

Cognitive-epistemological, pragmatic, and psycholinguistic aspects of French interjections

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Abstract. Interjections as a lexical and grammatical category still belong to the interdisciplinary lacunae, as they require the concretization of interpretations in various aspects: terminological definitions, pragmatic functions, cognitive reception by a speaker, and an adequate reproduction by an addressee. The current study aims to analyze the determinative interpretations and lexical and grammatical structures of interjections as a universal category used for determining communicative and pragmatic functions. A part of the psychological epic *In Search of Lost Time* / “A la recherche du temps perdu” – *Albertine Disappears* / “Albertine Disparue”) by Marcel Proust (1925) serves as a research material. Interjections, as a universal category, hold a prominent place in the lexical and grammatical system of languages. As a result of conducted quantitative analysis of interjections, the most common interjections discovered in the studied literary French-language text were one-word interjections, ‘oh!’ ‘ah!’, and ‘hélas!’, which, depending on the author’s illocutionary intention, their pragmatic function, as well as their position in the remark - at the beginning, in the middle or at the end - can create a range of meanings according to their emotional effect, such as hope, disappointment, doubt, embarrassment, confirmation, denial, request or call to action. Conversely, the texts frequently comprise interjection phrases that convey the processes of reflection on the inner experiences of a particular character and their psychological state. This, in turn, reveals the process of their personality development.

Keywords: *interjection, French, emotion, national world image, cognitive properties, pragmatic functions, psycholinguistic reactions, Marcel Proust.*

Хайчевська Тетяна, Бондарук Людмила, Рогач Оксана. Конітивно-епістемологічні, прагматичні та психолінгвістичні аспекти французьких вигуків.

Анотація. Вигуки як лексико-граматична категорія досі належать до міждисциплінарних лакун, оскільки потребують конкретизації інтерпретацій у різних аспектах: термінологічному визначенні, прагматичних функціях, когнітивній рецесії мовцем та адекватному відтворенні адресатом. Метою цього дослідження є аналіз базових інтерпретацій та лексико-граматичної структури вигуків як універсальної категорії, що використовується для визначення комунікативно-прагматичних функцій. Матеріалом дослідження слугує частина психологічної епопеї Марселя Пруста «У пошуках утраченого часу» («A la recherche du temps perdu» - «Альбертина зникає» / «Albertine Disparue») (1925). Вигуки як універсальна категорія посідають чільне місце в лексико-граматичній системі мов.

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У результаті проведеного кількісного аналізу найпоширенішими вигуками, виявленими в досліджуваному художньому франкомовному тексті, виявлено однослівні вигуки «oh!», «ah!» та «hélas!», які залежно від іллокутивної інтенції автора, їхньої прагматичної функції, а також позиції в репліці - на початку, в середині або в кінці – можуть створювати цілу низку значень відповідно до їхнього емоційного впливу, таких як надія, розчарування, сумнів, збентеження, підтвердження, заперечення, прохання чи заклик до дії. І навпаки, у текстах часто зустрічаються вигуківі фрази, які передають процеси рефлексії над внутрішніми переживаннями персонажа.

Ключові слова: вигук, французька мова, емоція, національна картина світу, когнітивні властивості, прагматичні функції, психолінгвістичні реакції, Марсель Пруст.

Introduction

Background

When studying an interjection, it is necessary to take into account its triune form: *injection* (interjection) – *exclamation* (exclamation) – *exclamative* (exclamative), i.e., an interjection (a form of expression), an exclamation (an emotion broadcast by the addressee), an exclamative (an exclamatory, imperative or rhetorical message/sentence). The commentary of the interjection, depending on its functional usage, is metalinguistic in nature since it reflects 1) feelings, 2) illocutionary intentions, or 3) the typological character of the character's mentality according to the psycholinguistic manner of his usage of the exclamation.

