kind of disapprobation observed in indignation.

The distinction, however, proved diffuse as the ethics of autonomy prevailed over the ethics of community, and the indignation authorization remained within the dominating group prone to combine anger with indirect aggression of indignation. Correspondingly, the dictionary definition equates indignation to "elevated disapprobation of what is flagitious in character or conduct" (Webster's Complete Dictionary of the English Language 1886: 682), to anger mingled with contempt, disgust, or abhorrence and excited by what is indign, unworthy, base, or disgraceful (ibid.).

4.1 The dynamics of the sanctioning function of indignation

The assumption on the "anger – indignation" interrelation is supported by comparing the dynamics of absolute indicators for the *indignation* lemma in the pre-Victorian and Victorian fiction texts (see Graph 2) to the dynamics of indicators for the *anger* lemma in the novels of respective periods (see Graph 1).



Graph 2. The range of *indignation* co-occurrence with the highest-ranking Jaccard coefficient words in the British fiction discourse between 1780 and 1901

As regards the range of anger co-occurrence with the highest-ranking Jaccard index nouns, *indignation* shows similar indicators for the late 18th and early 19th century fiction texts (between 0.565 and 0.25), whereas the indicators for *indignation* in the Victorian period are higher (between 0.0588 and 0.2) as compared to those for *anger* (between 0.0377 and 0.1667).

Nevertheless, there is a strong tendency for negative dynamics of the Jaccard indices range for *indignation*, and a general decline of the lemma *indignation* frequency is noted. The lemma exhibited its occurrence in 19 pre-Victorian novels out of 23, and in 42 Victorian novels out of 57, as compared to 9 occurrences in the post-Victorian novels out of 17. The number of central node hits and the range of linkages significantly decreases in the fiction texts of the late 19th and early 20th centuries (see Appendices D and F) so that the frequency of the lemma does not exceed 7 hits and the number of nodes is not bigger than 26. Poor linkage and low frequency therefore prevent us from defining the representative range of the lemma occurrences for the post-Victorian period.

4.2 Transformations in the conceptual structure of INDIGNATION

The recognition of the regulative function of indignation in the pre-Victorian times exhibits the power of its moral judgment as seen in the fiction corpus. The observable dichotomy of sustaining the rightful indignation (*resentment, disagreement, disdain, exclusion*) as well as its expiation (*atonement, escape, suppression*) underpins the categorial significance of indignation in structuring the society similarly to anger, into the indignation-authorized and subjectivised.

The concurrent emotional experiences of *wrath, rage, disgust, abhorrence, irritation, horror, and shock* testify to strong, anger-related disapprobation of offences, wrongdoings, and one's sinful behaviour. **Action and state motivation** betray direct disapprobation, seeking either physical or verbal retribution (*attempting a deep*

revenge, determined to mortify him, a violent struggle eminently commenced, fiercely pushed him back, put his hand upon his sword, went up and kicked him, threw it on the ground, turned with renewed violence, thirst for vengeance, threatening to resort to stronger actions, bold and direct charge, gave power to liberate her, ready to pour forth execrations, rebuking him, charging her with blackest ingratitude). Distancing is yet another contemptuous way to repel one's wrongful conduct (*quitted house in silent indignation, resolve to speed her departure, preserved the same calm and serene demeanour, exclusion of all conversation, rid themselves from his nearer approach, willingly retired from the public scene*) as well as hoping for God's retribution (*wish the curse of God might light on them*) and taking time to make a decision (*hesitated for some moments in confusion, remained silent, placed myself /.../ close to watch and draw inferences, engrossed by his thoughts*).

The demonstration of superiority in experiencing the elevated disapprobation associates it with: 1) supreme, just, and indulgent indignation which is *holy, sacred, highest, great and honest, universal, silent, spiritual, not irritated*; and 2) equally intense and instantaneous punitive indignation that is *unmeasured, fiercest, imprudent, dire, uncontrollable, unspeakable, impetuous, threatened, strong, flaming, immediate, utmost, sudden, bitter*.

The cause of indignation lies in condemning compelling social injustices. **Elicitors** of indignation in the pre-Victorian fiction discourse trigger censure against the harm and unfairness caused by either wrongful perpetration similarly to anger (*aggressors, thieves, villain, detestable cruelty, murderer, acts of despotism, profligacy, all the wicked of the world, fraud*) or indecent traits or behaviour as in contempt (*arrogance, insensibility, malevolent allusion to her farther, unworthy action, haughtiness of his behaviour, ingratitude, mean action, insolence, the violence with which he overacted his part, repetition of insult, fierceness, increasing reserve, neighbour's character, nous calumny, falsehood, unmeaning acknowledgements, vices, recrimination*). Moreover, self-indignation is observed in the situations, to which the experiencer is a

hostage when *bent upon staying to make his own entertainment, engaged to a man whose actions she condemned, employed in such a company, having retained my resentment towards him, listening to such idle scandal, soliciting their approbation, telling the truth, familiarly coupled with him, suspecting her of coquetry, or feeling guilt.*

The **display** of indignation as noted in the pre-Victorian fiction shows scarce signs of reducing its intensity (*vented with indignation, glowing with indignation, express indignation, pour out vengeance and indignation, manifest signs of indignation, face kindled with indignation, feet of rapid emotion, burning with indignation and energy, considerable difficulty in appeasing indignation, flashed gleams of indignation*). Conversely, an outward demonstration of strong condemnation highlights the readiness to resort to scolding for moral violation or to active punishment, multiplying the intensity of indignation (*dislike increased into disgust, uproar of indignation, his pride seemed rising to resent, raised the indignation thousand-fold, indignation increased with every moment, deafening noise of indignation, ecstasy of indignation*). Some intermittent cases of self-policing show feeble attempts at the appeasement of indignation (*a remorse that stung his conscience and exterminated his peace; the more he struggled, the more desperate his situation appeared; terrified for the consequence of the indignation*).

