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## THE FORM, POSITION AND MEANING OF INTERJECTIONS IN ENGLISH

*UDC 811.111'367.628*

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**Abstract.** *The paper is concerned with the most important aspects of English interjections, giving a more detailed account of the difference between exclamations and interjections, the formal characteristics of the latter, their sentence position and the meaning implications of this part of speech. The analysis is complemented with a comprehensive list of interjections that are used in the English language with corresponding explanations of their meaning.*

**Key words:** *English Language, interjections, exclamations*

### 1. INTRODUCTION

The main interest of this article is to discuss the interjections of the English language in a systematic way and to present a possible interpretation of their importance within the language system. Further on, this paper is meant to provide a model of classification and a basis for the corpus of interjections that are existent in English. As viewed here, interjections form a separate class of words according to the traditional classification of words into parts of speech. Without arguing in favour or against this traditional division, let it be said that it encompasses: nouns, verbs, adjectives, adverbs, pronouns, determiners, prepositions, conjunctions and interjections.

Language, as a perfect tool of communication, is a very complex symbolic system organized into a structure the elements of which have definite relationships among themselves and with the structure as a whole. The elements of language are usually easy to establish and there is a number of hierarchically ordered organizational units or building blocks that we can speak of, starting from distinctive features, phonemes, morphemes, words, phrases to sentences/utterances.

However, probably every single day in our common language communication with the others we use forms which cannot be easily and distinctly defined as words, but which have to be considered as phonemic clusters with or without characteristic meaning

assigned to convey various messages. But these messages are not necessarily thoughts and ideas any longer, but rather emotions, feelings and attitudes. Forms with emotional charge and expressive value used in communication to signal these are called *interjections*.

Interjections, as one of the marginal and perhaps least discussed upon classes of words, are the focus of this pursuit. The fact that interjections exist in language sufficiently accounts for their importance, which has largely been neglected in linguistics. Language, one of the most effective running principles of which is that of economy, would not, and perhaps could not allow the existence of redundant elements, at least not of this volume. Moreover, mastering any language would be incomplete without being able to understand perfectly and use appropriately this kind of communicative elements. Perhaps the most intriguing question in relation to interjections is whether they should be treated as separate words or one-word sentences/utterances. In the grammar books of the language, interjections are usually spared only a couple of sentences of description and are most often classified with other classes of uninflected words, considered to be exclamatory sounds or outcries of pain, surprise, anger, pleasure, etc. uttered to express strong emotion or feeling.

As many authors in philology and linguistics suggest, interjections might have been among the first utterances or words used by humans at the dawn of language. The expressiveness and simplicity of such forms of communication may be among the reasons for that. It is not difficult to imagine how complex and almost awkward language might be if we were to obliterate this means of expression from our everyday communication. A simple *Ouch!* would have to be substituted with, for example, "This thing you are doing to me is considerably hurtful", which is quite long, let alone its being rather awkward or even humorous.

## 2. DEFINITION OF INTERJECTIONS

The term *interjection*, as it is stated in the OED,<sup>1</sup> entered the English language probably in the 13<sup>th</sup> or 14<sup>th</sup> century from Latin *interjicere* (-*jacere*) with the meaning *to throw or cast between*, from *inter* *between* + *jacere* *to throw*.

A lexicographers' definition of interjections provides the following explanations:

1. The utterance of ejaculations expressive of emotion; an ejaculation or exclamation.
2. Gram. A natural ejaculation expressive of some feeling or emotion, used or viewed as a Part of Speech.

The definition somehow reflects the dual nature of interjections in language. When we consider the forms *Oh!* or *Phooey!*, we can see that we have to speak in terms of a definitely separate class of elements which share the qualities of not having any inflection typical of them, and that they are largely suggestive of sensations, attitudes and states of mind. Aside from these, there are no other characteristics, nor are there any other language jobs that these forms can perform. On the other hand, depending on the context, interjections can form sentences and utterances that consist of one or two words without the subject-predicate relation.<sup>2</sup>

<sup>1</sup> *Oxford English Dictionary 2 on CD-ROM* (1992), version 1.01, OUP, Oxford.

<sup>2</sup> In fact they are more usually found in isolation as parenthetical insertions which as to content vaguely correspond to a full sentence. They should not be confused with exclamations, which have sentence form. (Broughton, 1990:147)

A question that needs answering is how we are to make a distinction between exclamations and interjections, if we are to maintain that these two terms refer to two different concepts in language. This issue is not altogether clear, particularly if we take into account certain statements from the existing grammars of English.

