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INTERJECTIONS IN THE NOVEL *DEAD SOULS* BY N. V. GOGOL

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Interjections in the Serbian Translation of *Dead Souls* by N. V. Gogol. In exploring interjections in the Serbian translation of *Dead Souls* by N. V. Gogol, we discovered that two kinds of interjections occur in it: primary interjections such as: **a**, **ah**, **ao**, **e**, **ej**, **ih**, **jao**, **o**, **oh**, **etc**. (= *ah, hey, oh, ouch, ooh*, etc.), and secondary interjections such as: **bože**, **bogami**, **da**, **ne**, **eto**, **evo**, **zbogom** (= *god, indeed, yes, no, look, there, so long*, etc.). Only 448 interjections were found in the translation. There are 299 primary interjections, and 159 secondary ones. The difference of 140 in favour or primary interjections demonstrates their dominance, which was not the case with the ratio of these interjections in the original text. We will compare the data obtained on the presence and kind of interjections with the findings of M. Čarkić who has conducted an exploration of interjections in the original text of *Dead Souls*. It is important to stress that interjections occur in speech between characters, that as a means of expression they belong only to the characters, not the narrator, and that they colour the dialogue in terms of sensations and emotions, giving it expressiveness.

Keywords: N. V. Gogol, Dead Souls, interjections.

Owing to their delicate, elusive role in human communication, interjections have been poorly researched (treated as peripheral elements in language studies) and lumped into the bracket called „paralinguistic phenomena". With that in mind we shall quote S. Karcevski who began his study of interjections by citing A. Dumas: „Aha! – he exclaimed in Portuguese". Thus he demonstrated in a comical way that interjections are part of natural language which do not have to be learned. This attitude prompted numerous debates among linguists regarding the universal character of interjections.[1] Their peculiar sound composition[2], the absence

[1] Serge Karcevski (1968: 196) starts his pioneering *Introduction à l étude de l interjection* with the following quote from a novel by Alexandre Dumas:

Aha! – s écria-t-il en portugais.

„Aha! – he exclaimed in Portuguese" (WIERZBICKA, A. The semantics of interjection, Journal of

of inflection, and the syntactic isolation of interjections have led to the marginalization of this part of speech. Thus, there are very few studies devoted to this subject. Yet, interjections have most often been observed regarding their formal,[3] syntactic[4] and semantic aspects.[5] In view of that there are many classifications of

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Pragmatics 18, 1992, s. 159).

[2] Several authors emphasize the unusual sound composition of these words, sometimes even including sounds non-existent in the language in question, e.g. the phoneme *tc* (an implosive sound signifying disapproval, incredulity) (BABIĆ S., BROZOVIĆ D., MOGUŠ M., PAVEŠIĆ S., ŠKARIĆ I., TEŽAK, S.: Povijesni pregled, glasovi i oblici hrvatskoga književnog jezika, Zagreb 1991, s. 738).

[3] As regards linguistic studies dealing with the phonetic properties of interjections, they are mainly focused on their unusual sound composition (AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland , s. 105,112; JESPERSEN, O.: Language. It s nature, development and origin, London 1992, s. 415; ШАРОНОВ, И. А.: Толкование эмоциональных междомети как знаков восприятия. Russian Linguistics. Т. 26, № 2, Kluwer Academic Publishers 2002, s. 235), their sound symbolism (which is especially marked in onomatopoeic interjections) (AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland , s. 112; WIERZBICKA, A.: The semantics of interjection, Journal of Pragmatics 18, 1992, s. 178; DARWIN, K.: O wyrazie uczuć u człowieka i zwierząt, Warszawa 1988, s. 257-258); they are treated as remnants of a pre-linguistic code, universal natural signs which do not have to be learned (and are therefore outside the phonological system of the language in question) (Karcevski 1968: 196). It is also pointed out that interjections differ from spontaneous reflexive sounds and have to be incorporated into the conventional system of language symbols (JESPERSEN, O.: Language. It s nature, development and origin, London 1992, s. 415; Sieradzka, Hrycyna 1996: 199; 160; ORWIŃSKA-RUZICZKA 1992: 18; БЕЛИЋ, А.: О језичкој природи и језичком развитку, Београд 1958, с. 79; ĆUBRANIĆ 1997: 215-216; SIMEON R.: Enciklopedijski rječnik lingvističkih naziva, t. 1-2, Zagreb 1969, s. 698; SIATKOWSKA E.: Z morfologii tzw. wyrazów amorficznych w języku polskim, czeskim i słowackim, Studia z Filologii Polskiej i Słowiańskiej 23, 1985, c. 291), and that they are situated at the boundary between linguistic and non-linguistic signs, and inarticulate exclamations (in such cases the indicator of meaning is intonation) (SIATKOWSKA E.: Z morfologii tzw. wyrazów amorficznych w języku polskim, czeskim i słowackim, Studia z Filologii Polskiej i Słowiańskiej 23, 1985, c. 287).

