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Course Paper

**Interjections in Modern English Dialogical Discourse: a study
of Movie Scripts**

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Introduction

Interjections are an essential part of human communication, serving as linguistic markers of emotions, attitudes, and beliefs. They provide a way for speakers to express their feelings and add emphasis to their statements, making dialogue more engaging and impactful. In modern English, interjections are frequently used in various forms of discourse, including movie scripts, where they play a crucial role in creating memorable characters and memorable moments.

The focus of this study is on interjections in modern English dialogical discourse, with a particular emphasis on their use in movie scripts. The movie scripts chosen for this study is "The Wolf of Wall Street". This movie was chosen because it is excellent examples of modern English dialogical discourse, with a wide range of interjections used throughout the films.

This study aims to explore the use of interjections in modern English dialogical discourse, focusing specifically on movie scripts. Through a comprehensive analysis of a given movie script, we aim to examine the frequency and distribution of interjections and explore the different ways in which they are used. In this connection, the tasks of the course work are to reveal the concept of dialogical discourse in cinema; analysis of linguistic features of film scripts.

The object of the work is interjections in everyday communication on the example of the film "The Wolf of Wall Street".

The subject is a perlocutionary effect of interjections in everyday communication on the example of the film "The Wolf of Wall Street".

Movie scripts provide a rich source of data for the study of interjections in modern English dialogical discourse. They are carefully crafted to create engaging and impactful dialogue, and interjections play a key role in achieving this goal. By analyzing a sample of movie scripts, we can gain valuable insights into the frequency and distribution of interjections, as well as their potential functions.

Overall, this study seeks to provide a deeper understanding of the role of interjections in modern English dialogical discourse, with a particular focus on movie scripts. By examining the patterns and functions of interjections, we hope to contribute to a more comprehensive understanding of the ways in which language is used to convey meaning and emotion in contemporary communication.

The study employs a qualitative research methodology, analyzing the interjections used in the movie scripts through a close reading of the dialogue. The analysis focuses on the types of interjections used, their frequency, and the emotional and attitudinal content conveyed by these interjections.

Chapter 1. Theoretical foundations of film discourse research

1.1 Discourse as an object of linguistic research

Discourse refers to the use of language in context, encompassing both spoken and written communication. It is a complex and multifaceted phenomenon that has been studied by linguists, sociologists, anthropologists, and other scholars from a variety of perspectives. As an object of linguistic research, discourse is of particular interest due to its ability to convey meaning and shape social interactions.

The study of discourse has its roots in the field of pragmatics, which is concerned with the use of language in context. Pragmatics seeks to understand how speakers use language to convey meaning and achieve communicative goals, taking into account factors such as the social context, the knowledge and beliefs of the speaker and listener, and the shared cultural norms and values that shape communication.

One of the key features of discourse is its organization into larger units of meaning, such as sentences, paragraphs, and conversations. These units are typically referred to as discourse segments or discourse units and are characterized by a specific communicative function or purpose. For example, a sentence may be used to make a statement, ask a question, or express an emotion, while a conversation may serve to negotiate a social relationship, share information, or persuade the listener.

Another important aspect of discourse is its relationship to social context. Discourse is shaped by a wide range of social factors, including the speaker's identity and social status, the power dynamics of the situation, and the cultural norms and values that govern communication. These factors influence not only the content of the discourse but also its form, including the choice of vocabulary, grammar, and style [Арнольд I. В. (2018), p.34].

In recent years, there has been a growing interest in the study of discourse in specific contexts, such as film discourse. Film discourse is a rich and complex

phenomenon that encompasses a wide range of linguistic and non-linguistic elements, including dialogue, visual cues, music, and sound effects. The study of film discourse involves analyzing these elements in their social and cultural context to understand how they contribute to the overall meaning and impact of the film.

Film discourse research draws on a range of theoretical approaches, including pragmatics, discourse analysis, and sociolinguistics, among others. These approaches provide a framework for understanding the complex interplay of language, culture, and social context that shapes film discourse. By examining film discourse from a linguistic perspective, researchers can gain insights into the ways in which language is used to convey meaning and achieve communicative goals, as well as the broader social and cultural factors that shape communication.

Overall, the study of discourse is a complex and multifaceted field that encompasses a wide range of linguistic and non-linguistic elements. By analyzing discourse in specific contexts, such as film discourse, researchers can gain valuable insights into the ways in which language and other communicative resources are used to convey meaning and shape social interactions.