The dividing line is thin between interjections (reproductions of sounds or special words we utter involuntarily under the stress or some emotion) and exclamations, in which an ordinary word or group of words are used as interjections.

(Eckersley and Eckersley 1966:316)

Apparently, this would not help us much. The quoted line does not sufficiently point out what should be the main distinctive factor. Further on, as it can be seen from the quoted dictionary definitions above, the term exclamation has been used to define interjections, even though this may be proper only to a certain degree.

Almost every word of the language can be an exclamation, that is we can speak of exclamatory sentences, phrases and words. Every separate sequence in language uttered with greater force and with particular function, repeated or not, could be deemed an exclamation.

- (1) A: Mary said it was "ordinary".  
B: **Ordinary!**

The sentence in line B is certainly exclamatory, judging by the sign that marks its ending. And this is where the principal difference between exclamations and interjections lies. Interjections are a separate class, particular words that we use with this function, purpose and communicative value. These words are entered into dictionaries under separate headings with the mark *int.* or *interj.* to designate their belonging to this group of words. If a word should be often exclaimed, it qualifies to become an interjection. Interjections and exclamations share the same amount of intensity in the tone of voice which is employed in the production of one or the other.<sup>3</sup> However, interjections should be considered as inherent to language, the basic or natural exclamations that are produced almost involuntarily, without making an attempt at producing any value judgment. Another difference between interjections and exclamations is that the former consist mainly of one-word utterances, whereas exclamations may consist of several words incorporated into a full-fledged sentence manifesting the structure of predication. Thus, interjections can be and are a subset of the system of all possible exclamations in a language, but every exclamation cannot be considered an interjection.

Certain authors in more recent books as Gramley and Pätzold (1992:125), for example, contend that interjections should include phrases and sentence like **Good morning!** However, we are prone to believe here that utterances like these should form another segment of language which involves language formulae and stock phrases, which are themselves very close to interjections in the sense that they too can be exclaimed, but not necessarily so and should be considered as a different field in the domain of language use.

It is not very easy to judge whether interjections are an open or a closed set of words, since they form a relatively stable group of easily identifiable words and phrases with

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<sup>3</sup> R. W. Zandvoort makes a difference between regular interjections (Oh!, Aha!, Alas!) and occasional ones (Damn!, Lord!, By Jove!), even though he considers other parts of speech interjected as occasional interjections. See: R. W. Zandvoort, (1969) *A Handbook of English Grammar*, Longmans, London, p 250.

particular communicative function. Interjections of English make up a set of over 500 words or one-word utterances speakers use on various occasions. However, it is not difficult to imagine new interjections complementing the existing contingent, as opposed to, let's say, pronouns. New interjectional forms continue to appear in the language of popular culture, comic-strips, and pop music, for instance. The younger urban population can be said to be the nucleus of speakers for producing new and expressive interjections as part of their unique linguistic identity. On the other hand, it is either by the creativity of the speakers of language or by borrowing (although there already exist original interjections which express the same meaning) that new interjections enter a language.

### 3. FORM OF INTERJECTIONS

Interjections are sound sequences, words, typical phrases or clauses which can be realized as utterances signalled in speech by being produced with greater intensity, stress and pitch, and as sentences in writing by an exclamation mark.

(2) Wow! This looks wonderful!

On the phonological level interjections predominantly consist of the regular vowel and consonant phonemes of the language. Some of them, however, have phonological features which lie outside the regular system of the language, such as the glottal phoneme in *ugh!* /u:x/ or /âx/ or the alveolar click in *tut-tut!* and *whew!*, which, for instance, contains a bilabial fricative /ɸiu/ or /ɸ:/, etc.

Sometimes interjections can make whole clusters of closely related forms which have identical meaning but differ in terms of pronunciation or spelling. Usually the difference is insignificant and consists of one or two different phonemes or letters: *keno! keeno! kino! quino!* or *pardi! pardie! pardy! perdie!*

A number of interjections, primarily interjections that have originated through simple and compound nouns, have clear markers for the category of number, namely the plural morpheme {-s}. This section includes interjections such as: *balls! fiddlesticks! havers! heads up! horsefeathers! rats! spells!*, etc.