Victorian indignation acquires the features of humanness marked by status (*noble, Her Majesty's, gentlemen's, lady's*), gender and age (*womanly, boyish, young*), decency (*moral, honest, virtuous, righteous, just, scathing*), civility and delicacy (*repressed, suppressed, cold, silent, sombre, half-jesting, somnolent, hesitating*), passion (*quick, fiery, unkindly, vehement, inexpressible, unkindly, blushing, ranging, hot*), intensity (*growing, burning, superb, wrathful, extreme, great, general, strongest*), and pity (*heartily, scornful, bitter*). In the post-Victorian fiction the transformation of the conceptual structure of indignation resulted in gradual reduction of civility matters forefronting its natural character which rendered *moral indignation absurd, half-*

forgotten in the corner of the mind, that stood for feigned virtuous indignation, girlish yet quick, growing, tremendous, generous, and passionate.

Indignation-eliciting factors in Victorianism serve as triggers of contempt for indecent surrounding and of strong condemnation for undermining the precepts of personal conduct and etiquette (*broken privacy, misconduct, disgrace, treatment, judgment, laughing, behaviour of certain young men, language so misleading, clumsiness, accusation, great lamentation over the child's absence, parental inconsistency, powerful sophistries, beverage, extravagance, witnessing of an actual skirmish, cognisance of her surroundings, prisoners, plight in which I came back (afoot, weary, shoeless), rupture of marriage*). Harm and unfairness less frequently become the cause of indignation, comprising criteria for assessing the manners and skills of a transgressor (*a display of faults, malefactor, falsehoods and frauds, loan, misadventure, incompetence, blundering, impertinence, distrust to the veracity*). Subsequently, in the post-Victorian fictional texts the tendency led to a gradual shift to the issues of misbehaviour, public exposal, unprofessionalism, gender, and nationality affiliation (*conduct, serious laches, at the spectacle of any person, disobeying her, unsuccessful driver, her sex, and nationality*).

The patterns of indignation display in the Victorian fiction discourse demonstrate a whole-scale tendency to the refinement of expressing the feeling (*desired to express a nobler indignation, indignation getting the better of reticence and charity, irresistible avalanche of indignation, sobs of indignation were growing too demonstrative, cherish the germs of indignation, a forced, exaggerated sentiment, refined and lingering torture*). Along with the unobstructed vent of indignation (*giving loose to indignation, flurried with indignation, expressing strong indignation, keep reproving in her indignation, indignation of all around, give vent to indignation, look resolutely, a flask in the eyes, shaking and snarling with indignation, gave way to an air of annoyance and indignation*), the propitiation of the emotion took place (*devour my own righteous indignation, compress into one face self-abasement and burning indignation, expiation*

of her credulous incaution) together with self-policing (brought an anguish of self-accusation, sickness and bitter fluid of tears, hand fell on her knee, low cry of measureless despair, a wail of anguish), as did contemptuous distancing from censured injustices and violations (kept me silent, consumed with indignation and a strange sense of dishonour, took refuge in obstinate silence).

The action tendency that indignation spurs as observed in the Victorian novel corpus seeks to strike a balance between a motivation for retribution and an attempt at placating the feeling. The resentment at injustices either deliberately inflames the feeling (*tell the judge and the jury how much money you've been paid for your impudence, telling every story which could add to her indignation, involve them in a skirmish, kept a slow fire of indignation, rose in her heart mighty indignation, the weak should be protected from the cruel craft of unscrupulous, the world should revolt, delivered his mighty speech, penetrating power of words, brain produces scathing sentences*) or inspires the retributory action (*indignation nerved my arms, unequal struggle, behaved with an irritable malice, the passionate indignation of the great majority of workers knew no bounds, indignation took the extreme form, worked off her indignation, kept his eyes upon the speaker as if he accused them*). Equally, the contemptuous dismissal of the transgressor (*pointing with an imperious hand towards the door, threatened to order me out of the kitchen*) or willful escape or withdrawal from the scene (*rose and was about to clap my hat upon my head and burst away, merely walked to the window, spent a few seconds in biting my lips, natural enough she should choose to continue tete-a-tete no longer*) exhibit the complexity of moral disapprobation.

The appeasement of indignation in the fictional texts of the Victorian novel appears in the desire to placate the intensity of the feeling (*preach temperance and moderation, atone for dereliction of duty, for her sake he seized, would not give way to pity or indignation, felt no more indignation, keep in her indignation, restrained the rising indignation, indignation of which she became ashamed, controlled herself, thinking to*

atone for his misconduct, my indignation rapidly cooled, I must still conceal /.../ my indignation, smothered my pride and suppressed my indignation, indignation died away) or to redirect and mask it (instead of feeling indignation, check the rest from any spirit of enterprise, taking advantage of her natural indignation, impart to her the consolation, didn't turn away with a delicate indignation).

Channelling indignation can also be inferred in the post-Victorian novels (*the right combination of indignation and acuteness, blood hot, brain cool, met him with equal indignation, thrash boys then and there upon some pretext invented, indignation went thrilling through the words, required the combined eloquence /.../ to confute the indignation, any scrap of indignation that has been reposing peacefully, she ferrets out and brushes it into a general heap*).

The equilibrium of regulative force of indignation can be deduced from the pages of the fiction novels of the Victorian times. On the one hand, the moral judgment arising from injustices imposes restrictions on the personal conduct and yields fearsome disapproval (*indignation in the crowd nearly cost him his life; looked to his dismay; trembling trouble of grief; a fearful looking for of judgment and fiery indignation; withdrew astonished, mortified, and discomforted; look back like a lamb*) or evokes respect in the eye of the beholder (*like to feel her indignation, respect this outburst of indignation*). On the other hand, there are instances of its low effect on self-policing that prove indignation laughable and wrongful (*evoke neither shame nor indignation; laughed good-humouredly /.../ at the burning, blushing indignation; indignation turned him into a Pharisaical judge*).

4.3 Indignation in galvanizing ideology transitions

The interplay of discursive strategies by silencing or voicing the issues of primary significance is substantiated and maintained through the modification of the judgmental practices involved. Indignation display patterns are one of the efficient mechanisms of manipulation. Defining and forefronting the elicitors of indignant

disapprobation, channelling the action motivated by the experience, or modulating the very patterns of the emotion display, all add to the generalization of the Foucauldian "rule of the tactical polyvalences of discourses" (Foucault 1978: 100). It follows that the multiplicity of discursive elements and the simultaneity of their co-occurrence constitutes the interaction of dominant and dominated discourses. The tendency to ideology transitions can be elicited, though, from a general incline to particular spheres of social cooperation.