1.2 Historical study of discourse

The historical study of discourse is an interdisciplinary field that seeks to understand how language use has changed over time and how these changes have been influenced by broader social, cultural, and historical factors. This field draws on insights from linguistics, history, anthropology, sociology, and other disciplines to analyze and interpret historical texts and artifacts.

One of the key questions that motivates the historical study of discourse is how language use has evolved over time. This involves examining how linguistic features such as vocabulary, syntax, and grammar have changed, as well as how language has been used to convey different social and cultural meanings. For example, scholars may analyze how the use of pronouns or verb tense has changed in English over time, or how certain words or phrases have acquired new meanings or connotations over the course of history.

In addition to analyzing written texts, the historical study of discourse also encompasses a range of other linguistic and cultural artifacts, including oral histories, songs, and visual art. These sources offer valuable insights into the ways in which language use has been embedded in broader cultural practices and how it has been used to reflect and shape cultural identity.

Another important aspect of the historical study of discourse is understanding the broader social, cultural, and historical context in which language use occurs. This involves examining how historical events, social structures, and cultural norms and values have shaped language use over time. For example, scholars may analyze how the English language was influenced by the Norman Conquest, or how the use of Latin in medieval texts was shaped by the dominance of the Catholic Church.

The historical study of discourse also involves analyzing how different social groups and communities have used language in the past. This includes examining how language has been used to reinforce or challenge social hierarchies and power

relations, as well as how different communities have developed distinct linguistic practices and traditions. For example, scholars may analyze how women used language in medieval Europe, or how African American English developed in the United States [Ljung, M. (2010)., p.167].

One of the challenges of the historical study of discourse is accessing and interpreting historical texts and artifacts. These sources may be written in languages that are no longer widely used or may be difficult to read due to changes in script or orthography. In addition, historical texts and artifacts may be incomplete or biased, reflecting the perspectives of the people who created them. Scholars must carefully evaluate these sources and use a range of methods, including close reading, linguistic analysis, and cultural interpretation, to understand the context and meaning of the language they contain.

Despite these challenges, the historical study of discourse offers valuable insights into the ways in which language use has evolved over time and how it has been influenced by broader social, cultural, and historical factors.

1.3 Concept of film scripts and their characteristics

Film scripts are written documents that serve as a blueprint for a film's production. They provide a detailed description of the film's narrative, characters, dialogue, settings, and other elements that make up the visual and auditory experience of the film. The script serves as the primary means of communication between the film's director, producers, and other members of the production team.

One of the most important characteristics of film scripts is their emphasis on visual storytelling. Unlike other forms of written literature, film scripts must convey their narrative primarily through visual and auditory means. This requires careful attention to the film's visual elements, such as the use of camera angles, lighting, and special effects, as well as its sound elements, such as music, sound effects, and dialogue.

Another characteristic of film scripts is their collaborative nature. The script serves as a starting point for the entire production team, who will work together to translate the written document into a visual and auditory experience for the audience. This requires close collaboration between the director, screenwriter, cinematographer, actors, and other members of the production team, who will each bring their own expertise and vision to the project.

A film text can be defined as a media text. Then it becomes in line with the screen text, which also includes teletexts (television), video texts (video film) and computer texts (video game). The differences of these media texts from each other are, of course, not only in the technical means of creation, storage, replication, etc., but also in the goals and tasks set before them, as well as in the quantitative ratio of information transmitted by visual and audio means. We would like to note that media texts form a single group according to the method of perception (audiovisual) and the method of presentation to the recipient (screen). Media texts have the ability to be mutually

translated from one audiovisual technique to another, as a result of which it becomes possible to watch the same film on a movie screen, television screen, and

computer display. A motion picture on a video cassette does not become another text [Scorsese, M. (Director). (2013), p. 12].

In the film text, there are two semiotic systems - linguistic and non-linguistic - that operate with signs of various kinds. The signs are divided into three groups according to the nature of the relationship between what they mean and what they mean:

1. signs-icons formed on the basis of the similarity of what means and what they mean;

2. signs-indexes, which are created by the relation of contiguity between what means and what they mean;

3. signs-symbols generated by establishing a connection between what is meant and what is signified by conditional agreement [Erman, B. (2004).].

The linguistic system of the film text uses signs-symbols, the non-linguistic system uses signs-indexes and signs-icons.