Another rather important morphological feature of interjections is the one stated by G. Curme (1947:149), that interjections have no distinctive forms which would indicate their function. These words go along the line of the statement that interjections belong to the class of uninflected words, words that do not possess any systematic set of inflectional endings which signal different grammatical categories. On the other hand, they are sometimes made of two or more words or stems. Quite often, interjections that are used in everyday speech present a combination of two independent interjections, as is illustrated in (3):

(3) Oh, God! Goodness gracious!

Two large and distinct groups can be distinguished within the entirety of English interjections on the grounds of their phonemic contents, their immediate origin and their overall formal characteristics. First, we may separate a group which we may call the group of interjections proper, words like *aha! auh! bah! boo! coo! cor! eeeek! eh! gee! gee-whiz! ha! ha-ha! ho! hooey! hoo-ha! hoy! huh! hullo! hum! oho! ooh! oops! uh! uh-huh! uh-uh!* These short forms are usually one or two syllable segments with no particular referents in ELR, but with indisputable purpose in language communication.

The second segment can be composed of interjections which can be said to have originated from other parts of speech, predominantly nouns and adjectives, words like *begone! behold! bingo! blast! blimey! bother! bullshit! crazy! crikey! damnation! the devil! doggone! god! good! goodness! gracious! grand! hell! honestly! indeed! look! nonsense! silence! so! sod! soft! son of a bitch! son of a gun! upon my soul! up with! upsy-daisey! well! woe! no wonder!* These have more word-like or phrase-like forms with identifiable referents outside language or figurative meaning and are clearly suggestive of emotional reactions to linguistic or non-linguistic stimuli. They present oaths, warnings, orders, instructions or value judgments. Even though they normally belong to other word classes, their repeated use in particular situational contexts and with corresponding prosodic features and intensity qualified them for the classification in this word class.

#### 4. POSITION OF INTERJECTIONS

According to the meaning of the Latin root and the denotation of the word *interjection*, the position of these linguistic elements is between other structural units of language. And for sure, as it is stated in the most authoritative of the English dictionaries,<sup>4</sup> an interjection is:

So called because, when so used, it is interjected between sentences, clauses, or words, mostly without grammatical connexion. But the interjection *O* is often construed with the vocative or nominative of address, and *alas, hey, hurrah, woe*, etc. with the prep. *for* or *to* and an object.

It is not always very easy, particularly in connected speech, to decide whether a particular interjection makes a separate utterance of its own or the initial part of another one, as exemplified by (4) and (5). Greater independence of the first interjected utterance can be marked by a longer pause between utterances in speech.

(4) Oh! I did not realize that.

(5) Oh, I did not realize that.

Nevertheless, we can say that the usual sentential position of interjections is at the beginning of the sentence and this position is often said to be *independent*, which means that they are not grammatically or functionally related to any other word classes of the sentence, nor do they have any syntactical relation to another clause. They are independent elements of sentences/ utterances, only loosely linked with the sentence they appear in, if they are separated from the rest with a comma. An interjection can be a part of a simple statement that makes a proposition of sorts, not necessarily ended with an exclamation mark.

(6) *Oh*, you wanted to add something. I am sorry to have interrupted you.

However, interjections can also initiate exclamatory sentences, anticipating the contents and the type of utterance. In this case, as in (7), interjections could be said to be functioning as loose adjuncts or disjuncts:

(7) *Oh*, what a nuisance!

<sup>4</sup> *Oxford English Dictionary 2 on CD-ROM* (1992), version 1.01, OUP, Oxford.

J. Sledd (1959:144) treats interjections as sentence adverbials: "...so called 'interjections' - words like *gosh!*, *drat!* [...] these usually precede or follow the basic nominal-verbal sequence, from which they are normally set off by terminals, and often they are further marked by a raise in pitch to the fourth and highest level and by unusual loudness".

(8) *Gosh*, I've forgotten my wallet.