A phrase with an interjection belongs to dialogue replies, and its pragmatic intention depends on its place in the remark: at the beginning, in the middle, or at the end, thus reflecting additional meanings of the psycho-emotional effect. The order of usage of the interjection in the reply ensures the integrity of the micro text, adding rhythmic and intonation coloring and the accentuation and dominance of specific semantic meanings. Thus, interjections or exclamatory statements reflect heterogeneous properties in their functional, lexical-semantic, cognitive, pragmatic, and psycholinguistic applications.

A clear order of arrangement characterizes interjections. One-word interjections are used at the beginning of the remark, emphasizing the dominance of the corresponding emotional reaction. Interjection sentences or phrases are more part of the reply, demonstrating the cognitive processes of reflecting on internal experiences regarding the meaning of life and self-knowledge. Interjections are closely related to a speech act, the mental characteristics of its participants, verbal and non-verbal psycholinguistic communicative means, context, and objective reality. The structure of languages does not remain a monogeneous phenomenon. It is heterogeneous, open to the emergence and continuing development of new lexical and grammatical categories and enrichment of semantic meanings, which, in turn, diversifies the patterns of their use.

Literature Overview

The problem of identifying interjections and their functioning in speech is not new but rather acute. Bloomfield (1933) considered interjections to be special words that are primitive expressions of feelings. Wierzbicka (1992) considered interjections a special mental state of the speaker, taking into account their pragmatic aspect in relation to the speaker's communicative intentions and speech situation. These differing perspectives contribute to an ongoing debate about the nature of interjections, stimulating further research and discussion in the field. Wharton (2003) used a different approach to the study of interjections and placed interjections on a certain gradation scale “showing/saying,” according to which interjections are ranged in accordance with the transmission of the speaker's natural behavior and the transmission of varying degrees of emotional tension of the speaker. These were previously considered to be purely linguistic rather than paralinguistic units. Ameka (1992) proposed that three functional categories of interjections be distinguished: 1) the ones that convey the speaker's mental state, 2) those that are a reaction to the interlocutor's statements, and 3) those that perform a phatic function. O'Connell and Kowal (2005) investigated the function of interjections according to their position in the utterance: initial or in the middle of the utterance, as well as in the independent position. Norrick (2014), taking into account the previously conducted multifaceted studies of interjections, conducted his research in the context of corpus linguistics on the relationship between exclamatory sentences, interjections, and the expression of the speaker's state of affect. This approach enabled identifying phrasal interjections and combinations of interjections that researchers had previously ignored.

It is essential to note that interjections as a heterogeneous lexical and grammatical category are interpreted and studied differently in different languages. Thus, in the Ukrainian language, the status of interjections as a part of speech, independent or non-independent, is discussed. Traditionally, it is believed that an interjection is an invariable part of speech, which, however, is not considered to be either notional or functional and expresses emotions without naming them (Zvonska, 2017, p. 82). Kuprikova (2015) notes that “an interjection is one of the shortest ways to express a person's reaction to various phenomena or events of the real environment. In a conversation with an interlocutor, it serves for the direct expression of feelings, emotions and various expressions of human will, it retains its independence, and it has a relatively complete exclamatory intonation” (p.86-87). This scholar also distinguishes between primary (common to all Slavic languages) and secondary, derivative interjections. Such scholars as Vykhovanets (2004), Horodenska (2004), Matsko (1981, 2004), Sytenko (2021), and Plyushch (2005) studied the lexical, semantic, and functional criteria of interjections. Thus doing, Sytenko (2021) divides interjections into three large groups: 1) emotional [a) joy, pleasure, understanding; b) regret, sorrow, reproach; c) bewilderment, fright, distrust; d) irritation, dissatisfaction; e) disgust; f) contemplation]; 2) imperative [call,

exclamation]; and 3) etiquette [1) expression of greeting; 2) expression of farewell and wishes; 3) expression of request; 4) expression of gratitude; 5) expression of regret and/or apology] (p. 111–115).