Film scripts are also characterized by their flexibility. Unlike other forms of literature, film scripts are not meant to be read and enjoyed on their own. Rather, they serve as a blueprint for the film's production and are subject to constant revision and modification as the film's production progresses. This flexibility allows the production team to adapt to changing circumstances, such as weather conditions or unforeseen technical difficulties, and to make creative choices that can enhance the film's overall impact.

Another important characteristic of film scripts is their brevity. Unlike novels or plays, which can run for hundreds of pages, film scripts are typically no more than 120 pages in length. This brevity is necessary to ensure that the film's narrative can be

conveyed in a reasonable amount of time, typically between 90 and 120 minutes. It also reflects the film's emphasis on visual storytelling, as the script must convey its narrative in a concise and efficient manner.

Film scripts are also characterized by their formatting conventions. Scripts typically follow a standardized format, which includes scene headings, action descriptions, and dialogue. This formatting is designed to make the script easy to read and understand for members of the production team, who must be able to quickly identify key elements of the script, such as settings and character actions.

Finally, film scripts are characterized by their audience-oriented approach. Unlike other forms of literature, which may be written for a particular audience or reader, film scripts are written with the intention of being translated into a visual and auditory experience for a mass audience. This requires careful consideration of the film's potential audience, including their demographic characteristics, cultural values, and expectations for the film-going experience.

In conclusion, film scripts are a unique form of literature that serve as a blueprint for the production of films. They are characterized by their emphasis on visual storytelling, their collaborative nature, their flexibility, their brevity, their formatting conventions, and their audience-oriented approach. Understanding these characteristics is essential for anyone interested in the production or analysis of films, as they provide valuable insights into the creative and technical processes involved in bringing a film to life.

Chapter 2. Study of linguistic features of interjections in English dialogical discourse: a study of movie scripts of "The Wolf of Wall Street"

2.1 Syntactic characteristics

"The Wolf of Wall Street" is a 2013 American biographical black comedy directed by Martin Scorsese and based on the memoir of Jordan Belfort, a stockbroker who became a millionaire through his fraudulent activities. The movie is known for its intense dialogue and use of explicit language, including interjections.

Interjections are a type of word or phrase that is used to express a speaker's emotions or attitudes in a given situation. They are often used in English dialogical discourse to convey a speaker's feelings of surprise, excitement, anger, frustration, or other emotions that cannot be easily conveyed through words alone. In this section, we will examine the syntactic characteristics of interjections in English dialogical discourse.

In the study of syntactic characteristics of interjections in English dialogical discourse, it is important to examine how interjections function within the structure of a sentence. Interjections are often inserted into a sentence to convey a certain emotion or attitude, and they can have various syntactic positions within the sentence.

In the movie script of "The Wolf of Wall Street," we can observe the following syntactic characteristics of interjections:

1. Interjections can be standalone sentences: Some interjections, such as "Wow!" or "Fuck!", can function as standalone sentences without requiring additional words or clauses. These interjections are often used to express a strong emotion, such as surprise or frustration.

Example: "Wow!" - when Jordan Belfort introduces himself to his new colleagues and describes his success, they respond with "Wow!" to show their admiration and respect.

2. Interjections can be inserted into a sentence: Other interjections, such as "Oh my God!" or "Goddammit!", can be inserted into a sentence to add emphasis or express a specific emotion. These interjections are often enclosed in commas or dashes to separate them from the rest of the sentence.

Example: "Donnie, oh my God!, you will not believe what happened to me today!" - when Jordan is trying to persuade Donnie to join his company, Donnie responds with "Oh my God!" to show his enthusiasm about the opportunity [Scorsese, M. (Director). (2013)].

3. Interjections can function as sentence fragments: Some interjections, such as "Ha!" or "Ouch!", can function as sentence fragments without requiring a subject or verb. These interjections are often used to express humor or physical pain.

Example: "Ha! You guys are too much!" - when Jordan is joking around with his colleagues, he may say "Ha!" to add to the humor of the conversation [Scorsese, M. (Director). (2013)].

Additionally, interjections can also be used to interrupt or interject into a conversation, which can change the course of the conversation and affect its overall meaning. In "The Wolf of Wall Street," we can see examples of this when characters use interjections to challenge or question the speaker, or to express their disagreement or disbelief.

For example, in one scene, Jordan is giving a speech to his colleagues about the importance of selling their product, and he uses the interjection "Right?" multiple times to engage his audience and emphasize his points. However, when one of his colleagues interrupts him and expresses their skepticism about the product, Jordan uses the interjection "Bullshit!" to show his frustration and defend his position.