[4] As regards the syntactic criterion, interjections are treated as invariable elements of speech, an invariable type of lexemes, functioning like independent utterances which are not syntactically linked with other elements (GROCHOWSKI M.: Wprowadzenie do analizy syntaktycznej wykrzyknikow, Polonica XIII, 1988, s. 86; LASKOWSKI 1984: 30-31; SALONI, SWIDZINSKI 1985: 234; DAKOVIĆ S.: Interiekcje w jezyku polskim, serbskim, chorwackim i rosyjskim, Wroclaw 2000, s. 8-9; ТОШОВИЋ Б.: Лексичко-граматичко камелеонство. У: Научни састанак слависта у Вукове дане. Београд 2006, с. 362). Some, especially onomatopoeic interjections, can function as predicates (GROCHOWSKI M.: Wprowadzenie do analizy syntaktycznej wykrzykników, Polonica XIII, 1988, s 86; DAKOVIĆ S.: Interiekcje w jezyku polskim, serbskim, chorwackim i rosyjskim, Wroclaw 2000, s. 8-9; LALEVIĆ 1979: 258; ТОШОВИЋ Б., Лексичко-граматичко камелеонство. У: Научни састанак слависта у Вукове дане. Београд 2006, с. 61) and can constitute distinct sentences (SALONI Z., ŚWIDZIŃSKI M.: Skladnia współczesnego języka polskiego, Warszawa 1985, s. 234; Laskowski 1984: 30-31; SIMEON R., Enciklopedijski

interjections[6], depending on the aspect from which they are studied. By investi-

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rječnik lingvističkih naziva, t. 1-2, Zagre1969, s. 698-699; KOSTIĆ-GOLUBIČIĆ M.: Poljski i srpski uzvici u svetlu međujezičke homonimije, Zbornik Matice srpske za slavistiku, 44/45, 1993, s. 205).

5 Considering linguistic studies dealing with the semantic properties of interjections, they are mainly focused on the following: their function to express the speaker's emotional states or will, as well as to imitate sounds from nature (the subject can be one or all the three functions) БЕЛИЋ, А.: О језичкој природи и језичком развитку, Београд 1958, с. 77; KOSTIĆ-GOLUBIČIĆ M.: Poljski i srpski uzvici u svetlu međujezičke homonimije, Zbornik Matice srpske za slavistiku, 1993 44/45, s. 205; ZAKRAJŠEK K.: Slovenački uzvici u srpskohrvatskom jeziku, Naučni sastanak slavista u Vukove dane 22/2, 1994, s. 83; WIERZBICKA, A.: The semantics of interjection, Journal of Pragmatics 18, 1992, s. 164; WHARTON, 2003: 55-56;), their determination by context (KRYK 1992: 203-206; SCHOURUP 1985: 18; Sieradzka, Hrycyna 1996: 208;), their close relation to gestures (Ameka 1992: 112; WILKINS D.: Interjections as deictics, Journal of Pragmatics 18, North-Holland 1992, s. 122-123; GRICE 1989: 341;), their paralinguistic nature (SIMEON R.: Enciklopedijski rječnik lingvističkih naziva, t. 1-2, Zagre1969, s. 698; AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland 1992, s. 112;), their role in determining identities (WIERZBICKA, A.: Mędzy modlitwą a przekleństwem: O Jezu! i podobne wyrażenia na tle porównawczym, Etnolingwistyka 8, Lublin 1996, s. 25-26; Виноградов 1972: 584;), their socio-communicative role (GOFFMAN, E.: Response cries, Forms of talk, Oxford, 1981, s. 100;), their conceptual structure (AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland 1992, s. 246; WILKINS D.: Interjections as deictics, Journal of Pragmatics 18, North-Holland 1992, 120;).