In French dictionaries, the term “exclamation” (from Latin *exclamationem*, de *exclamare*) French dictionaries is determined to be: 1) un cri exprimant une émotion vive, un cri subit de joie, d’admiration, de surprise, d’indignation, etc.; 2) un terme de grammaire, une interjection ou une phrase réduite exprimant cette émotion; 3) un signe de ponctuation dont fait suivre l’exclamation; 4) une figure de rhétorique qui consiste à se livrer dans le discours aux élants impétueux de la passion (Définition de “exclamation”). As dictionaries prove, the very definition of the term “exclamation” is a bit “fuzzy” since it is designated to be a psycho-emotional shout, a punctuation mark, a grammatical term, or a rhetorical figure. In addition, there are a number of synonyms: *epiphonème*, f, – ; *interjection*, f – interjection; *cri*, m – screaming, sighing, shouting, calling; *clameur*, m – screaming, crying; *hurlement*, m – howling, wailing; *juron*, m – cursing; *gueulante*, f – a protest cry of agreement/disagreement, the associative rows of which contains positive/negative semantic meanings with the presence of a high level of emotionality.

As a punctuation mark, the interjection is considered a conjunction in exclamatory (imperative, interrogative, or rhetorical) sentences. This is where the need lies to distinguish between grammatical functions and interjection criteria in exclamatory sentences (les exclamatives) and the interjections proper (les interjections). For example, the interjection *Bravo!* is associated with an exclamatory sentence (l’exclamative) and an interjection of approval (l’interjection).

Olivier (1986) carried out a thorough study of interjections based on the material of the French language and covered the issue of the structure of interjections and their semanticization (Olivier, 1986). Wierzbicka (1992) and J. Barbéris (1995) also dealt with the semantics of interjections. In their study, Gladkova et al. (2016) made a successful attempt to evaluate natural semantic metalanguage explications of English interjections. Dubois (2000) believes that the concept of an interjection is often associated with punctuation. As soon as a phrase or word is accentuated by a tone or stress, it is immediately indicated by an exclamation mark (p. 13). However, it is essential to realize that an exclamation mark as punctuation (point d’exclamation) always follows an exclamation (une exclamation) or an exclamatory sentence (une phrase exclamative).

Thus, linguistic studies of interjections based on examples from the Ukrainian and English languages testify to their tangentiality and national peculiarities. Therefore, interjections as a universal category occupy a prominent place in the lexical and grammatical system of languages due to their functional capabilities to reflect and combine both what is emotional and that which is rational. They are also important means in the communication process between a speaker and an addressee: their interaction, the modeling of the communicative act, the deployment of

appropriate situations, the choice of communicative strategies, and psychological conditions for speech perception.

However, the ambiguity in the definition of the term "interjection" in view of its formal expression (i.e., a form) and its pragmatic properties (i.e., a functional purpose) requires clarification and systematic research, since interjections in one form and another reflect social and psychological changes in the society, acquire new semantic shades, are used in different styles and registers of speech, literary genres, types of texts, revealing conscious/unconscious codes of behavioral reactions.

The topicality of this study is due to the insufficiency of the analysis of lexical, semantic, and pragmatic properties of interjections from the point of view of their multifaceted use in speech and different possible interpretations in language systems. The study aims to analyze the determinative interpretations and lexical and grammatical structures of interjections as a universal category used for determining communicative and pragmatic functions. To achieve the aim, the study outlined the following tasks: 1) to specify the status of interjections while comparing the Ukrainian and French languages; 2) to investigate the formal expression of interjections depending on their contextual meaning; 3) to analyze the functional variations of interjections as national and international codes, as well as to analyze the strategies of the speaker, taking into account the psycholinguistic expression of the interjections.