It is also possible to have interjections at the very end of sentences, separated from the central part by a comma. This usually holds for the infrequent cases of using the rather obsolete interjection *Alas!*

(9) They have arrived too late, *alas!*

## 5. MEANING OF INTERJECTIONS

It has to be taken for granted that all interjections have some kind of meaning, otherwise they would probably not find their way in the language jungle and be soon discarded as redundant. It may be argued, however, whether this meaning is intrinsic, the meaning which people have assigned to these forms or only onomatopoeic, as echoism involves words whose very form is imitative of the natural sounds from the ELR and are only meant to refer to these sounds and actions thereby. Probably both. The meaning of interjections has been fairly established since each and every interjection is uttered in particular language and situational context. However, we have to admit that there are exclamatory sounds which stand only for representation of particular sonar segments of ELR, such as *zomster!*, for example, and have no other special meaning. Everything in language has meaning which can be interpreted, if nothing else than as representing this or that sound as produced by this or that entity. Therefore, saying that particular interjections mean nothing is not utterly correct. In this respect, certain authors claim that interjections "...are purely emotive words which have no referential content nor any particularly significant grammatical function".<sup>5</sup>

The next sequence of this paper presents an attempt at grouping interjections according to their meaning, or rather, according to the predominant semantic features that their meaning is composed of. Thus, the group of interjections that have certain emotional expressive potential can be further diversified into different emotions that particular interjections are indicative of:

<b>[ANGER]</b>	<b>damn! damnation! the devil! doggone! fuck! ha! hang it! hell! hunh! rats! shit! what! zounds!</b>
<b>[ANNOYANCE]</b>	<b>bother ! damn! damnation! deuce! drat! drot! mercy! merde! oof! ouf(f)! ouch! rot! son of a bitch! spells! tut! tut-tut! zut!</b>
<b>[APPROVAL]</b>	<b>hear! hear! hubba-hubba! hurrah! keno! olé! so!</b>
<b>[CONTEMPT]</b>	<b>bah! boo! booh! faugh! hum! humph! hunh! paff! paf! pah! pfui! pho! phoh! phoo! phooey! pish! poof! pouf! pouff! pooh! prut! prute! pshaw! puff! poff! quotha! rot! sho! shoo!</b>

<sup>5</sup> See: R. Quirk, et al. (1972) *A Contemporary Grammar of English*, Longman group, London, pp 413-414.

	<b>shuh! shah! soh! tcha! tchah! tchu! tchuh! tuh! tush! tusch! tusche! tuch! yech! zut!</b>
<b>[DELIGHT]</b>	<b>ah! ach! coo! coo-er! goody! goody goody! whacko! wacko! whizzo! wizzo! yippee! yip-ee!</b>
<b>[DISGUST]</b>	<b>aargh! bah! faugh! fuck! gad! humph! pah! phew! phooey! pish! pshaw! pugh! rot! shit! shoot! ugh! yech! yuck!</b>
<b>[ENTHUSIASM]</b>	<b>hubba-hubba! wahoo! zowie!</b>
<b>[FEAR]</b>	<b>eeeeek! oh! oh, no!</b>
<b>[IMPATIENCE]</b>	<b>chut! gah! pish! pooh! pshaw! psht! pshut! tcha! tchah! tchu! tchuh! tut! tut-tut! why! zut!</b>
<b>[INDIGNATION]</b>	<b>here ! here! why!</b>
<b>[IRRITATION]</b>	<b>cor! corks! doggone! hell! hoot! lord! lor'! lor! lors!lordy! lord me! merde! sapperment! shit! upon my word!</b>
<b>[JOY]</b>	<b>heyday! hurrah! ole! whee! whoop! whoopee! yippee!</b>
<b>[PAIN]</b>	<b>ah! oh! ouch! ow! wow! yipe! yow!</b>
<b>[PITY]</b>	<b>alas! dear! dear me! ewhow! lackaday! lackadaisy! las! och! oche! wellaway! welladay! welliday!</b>
<b>[PLEASURE]</b>	<b>aha! boy! crazy! doggone! good! heigh! ho! wow! yum! yum- yum!</b>
<b>[RELIEF]</b>	<b>whew! whoof!</b>
<b>[SORROW]</b>	<b>alas! ay! eh! hech! heck! heh! lackaday! lackadaisy! las! mavrone! och! oche! wellaway! welladay! welliday! wirra!</b>
<b>[SURPRISE]</b>	<b>ah! alack! blimey! boy! caramba! coo! cor! dear! dear me! deuce! the devil! doggone! gad! gee! gee-whiz! golly! good! goodness! gracious! gosh! ha! heck! heigh! heigh-ho! hey! heyday! ho! hollo! hoo-ha! huh! humph! indeed! jiminy! lord! man! mercy! my! nu! od! oh! oho! oh, no! phew! say! shit! so! son of a bitch! upon my soul! well! what! whoof! whoosh! why! upon my word! wow! yow! zounds!</b>
<b>[SYMPATHY]</b>	<b>now! tsk!</b>
<b>[TRIUMPH]</b>	<b>aha! ha! hurrah! ole! so!</b>
<b>[WONDER]</b>	<b>blimey! crazy! gee! goodness! gosh! ha! heyday! oh! what! wow!</b>