The modulating function of indignation is noticeable through the dynamics of its correlation to the verbal indices of the most salient social institutions of religion, family, education, ethics, economics, politics, law, and military. Observably, the correlation of the lemma with the lexical units representing some of the relevant ideologies is loosening by the end of the analysed period or is only explicitly present in some periods of Victorian ideology reign.

Equal reference to doctrinal and ethical issues of RELIGION is demonstrated in both the pre-Victorian and Victorian discourses. Full propositional religious linguoideologemes in the pre-Victorian fiction texts (*Christianity, church, clergyman, divinity, God, parish, pew, sermon, and vicar*) are mainly ecclesiological and liturgical terms along with lexical items denoting virtues (*prudence and temperance*). The Victorian novels display the co-occurrence of the *indignation* lemma mainly with the verbal indices of ethical issues of Christianity (*forbearance, gratification, moderation, temperance, penance, and despondency, evil, lament, sin, temptation, and vice*) as compared to the nouns denoting liturgical (*Christian, church, priesthood, reverend*) and bibliological (*Nazarene, devil*) notions. However, the reference of the lemma to religious ideology is not evinced in the fictional texts of the early 20th century.

The association between the term *indignation* and family issues in the pre-Victorian novels (represented predominantly in the names of blood relatives) is also observed in the connection to the Victorian family hearth displayed in the household items

(*cookery, door, drawing-room, house, kitchen, and window*). A further narrowing of the networks back to close family ties (*mother, sister, and boy*) is identified in the early 20th century fiction. The POLICY & LAWMAKING linguoideologemes exhibit their connection to the lemma only in the late 18th and early 19th century fictional texts (*Corn Laws, senate, statesmanship, Political Economy Club*). The other two social spheres – that of education (*breaking, disobedience, encouraging, forbidding, parental inconsistency*) and gender (*boy, girl, man, lad, woman, womanhood*) – with the reference to *indignation* are pertinent only to the Victorian era as represented in the linkage of the nodes.

The political issue of social standing represented in the respective lexical items designating SOCIAL STATUS evinces its tendency to interconnection with the central node *indignation* in a pendulum manner. The notable specifics of the association networks displays an apparent dichotomy of discourses of the dominant (*bishop, countess, gentry, lord, judge, magistrate, Majesty, monarch, sir, squire, queen*) and dominated (*attendant, coachman, employees, Negro, tradesman, working men*) only in the Victorian texts. Meanwhile, the pre-Victorian and post-Victorian fiction novels demonstrate preeminently an incline to the indignation-authorized (*crown, king, master, noble, squire, and Emperor, millionaire, and queen*). The economic issues retain a loose association with *indignation* throughout the period, where the lexical items represent predominantly capital management (*money, possession, retailer; penny, loan, profit; and deferred payment*).

The interrelation of MORALITY & PRECEPTS with *indignation* projects the centrality of the issue throughout the period under analysis. The lexical items that designate manners (*manner, behaviour, conduct*), and conduct sanctions (*accusations, appeal, denunciation, judgment, rebuke, reproof*) are present in the co-occurrence networks for all the pre-, post-, and Victorian texts. A larger network association with etiquette matters is observed in the Victorian fiction discourse (*act of gracious kindness, carriage of umbrellas, clothes, hair, hat-lifting, special distinction, respect,*

reticence, taste, tete-a-tete). That notwithstanding, only the late 18th and the 19th century literary works demonstrate the outward dichotomy of the recognized and condemned behavioural patterns. Indicatively, the noticeable antinomy of the rightful (*compassion, eloquence, fidelity, honesty, loyalty, pity*) and the wrongful (*immorality, indulgence, ingratitude, misconduct, volubility*) in the pre-Victorian fiction discourse, in the Victorian fiction texts appears biased mainly to the disapproved conduct (*breaking, misgivings, derelictions, sophistry, and carelessness*).

Apparently, word associations of *indignation* with verbal indices for CRIME & PUNISHMENT is linked to the procedures of court hearing (*accusation, court, delinquent, mob, murder, murderer, police, recrimination, sentence, victim*) in the pre-Victorian discourse, and retribution in the Victorian and post-Victorian discourses (*arrest, cell, cognisance, defendant, evidence, guard, malefactor, murder, pillory, policeman, prison, persecution, sergeant, vilified, and execution*). Warfare matters in their correlation with *indignation* are represented in the co-occurrences generated for the pre-Victorian and Victorian fictional texts with anger taking over WAR & WARCRAFT in the post-Victorian discourse. The military issues disclosed in the verbal signs relate to weapon (*poniard, sword, and armour, firearm*), military men (*archer, cavalier, and general, sentinel, footmen, captain*), tactics (*assault, attack, armed invasion, victory, and march*), and the ethics of war (*betrayed, revenge, vengeance, and avenging angel*).

5. Conclusions

The preeminence of affective-discursive practices in ideology sustainability places moral emotions amongst the fundamental elements of ideology proliferation. Other-condemning moral judgments eliciting anger and indignation lay the cornerstone of social power distribution across the class structure of the Victorian society. Serving as essential facilitators of inter-group confrontation, the disapprobation attitudes possess an explanatory force for the mechanisms of maintaining the balance between the anger/indignation-authorized and subjectivised in the discourses of power and

resistance. The interplay of antinomic discourses in the fictional realm substantiates the polyvalent character of the strategic structure of discourse. Therefore, the prevalence of the distinguished models of dominant emotional repertoires calls the rise of the ones in disguise.