6 With respect to that, we will quote several interesting linguistic classifications of interjections based on the formal, semantic and syntactic criteria. As regards classifications of interjections according to the phonetic criterion, we will quote the classification by Serbian linguist Lj. Prćić. In her article dealing with interjections in the Serbian language, this author states that, considering the sound composition of interjections, they can consist of one vowel (a*! e ! o!),* two vowels *(ay! ya! ua!),* a vowel and a consonant *(ax! ex! ox! уф! ux! ox! oj! ej!),* a consonant between two vowels *(aха! oxo! ура!),* a vowel between two consonants *(хоп! цуп! фуј! пуф! joj! хеј!),* a group of consonants *(бррр! кврц! цврц! пст!),* reduplications *(пи-пи-пи, ха-ха-ха, хи-хи-хи, ијуј-ју, ко-ко-да, ме*-ке-ке, бири-бири, миц-миц итд.) (ПРЧИЋ 1999: 13).

Regarding the function of interjections to express emotions, the speaker's will, or to imitate sounds from the environment, linguists have arrived at the following classifications of this part of speech. The Polish linguist E. Siatkowska classifies them into the following categories: 1. interjections with the expressive function, 2. interjections with the appellative function, and 3. onomatopoeias (SIATKOWSKA E.: Z morfologii tzw. wyrazów amorficznych w języku polskim, czeskim i słowackim, Studia z Filologii Polskiej i Słowiańskiej 23, 1985, c. 286).

E. Orwińska-Ruziczka thinks that the semantic structure of interjections, the diversity of their meaning extensions, and the broad range of semantic shades motivate the classification of this part of speech into three groups. Taking into account the type of information conveyed by interjections, this author classifies them into the following basic categories: the impulsive, the imperative, and the representative. Given that different interjections manifest different degrees of engagement of the emotional sphere, E. Orwińska-Ruziczka found it most appropriate to analyze them from that aspect. Thus, considering the degree of activity of interjections, this author also identifies their subcategories (E. ORWIŃSKA-RUZICZKA 1992: 40-44).

In the next classification of interjections, governed by the syntactic criterion, which Grochowski

gating the linguistic research conducted so far we have established that no one has tackled the analysis of interjections in a literary text, which poses a challenge for the researcher.[7] Thus we decided to investigate the use of interjections in a literary text, i.e. in a Serbian translation of the novel *Dead Souls* by N. V. Gogol. By examining the novel as a whole, we can distinguish two kinds of interjections: the *primary* and the *secondary* ones. With respect to that we should note that we have accepted F. Ameka's classification into the primary and secondary interjections[8] and applied it to our research. According to this author, primary interjections are those which have only one, „interjectional" function, whereas secondary interjections belong to different parts of speech. As regards the use of both kinds of interjections, we can say with certainty that they belong to the language of characters. Only in rare cases are interjections part of the author's, writer's language. The total number of interjections, both primary and secondary, in the Serbian translation of this novel, amounts to 445. Considering frequency, there are 294 proper interjections, and 151 improper ones, indicating that proper interjections are much more numerous. With respect to their use we can say that interjections are mostly used to express emotions of the characters taking part in the plot of the novel, and are mainly found in dialogues.

We will first consider the formal properties of primary, i.e. proper interjections.

