



INTERJEIÇÃO E UNIDADES SEMELHANTES À INTERJEIÇÃO NO DIÁLOGO LITERÁRIO BRITÂNICO MODERNO (COM BASE NO ROMANCE "THE CASUAL VACANCY" DE J. K. ROWLING)

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RESUMO

Objetivo: Este artigo explora o uso de interjeições e unidades semelhantes a interjeições no diálogo literário britânico moderno, com base no romance "The Casual Vacancy" de J. K. Rowling. O objetivo principal é analisar como essas unidades são usadas para expressar emoções e intenções, diferenciando entre interjeições puras e aquelas que têm também significado nominativo.

Métodos: O estudo utiliza métodos de amostragem contínua, análise descritiva, análise de componentes e análise contextual. Foram identificadas e classificadas 92 unidades de interjeição no romance, diferenciadas entre interjeições puras e unidades semelhantes a interjeições.

Resultados: Foram identificadas 41 interjeições puras e 51 unidades semelhantes a interjeições. O estudo destaca que as interjeições puras são usadas principalmente para expressar emoções, enquanto as unidades semelhantes a interjeições combinam emoções com significados nominativos. Também foi observado o uso frequente de expressões religiosas e profanas no diálogo.

Conclusões: As interjeições desempenham um papel significativo na transmissão de emoções no diálogo literário, e as unidades semelhantes a interjeições complementam essa função ao fornecer nuances adicionais de significado. A pesquisa sugere que as interjeições e suas variantes são ferramentas linguísticas importantes na criação de diálogos autênticos e expressivos.

Palavras-chave: Texto literário britânico moderno. Diálogo literário. Unidade de interjeição. Unidade do tipo interjeição.





INTERJECTION AND INTERJECTION-LIKE UNITS IN MODERN BRITISH LITERARY DIALOGUE (BASED ON THE NOVEL "THE CASUAL VACANCY" BY J. K. ROWLING)

ABSTRACT

Objective: This article explores the use of interjections and interjection-like units in modern British literary dialogue, based on the novel "The Casual Vacancy" by J. K. Rowling. The main objective is to analyze how these units are used to express emotions and intentions, distinguishing between pure interjections and those with nominative meaning.

Methods: The study employs continuous sampling methods, descriptive analysis, component analysis, and contextual analysis. A total of 92 interjection units were identified and classified in the novel, differentiated between pure interjections and interjection-like units.

Results: A total of 41 pure interjections and 51 interjection-like units were identified. The study highlights that pure interjections are primarily used to express emotions, while interjection-like units combine emotions with nominative meanings. The frequent use of religious and profane expressions in the dialogue was also observed.

Conclusions: Interjections play a significant role in conveying emotions in literary dialogue, and interjection-like units complement this function by adding additional layers of meaning. The research suggests that interjections and their variants are essential linguistic tools in creating authentic and expressive dialogues.

Keywords: Modern British literary text. Literary dialogue. Interjection unit. Interjection-like unit.

1 INTRODUCTION

Many studies from antiquity to the present have been devoted to interjections as a separate grammatical class of words in a language (part of speech). Linguistic research examines the very nature of interjections (Kustova, 2009; Norrick, 2009; Orduli, 2019; Shkapenko, 2017) the status of the interjections in the part of speech system in a particular language (Sereda, 2005; Tuebekova, 1984), and the class composition of interjections (Kholodionova, 2016; Jovanović, 2004). These aspects of studying the class of interjections constitute the main problems of this part of speech, on which there is no single point of view among linguists.