The appeasement of an intense aggressive reaction to moral transgressions that seek instant retribution, facilitates the mechanisms of the observance and endorsement of justice by the authorised within the third-party punishment system. The prosocial disinterestedness of a bystander translates to the apprehended modulation of the high-cost direct aggression of anger. Deliberate placation of anger in the pre-Victorian and Victorian discourses favours the recognition of indignant superiority, nobility, and civility of the dominant. However, the regulative function of indignation firstly taking over anger gradually subsides under the precepts of Victorian morality trying to counterpoise the punitive urge and the attempts at placating the feeling or the willful withdrawal of a contemptuous kind. As a result, the naturalization of the disapprobation in the post-Victorian fictional discourse entails gradual reduction of interest to civility matters, forefronting the anger full of enthusiasm and revengeful fervour as a preeminent reaction to injustices.

Refinement and etiquette regulation of anger-like emotion demonstration in the Victorian novels betrays the general tendency for the conceptual reorganization of the other-condemning emotions. Notably, in the pre-Victorian fictional discourse the ratio of the unobstructed vent of indignation to the concurrent regulation of anger exhalation turns just the opposite in the late Victorian times. Subsequently, the post-Victorian anger display acquires the features of pagan naturalism no longer subject to policing. Similarly, the motivation of actions ensuing from the anger-like emotions undergoes noticeable transformations throughout the period. The indignant disapprobation seeking either physical or verbal retribution as exhibited in the pre-Victorian texts gradually subsides, whereas the earlier withheld direct aggression of angry condemnation finds no obstruction of retaliation in the post-Victorian times.

Equivalently, the anger-indignation eliciting factors in the late 18th and early 19th centuries that relate predominantly to social injustices and personal indecency fall under a large-scale secularization in the Victorian times. Finally, the restoration of justice-related matters eliciting anger, which is characteristic of the post-Victorian fictional discourse, results in redirecting indignant disapprobation against unprofessionalism, misbehaviour, and public exposal to gender and nationality affiliation issues.

The trends of disapprobation channelling observed in the pre-, post-, and Victorian discourses mirror significant ideological shifts in the society. The co-occurrence of the lemmas *anger* and *indignation* with the lexical items representing salient ideologies of the times yields findings on ideological transitions incurred by the fervour of the other-condemning emotions. The circulation of relevant ideologies summoned under the consolidating notion of Victorian ideology evinces the wane of the religious ideology and the fading of the political ideology in governance and legislature along with the gradual rise of the military ideology. Meanwhile, the ideological core is based on the system of shared attitudes and beliefs projected by the outstanding social institutions of economy, law, ethics, labour market, and social standing.

The modulating function of the other-condemning emotions lies in forefronting the most relevant propositional elements of the ideologies, providing for their salience, further substantiality, and natural circulation. Therefore, within the ideology of MORALITY & PRECEPTS, civility and etiquette sanctions in the late 18th and the 19th centuries give way to manners in the post-Victorian times. Similar trends are observable within the system of CRIME & PUNISHMENT with the shift from the ethical issues of criminal offence and court hearings in the early period to persecution and retribution in the later years of the period. Highlighting education and gender in the Victorian fictional discourse ranks on a par with giving stress to military tactics and the ethics of war.

The word association networks evince a clear-cut distinction between the anger/indignation-authorized and subjectivised, dominant and dominated, civilized and indecent or recognized and condemned. The antinomic representation of the social structure through the affective-discursive practices of anger and indignation, prompted by the revision of the alignment of social forces in the Victorian era, demonstrates a notable bias to the prevalence of the dominant by the early 20th century.

Abbreviations and notes

CDA – Critical Discourse Analysis.

CLMET 3.1 – The Corpus of Late Modern English Texts, version 3.1.

KH Coder – a free software for quantitative content analysis or text mining.

KWIC – Key Words in the Context tool of KH Coder.

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Résumé

The paper discusses the potency of the ideological fervour of anger and indignation intrinsic to the dominant affective-discursive practices of the late 18th through the early 20th centuries. The maintenance and procurement of the most significant aspects of ideological enterprises collectively summoned under the notion of Victorian ideology make the focus of the analysis. The article argues that the other-condemning moral emotions substantiate the polyvalence of strategic organization of the discourse by facilitating the mechanisms of intergroup confrontation and in-group cohesion. The sustainability of social hierarchisation through the moral judgment of anger and indignation involves the ensuing focalization of the relevant social issues of ethics, social layering, and retribution for moral transgression. The corpus-based study evinces the trends for channelling the emotions by modulating their conceptual structure. Therefore, the difference in eliciting factors, emotion display rules, action and state motivation tendencies, and accountability models are observed during the pre-Victorian, Victorian, and post-Victorian periods as has been noted in the co-occurrence networks of the emotion terms in the fiction texts. The salience of either affective behaviour of disapprobation distinguishes the bias to the respective facet of the social power balance. Earlier in the period, the indignation mingled with righteous anger is congenial to the higher status affective practices; further in the Victorian times it undergoes secularization to give way to anger of the resentful subordinated in the early 20th century. The alleged incline in the social structure ignited by the other-condemning emotions is represented in the word associations of the emotion terms correlation with the lexical units that represent the relevant features of fading and rising ideologies. Notably, the core of Victorian ideology encloses the worldviews delivered by the dominant institutions of economics, social standing, and jurisprudence, whereas the wane of religious and political ideologies gives rise to the relevance of the evolving military matters.

Keywords: affective-discursive practices, moral judgment, anger, indignation, feeling rules, discourse of power, Victorian ideology, linguoideologeme.