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quotes in his article from 1997, we can distinguish four kinds of interjections: 1. primary or real interjections (e.g. ach, ej, fuj, uf), 2. parenthetic interjections (e.g. cholera, psia krew, rany boskie), which function as independent utterances, 3. onomatopoeic interjections (e.g. bzz, bec, chaps, lubudu, pac), and 4. appellative interjections (e.g. huzia, jazda, won, precz, wara) (according to: DAKOVIĆ S.: Interiekcje w jezyku polskim, serbskim, chorwackim i rosyjskim, Wroclaw 2000, s. 37).

7 Actually, M. Čarkić in an article analyzed interjections in Serbian romantic poetry (cf. ЧАРКИЋ, А.: Граматичари о узвицима. У: Стил, бр. 8,).

8 As regards primary interjections, F. Ameka says: „Primary interjections as some of the examples above show tend to be phonologically and morphologically anomalous. They may thus be made up of sounds and sound sequences that are not found in other parts of the language. In English the interjection spelt *tut-tut* is phonetically a series of dental cliks – sounds which are not used otherwise in the language. Some English interjections do not contain any vowels, for instance, *psst!, sh*!. From the point of view of the main sound system of English these are 'non-words'" (AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland 1992, s. 105-106). Regarding secondary interjections, F. Ameka says:

„Secondary interjections are those words which have an independent semantic value but which can be used conventionally as utterances by themselves to express a mental attitude or state. They thus refer to mental acts too. Under secondary interjections fall such alarm calls and attention getters as *Help!, Fire!, Careful!,* and swear and taboo words such as *damn!, hell!, heavens!, Christ*! and other emotively used words such as *Shame!, Bother!, Drats*!, etc." (AMEKA, F.: Interjections: The universal yet neglected part of speech, Journal of Pragmatics 18, North-Holland 1992, s. 111).

Proper interjections. We have already mentioned that proper interjections occur in the text 294 times. Among them there are 28 different interjections, with different rates of recurrence: **а** (30)**, е** (33)**, о** (25)**, ах** (30)**, ао** (1)**, гу** (2)**, ej** (13)**, ех** (3)**, ха** (36)**, хе** (3)**, хм** (5)**, их** (27)**, ох** (2)**, та** (6)**, ух** (8)**, аха** (1)**, ала** (14)**, ама** (16)**, аја** (17)**, еле** (2)**, јао** (10)**, охо** (2), **пст** (1), **пих** (1), **тра** (1), **ехej** (3), **јаоj** (1), **тррр** (1)[9]. These numbers show that the most frequent interjections are **ха** with 36 occurrences, followed by **е** with 33, **а** with 30, and **ах** with 30 occurrences, whereas two interjections, **аја** and **ама**, occur two times less frequently, and the rest much more rarely, e.g. **пст**, **пих**, **тра**, **јаоj, тррр** occur only one time each.

According to their phonological composition, proper interjections can be classified into three basic groups[10]: (1) *vocalic interjections*: **а, е, о, ао**, (2) *consonantal interjections*: **хм, пст, тррр**, and (3) *vocalic-consonantal interjections*: **ах, гу, ej, ех, ха, хе, их, ох, та, ух, аха, ала, ама, аја, еле, јао, охо, пих, тра, ехej, јаоj.**

In terms of their phonological structure, *vocalic interjections* are mainly monophonemic: **а, е, о,** with **ао** as an exception; consonantal interjections are of different structures: biphonemic – **хм**, triphonemic – **пст**, and polyphonemic – **тррр**, while vocalic-consonantal interjections are biphonemic: **ах, гу, ej, ех, ха, хе, их, ох, та, ух;** or triphonemic: **аха, ала, ама, аја, еле, јао, охо, пих, тра;** or polyphonemic: **ехej, јаоj.**

A cursory look at the above groups of interjections shows that they differ greatly from each other. Thus the group of vocalic interjections comprises 4 interjections which are realized only in the form of one vocalic phoneme: **а, е, о**, or two phonemes: **ао**, which occur in 89 positions. The consonantal group consists of three interjections made up of two different phonemes: **хм**, found in no more than 5 positions, three phonemes: **пст**, found in only one case, and more phonemes: **тррр**, which is also present in only one case. The group of vocalic-consonantal interjections consists of 21 interjections: **ах, гу, ej, ех, ха, хе, их, ох, та, ух, аха, ала, ама, аја, еле, јао, охо, пих, тра, ехej, јаоj** which are found in 198 cases.