In this study, we follow the terminology of M. Ya. Blokh (2004) who considers interjections as a class of special function words in the part-of-speech system of the language. According to Blokh (2004), interjections act as an emotional determinant





(i.e., clarifier) of the utterance as a whole or of its parts. This is the difference between an interjection and other ordinary function words, which act "as refiners of the named functions of significant words and their associations" (Blokh, 2004, p. 116). In our opinion, interjection as a class of words in a language includes only two types of linguistic units: a) units that are structurally words, phrases, or sentences and express emotions and expressions of will (pure or primary interjections) and b) units that are also structurally words, phrases or sentences, which, according to the function they perform in the language, are likened to units of the first kind (interjection-like words). The latter group has a dual nominative-interjective nature, i.e., these words combine the nominative meaning with the expression of emotion or will (in addition to expressing emotion, they assess the situation) and are used in the spoken language with a special emotional intonation (Churanov, 2008, p. 25). They can also be referred to as interjections with a nominative meaning. V. Jovanović adheres to a similar point of view. The Serbian linguist also talks about the juxtaposition of pure interjections and words used in the interjection function. Jovanović designates the former with the term "interjections" and the latter with the term "exclamations". As Jovanović notes, interjections are a subclass of all possible exclamations in the language, but not every exclamation can be considered an interjection. The main difference between the two types of units is that interjections are natural cries of a person consisting of one word, while the latter can take the form of a phrase or a sentence (Jovanović, 2004). However, according to Jovanović, interjections can consist of only one word. We do not share this point of view. The terms "interjections" and "exclamations", in our opinion, do not clearly show the difference between these two types of units in all contexts of their use. Firstly, interjections are always exclamations, emotional or volitional. Secondly, both in the scientific and educational literature of English-speaking countries, both types of language units are often referred to by the same general term "exclamations". Therefore, we propose to call the first group "interjections" and the second group "interjection-like words". However, we share Jovanović's opinion that "almost every word of the language can be an exclamation" (Jovanovich, 2004, p. 19).

D. I. Kveselevich and V. P. Sasina classify the units capable of being used in the interjection function as "relative words", i.e., words "with a common meaning of reaction to the words of the interlocutor or the situation" (Kveselevich & Sasina, 2001, p. 5; Sirotinina, 1974, p. 78). The linguists also include formulas of speech etiquette, such as *Welcome!* into this group (Kveselevich & Sasina, 2001, p. 200). We believe that the formulas of speech etiquette can be used in the language in two ways: a) as formulas





of communication and b) as interjections. Thus, for example, *zdraste* ('hello') is used in speech as a colloquial form from *zdravstvui* ('hello', singular) or *zdravstvuite* ('hello', plural or formal) (i.e., a formula of communication) and as a component of an interjection-like phrase in the statement: *zdraste pozhaluista* ('there we go again', literally 'hello, please!'). The phrase expresses surprise. In American English, the expression *good night* is used in these two similar functions: a) wishing someone a good night and b) expressing surprise, as well as irritation. The American Heritage Dictionary of Idioms provides the following examples of the use of this expression in the interjection function:

A) expression of surprise — *Good night, Joe! — You can't mean what you said* (Ammer, 1992, p. 425).

B) expression of irritation — *Good night, Anne — it's time you learned how to throw a ball* (Ammer, 1992, p. 425).

Currently, there are few works devoted to the study of the use of interjection and interjection-like units in modern British literary text. Zh. A. Zakharova, studying the speech characteristics of the 12-year-old Marcus in N. Hornby's book "About A Boy" (Hornby, 2004), cites the following interjection and interjection-like units with the selection of their Russian equivalents: *Oh, OK, Shit, Wow, Um, Ha-ha, Wham, Hell* (Zakharova, 2016, pp. 1003-1004). N. G. Shchitova (2012) in her work "Lexico-semantic features of the speech of English teenagers (based on the novel 'The Taxi Driver's Daughter' by Julia Darling)" gives the following examples: *Oh!, Whoah!, Aw!, Yeah!, Er!, Eh!, Ah!, Now!, Ho (ho-ho-ho)!, Jesus!, Jesus Christ! (Christ!), Oh, God!* (p. 122). However, these works do not distinguish between pure interjections (purely expression of emotions) and interjection-like words (expression of emotions in combination with nominative meaning). We believe that in the case of the grammatical transformation of a unit (i.e., its transition into an interjection-like word), the nominative meaning is partially preserved.

2 MATERIALS, METHODS, AND REVIEW

This paper focuses on the study of the features of the use of interjection units with a distinction between pure interjections (purely expressions of emotions) and units likened to interjections by the function performed, i.e., interjection-like words (expressions of emotions and expressions of will in combination with nominative meaning) in the dialogues of characters based on the material of the novel "The Casual





Vacancy" by the British writer J. K. Rowling (2013). The novel was released in the UK in 2012 and it is an example of a modern British literary text. The Russian reader knows this novel that was published in 2013 and translated by E. S. Petrova (Rowling, 2022).