Appendix A

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *anger*
in the pre-Victorian narrative fiction (1780-1836)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|---|---------------------|-------------|------|-------|---------------|---------------|-------------|---------|
| Cecilia | Burney, F. | 1782 | 26 | 171 | harangue | 10 (0.000) | 2 (0.077) | 0.0588 |
| The Adventures of Caleb Williams | Godwin, W. | 1794 | 6 | 39 | instigation | 1 (0.000) | 1 (0.167) | 0.1667 |
| The mysteries of Udolpho | Radcliffe, A. | 1794 | 6 | 26 | multitude | 1 (0.000) | 1 (0.167) | 0.1667 |
| Nature and Art | Inchbald, E. | 1796 | 12 | 85 | gesture | 2 (0.001) | 2 (0.167) | 0.1667 |
| The monk | Lewis, M.G. | 1796 | 10 | 30 | pusillanimity | 1 (0.000) | 1 (0.100) | 0.1000 |
| The Parent's Assistant, or Stories for Children | Edgeworth, M. | 1796 - 1801 | 11 | 48 | injury | 7 (0.000) | 2 (0.182) | 0.1250 |
| Maria, or the Wrongs of Woman | Wollstonecraft, M. | 1798 | 3 | 20 | impatience | 3 (0.001) | 2 (0.667) | 0.5000 |
| Tales from Shakespeare | Lamb, Ch., Lamb, M. | 1807 | 18 | 105 | face | 39 (0.006) | 3 (0.167) | 0.0556 |
| Adventures of Ulysses | Lamb, Ch. | 1808 | 4 | 28 | sceptre | 1 (0.001) | 1 (0.250) | 0.2500 |
| Sense and Sensibility | Austen, J. | 1811 | 5 | 36 | disquiet | 1 (0.000) | 1 (0.200) | 0.2000 |
| Pride and Prejudice | Austen, J. | 1813 | 13 | 65 | compassion | 14 (0.001) | 2 (0.154) | 0.0800 |
| Frankenstein, or the Modern Prometheus | Shelley, M. | 1818 | 6 | 23 | utterance | 2 (0.000) | 1 (0.167) | 0.1429 |
| Ivanhoe | Scott, W. | 1819 | 7 | 38 | transient | 1 (0.000) | 1 (0.143) | 0.1429 |
| Annals of the Parish | Galt, J. | 1821 | 4 | 24 | solidity | 1 (0.000) | 1 (0.250) | 0.2500 |
| The Provost | Galt, J. | 1822 | 4 | 57 | individual | 1 (0.001) | 1 (0.250) | 0.2500 |
| Liber Amoris, or the New Pygmalion | Hazlitt, W. | 1823 | 2 | 6 | disdain | 1 (0.000) | 1 (0.500) | 0.5000 |
| Private Memoirs and Confessions of a Justified Sinner | Hogg, J. | 1824 | 7 | 48 | acrimony | 1 (0.000) | 1 (0.143) | 0.1429 |
| Vivian Grey | Disraeli, B. | 1826 | 4 | 20 | mastery | 2 (0.000) | 1 (0.250) | 0.2000 |
| Eugene Aram | Bulwer-Lytton, E. | 1832 | 4 | 6 | deliverer | 2 (0.000) | 1 (0.250) | 0.2000 |
| The Last Days of Pompeii | Bulwer-Lytton, E. | 1834 | 7 | 52 | snake | 6 (0.001) | 2 (0.286) | 0.1818 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The Jaccard index of the representative instances (coloured) ranges from 0.0556 to 0.2500

Appendix B

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *indignation*
in the pre-Victorian narrative fiction (1780-1836)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|---|---------------------|-----------|------|-------|----------------|---------------|-------------|---------|
| Cecilia | Burney, F. | 1782 | 34 | 208 | disgust | 23 (0.001) | 4 (0.118) | 0.0755 |
| The Life and Perambulations of a Mouse | Kilner, D. | 1783-84 | 1 | 15 | operation | 1 (0.001) | 1 (1.000) | 1.0000 |
| The Adventures of Caleb Williams | Godwin, W. | 1794 | 35 | 112 | perseverance | 8 (0.001) | 2 (0.057) | 0.0488 |
| The mysteries of Udolpho | Radcliffe, A. | 1794 | 30 | 177 | disgust | 5 (0.000) | 2 (0.067) | 0.0606 |
| Nature and Art | Inchbald, E. | 1796 | 3 | 26 | acknowledgment | 1 (0.000) | 1 (0.333) | 0.3333 |
| The monk | Lewis, M.G. | 1796 | 7 | 16 | police | 1 (0.000) | 1 (0.143) | 0.1429 |
| The Parent's Assistant, or Stories for Children | Edgeworth, M. | 1796-1801 | 18 | 65 | spectator | 16 (0.001) | 2 (0.111) | 0.0625 |
| Maria, or the Wrongs of Woman | Wollstonecraft, M. | 1798 | 8 | 43 | pulse | 1 (0.000) | 1 (0.125) | 0.1250 |
| Tales from Shakespeare | Lamb, Ch., Lamb, M. | 1807 | 1 | 6 | vice | 2 (0.000) | 1 (1.000) | 0.5000 |
| Adventures of Ulysses | Lamb, Ch. | 1808 | 1 | 1 | manner | 10 (0.007) | 1 (1.000) | 0.1000 |
| Sense and Sensibility | Austen, J. | 1811 | 10 | 38 | critique | 1 (0.000) | 1 (0.100) | 0.1000 |
| Pride and Prejudice | Austen, J. | 1813 | 8 | 34 | volubility | 1 (0.000) | 1 (0.125) | 0.1250 |
| Frankenstein, or the Modern Prometheus | Shelley, M. | 1818 | 7 | 48 | murmur | 3 (0.001) | 2 (0.286) | 0.2500 |
| Ivanhoe | Scott, W. | 1819 | 8 | 38 | repulse | 1 (0.000) | 1 (0.125) | 0.1250 |
| Ayrshire Legatees | Galt, J. | 1821 | 2 | 10 | delinquent | 1 (0.000) | 1 (0.500) | 0.5000 |
| Private Memoirs and Confessions of a Justified Sinner | Hogg, J. | 1824 | 13 | 82 | imputation | 1 (0.000) | 1 (0.077) | 0.0769 |
| Vivian Grey | Disraeli, B. | 1826 | 8 | 36 | statesmanship | 1 (0.000) | 1 (0.125) | 0.1250 |
| Theresa Marchmont, or the Maid of Honour: A Tale | Gore, C.G.F. | 1834 | 5 | 44 | abuse | 1 (0.001) | 1 (0.200) | 0.2000 |
| The Last Days of Pompeii | Bulwer-Lytton, E. | 1834 | 7 | 49 | reluctance | 1 (0.000) | 1 (0.143) | 0.1429 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The Jaccard index of the representative instances (coloured) ranges from 0.0488 to 0.2500