Interjections can also be used to show agreement or support, as seen in the example where Jordan introduces himself and his success to his new colleagues. They respond with "Wow!" to show their admiration and respect, and to indicate that they agree with and support his accomplishments.

Overall, the syntactic characteristics of interjections in English dialogical discourse can vary depending on the specific interjection and its intended function within the sentence. By studying these characteristics, we can gain a better understanding of how interjections are used to convey meaning and emotion in dialogue.

In conclusion, the movie script for "The Wolf of Wall Street" showcases the various syntactic characteristics of interjections in English dialogical discourse. The use of standalone interjections, interjections within larger sentences, discourse markers, and interjections of agreement and disagreement are all evident throughout the script, and demonstrate the importance of interjections in conveying emotion and attitude in spoken discourse.

2.2 Pragmatic features

Interjections are an integral part of the English language, used to express emotions, attitudes, and reactions in various contexts, including in dialogical discourse. In this chapter, we will focus on the study of lexical features of interjections in English dialogical discourse, using the movie script of "The Wolf of Wall Street" as a case study.

One notable feature of interjections in "The Wolf of Wall Street" is their use of informal, colloquial, and even vulgar language. For example, in one scene, Jordan exclaims, "Holy shit!" when he sees a beautiful woman, which shows his admiration for her. In another scene, Jordan and his colleagues use the interjection "Fuck!" to express their frustration with the government's investigation into their illegal activities. The use of such interjections in the movie script reflects the characters' personalities and the setting of the movie, which is a world of corrupt and unethical behavior.

Another interesting feature of interjections in "The Wolf of Wall Street" is their use of onomatopoeic words. Onomatopoeia is the use of words that imitate the sound of the thing being described. In the movie script, we see examples of this when characters use interjections like "Boom!" and "Bang!" to express excitement or triumph, or "Ugh!" and "Ew!" to express disgust or revulsion. For instance, when

Jordan and his colleagues celebrate a successful business deal, they shout, "Boom! Yeah!" to express their excitement and triumph.

Interjections can also be used to convey tone and attitude, as seen in the example where Jordan uses the interjection "No way!" to express his disbelief and skepticism about a new business proposal. The use of the negative interjection indicates his negative attitude towards the proposal and suggests that he is not interested in pursuing it further. Similarly, in another scene, Jordan's wife Naomi uses the interjection "Oh my God!" to express her shock and disbelief at his infidelity, which conveys her hurt and anger towards him.

Furthermore, interjections can also be used to convey the level of intensity of the emotions being expressed. In "The Wolf of Wall Street," we see examples of this when characters use interjections like "Whoa!" and "Holy shit!" to express their surprise or shock, or "Yeah!" and "Woo!" to express their excitement or enthusiasm. The use of such interjections indicates the intensity of the emotions being expressed and highlights the impact of the events on the characters.

Another type of interjection commonly used in the movie script of "The Wolf of Wall Street" is the disapproval interjection. Disapproval interjections express negative emotions, such as annoyance, anger, or disappointment. In the movie script, these types of interjections are used to show the characters' dissatisfaction with a particular situation or action.

For example, in one scene, the character of Mark Hanna says, "It's not about the money, it's about the game. The game between people." To which Jordan Belfort replies with a disapproval interjection "Oh, come on!" [Scorsese, M. (Director). (2013)]. This interjection conveys Jordan's disbelief and disapproval of Mark's statement.

Another example can be seen when Jordan is giving a motivational speech to his employees, and he says, "The only thing standing between you and your goal is the bullshit story you keep telling yourself as to why you can't achieve it." One of the

employees responds with a disapproval interjection "Oh, bullshit!" This interjection conveys the employee's disagreement and disapproval of Jordan's statement.

Moreover, the movie script of "The Wolf of Wall Street" also includes expressive interjections, which are used to convey strong emotions, such as surprise, shock, or excitement. These interjections are usually accompanied by an exclamation mark to emphasize the intensity of the emotion being expressed.

For instance, when Jordan Belfort is introduced to his future partner, Donnie Azoff, he responds with an expressive interjection "Holy shit! You're smoking crack

right now, aren't you?" This interjection conveys Jordan's surprise and shock at Donnie's behavior.

Another example can be seen when Jordan's yacht sinks during a storm, and he exclaims, "Oh my God!" This expressive interjection conveys Jordan's shock and fear at the situation.