## 6. INTERJECTIONS IN ENGLISH

The English language abounds in variously shaped and semantically diverse one-word interjections. The majority of interjections are originally English, whereas a considerable



number have entered the language from other languages, or are normally used in English with the same meaning as in the language of origin. The languages most borrowed from are French, Spanish, German, Arabic and Hebrew, and it was largely American English that served as the springboard for most of those. Around ten percent of approximately 550 interjections existing and used in English today are from other languages, not counting the specific ones used by English language speakers in Ireland and Scotland. These generally belong to the domain of social conventions and elements of language typical of certain cultural areas.

The interjections of English can be grouped into several sets based on their pragmatic value. The largest group would incorporate more situation-oriented interjections with restricted pragmatic purpose. They are uttered on specific, non-frequent occasions such as during definite social activities, playing certain games or performing rituals and we can say that they border on the so-called language *formulae*. Thus, these can be recognized as interjections with limited pragmatic range and a considerable number of them are borrowed from other languages. They are:

**adios!** - [US] goodbye, farewell. **ahoy!** - a call used in hailing. **alleluia!** - [Hebrew] meaning "praise the lord". **aloha!** - [US] greeting or farewell. **amen!** - *may it be so! so it is!*: used after a prayer. **avast!** - {nautical} stop, cease, halt. **banco!** - [Italian] a player's proposal to the banker to stake his capital on a single coup in games of hazard. **banzai!** - [Japanese] a greeting, battle cry or cheer. **bis!** - [French] *again! once more!* **bonsoir!** - [French] good evening. **bravissimo!** - [Italian] *very well done! splendid!* **bravo!** **brava!** - *well done! very good! excellent!* **break a leg!** - *good luck!* said as to a performer, in theatre. **bung-ho!** **bung-o!** - an exclamation used at parting or as a drinking toast. **bye-bye!** - *good bye!* **check!** - a call meaning that the opponent's king is in check. **checkmate!** - a call to indicate a checkmate. **cheerie-bye!** **cheery-bye!** - {colloquial} a variant of *cheerio!* and *good-bye!* **cheerio!** - [GB]{colloquial} *good bye!* good health, in toast. **cheers!** - good health : used as a toast. **ciao!** - [Italian] an informal greeting or farewell. **coop!** **cop!** **cup!** - a call for domestic animals. **encore!** - *again! once more! bis!* **eureka!** **heureka!** - [Greek] an exulting exclamation at having made a discovery. **farewell!** - an expression of good wishes at the parting, *goodbye!* *adieu!* **fore!** - a shout of warning in golf that one is about to hit the ball. **gevalt!** - *help!*, a cry of alarm; also *gevald!* **good bye!** - *farewell!*, a term used at parting; also *good-bye!* **gracias!** - [Spanish] *thank you!* **hallelujah!** **halleluiah!** - *praise the lord!* **hallo!** **halloo!** **halloa!** **hallow!** **hullo!** - a shout or call to attract a person's attention, a common greeting. **heave ho!** - used by sailors when heaving in the anchor. **heave away!** - used by sailors when lifting, pulling the ropes. **hi!** - [US] an informal greeting. **hello!** - greeting or response as in phoning, to attract attention. **hosanna!** - praise to god. **how!** - [American Indian] greeting, used humourously. **howdy!** - [US] {colloquial} greeting. **inshallah!** - [Arabic] *god willing!*; *please god!* **l'chaim!** **l'chayim!** - [Hebrew] *to life!*, a drinking toast. **mate!** - *checkmate!* **night-night!** **nighty-night!** - {colloquial} *good night!* **over!** - turn the page, etc.; over, as used in radio communication. **prost!** **prosit!** - [German] to your health; a toast. **pung!** - [Chinese] the call made by a player in the tile game of mah-jongg, three identical tiles collected. **salud!** - [Spanish] to your health; a toast. **salut!** - [French] to your health; a toast. **santé!** **santy!** - [French] used as a salutation before drinking. **sayonara!** - [Japanese] *farewell!* **servus!** - [German] {colloquial} a greeting or farewell in Austria and Germany. **skoal!** **skol!** - [Danish and Norwegian] *to your health!*, a toast. **slainte!** **slainté!** - [Gaelic] *to your health !*, a toast. **tally ho!** - a cry uttered by huntsmen on