Method

Material

In order to characterize interjections in the aspect of semantic, morphological, syntactic, and psycholinguistic modes of expression, considering pragmatic illocutionary intentions and individual authorial features of style, we have chosen one of the parts of Marcel Proust's psychological epic "À la recherche du temps perdu"/"Albertine disparue" ("In Search of Lost Time" /"Albertine Disappears" (1925). The author is a master of associative reception, which is reflected in the work by branched constructions, which include parentheses and subordinate clauses (Bondaruk, 2020, p. 61). Proust (1871–1922) considered his works to be a tool for studying human consciousness and constructing reality through emotional outbursts of memory. He was especially interested in the mental states that free human thinking from the "shackles" of reason. There are three major cycles in the "À la recherche du temps perdu" – Swann's cycle, the Hermantes' cycle, and Albertine's cycle (check the spelling of the names!). Albertine's cycle is dedicated to the theme of love.

However, by the word "love," Proust denotes the sufferings inflicted on him through the relations of his beloved woman with other people. Neither does it matter whether he knows it for sure or whether he only guesses that such relationships exist, suspecting or just anticipating them. For Proust, love is another path to self-awareness and self-perception in society. Choosing one or another motif of the novel,

Proust tries to reveal the psychological type of the character, his behavioral reaction, psychological prerequisites, and, ultimately, the result of his individual experience.

The inductive-deductive method, as a tool of theoretical analysis, made it possible to accumulate and sort interjections by form and function. The descriptive method was used to determine the pragmatic functions of the statements with interjections, and the quantitative method was used to determine the psycholinguistic type of the characters based on the emotional markings and gradation of the statement.

Results

The novel “*Albertine Disparue*” is an internal monologue of the main character, where the motif of love runs through all like a thread in the binary oppositions: “*love – disappointment*,” “*disappointment – cognition*,” and “*cognition – self-awareness*.” The narrative structure of the novel unfolds in such a way that, through the characters' internal monologues, it reveals the possibility of change in their future lives, depending on an adequate psychological reaction. The analysis of the material shows that throughout the novel, the exclamations are implicit in the monologue of the protagonist Marcel, who suffers from the fact that Albertine unexpectedly abandoned him. He wonders whether their love is mutual and then wonders what will happen after Albertine returns.

Interjections convey, among other things, the main character's psycho-emotional state, reflections on the meaning of life, relationships with women, and their role in his life. From the point of view of the linguistic structure, one-word interjections are the most frequent ones. However, despite their unambiguous phonetic design, in terms of epistemological, semantic, communicative, and pragmatic functions, they have become markers of various emotions, reflex manifestations, and expressions of will. Consider the following examples:

One-word interjection “Oh!”:

1) “*Oh ! Monsieur, Mademoiselle Albertine a oublié de prendre ses bagues, elles sont restées dans le tiroir*” (“Oh! Monsieur, Mademoiselle Albertine has forgotten to take her rings, she has left them in the drawer.”) (Proust, 1925, p. 42) – an insincere surprise;

2) “*Oh! Je sais bien que tu n’es pas content de moi, je l’ai bien senti dans tes dépêches. Mais tu n’es pas juste, j’ai fait ce que j’ai pu.*” (Proust, 1925, p. 50) (“Oh, I know very well that you aren’t pleased with me, I could tell that from your telegrams. But you are not being fair to me, I did all that I could.” (Proust, 1930, p. 51)) – pity, longing;

3) “*Oh ! non, Monsieur, il ne faut pas pleurer comme cela, cela vous ferait mal!*” (Proust, 1925, p. 58) (“Oh, no. Monsieur, it doesn’t do to cry like that, it isn’t good for you.” (Proust, 1930, p. 58)) – compassion, condolences;

4) *“Oh ! Non, tout plutôt que de vous faire de la peine, c’est entendu, je ne chercherai pas à vous revoir”* (Proust, 1925, p. 101) (“Oh, no, anything rather than make you unhappy, I promise that I will never try to see you again.” (Proust, 1930, p. 100)) – assurance;

5) *“Oh ! Non, jamais, nous aurions été dérangées. – Tiens, je croyais, il me semblait... – D’ailleurs, Albertine aimait surtout faire cela à la campagne. – Où ça ?”* (Proust, 1925, p. 170) (“Oh!, no, never, we should have been disturbed.” “Why, I thought... it seemed to me...” “Besides, Albertine loved doing it in the country.” “And where, pray?”” (Proust, 1930, p. 168)) – doubt.