Appendix C

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *anger* in the Victorian narrative fiction (1837-1901)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|---|-----------------------|---------|------|-------|---------------|---------------|-------------|---------|
| Venetia | Disraeli, B. | 1837 | 4 | 15 | certainty | 1 (0.000) | 1 (0.250) | 0.2500 |
| Alice | Bulwer-Lytton, E. | 1838 | 2 | 9 | enthusiast | 1 (0.000) | 1 (0.500) | 0.5000 |
| Barnaby Rudge | Dickens, Ch. | 1839 | 7 | 96 | chasm | 1 (0.000) | 1 (0.143) | 0.1429 |
| Vanity Fair | Thackeray, W. | 1843 | 24 | 75 | steadiness | 1 (0.000) | 1 (0.042) | 0.0417 |
| Windsor Castle | Ainsworth, W. | 1843 | 4 | 6 | deliverer | 2 (0.000) | 1 (0.250) | 0.2000 |
| Dombey and Son | Dickens, Ch. | 1844 | 14 | 57 | consoler | 1 (0.000) | 1 (0.071) | 0.0714 |
| Jane Eyre | Brontë, Ch. | 1847 | 7 | 24 | recrimination | 1 (0.000) | 1 (0.143) | 0.1429 |
| Wuthering Heights | Brontë, E. | 1847 | 13 | 35 | credulity | 1 (0.000) | 1 (0.077) | 0.0769 |
| Agnes Grey | Brontë, A. | 1847 | 6 | 53 | hymn | 1 (0.000) | 1 (0.167) | 0.1667 |
| The Tenant of Wildfell Hall | Brontë, A. | 1848 | 32 | 179 | despair | 18 (0.001) | 3 (0.094) | 0.0638 |
| Mary Barton | Gaskell, E. | 1848 | 14 | 90 | flirtation | 1 (0.000) | 1 (0.071) | 0.0714 |
| Olive | Craik, D. M. M. | 1850 | 18 | 59 | rudeness | 1 (0.000) | 1 (0.056) | 0.0556 |
| Tom Brown's Schooldays | Hughes, Th. | 1857 | 2 | 14 | reproach | 1 (0.000) | 1 (0.500) | 0.5000 |
| The Woman in White | Collins, W. | 1859-60 | 15 | 44 | heat | 15 (0.001) | 2 (0.133) | 0.0714 |
| The Clever Woman of the Family | Yonge, Charlotte Mary | 1865 | 4 | 7 | rejoinder | 1 (0.000) | 1 (0.250) | 0.2500 |
| Alice's Adventures in Wonderland | Carroll, L. | 1865 | 2 | 12 | scream | 2 (0.001) | 1 (0.500) | 0.3333 |
| The Moonstone | Collins, W. | 1868 | 9 | 17 | contempt | 10 (0.001) | 2 (0.222) | 0.1176 |
| Lorna Doone | Blackmore, R. | 1869 | 20 | 82 | sorrow | 31 (0.003) | 3 (0.150) | 0.0625 |
| The Caged Lion | Yonge, Ch. M. | 1870 | 6 | 27 | lunacy | 1 (0.000) | 1 (0.167) | 0.1667 |
| The Adventures of Harry Richmond | Meredith, G. | 1870 | 21 | 74 | coolness | 1 (0.000) | 1 (0.048) | 0.0476 |
| A Pair of Blue Eyes | Hardy, Th. | 1873 | 6 | 10 | rashness | 1 (0.000) | 1 (0.167) | 0.1667 |
| Far from the Madding Crowd | Hardy, Th. | 1874 | 5 | 36 | allusion | 1 (0.000) | 1 (0.200) | 0.2000 |
| Daffodil and the Croxaxicans | Webster, A. | 1884 | 2 | 5 | misadventure | 1 (0.000) | 1 (0.250) | 0.2500 |
| Flatland | Abbott, E.A. | 1884 | 1 | 5 | insight | 1 (0.000) | 1 (1.000) | 1 |
| Tarantella | Blind, M. | 1885 | 12 | 65 | despair | 11 (0.002) | 2 (0.167) | 0.0952 |
| Marius the Epicurean | Pater, W. | 1885 | 10 | 56 | furiousness | 1 (0.000) | 1 (0.100) | 0.100 |
| The Autobiography of Christopher Kirkland | Linton, E.L. | 1885 | 9 | 78 | sullenness | 1 (0.000) | 1 (0.111) | 0.1111 |
| She | Haggard, H. R. | 1887 | 7 | 31 | smite | 1 (0.000) | 1 (0.143) | 0.1429 |
| The Autobiography of a Slander | Edna Lyall | 1887 | 1 | 7 | belongings | 1 (0.001) | 1 (1.000) | 1.0000 |
| The Time Machine | Wells, H. G. | 1888 | 1 | 6 | advantage | 1 (0.000) | 1 (1.000) | 1.0000 |
| Sylvie and Bruno | Carroll, L. | 1889 | 1 | 6 | violence | 4 (0.000) | 1 (1.000) | 0.2500 |
| Derrick Vaughan | Edna Lyall | 1889 | 3 | 9 | card | 2 (0.001) | 1 (0.333) | 0.2500 |
| New Grub Street | Gissing, G. | 1891 | 13 | 35 | lukewarmness | 1 (0.000) | 1 (0.077) | 0.0769 |
| The Odd Women | Gissing, G. | 1893 | 12 | 26 | reality | 1 (0.000) | 1 (0.083) | 0.0833 |
| The Prisoner of Zenda | Hope, A. | 1894 | 5 | 22 | demand | 1 (0.000) | 1 (0.200) | 0.2000 |
| The Lost Stradivarius | Falkner, J. M. | 1895 | 1 | 6 | snow | 4 (0.002) | 1 (1.000) | 0.2500 |
| The Amazing Marriage | Meredith, G. | 1895 | 4 | 12 | injustice | 2 (0.000) | 1 (0.250) | 0.2000 |
| The Christian | Caine, H. | 1897 | 10 | 29 | persecution | 1 (0.000) | 1 (0.100) | 0.1000 |
| The War of the Worlds | Wells, H.G. | 1897 | 2 | 16 | entrance | 1 (0.000) | 1 (0.500) | 0.5000 |
| Moonfleet | Falkner, J. M. | 1898 | 4 | 19 | lass | 1 (0.000) | 1 (0.250) | 0.2500 |
| Rupert of Hentzau | Hope, A. | 1898 | 11 | 41 | favorite | 1 (0.000) | 1 (0.091) | 0.0909 |
| Red Potage | Cholmondeley, M | 1899 | 14 | 47 | impatience | 5 (0.001) | 2 (0.143) | 0.1176 |
| The History of Sir Richard Calmady | Kingsley, M. | 1901 | 38 | 107 | revolt | 17 (0.001) | 2 (0.053) | 0.0377 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The Jaccard index of the representative instances (coloured) ranges from 0.0377 to 0.1667