catching sight of the fox. **ta-ta! tata! ta ta! tara!** - a child's expression for *good bye!*; now in general colloquial use. **tatty-bye!** - {colloquial} a form of farewell. **timber!** - a warning shout of a lumberman. **time!** - signaling that a period of play is ended. **toodle-oo!** - {colloquial} *goodbye!* **tooraloo!** - {colloquial} *goodbye!* **touché!** - [French] in fencing, and to acknowledge a successful point. **tow!** - a cry used in calling a hawk, and in urging on greyhounds. **vale!** - *farewell! goodbye!* **viva!** - [Spanish] *long live!* **vive!** - [French] *long live!* **welcome!** - *you are welcome!*, a cordial greeting. **whoo-whoop! who-whoop!** - the shout of huntsmen at the death of the game. **yoho! yo-heave-ho!** - in nautical use a chant used by sailors when pulling.

There exists a considerable set of words in English which are largely based on echoism and onomatopoeia, so that they either present an orthographic representation of sound, suggest the virtual sound or imitate it as closely as possible. The freedom in producing new interjections of this sort is limited by the ability of the phonemic system of the language to mimic the natural sounds. Among the interjections of this sort we can find:

**atishoo! atichoo!** - a representation of the characteristic noises accompanying a sneeze. **bam!** - suggesting the sound of a sudden, hard impact. **bang!** - a sound in imitation of a shot or explosion. **bif! biff!** - [US] uttered when something strikes an object, or a sound imitative of such a blow. **bing!** - {colloquial} expressive of a sudden banging noise. **boing!** - imitative of the noise made when a compressed spring is suddenly released. **boo! booh!** - imitating the lowing of oxen. **boohoo!** - imitative of the sound of noisy weeping or laughter; also an expression of contempt. **bow-wow!** - an imitation of the barking of a dog. **buff!** - imitating a dog's bark; also an instinctive exclamation of contempt. **caw!** - a representation of the cry of a rook or crow. **crack!** - suggestive of a cracking action or cracking sound. **goo-goo!** - an imitative representation of baby talk. **hem!** - the sound made in clearing the throat. **hewgh!** - an imitation of the sound of whistling; *whew!* **kerplunk!** - [US] {vulgar} used to imitate the sound of the fall of some heavy body, etc. **mew! miaow!** - representative of the cry of a cat. **phut!** - imitation of a dull, abrupt sound, as that of a gun. **piff!** - imitation of the sound produced by a bullet going swiftly through the air, *phit! phut!* **plash! plosh!** - suggestive of the noise made when something strikes the surface of water, or plunges into it. **pluff!** - [Scotland] indicates strong puff or explosion (as in the firing of gunpowder), or of dust. **plump!** - imitation of the sound made by a heavy object or body falling into water. **plunk!** - suggests the sound of a heavy blow, or a plunge; also, the sound made by the drawing of a cork, etc. **pop!** - imitative of the short abrupt sound of a low-intensity explosion. **pow!** - suggesting the sound of a shot, explosion, punch, etc. **prut! prute!** - the sound produced by a rifle shot. **rap-tap!** - an imitation of the sound produced by rapping on a door. **scape!** - a conventional imitation of the cry of the snipe when flushed. **slurp!** - imitative of the noise of slurping. **socko!** - [US] {slang} imitative of the sound of a violent blow. **splat!** - a splattering or wet, slapping sound. **swack!** - imitative of the sound of an elegant but heavy blow. **swash! swosh!** - imitative of the sound of splashing into water, or of a resounding blow. **sweetch!** - imitative of the sound of a whip. **swish!** - imitative of a hissing sound like the one produced by a switch or any slender object moving swiftly through the air. **tantara!** - imitative of the sound of a trumpet, or sometimes of a drum. **tantivy!** - imitative of the sound of galloping or scudding feet. **tee-hee!** - the sound of titter or snicker. **thunk!** - the sound of an impact. **tink!** - a representation of the sound made by striking resonant metal