One-word interjection “Ah!”:

6) *“Ah! Cruel, tu m’as trop entendue.”* (Proust, 1925, p. 39) (“Ah! Cruel, you have heard me too much.” (Proust, 1930, p. 40)) – embarrassment;

7) *“Ne sachant comment expliquer mon soupir à Françoise, je lui disais : “Ah ! J’ai soif.” Elle sortait, rentrait, mais je me détournais violemment, sous la décharge douloureuse d’un des mille souvenirs invisibles qui à tout moment éclataient autour de moi dans l’ombre: je venais de voir qu’elle avait apporté du cidre et des cerises...”* (Proust, 1925, p. 56) (“Not knowing how to account to Françoise for my groan, I said to her: “Oh, I am so thirsty.” She left the room, returned, but I turned sharply away, smarting under the painful discharge of the thousand invisible memories which at every moment burst into view in the surrounding darkness: I had noticed that she had brought in a jug of cider and a dish of cherries...” (Proust, 1930, p. 57)) – the ability to avoid an unwanted painful memory;

8) *“Ah ! Quand la nuit finirait-elle ?”* (Proust, 1925, p. 58) (“Ah! When would the night end?” (Proust, 1930, p. 59)) – an anticipation, hope;

9) *“Il me fut particulièrement pénible d’entendre Andrée me dire en parlant d’Albertine : “Ah ! Oui, elle aimait bien qu’on allât se promener dans la vallée de Chevreuse. ”* (Proust, 1925, p. 117) (“It was especially painful to me to hear Andrée say, speaking of Albertine: “Oh yes, she always loved going to the Chevreuse valley.” (Proust, 1930, p. 115)) – a memory, recollection.

One-word interjection “Hélas”:

10) *“Vous vous rappelez – c’est le poème qui commence par: Le vierge, le vivace et le bel aujourd’hui... Hélas, “aujourd’hui” n’est plus ni vierge, ni beau.”* (Proust, 1925, p. 36) (“You remember – it is the poem that begins: Le vierge, le vivace et le bel aujourd’hui... Alas, to-day is no longer either virginal or fair.” (Proust, 1930, p. 37)) – hopelessness;

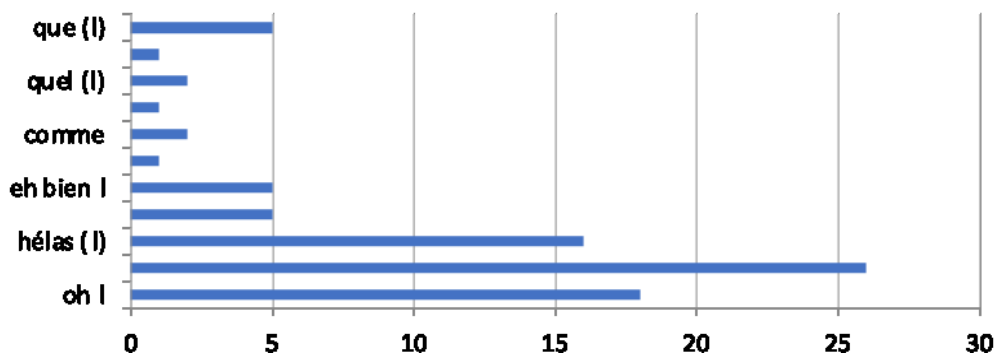
11) *“Hélas! Quand Saint-Loup me dit aussi que dans ce salon il avait entendu chanter à tue-tête d’une chambre voisine et que c’était Albertine qui chantait, je compris avec désespoir que, débarrassée enfin de moi, elle était heureuse!”* (Proust, 1925, p. 50) (“Alas! when Saint-Loup told me also that in this drawing-room he had heard someone singing at the top of her voice in an adjoining room and that it was Albertine who was singing, I realized with despair that, rid of me at last, she was happy!” (Proust, 1930, p. 51)) – disappointment;