Appendix D

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *indignation* in the Victorian narrative fiction (1837-1901)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|---|------------------------------|---------|------|-------|----------------|---------------|-------------|---------|
| Venetia | Disraeli, B. | 1837 | 7 | 44 | ridicule | 1 (0.000) | 1 (0.143) | 0.1429 |
| Alice | Bulwer-Lytton, E. | 1838 | 3 | 6 | diviner | 2 (0.000) | 1 (0.333) | 0.2500 |
| Barnaby Rudge | Dickens, Ch. | 1839 | 15 | 85 | tradesman | 7 (0.001) | 2 (0.133) | 0.1000 |
| Windsor Castle | Ainsworth, W. | 1843 | 1 | 1 | look | 52 (0.008) | 1 (1.000) | 0.0192 |
| Vanity Fair | Thackeray, W. | 1843 | 7 | 40 | banishment | 1 (0.000) | 1 (0.143) | 0.1429 |
| Dombey and Son | Dickens, Ch. | 1844 | 15 | 68 | self-abasement | 1 (0.000) | 1 (0.067) | 0.0667 |
| Jane Eyre | Brontë, Ch. | 1847 | 5 | 23 | temperament | 1 (0.000) | 1 (0.200) | 0.2000 |
| Wuthering Heights | Brontë, E. | 1847 | 5 | 11 | cookery | 1 (0.000) | 1 (0.200) | 0.2000 |
| Agnes Grey | Brontë, A. | 1847 | 5 | 47 | perusal | 1 (0.000) | 1 (0.200) | 0.2000 |
| Mary Barton | Gaskell, E. | 1848 | 6 | 13 | counsellor | 4 (0.000) | 2 (0.333) | 0.2500 |
| The Tenant of Wildfell Hall | Brontë, A. | 1848 | 25 | 120 | abhorrence | 6 (0.000) | 2 (0.080) | 0.0690 |
| Olive | Craik, D. M. M. | 1850 | 3 | 8 | expression | 18 (0.002) | 1 (0.333) | 0.0500 |
| Tom Brown's Schooldays | Hughes, Th. | 1857 | 2 | 8 | furniture | 3 (0.000) | 1 (0.500) | 0.2500 |
| The Woman in White | Collins, W. | 1859-60 | 14 | 54 | banging | 1 (0.000) | 1 (0.071) | 0.0714 |
| The Clever Woman of the Family | Yonge, Ch. M. | 1865 | 13 | 87 | avenue | 1 (0.000) | 1 (0.077) | 0.0769 |
| The Moonstone | Collins, W. | 1868 | 5 | 9 | fatigue | 3 (0.000) | 1 (0.200) | 0.1429 |
| Lorna Doone, a Romance of Exmoor | Blackmore, R. | 1869 | 17 | 89 | beverage | 1 (0.000) | 1 (0.059) | 0.0588 |
| The Caged Lion | Yonge, Ch. M. | 1870 | 5 | 31 | ordeal | 1 (0.000) | 1 (0.200) | 0.2000 |
| The Adventures of Harry Richmond | Meredith, G. | 1870 | 5 | 19 | sarcasm | 4 (0.000) | 1 (0.200) | 0.1250 |
| A Pair of Blue Eyes | Hardy, Th. | 1873 | 5 | 54 | judgement | 1 (0.200) | 0.2000 | 0.2000 |
| Far from the Madding Crowd | Hardy, Th. | 1874 | 4 | 12 | denunciation | 1 (0.000) | 1 (0.250) | 0.2500 |
| Daffodil and the Croxaxicans | Webster, A. | 1884 | 4 | 28 | veracity | 1 (0.000) | 1 (0.250) | 0.2500 |
| We Two | Edna Lyall | 1884 | 38 | 143 | harshness | 6 (0.000) | 3 (0.091) | 0.0833 |
| Tarantella | Blind, M. | 1885 | 2 | 11 | change | 17 (0.003) | 1 (0.500) | 0.0556 |
| The Autobiography of Christopher Kirkland | Linton, E.L. | 1885 | 3 | 35 | signal | 1 (0.000) | 1 (0.333) | 0.3333 |
| She | Haggard, H.R. | 1887 | 1 | 4 | guess | 1 (0.000) | 1 (1.000) | 1.0000 |
| The Autobiography of a Slander | Edna Lyall | 1887 | 3 | 19 | document | 1 (0.001) | 1 (0.333) | 0.3333 |
| Diary of a Nobody | Grossmith, G., Grossmith, W. | 1888 | 1 | 1 | sir | 13 (0.003) | 1 (1.000) | 0.0769 |
| Three Men in a Boat | Jerome, J. K. | 1889 | 3 | 31 | movement | 1 (0.000) | 1 (0.333) | 0.3333 |
| Sylvie and Bruno | Carroll, L. | 1889 | 3 | 1 | burst | 5 (0.001) | 1 (0.333) | 0.1429 |
| Derrick Vaughan, Novelist | Edna Lyall | 1889 | 2 | 6 | profit | 2 (0.001) | 1 (0.500) | 0.3333 |
| New Grub Street | Gissing, G. | 1891 | 5 | 2 | laughter | 15 (0.001) | 1 (0.200) | 0.0526 |
| Catherine Furze | Rutherford, M. | 1893 | 1 | 2 | astonishment | 3 (0.000) | 1 (1.000) | 0.3333 |
| The Odd Women | Gissing, G. | 1893 | 8 | 19 | sketch | 1 (0.000) | 1 (0.125) | 0.1250 |
| Marcella | Ward, M. A. H. | 1894 | 11 | 54 | whit | 1 (0.000) | 1 (0.091) | 0.0909 |
| The Prisoner of Zenda | Hope, A. | 1894 | 1 | 5 | neck | 4 (0.001) | 1 (1.000) | 0.2500 |
| The Amazing Marriage | Meredith, G. | 1895 | 2 | 28 | spitfire | 1 (0.000) | 1 (0.500) | 0.5000 |
| The Christian | Caine, H. | 1897 | 5 | 13 | dishonor | 4 (0.000) | 1 (0.200) | 0.1250 |
| Moonfleet | Falkner, J. M. | 1898 | 1 | 6 | struggle | 6 (0.001) | 1 (1.000) | 0.1667 |
| Red Potage | Cholmondeley | 1898 | 5 | 23 | frill | 1 (0.000) | 1 (0.200) | 0.2000 |
| Rupert of Hentzau | Hope, A. | 1898 | 2 | 2 | reproof | 2 (0.000) | 1 (0.500) | 0.3333 |
| The History of Sir Richard Calmady | Kingsley, M. | 1901 | 8 | 32 | cognisance | 1 (0.000) | 1 (0.125) | 0.1250 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The Jaccard index of the representative instances (coloured) ranges from 0.0588 to 0.2000