Currently, there are several research papers focusing on this novel. Thus, I. L. Galinskaya (2013) gives its analysis and critical assessment. N. A. Yankova, I. A. Dronova, and N. B. Tsyrempilova (2020) consider methods to actualize the concept of poverty, analyzing the speech of the main characters.

Using the method of continuous sampling from the 568-page novel, 92 units of the type in question were identified, of which 41 were pure interjection units and 51 were interjection-like units.

The following methods were used in the study: a) the descriptive method which includes techniques of linguistic observation and systematization of linguistic phenomena in the text under study, b) the component analysis method, including the analysis of dictionary definitions, c) the contextual analysis method, and d) the statistical method.

3 RESULTS AND DISCUSSIONS

3.1 Pure interjection units in literary dialogue

41 pure interjection units were registered in the selected dialogues: *Good God!* (4 uses); *Christ, yeah!* (1 use); *Jesus Christ!* (3 uses); *Jesus!* (1 use); *Oh, for God's sake!* (1 use); *For Christ's sake!* (2 uses); *Oh-yeah!* (1 use); *Oh, bloody hell!* (2 uses); *Bloody hell!* (2 uses); *Oh, fuck off!* (2 uses); *Fuck off!* (6 uses); *No fuck, no!* (1 use); *No-fuck-no!* (1 use); *Fuck!* (2 uses); *Well!* (89 uses); *Well, well, well!* (1 use); *Ooooh!* (1 use); *Right-ho!* (1 use); *Piss off!* (1 use); *Fuck me!* (1 use); *Ah!* (11 uses); *Oh, well!* (1 use); *For goodness sake!* (1 use); *Oh, yes!* (6 uses); *Oh, yes?* (1 use); *Oh yes!* (4 uses); *Oh, yeah!* (2 uses); *Oh yeah!* (1 use); *Oh, yes, yes!* (1 use); *Oh — yeah!* (2 uses); *Oh — yes!* (1 use); *But wh-Jesus!* (1 use); *Oh dear!* (2 uses); *Get the fuck out!* (1 use); *Oh, dear God!* (2 uses); *Oh my God!* (1 use); *Oh, God, no!* (1 use); *Oh!* (61 uses); *Oh?* (1 use); *Mm* (1 use); *Oh, no!* (1 use); *Fucking 'ell!* (1 use).

According to their structure, the allocated pure interjection units are divided into the following types:

- 1) simple primary interjections: *Oh! Oh? Ah! Ooooh! Mm!*
- 2) secondary interjections, (derived from autosemantic parts) of speech:





a) simple substantive: *Jesus! Jesus Christ!*

b) simple adverbial: *Well!*

c) phrasal type, or interjection phraseomes (phrasal units): *Bloody hell! Fucking 'ell! For goodness sake! Good God! For Christ's sake! But wh-Jesus!*

d) propositional interjections, or interjection proposeomes (propositional units): *Fuck off! Fuck! Fuck me! Piss off! No fuck, no! No-fuck-no! Get the fuck out!*

3) interjection units of mixed type:

a) a combination of a primary interjection with a word expressing an affirmation (yes), or a word expressing negation (no): *Oh — yeah! Oh — yes! Oh yes! Oh, yes! Oh, yes? Oh, yeah! Oh yeah! Oh, no! Oh, yes, yes!*

b) the combination of a primary interjection with a simple secondary interjection: *Oh, well! Oh dear! Right-ho!*

c) the combination of a primary interjection with an interjection phraseome: *Oh, dear God! Oh my God! Oh, for God's sake! Oh, bloody hell!*

d) the combination of a primary interjection with an interjective proposeome: *Oh, fuck off!*

e) a combination of a secondary interjection with a word expressing affirmation (yeah): *Christ, yeah!*

f) a combination of a secondary interjection with a primary one in the preposition and a word expressing negation (no) in the postposition: *Oh, God, no!*

The terms "phraseomes" and "proposeomes" that we use here were coined by M. Ya. Blokh. Blokh (2004) uses the word "phraseomes" (p. 67) for fixed phrases, as opposed to phrases that do not represent fixed expressions, while "proposeomes" are fixed sentences used in the language "in the form of elements of a 'ready-made quotation'" (p. 69).