12) “*Mes doutes! Hélas, j’avais cru qu’il me serait indifférent, même agréable de ne plus voir Albertine, jusqu’à ce que son départ m’eût révélé mon erreur.*” (Proust, 1925, p. 87) (“My doubts! Alas, I had supposed that it would be immaterial to me, even pleasant, not to see Albertine again, until her departure revealed to me my error.” (Proust, 1930, p. 87)) – doubt.

As evidenced by the quantitative analysis, one-word interjections are the most used in the novel to convey the psycho-emotional state of the characters due to their compression form of expression:

Figure 1

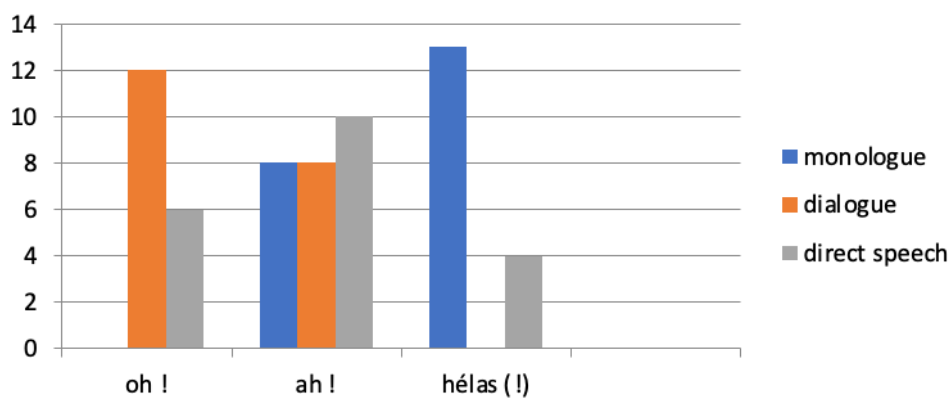
Quantitative Data on the Pragmatic Use of Interjections in the Text of M. Proust's Novel “Albertine disparue”



The characters use one-word interjections in the internal monologues, reflections, and dialogues.

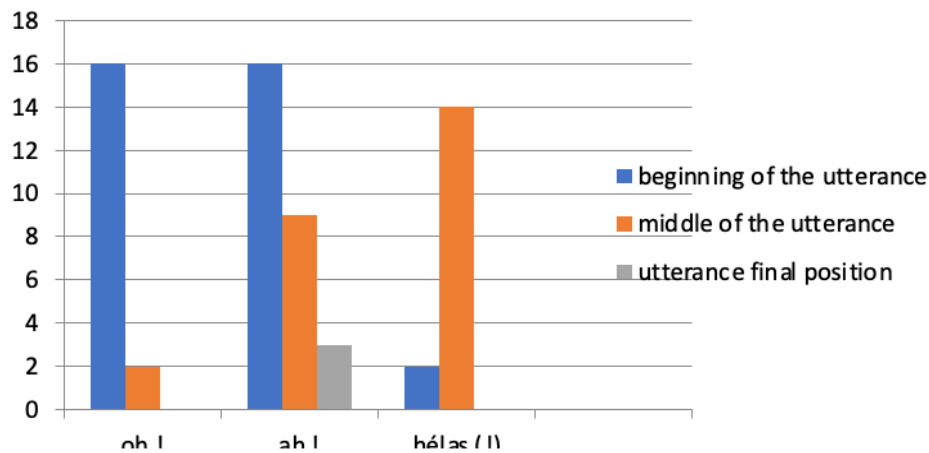
Figure 2

Quantitative Indicators of the Use of Interjections Oh!, Ah! And Hélas(!) in the Character's Monologue, Dialogue, and Direct Speech



Therefore, one-word interjections *oh!*, *ah!*, due to the ability to perform various pragmatic functions, are primarily used in the dialogues. The exclamation *hélas (!)*, mostly with a negative illocution, is often used in the monologue speech-reflection.