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[9] The numbers in the brackets behind each interjection indicate the number of occurrences of the interjections in the Serbian translation of Gogol's *Dead Souls*.

[10] With that in mind, we shall mention an interesting classification of interjections proposed by Serbian linguist Lj. Prćić. In her article on interjections she says that, as regards their sound composition, they can consist of: one vowel (а*! е!* о*!),* two vowels (ау*! уа! иа!*), a vowel and a consonant (ах*! ех! ох! уф! их! ој! ej*!), a consonant between vowels (аха*! охо! ура!*), a vowel between consonants (хоп*! цуп! фуј! пуф! јој! хеј*!), a group of consonants (бррр*! кврц! цврц! пст!),* reduplication (пи-*пи-пи, ха-ха-ха, хи-хи-хи,цју-ју***,** ко-ко-*да, ме-ке-ке,бири-бири, мић-мић*, etc.) (ПРЧИЋ, 1999: 13).

According to the distribution of phonemes, biphonemic interjections have the following phonological structures – *vowel-consonant*: **ах, ej, ех, их, ох, ух;** *consonant-vowel:* **гу, ха, хе, та**; *consonant-consonant:* **хм;** *vowel-vowel*: **ао;** triphonemic interjections have the following phonological structures – *vowel-consonant-vowel*: **аха, ала, ама, аја, еле;** *consonant-vowel-vowel*: **јао;** *vowel-consonant-vowel*: **охо;** *consonant-consonant-consonant*: **пст;** *consonant-vowel-consonant*: **пих;** *consonant-consonant-vowel*: **тра;** and polyphonemic interjections have three kinds of phonological structure – *vowel-consonant-vowel-consonant*: **ехеj;** *consonant-vowel-vowel-consonant:* ***јаоj;*** and *consonant-consonant-consonant-consonant:* ***mppp.***

As regards the realization of primary interjections in the translation of *Dead Souls* by N. V. Gogol, we can identify four ways of their use:

The first, in which interjections are used individually and separated from the context by a comma, exclamation mark or a questioning mark, three dots, or stand on their own:

(1) «Ах**,** животе мој, Ана Григоријевна, та она је статуа, ни најмање живости нема на лицу»[11] (271). (= **Ah**, my life, Anna Grigorievna, but she is a statue, she has no liveliness in her face)

(2) «**А!** – учини Чичиков, разви хартију, прелете очима преко ње и зачуди се чистоти и лепоти рукописа» (203). (= **Ah!** – Chichakov said, unfolded the paper, ran his eyes over it and marvelled at the neatness and beauty of the handwriting.)

(3) «А шта сам ја теби казао последњи пут кад си се опио? а? заборавио си?» (58).
(= And what did I say to you the last time you got drunk? Eh? You have forgotten?)

(4) «Пст...»или «овде има чохе жућкасте, беличасте и црне» (502).
(= “Sh …” or “there is homespun, yellowish, whitish and black”)

(5) «Ej Вања, и тебе зло снађе!» (197). (= Hey, Vanya, misfortune has befallen you too!)

In example (1) the interjection **ах**[12] is separated by a comma[13] from the rest of the context. It is placed in the initial position so that it sets the tone of the

[11] ГОГОЉ, Н. В.: Мртве душе, Београд, 1956. (Hereinafter citated from this issue).