According to the semantic features, interjection units can be classified into the following groups:

1) containing abusive language (*Fuck off! Fuck! Piss off! No, fuck no! No-fuck-no! Get the fuck out! Fucking 'ell! Oh, bloody hell! Bloody hell!*);

2) mention of God (*Jesus! Jesus Christ! For goodness sake! Good God! Oh, God, no! Oh, dear God! Oh, for God's sake! For Christ's sake! But wh-Jesus! Oh my God!*);

3) purely reflex cries of a person by their nature (*Oh! Oh? Ah! Ooooh! Mm!*);

4) containing words of affirmation and negation (*Oh — yeah! Oh yes! Oh, yes! Oh, yes? Oh, yeah! Oh yeah! Oh — yeah! Oh — yes! Oh, yes, yes! Oh, no!*);

5) expressing horror: *Jesus Christ!; Jesus!; But wh-Jesus!; Good God!; Oh, God,*





no!; *Oh, dear God!*; *Oh my God!*; *Oh dear!*;

6) conveying a sense of surprise: *Christ, yeah!*;

7) expressing a request, a plea: *For Christ's sake!*; *Oh, For God's sake!*; *For goodness sake!*;

8) expressing in a rough form the demand to leave: *Oh, fuck off!*; *Fuck off!*; *Piss off!*; *Get the fuck out!*;

9) expressing in a rough form the prohibition to do anything: *No, fuck no!*; *No-fuck-no!*;

10) expressing in a rough form irritation with something or someone: *Fuck!*; *Fuck me!*;

11) expressing absolute agreement with the interlocutor: *Oh-yeah!*; *Oh, yes!*; *Oh yes!*; *Oh, yeah!*; *Oh yeah!*; *Oh, yes, yes!*; *Oh — yeah!*; *Oh — yes!*;

12) expressing disbelief: *Oh, yes?*;

13) expressing absolute disagreement with the interlocutor: *Oh, no!*;

14) expressing amazement: *Fucking 'ell!*;

15) expressing discontent in the form of curses: *Bloody hell!*; *Oh, bloody hell!*;

16) expressing surprise: *Ah!*;

17) agreeing with the interlocutor's assumption: *Ah!*; *Oh, well!*;

18) expressing doubt: *Ah!*; *Mm!*;

19) expressing an assessment of what has been said as easily understandable:
Ah!;

20) Objecting: *Ah!*;

21) expressing unquestioning subordination (army style) — *Right-ho!*.

The interjection *Well!* has the highest frequency (89 uses). It is used in the following meanings (in order of frequency):

1) a pause placeholder word;

2) expression of discontent;

3) expression of consent;

4) expression of disapproval;

4) expression of discontent;

5) the meaning of summing up;

6) expressions of admiration;

7) expression of concession;

8) expression of indignation. In the latter case, a triple repeat is used — *Well, well, well!*





Besides, a high frequency is noted in the interjection *Oh!* with independent use (61 uses). It is used in the following meanings (in order of frequency):

- 1) expression of surprise;
- 2) expression of interest in continuing the dialogue;
- 3) expression of discontent;
- 4) expression of regret;
- 5) expression of slight fright;
- 6) expression of bewilderment;
- 7) expression of annoyance;
- 8) expression of confusion.

Interjection *Oh!* can be used to amplify the meaning of a subsequent replica: *Oh, I know!*

Interjection *Oh!* in the form of *Ooooh!* is used to express a sudden recollection of what the character completely forgot to say.

The remaining interjection units can be divided into the following semantic groups:

When used independently, as can be seen from the examples, the interjection *Oh!* can be combined with interjection units of different semantic groups.

