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“Egocentricity” of English interjections

Egocentric words are oriented to the speaker /writer, to “I”, to “ego”. They can belong to different parts of speech.

Interjections are traditionally treated as words expressing emotions or will without naming them. Some of them can be called **emotional** as they show the speaker’s emotional attitude to the things, which:

1/ the speaker does himself: *oops – something you say when you make a mistake or have a slight accident;*

2/ the other people do: *Oh. Didn’t you hear? She moved out West. /Talking English/:*

3/happening around beyond the wish of the people: - I’m sorry, but I had car trouble – a flat tire. - *Oh. That’s too bad. /Talking English/. Oh-int exclamation of surprise, fear, etc;*

The dictionary extracts of only a few interjections have one meaning, i.e. describe one emotion: *ouch - int used to express sudden pain*. Most interjections point to a number of emotions */alas – int cry of joy or elation/* or even a range of emotions which is marked in the definition with “etc” */wow – int expressing wonder, admiration, etc/*. So in most cases interjections are not restricted to one emotion. The meaning of an interjection becomes clear due to the following sentence. All emotional interjections can be called egocentric because they are oriented to the speaker through expressing his/her emotions.

The second group of interjections can be called **imperative** as they show the speaker’s effort to get the hearer to do something */hush – exclamation used to tell someone to be quiet, especially if they are crying/* or to direct him/her to some goal */say – an interjection, used very informally as an attention-getter/*. This function of imperative interjections deals with their egocentric nature.

Some interjections are used as meta-communicative elements, i.e. to begin, to finish, etc, the conversation: hi, goodbye. They are the speaker’s egocentric markers of the beginning, the end, etc, of the process of communication.

So, unlike the egocentricity of notional parts of speech where it can be traced in the semantic structure of the words, all interjections are oriented to the speaker through his/her emotions and will.