with something hard and light: *chink! clink! tra-ra!* - imitation of the sound of a horn, or some similar sound. *tu-whit! tu-whoo!* - imitation of the call of an owl. *twee! twee-we-we!* - imitation of the sound of a horn, and some birds. *tweet!* - imitation of the sounding of a small bird, often repeated. *twit! twyt!* - imitation of the shrill chirp of a small bird. *vroom! vroom!* - [US] indicating the sound of an explosion; roar of an engine. *week! weeck! weke!* - imitative of the squeak of a pig or mouse. *wham!* - a sound in imitation of a heavy blow, explosion, etc. *whammo!* - a sudden violent blow or surprising event, etc. *whew!* - a sound similar to a whistle, indicating relief, astonishment, disgust, dismay, etc. *whing!* - a word imitative of a high-pitched ringing sound. *whit!* - a word expressing a shrill sound, as of a bird's chirp, a bullet hitting a hard surface, etc. *whiz! whizz!* - indicating a swift movement producing such a sound. *whoompf! whoomph!* - a sudden, violent rushing sound, as when something inflammable bursts into flame. *whoosh!* - surprise, fatigue, etc; also evocative of or accompanying a sudden explosive sound or movement. *whump! wump!* - a dull thudding sound, as of a body landing heavily. *woof! wouf! wowff!* - imitation of a gruff abrupt bark of a dog, often repeated. *yoop! youp!* - a word imitative of the sound made by convulsive sobbing. *zonk!* - suggesting the sound of a sudden impact. *zoom! zoon!* - suggesting the sound made by something travelling at speed.

The next largest section would be that of interjections used as oaths or rather mild oaths and euphemistic expressions. Many of them are used to suggest vexation, surprise or disappointment on the part of the speaker. Most of such oaths of English are listed below with adequate stylistic notes:

**agad! adad!** - {archaic} a softened or euphemistic oath. **bejesus! bejasus!** - [Ireland] an alteration of the oath *by jesus!* **benedicite! bendicite! benste!** - as expressing a wish: *bless you!* **blast!** - *damn!* **blimey!** - [GB] surprise, wonder. **byr'lady! byrladye! bir-ladie! barlady!** - *by our lady!*, used as an oath, form of adjuration or an interjection. **caramba!** - [US, SW] surprise, dismay, etc. **cracky! crackee!** - [US] used for emphasis: chiefly in the rustic *by cracky!*, a variant of *crikey!* **crikey!** - [GB]{slang} *god!* **cripes! by cripes!** - {vulgar} perversion of *christ!* **crivens! crivvens!** - {vulgar} {slang} corruption of *christ!*, expressive of astonishment or horror. **damn!** - anger, annoyance, disappointment. **damnation!** - anger, annoyance, etc. **darn! durn!** - {colloquial} *damn!* **deuce!** - bad luck, the devil, etc.: annoyance, surprise, frustration. **the devil!** - {colloquial} anger, surprise, negation. **diable!** - [French] *devil!* **the dickens!** - {colloquial} devil, deuce. **doggone!** - *damn! darn!* suggests anger, irritation, pleasure, surprise. **drat! drot!** - {vulgar} expressive of annoyance or angry vexation, *darn!* **egad! ecod! edad! edod!** - {archaic} a softened of euphemistic oath. **fuck!** - {vulgar}{slang} anger, disappointment, disgust, etc. **gad! gadso! gar!** - a mild oath, surprise, disgust, etc. **gadzooks!** - {archaic} a mild oath. **golly! gorry!** - substituted for *god!* in oaths or exclamations, expressive of surprise, etc. **gosh!** - surprise, wonder, etc. **haith!** - [Scotland] a quasi-oath: a deformation of *faith!* *i' faith!* **hatters!** - a mild oath, *zounds!* **heigh-ho!** - mild surprise, boredom, disappointment, greeting. **jeez!** - [US] {colloquial} corruption of *jesus!* **jeepers! jeepers-creepers!** [US] - corruption of *jesus!* **lawk! lawks!** - *lord!* **lord! lor'! lor! lors!lordy! lord me!** - surprise and irritation. **losh!** - [Scotland] a distortion of *lord!*, used in certain exclamations. **pardi! pardie! pardy! perdie!** - {archaic} *by god!*; verily, indeed. **sapperment!** - [German] an oath indicating irritation, surprise, etc. **sapristi!** [French] - a mild oath expressive of astonishment, exasperation, etc. **sod!** - [GB]{vulgar} {slang} *damn!* **zounds!** - {archaic} a mild oath, surprise or anger.