Figure 3

Quantitative Indicators Regarding the Position of Interjections Oh!, Ah! And Hélas (!) in The Utterance

According to the position of the interjections in the utterance (initial, middle, or final), the interjections *oh!*, *ah!* are used mainly in the initial position of the utterance, *hélas (!)* – in the middle position, which depends on the pragmatic intention: to attract attention, to establish a contact, to express sympathy.

No less important in the novel “*Albertine disparue*” are interjections-phrases and sentences that complement and expand the gradational spectrum of the psycho-emotional state of the characters. For example:

13) “*Comme on s’ignore ! Il fallait faire cesser immédiatement ma souffrance.*” (Proust, 1925, p. 3) (“How ignorant we are of ourselves. The first thing to be done was to make my anguish cease at once.” (Proust, 1930, p. 4)) – a conviction;

14) “*Que le désir de Venise était loin de moi maintenant!*” (Proust, 1925, p. 8) (“How far was any longing for Venice removed from me now!” (Proust, 1930, p. 9)) – a desire, wish;

15) “*En une seconde il revient à ce point; encore une fois, en dehors de toutes les raisons données, c’est si naturel!*” (Proust, 1925, p. 9) (“In an instant it returns to this point; once more, apart from all the reasons that have been given, it is so natural.” (Proust, 1930, p. 10)) – a possibility, expectation;

16) “*Que d’hypothèses possibles ! Possibles seulement.*” (Proust, 1925, p. 9) (“How many possible hypotheses! Possible only.” (Proust, 1930, p. 10)) – disappointment;

17) “*Comment! Vous ne savez pas faire renvoyer quelqu’un qui vous déplaît ? Ce n’est pas difficile. Vous n’avez, par exemple, qu’à cacher les choses qu’il faut qu’il apporte. Alors, au moment où ses patrons sont pressés, l’appellent, il ne trouve rien, il perd la tête. Ma tante vous dira, furieuse après lui: ‘Mais qu’est-ce qu’il fait ?’*” (Proust, 1925, p. 48–49) (“Do you mean to say you don’t know how to get a fellow sacked whom you don’t like? It’s not difficult. You need only hide the things that he has to take in. Then, when they’re in a hurry and ring for him, he can’t find anything, he loses his head. My aunt will be furious with him, and will say to you: ‘Why, what is the man doing?’” (Proust, 1930, p. 49)) – insincerity;

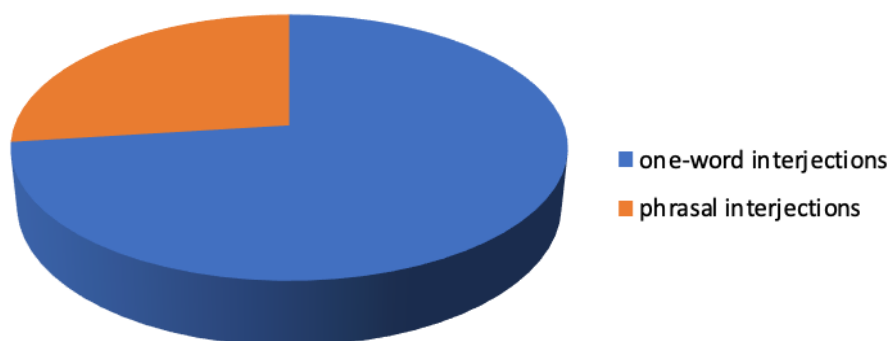
18) “*Cet avenir indissoluble d’elle je n’avais pas su l’apercevoir, mais maintenant qu’il venait d’être descellé, je sentais la place qu’il tenait dans mon cœur béant. Françoise qui ne savait encore rien entra dans ma chambre; d’un air furieux, je lui criai: ‘Qu’est-ce qu’il y a?’*” (Proust, 1925, p. 54) (“This indissoluble future of her I had not been able to perceive, but now that it had been unsealed I felt the place it held in my gaping heart. Françoise, who knew nothing as yet, entered my room; I shouted furiously at her, ‘What’s the matter?’” (Proust, 1930, p. 54-55)) – embarrassment;