[12] In the Dictionary of Croatian or Serbian Language the interjection *ax* is defined as expressing puzzlement, in front of a vocative (which refers to the person the speaker is calling to tell them

context, performing the function of persuasion. In other words, the charming lady is trying to express her amazement with this interjection, and to convince Anna Grigorievna of the truthfulness of her words. In example (2) the interjection **а**[14] is in the initial position and is emphasized by an exclamation mark, indicating that it is uttered in a state of excitement, or wonder that came over Chichikov after receiving the paper from Manilov. In example (3) the interjection **а** expresses Chichikov's disapproval and threat directed to the drunk Selifan. Thus this interjection, which constitutes an independent unit, happens to be between two sentences which also end in question marks. As the punctuation indicates, these sentences do not function as complete units, and do not begin with capital letters, like the interjection placed in the middle position. This is a further indicator that the interjection **а** sets the emotional tone of the context which precedes it or follows it. In example (4) the interjection **пст**[15] warns the hearer to be quiet. This interjection is additionally emphasized by the three dots that follow it, indicating the missing text that should not be spoken. In example (5) the interjection **ej**[16] is connected with the vocative «Вања» (= Vanya), and, together with it, separated by a comma from the rest of the statement, performs the function of calling.

The second, where an interjection, also separated from the context by a comma or exclamation mark, is reduplicated:

(1) «**Гу, гу,** душице,» пуцкањем прстију и лепотом карнеолског печата са сата, Чичикову је пошло за руком да га примами и узме у руке» (498).

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about what puzzles him/her), expressing joy, grief, sorrow, concern, misfortune, wish, plea, advice and persuasion (Загреб, 1880-1882).

[13] This punctuation sign separates the interjection from the context, giving it independence, so that it refers to the total context that follows, that is semantically related to it.

[14] According to the Serbian Electronic Dictionary, the interjection *а* serves for: encouragement, as well as for: calling, confirmation, approval or disapproval, wonder, amazement, surprise, malice, recollection, refusal, denial, for expressing threats, as well as for imitating and signifying: tumult, yawning, drowsiness and tiredness (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

[15] As regards the interjection *ncm*, the Serbian Electronic Dictionary refers to the interjection *nc* warning someone to be quiet, or calling someone (СИМИЋ, М. Електронски речник српског језика, Београд 2005).

[16] According to the Serbian Electronic Dictionary, the interjection *ej* is used for the following: calling, addressing someone, expressing sorrow and grief, regret, pity, whining, complaining, expressing a wish, discontent, disapproval, reproach, expressing joy, elation, admiration, inducing the interlocutor to understand the meaning, the importance of a statement, to agree to what has been said, expressing quantity, distance, encouragement, and chasing away cattle. According to this dictionary, the interjection *ej* can also occur in verse-lines without any particular meaning (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

(=„**Agoo, agoo**, darling," clicking his fingers and the beauty of the seal on the watch, enabled Chichikov to wheedle it and take it into his arms.)

(2) «**Exej, exej, exej!**» уједначено отскачући на свом седишту, према томе како је тројка TROIKA узлетала или као стрела слетала с брдељака, којих је био пун широки пут са стубовима за обележавање врста VERSTS, и који је био малчице стрменит» (363).
(=„**Hi, hi, hi!**" bouncing evenly on his seat, as the troika soared or, swift as an arrow, plummeted from the mounds, which spread all over the wide road with verst stones, which was a bit steep)

(3) «И Чичиков прсну у смех, али из поштовања према генералу смејао се на е: хе, хе, хе! (421)
(= And Chichikov burst into laughter, but out of respect for the General he laughed in e: he, he, he!)

(4) «– Стриц, стриц! Ала ће бити луд тај стриц! Мртве ће добити место живих! Ха, ха! (424).
(= Uncle, uncle! What a fool that uncle will look! He will get dead souls instead of live ones! **Ha, ha!**)

(5) «После таквог прегледа, јадни путник који је прешао преко границе још за неколико минута није могао доћи себи и, бришући зној који му је као роса по целом телу избио, само се крстио и говорио: «**Ух, ух!**»» (347).
(= Following such an inspection, the wretched traveller who had just crossed the frontier was for a few more minutes unable to recover and, wiping the sweat that covered his whole body like dew, was crossing himself and saying: „**Ugh, ugh!**")