The study has shown that structurally, secondary simple interjection units predominate (42.1% of all uses). The frequency of other types is distributed as follows: simple primary interjection units (32%), interjection units of mixed type (13.9%), interjection proposeomes (6%), interjection phraseomes (4.6%), and heterogeneous interjection units (1.4%).

By thematic groups, the units belonging to a mixed group of interjection units have the greatest frequency, namely the subgroup e) (the combination of a secondary interjection with a word expressing the statement (yeah): *Christ, yeah!*) and subgroup f) (a combination of a secondary interjection with a primary one in the preposition and a word expressing negation (no) in the postposition: *Oh, God, no!*) with 20 and 23.5%, respectively.

The frequency of the remaining groups is distributed as follows: interjection units, which are by nature purely reflex cries of a person (36.1%), interjection units containing abusive language (7.9%), interjection units containing words of affirmation and negation (6.5%) and, interjection units associated with the mention of God (6%).

In terms of transmitted emotions, the highest frequency is observed in units expressing surprise (33.3%). Next in frequency are units expressing a genuine horror





(6.9%), b) doubt (5.6%), c) objection (5.5%), d) assessment of what was said as easily understandable (5.4%), e) agreement with the interlocutor's proposal (5%), f) a rude demand to leave (4.1%), and g) a request, a plea (1.8%). The frequency of interjection units that convey other emotions does not exceed 0.5%.

3.2 Interjection-like units in literary dialogue

51 interjection-derived units were registered in the selected dialogues: *What?* (1 use); *Well done!* (2 uses); *Well, that's good!* (1 use); *All righ'!* (23 uses); *That's right!* (8 uses); *Yes. Yes. Yeah, that's right!* (1 use); *Right!* 43 (1 use); *Right, well!* (2 uses); *All right? All right?* (1 use); *All right?* (12 uses); *All righ'!* (6 uses); *Oh, that's fine!* (1 use); *Good idea!* (1 use); *Excellent idea!* (1 use); *Not good!* (1 use); *No good!* (1 use); *Very good!* (1 use); *Right! Yeah, right!* (1 use); *OK!* (5 uses); *Really?* (3 uses); *Oh, really...?* (1 use); *Right!* (2 use); *Nice!* (2 uses); *Good riddance!* (1 use); *Great, yeah!* (1 use); *Oh, good!* (2 uses); *Great!* (2 uses); *Fine!* (4 uses); *Fine, then!* (2 uses); *Yeah, fine!* (2 uses); *Get out!* (1 use); *Oh, yeah, right!* (1 use); *C'mon!* (4 uses); *Well, good!* (1 use); *All righ', then!* (1 use); *That's enough!* (1 use); *Good point!* (1 use); *Excellent!* (1 use); *Gerrout!* (1 use); *Oh, look!* (1 use); *That's great!* (1 use); *Very good work!* (1 use); *Yeah, that's right!* (1 use); *Not good!* (1 use); *All righ'?* (4 uses); *Yeah, all right!* (1 use); *Yes, all right!* (1 use); *Er ... yeah. OK!* (1 use); *Well, OK!* (1 use); *Well; good luck with that!* (1 use).

We will indicate here the main difference between an interjection and an interjection-like word. The interjection *Ah!*, depending on the intonation with which it is pronounced, can convey surprise, fright, fear, regret, concern about something, or reproach. As D. A. Shteling rightly notes, in the case of interjections, "one should not so much translate what is written, not the graphemes, but *what sounds and how it sounds*" (the italics and stress marks by Shteling) (Churanov, 2008, p. 20; Shteling, 1996, p. 42). This is the main difference between interjections and other words included in the lexicon of the language. In the case of a literary text, the meaning of an interjection is derived from the words accompanying it and compensating for the lack of intonation.

An interjection-like word is a unit with a preserved lexical meaning, and its support by intonation is usually not required. Thus, the interjection-like unit *Well done*, addressed by the boss to the subordinate, is unambiguously interpreted as praise. When we select Russian equivalents to English interjections we use typical Russian





expressions used in similar communication situations. It should be noted that Russian equivalents do not always fully convey the semantics of the corresponding English equivalent. However, this selection is justified because the use of the Russian equivalent with the maximum possible preservation of the semantics of English would lead to translation modeled on foreign patterns and to the imposition of foreign figures of speech on the Russian language.