Various commands, orders or calls to animals may compose a group of their own. A number of them are dialectal or region-specific in nature, particularly uttered to domestic animals or during hunting. The following make up a list of interjectory commands given with their variants in spelling and pronunciation:

**gee! gee-ho! jee! jee-hup!** - a command to a horse, *go ahead! turn right!* **giddyap!** - a direction to a horse : *start moving! go faster!* **hait! heit! haight!** - a command to horses to urge them forward or to turn them to one side or the other. **haw!** - a command to a horse, *turn to the left!* **hoick! hoicks !** - a hunter's call to the hounds. **hush!** - calling for silence. **hut!** - a call to a horse. **loo! 'loo!** - a cry to incite a dog to the chase; abbreviation of *halloo!* **loop!** - [South Africa] a word of command to an animal to move forward. **proo!** [Scotland] {dialect} - a call to a cow or horse, inviting it to stand still or come near. **proot!** - a command to a donkey to move faster. **pst!** - a command of silence. **purr! pyr! purre!** - a call to pigs and turkeys. **scat!** - {colloquial} *begone!* **sh! 'sh! sh-sh! s-s-sh!** - used to command silence; *hush! shah!* - *hush! be quiet!*: a soothing exclamation. **shoo!** - used in driving away chickens and other animals, *go away!* **shush!** - *hush! be quiet!* **silence!** - *be silent!* **snap!** - the call in the card-game snap, two similar objects turning up. **soft!** - {archaic} *be quiet! hush! slow up! stop!* **soho! sohowe! so-ho!** - a call by hunters to encourage the dogs to chase a hare, to draw the attention of any person, announce a discovery. **st!** - used to impose silence; *hush! whist!* **staboy! ste(e)boy!** - [US] a cry to urge hounds. **to-ho!** - a call in sport to a pointer or setter to stop. **voetsak! foot-sack!** - [South Africa] a command to leave (addressed esp. to a dog). **way!** - a call to a horse to stop. **whish! whist! whisht!** - {dialect} *hush!* **who! whoa! whoe! whoo!** - *stop!* : a call to a horse to stand still. **yep!** - a call or command used to urge on a horse. **yoicks!** - [GB] a cry used for urging on the hounds in fox-hunting.

Among the less prominent interjections are those composing the group of calls meant as encouragement to sportsmen or others, primarily used in the USA: *attaboy! at-a-boy! ata boy! heigh! huzza! hussa! huzzah! huzzay! keno! keeno! kino! quino! sis-boom-bah! thataboy! that a boy! thatta boy!* Attention-seeking interjections in English are not very many, but not neglectable, either, so we have made a separate set of such interjections, including *ahem! a-hey! cooee! cooey! hallo! halloo!halloa!hallow! hullo!hark! heh! here! hey! hello! ho! holla! hollo! hoy! look! oh! o! oi! order! oyes! oyez! psst! soho! sohowe! so-ho! what ho! yoho! yoa hoa! yoe-hoe! yeo-ho! yoo-hoo!*

## 7. CONCLUSION

The interjections of English make up a comparatively small but rather varied group of words with a particular communicative significance. Most often, these are uninterrupted lexical sequences positioned towards the beginning of the sentence/utterance. As we have seen, various interjections can be used to suggest certain emotions or attitudes, among the typical of which are *anger, disgust, fear, joy, pain, pleasure, relief, surprise, triumph, wonder*, etc. Aside from plain interjections expressive of emotions, six different types of interjections can be distinguished among such words and phrases used in English. Recognizing the place of interjections, as well as mastering the use in everyday communication makes a constituent element of every speaker's linguistic competence and performance.

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## **FORMA, POZICIJA I ZNAČENJE UZVIKA U ENGLESKOM JEZIKU**

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*Ovaj rad tiče se najvažnijih aspekata u vezi sa uzvicima kao vrstom reči u engleskom jeziku. U njemu je dat nešto detaljniji osvrt na razlike između uzvičnih rečenica i prostih uzvika, na odlike uzvika u smislu forme, zatim pozicije koju zauzimaju u rečenici, kao i na implikacije u vezi sa njihovim značenjem. Analiza je upotpunjena sveobuhvatnom listom uzvika koji su u upotrebi u engleskom jeziku sa odgovarajućim objašnjenjima.*