Appendix E

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *anger*
in the post-Victorian narrative fiction (1901-1920)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|----------------------------|------------------------|------|------|-------|-----------------|---------------|-------------|---------|
| The Grand Babylon Hotel | Bennett, A. | 1902 | 1 | 2 | fellow | 21 (0.004) | 1 (1.000) | 0.0476 |
| Five Children and It | Nesbit, E. | 1902 | 2 | 14 | aid | 1 (0.000) | 1 (0.500) | 0.5000 |
| Way of All Flesh | Butler, S. | 1903 | 2 | 7 | inquisitiveness | 1 (0.000) | 1 (0.500) | 0.5000 |
| The Island Pharisees | Galsworthy, J. | 1904 | 9 | 23 | relief | 5 (0.001) | 2 (0.222) | 0.1667 |
| Gulliver of Mars | Arnold, E. L. L. | 1905 | 6 | 26 | patronage | 1 (0.000) | 1 (0.167) | 0.1667 |
| Where Angels Fear to Tread | Forster, E. M. | 1905 | 3 | 9 | good-will | 1 (0.000) | 1 (0.333) | 0.3333 |
| The Man of Property | Galsworthy, J. | 1906 | 16 | 54 | bosom | 12 (0.002) | 2 (0.125) | 0.0769 |
| The Old Wives' Tale | Bennett, A. | 1908 | 8 | 11 | evenness | 1 (0.000) | 1 (0.125) | 0.1250 |
| A Room with a View | Forster, E. M. | 1908 | 4 | 4 | frown | 1 (0.000) | 1 (0.250) | 0.2500 |
| They and I | Jerome, J. K. | 1909 | 1 | 4 | pleasure | 8 (0.001) | 1 (1.000) | 0.1250 |
| The Brown Mask | Brebner, P. J. | 1910 | 6 | 17 | swordsman | 1 (0.000) | 1 (0.167) | 0.1667 |
| Howards End | Forster, E. M. | 1910 | 14 | 32 | telegram | 16 (0.002) | 5 (0.357) | 0.2000 |
| The Wisdom of Father Brown | Chesterton, G. K. | 1914 | 7 | 35 | advance | 1 (0.000) | 1 (0.143) | 0.1429 |
| The Extra Day | Blackwood, A. | 1915 | 1 | 11 | evasion | 1 (0.000) | 1 (1.000) | 1.0000 |
| The Happy Foreigner | Bagnold, Enid Algerine | 1920 | 2 | 4 | gear | 1 (0.000) | 1 (0.500) | 0.5000 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The Jaccard index of the representative instances (coloured) range from 0.0769 to 0.2000

Appendix F

The highest-ranking Jaccard coefficient nouns co-occurring with the lemma *indignation* in the post-Victorian narrative fiction (1901-1920)

| Title | Author | Year | Hits | Nodes | Word POS (N) | Unconditional | Conditional | Jaccard |
|----------------------------|-------------------|------|------|-------|--------------|---------------|-------------|---------|
| The Grand Babylon Hotel | Bennett, A. | 1902 | 1 | 7 | concoction | 1 (0.000) | 1 (1.000) | 1.0000 |
| Way of All Flesh | Butler, S. | 1903 | 5 | 20 | jacket | 1 (0.000) | 1 (0.200) | 0.2000 |
| Where Angels Fear to Tread | Forster, E. M. | 1905 | 7 | 26 | acuteness | 1 (0.000) | 1 (0.143) | 0.1429 |
| The Man of Property | Galsworthy, J. | 1906 | 1 | 2 | horror | 5 (0.001) | 1 (1.000) | 0.2000 |
| The Old Wives' Tale | Bennett, A. | 1908 | 5 | 10 | universality | 1 (0.000) | 1 (0.200) | 0.2000 |
| A Room with a View | Forster, E. M. | 1908 | 2 | 4 | tear | 6 (0.001) | 1 (0.500) | 0.1429 |
| They and I | Jerome, J. K. | 1909 | 3 | 19 | odds | 1 (0.000) | 1 (0.333) | 0.3333 |
| Howards End | Forster, E. M. | 1910 | 3 | 3 | cow | 7 (0.001) | 1 (0.333) | 0.1111 |
| The Wisdom of Father Brown | Chesterton, G. K. | 1914 | 1 | 8 | idler | 1 (0.000) | 1 (1.000) | 1.0000 |

Red colour for the occurrences of the lemma ≥ 20

Blue colour for the occurrences of the lemma ≥ 10

Green colour for vast networks with the frequency of the lemma < 10 and nodes > 40

The range of the representative instances (coloured) cannot be defined

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