According to their structure, the allocated pure interjection-like units are divided into the following types:

1) simple adjectival interjections: *Nice! Fine! Great! Excellent!*

2) simple pronominal interjections: *What!*

3) simple adverbial interjections: *Right! OK! Really?*

4) phrasal interjection-like units (interjection-like phraseomes): *Very good! Very good work! Good idea! Excellent idea! Not good! Good riddance! Good point! No good!*

5) propositional interjection-like units (interjection-like proposeomes): *All right! That's right! That's great! All right! Get out! Gerrout! C'mon! That's enough! Well done!*

6) a combination of pure interjections and interjection-like units:

a) the combination of a primary interjection with an affirmation word (yes) and the interjection-like unit: *Oh, yeah, right! Er ... yeah. OK!*

b) the combination of a primary interjection with an interjection-like unit: *Oh, really? Oh, good! Oh, look!*

d) the combination of an interjection with a secondary (significant) interjection-like unit: *Right! Yeah, right! Right well! Well, good! Well, OK!*

f) a combination of a secondary (significant) interjection with an interjection-like proposeome: *Well, that's good! Oh, that's fine! Well, good luck with that!*

6) interjection-like units of mixed type:

a) the combination of an affirmation (yes) with an interjection-like unit: *Yeah, fine! Great, yeah!*

b) the combination of an affirmation (yes) with an interjection-like proposeome: *Yes. Yes. Yeah, that's right! Yeah, that's right! Yeah, all right! Yes, all right!*

c) the combination of an interjection-like unit with a significant word: *Fine, then!*

i) a combination of an interjection-like proposeome with a significant word: *All right, then!*

According to the semantic features, the following groups of interjection-like units are distinguished:

a) expressing a repeated question with a hint of interest: *What?;*





b) expressing praise: *Well done!; That's right!; Great, yeah!; That's great!; Great!; Good point!; Excellent!; Very good work!*

c) expressing approval of something: *Well, that's good!; Right!; Right, well!; Oh, that's fine!; Yes, fine!; Good idea!; Excellent idea!; Not good!; Very good!; Well, good!*

d) agreeing with the interlocutor's proposal: *Yes. Yes. Yeah, that's right!; Right! Yeah, right!; OK!; Er... yeah. OK!; Fine, then!; Fine!; Yeah, fine!; All right, then!; Yeah, all right!; Yeah, that's right!*

e) agreeing with a hint of concession: *All right!; OK!; Well, OK!; Oh, yeah, right!*

f) as an introductory initial element of the phrase: *OK...;*

g) expressing doubt: *Really?; Oh, really...?;*

h) expressing a request for agreement from the interlocutor: *All right? All right?; All right?; All righ'?*

i) expressing pleasure: *Nice!*

k) expressing a sense of relief: *Oh, good!*

l) expressing in a rough form the demand to leave: *Get out!; Gerrout!*

m) expressing the urge to action: *C'mon!; Oh, look!*

h) expressing a demand to stop doing something: *That's enough!*

a) a form of confirmation of one's thought: *Yeah, that's right!*

p) expressing regret: *No good!*

p) expressing full agreement: *Yes, all right!*

The interjection-like proposeome *Good luck with that!* combined with a simple interjection *Well!* (*Well; good luck with that!*) is used in the context of the novel as "a wish to get rid of someone as soon as possible with the meaning: let them get out as soon as possible, no one will try to make them stay" (Kveselevich & Sasina, 2001, p. 308). In Russian, the expression corresponding to it is *Skatertyu doroga/dorozhka*. The English equivalent of this is *Good riddance!* This English expression occurs on page 202 of the novel: *'That's right; said Shirley, and I'm afraid, a lot of people will feel good riddance. Good riddance!' (Good riddance! is typed in italics in the text).*