19) “*Il fallait qu’après ma mort je la retrouvasse avec son corps, comme si l’éternité ressemblait à la vie. Que dis-je à la vie ! J’étais plus exigeant encore. J’aurais voulu ne pas être à tout jamais privé par la mort des plaisirs que pourtant elle n’est pas seule à nous ôter.*” (Proust, 1925, p. 85) (“I required that, after my own death, I should find her again in her body, as though eternity were like life. Life, did I say! I was more exacting still. I would have wished not to be deprived forever by death of the pleasures of which however it is not alone in robbing us.” (Proust, 1930, p. 85)) – reflecting on the meaning of life.

Taking into account the quantitative data on the use of one-word interjections and interjections-phrases in the text of the novel, it can be argued that the author uses one-word interjections much more to convey the psycho-emotional state of the characters or to implement the phatic function, compared to interjections-phrases, 73%, and 27%, respectively.

Figure 4

Quantitative Indicators on Using One-Word Interjections and Phrasal Interjections in the Text of Proust's Novel "Albertine disparue"



The examples given show that throughout the novel the interjections are implicated to a greater extent in the monologue of the protagonist Marcel, who suffers from the fact that he was unexpectedly abandoned by Albertine, wondering whether their love was reciprocated and what might happen if Albertine returned. Interjections are less used in dialogical statements. However, it is also a transmission of one's psycho-emotional state to the interlocutor.

The pragmatic functions of the interjections reflect the whole range of Marcel's inner experiences, primarily negative, and reveal his psychological behavioral reactions.

Discussion and Conclusions

In modern French linguistics, the problem of interjection remains quite debatable and concerns several areas: 1) identification of terminological definition; 2) morphological and syntactic functions; 3) semantic meanings; 4) pragmatic role; 4) psycholinguistic characteristics of the speaker; 5) individual author's application. In addition to the above, the issue of transmitting an interjection from one language to another and adequately perceiving it as linguistic and psychological signs, giving it an adequate equivalent, i.e., syntagmatic and paradigmatic associations, needs to be revised. In a text, especially a fictional one, an interjection can express a complex rhetorical paradigm that requires lexical, lexicographic, semantic, grammatical, and pragmatic revisions and is metalinguistic.

As interjections are carriers of emotional and evaluative factors of the communicative act, it is impossible to study them in isolation from the mental and moral intentions of the speaker. Therefore, they depend on an author's world image and national and international perspectives. In this aspect, Fedurko and Fedurko (2021) propose to analyze interjective interjections (from the Latin *interjectio* 'exclamation') in the representation of the individual writer's world image and distinguish emotional (pain, anguish, despair, doubt), motivating (order, inducement, encouragement to action, desire to attract attention) and appellative (attracting the attention of the interlocutor, establishing contact, etiquette statements) types of interjective interjections.

We should consider socio-cultural (e.g., use of exclamations of politeness, etiquette, address) and national (use of exclamations from the spiritual sphere, national or family ties) aspects. An interjection conveys the transition from subjective reflection and unconscious or conscious perception to objective communication.

A phrase with an interjection belongs to a replica, and its illocutionary intention depends on its place in the remark: at the beginning, in the middle, or at the end, thus reflecting additional meanings of the psycho-emotional effect. The order of use of the interjection in the dialogue replies or remarks ensures the integrity of the micro text and adds rhythmic and intonation coloring, as well as an accentuation and dominance of specific semantic meanings. Thus, interjections or exclamatory statements reflect heterogeneous properties regarding functional, lexical-semantic, cognitive, and pragmatic purposes.

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