In example (1) the reduplicated interjection **гу** holds the initial position in the utterance, directly before the vocative *душице* (= darling) that the interjection refers to. In this case the interjection **гу, гу** is used for cooing to a baby and cajoling it into the speaker's arms. The triple interjection **exej** in example (2) accompanies the cracking of Selifan's whip. The interjections are separated from each other by commas, while the utterance ends with an exclamation mark which reflects the intensity of the character's excitement. In example (3) the final position is occupied by the triple interjection **хе**[17] which imitates Chichikov's laughter and is intended to ridicule the people who steal from the state treasury. The quo-

[17] According to the Serbian Electronic Dictionary, the interjection *xe* expresses various moods and states: disappointment, admiration, joy, pleasure, resignation, discontent, concern, doubt, threat. The interjection *xe* is also used to: draw attention, call someone, address someone directly, surprise, imitate laughter (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

ted extract ends in an exclamation mark which further intensifies this ridicule of anti-social phenomena in society. In example (4) the reduplicated interjection **ха**[18], which is placed in the final position in the utterance, imitates the General's laughter at Chichikov's proposal to give him all the dead souls from the village with a certified sales contract as if alive. The aforesaid interjection was used to signify the ridicule of the proposal which to the General seemed quite irrational. In example (5) the reduplicated interjection **ух,** which occupies the final position and is followed by an exclamation mark, intensifies the bitterness and whining caused by the difficult and distressing procedure a traveller has to undergo when crossing the border. It follows from the aforesaid that in almost all the examples except the first one, the repeated interjections make up units which end in exclamation marks as indicators of the speaker's excitement.

The third one, which is a combination of different quantitative models of one and the same interjection. Such use of interjections is characteristic of the speech of one character, and is part of the broader context of the utterance. The examples are very rare. We will mention one of them:

(1) «– Да ти дам мртве душе? Та за такву измишљотину ја ћу ти их дати и са земљом и са њиховим боравиштем. Узми цело гробље. **Ха, ха, ха, ха!** А старац, старац! **Ха, ха, ха!** Каква ли ће будала старац бити! **Ха, ха, ха!** (425)

(= To give you the dead souls? Why, in return for the jest I will give them to you with both their land and their dwellings. Take the whole graveyard if you like. **Ha, ha, ha, ha!** The old man, the old man! **Ha, ha, ha!** What a fool he'll make! **Ha, ha, ha!**)

In example (1) the interjection **ха** occurs two times trebled, and once quintupled, imitating the General's laughter at Chichikov's comic proposal to be given the dead souls. The recurrence of this interjection after each of the General's statements is intended to deride Chichikov for such an unusual proposal.

The fourth one, in which the interjection forms an exclamatory utterance with some other word (possibly a secondary interjection, or some neutral lexical unit). The interjection is either not separated from that word, or is separated by a comma:

(1) «**О, боже мој!** Мене је, богами, срамота што сам вам задао толике муке» (203).

[18] According to the Serbian Electronic Dictionary, the interjection *xa* serves for calling, addressing, greeting, encouraging and requesting, then for expressing malevolence, admiration, enthusiasm, threatening, suprpise, hesitation and doubt, revenge, and for imitating giggling and laughing (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

(= **Oh, my God!** I am, honestly, ashamed for having caused you so much trouble.)

(2) «(...) Шатула, Атанасије Васиљевичу! Ама све ће ми покрасти, разнети! **О, боже!** (519)
(= The dispatch-box, Athanasi Vassilievitch! Everything will be stolen from me, taken away! **Oh, God!**)

(3) «Ето обрадовали сте мене старца! **Ох, Господе мој!** Ао, светитељи божји!...» (178)
(= There, you have made me, an old man, happy! **Oh, my Lord!** Oh, holy saints! …)

(4) «– **Ах, за име божје,** говорите!» (270)
(= **Ah, in the name of God**, speak!)