English language learners in Russian educational institutions like to use the word *OK* too often when they speak. In Russia; as a rule, British English is taken as the standard version for learners. However, as our study on the material of literary dialogues has shown, the word *OK* is not often used in modern British English. In the text of the novel with a volume of 568 pages, only 18 cases of its use were found, of which only 8 were used in the interjection function. The British equivalent of this word *All right* is used much more often: 87 and 39 times, respectively. In Russian, the English





expressions *OK!* and *All right!* correspond to such expressions as *Dobro!* ('Good!'), *Horosho, pust budet tak!* ('Well, let it be so!'), *(Nu) ladno!* (OK!), *Idyot* ('Good!'), *Khorosho* ('Good!'), *(Khorosho), tak i byt!* ('(Well), so be it!'), *Po rukam!* ('It's a deal!'), *Soglasen!* ('I agree!'), *Ladno, pust budet tak!* ('All right; so be it!'), *(Nu), lady!* ('(Well), okay!'), *Poryadok!* ('Done deal!'), etc. The final consonant *t* in *All right!* can be pronounced as a glottal explosion, a phenomenon characteristic of the speech of speakers of standard British pronunciation as a means of expressing emphasis (Meshkova, 2002, p. 173). In writing, such an implementation of *t* is indicated by an apostrophe — *All righ'!*

The study shows that interjection-like proposeomes predominate structurally (52.5%). The frequency of the other types is distributed as follows: combinations of an interjection-like unit with an interjection (17.1%), simple interjection-like units (15.2%), interjection-like units of mixed type (10.2%), and interjection-like phraseomes (5%).

In terms of transmitted emotions, the highest frequency is observed in units expressing agreement with a hint of concession (20%). Next in frequency are the units expressing: a) request for agreement from the interlocutor (11.9%), b) agreement with the proposal of the interlocutor (9.4%), c) praise of something (8.7%), d) approval of something (5.6%), e) encouragement to action (3.1%), f) praise towards the interlocutor (1.3%), g) a sense of relief (1.4%), and h) a rude demand to leave (2%). The frequency of interjection-like units transmitting other emotions does not exceed 0.6%.

4 CONCLUSIONS

In the course of the study, we observed that in the dialogues of the characters of "The Casual Vacancy", the use of interjection units (purely expressions of emotions) prevails compared to interjection-like units (expressions of emotions in combination with nominative meaning) and amounts to 216 and 160 uses, respectively.

The interjection units often have words in their composition referencing God. Such units are used to express genuine horror, convey a cry of surprise, and express a request or a plea. British educational dictionaries of the English language since the 2000s have recommended that English learners refrain from using such units in ordinary everyday speech, so as not to hurt the feelings of Christian believers. Thus, the Longman Dictionary of Contemporary English (2003 edition) labels the Jesus interjection as impolite and accompanies it with the following comment with an





exclamation mark in a triangle: *Be careful about using **Jesus** in this way because Christians find it offensive* (Summers, 2003, p. 868).

One can also note the frequent use of interjection units containing the swear word *fuck* to express in a rough form a demand to leave, a prohibition to do something, or irritation with something or someone. This word is used not only as an interjection but also as a noun (*the fuck*) or adjectival participle I (*fucking*). In addition to this word, the milder swear word *bloody* is often used. The frequent use of profanity in the novel is indicated by the critical article by I. L. Galinskaya (2013, p. 77) "The New Novel by J. K. Rowling" and the study of N. A. Yankova, I. A. Dronova, and N. B. Tsyrempilova "The concept of poverty in the novel 'The Casual Vacancy' by J. K. Rowling". The latter authors see the reason in the frequent use of profanity primarily in the manifestation of aggression, as well as in the emotionality, expressiveness, spontaneity, and invectivity of the characters (Yankova et al., 2020, p. 179).

The use of interjection-like units is dominated by those that are used by the speaker to express agreement with a hint of concession and request agreement from the interlocutor, which can be considered the desire of the interlocutors for harmonious communication.

In the study, we identified some interjection units (*Oh God!*; *God!*; *Christ, no!*; *Gosh!*; *Bloody hell, no!*; *Uh huh, uh huh!*; *For fuck's sake!* and the interjection-like unit *Ghastly!*) characteristic of the monologues in the novel that are not used in dialogues. Thus, the possibility for future research involves a study of the use of the interjection and interjection-like units in the monologues of the characters and their comparative analysis.

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