In example (1) the interjectional structure **О, боже мој!** (= Oh, my God) was created by combining the interjection **о** (= oh)[19] and the phrase **боже мој** (= my God), intended not only to convey the feeling of surprise, puzzlement and unease which came over Chichikov because of the contract he obtained, but to intensify it as well. In example (2) the exclamatory construction **О, боже!** (= Oh, God!), made up of the interjection **о** (= oh) and the vocative of the noun *бог* (= God) – **боже**, strengthens the feeling of pain and misery because of the difficult situation in which Chichikov found himself. In example (3) the exclamatory structure **Ох, Господе мој!** (= Oh, my Lord!), composed of the inter-

[19] According to the Serbian Electronic Dictionary the interjection *о* expresses different moods: in front of a vocative this interjection serves for calling someone, calling out, addressing someone; while intensifying that function in front of a vocative, this interjection also serves for: expressing a positive, negative, or emotive attitude towards someone or something, intensifying expressiveness, when the vocative signifies an individual or group that the attitude or judgement refers to, when the noun in the vocative is the name of a general notion or phenomenon. This interjection is also used in sentences to intensify the meaning of interjections and their emotional effect, in interrogative-exclamatory sentences, exclamatory sentences with an interrogative word, in front of an imperative verb or phrase, it serves for intensifying the meaning of desire, longing, regret; in sentences containing the conjunctions *да* (= that) or *кад* (= when), as a sign of exclamatory character with genitive phrases, in different sentences in expressing diverse emotions or reactions to something, as an expression of pleasure, joy, a pleasant surprise, as an expression of hesitation, surprise, bafflement, discomfort, etc., as an expression of pain, grief, in curses without a clear meaning, in different variations of pronunciation and stress, for prodding beasts of burden, with a short stress as the expressive end of the sentence (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

jection **ох**[20] and the vocative phrase **Господе мој** (= my Lord!), intensifies Plushkin's expression of pleasure, joy and pleasant suprpise after the deal is successfully concluded. In example (4) there is a very complex construction made up of the proper interjection **ах** and the improper interjection including the lexemes: **за име божје** (= in the name of God). It is clear that the structure of the improper interjection consists of the preposition **за** and the nouns: **име** (= name) in the accusative and the genitive **божје** (= God's). This combination of interjections, **Ах, за име божје,** intensifies the feeling of puzzlement with which Anna Grigorievna speaks to her friend, encouraging her to retell her the whole interesting event. Thus this exclamatory construction ends in the imperative **говорите** (= speak) which refers to Anna's interlocutor.

At the end of this analysis we can draw the following conclusions. First, the total number of interjections in the novel, both primary and secondary, amounts to 445. In terms of frequency, there are 294 proper interjections, and 151 improper ones, which means that the proper interjections are much more numerous. If we compare them to the interjections in the Russian original of the *Dead Souls* which has been analyzed by M. Čarkić, we can conclude there are no major discrepancies in their number, there are only 30 more interjections in the Serbian translation of this novel. More significant departures occur as regards the ratio between the primery and the secondary interjections respectively in the original and the Serbian translation. Namely, there are as many as 294 proper interjections in the translation, while in the original novel that number amounts to 184. As regards improper interjections in the translation, their number amounts to 151, while there are as many as 231 improper interjections in the original. It follows form the aforesaid that there are many more primary interjections in the translation than in the original, and many fewer secondary ones compared to the original. Second, regarding the use of interjections we can say that they are mainly used for expressing emotions of the characters who take part in setting up the plot of the novel, and that they are present in their dialogues. Third, with respect to the formal criterion, i.e. their quantity, primary interjections feature as monophonemic, biphonemic, triphonemic, and polyphonemic structures. Considering the quality of primary interjections, they are classified into the vocalic, consonantal, and vocalic-consonantal groups. Fourth, in terms of semantics, these interjections signify different feelings conveying either positive or negative connotations. In view of that it should be noted that interjections express their semantic content in context, and depend on context. Fifth, in terms of stylistics,

[20] The interjection *ox* (= oh) expresses different moods and feelings, as quoted in the Serbian Electronic Dictionary: joy, pleasure, desire, sorrow, anger, bitterness (СИМИЋ, М.: Електронски речник српског језика, Београд 2005).

while conveying different feelings interjections set the tone of the context in which they occur, and enhance its expressiveness.