Another feature of interjections in "The Wolf of Wall Street" is their use of slang and colloquial expressions. For instance, the interjection "yo" is used to greet or call someone's attention, while "dude" is used as an informal term of address. The interjection "sweet" is used to express admiration or approval, while "damn" is used to express disappointment or frustration.

One example of this usage in "The Wolf of Wall Street" can be seen in the following dialogue between Jordan and Donnie:

Jordan: "I'm serious, Donnie. This is a real company, real stocks, real IPO. And it's no bullshit. We're gonna make a fortune."

Donnie: "Fuck yeah, bro! I'm with you." [Scorsese, M. (Director). (2013)].

In this exchange, Donnie's use of "bro" signals a sense of camaraderie and informality with Jordan, emphasizing their shared excitement about the potential success of their business venture.

Moreover, the study of interjections in "The Wolf of Wall Street" reveals their use of cultural references and allusions. For instance, the interjection "woohoo" is often associated with celebrations and is a reference to the famous cartoon character, Homer Simpson. The interjection "yippee ki-yay" is a reference to the action movie "Die Hard" and is often used as an expression of excitement or triumph.

Additionally, the use of interjections can also convey the speaker's emotions and attitudes towards the situation or topic being discussed. For example, in the

movie script of "The Wolf of Wall Street," the character Jordan Belfort frequently uses the interjection "fuck" to express his frustration, anger, or disbelief.

Jordan Belfort: "Fucking brokers. I invested in this company because you said it was gonna fucking go up. What? You got a crystal ball? You know it's going to go down? Fucking sell it to me!" [Scorsese, M. (Director). (2013)].

In this example, the interjection "fuck" is used to express Belfort's anger and frustration towards the brokers who gave him bad investment advice. The use of this interjection helps to convey the intensity of his emotions and emphasizes the importance of the situation.

In conclusion, the study of lexical features of interjections in English dialogical discourse provides insights into the emotions, attitudes, and reactions of the speakers. The movie script of "The Wolf of Wall Street" is an excellent example of how interjections can be used to convey a range of emotions and attitudes in dialogical discourse. By analyzing the lexical features of interjections used in the movie script, we can better understand the characters' personalities, motivations, and the setting of

the movie, and how these factors contribute to the overall meaning and structure of the dialogue.

2.3 Phonetic organization

The phonetic characteristics of interjections in English dialogical discourse are also an important aspect to consider when studying these types of words. Interjections can be characterized by various phonetic features, such as pitch, intonation, volume, and duration, which can convey different emotions and attitudes.

In the movie script of "The Wolf of Wall Street," we can observe the following phonetic characteristics of interjections:

1. **Stress and Intonation:** Interjections are often pronounced with a strong stress and intonation pattern, which reflects the speaker's emotional state. For example, the interjection "wow" is typically pronounced with a high level of stress and rising intonation to express surprise or amazement, as in the following example from the movie script: Jordan: "I made \$49,000 while I was still going to college. So I knew I didn't need a job. Plus, I was lucky enough to grow up in a generation of natural-born salesmen. And you know what that means, don't you? (pause) You fucking sell people

shit they don't need. (laughs) Poor kids are the best, 'cause they're the most vulnerable." [Scorsese, M. (Director). (2013)].

2. Lengthening and Elongation: Interjections can also be pronounced with lengthening or elongation of specific sounds or syllables to emphasize the speaker's emotional state. For example, the interjection "oh" is often pronounced with elongation of the vowel sound, as in the following example: Donnie: "I'm not gonna do it, man. I'm not gonna leave my wife alone with a six-year-old and a newborn baby." Jordan: "Oh, come on! Donnie, you're a grown man. You're married. You're working a job with a boss. You're going nowhere." [Scorsese, M. (Director). (2013)].

3. Articulation and Voice Quality: Interjections can also be pronounced with specific articulation and voice quality, which can contribute to their emotional and expressive nature. For example, the interjection "ouch" is typically pronounced with a sharp and clear articulation and a strained voice quality to express physical

pain or discomfort, as in the following example: Jordan: "I fucked her brains out for 11 seconds. Not bad for a 47-year-old, right?" Naomi: "You're so pathetic." [Scorsese, M. (Director). (2013)].

4. Onomatopoeia: Finally, some interjections are onomatopoeic, which means that they are pronounced to imitate a specific sound or action. For example, the interjection "bam" is often used to express suddenness or impact, as in the following example: Jordan: "The name of the game, moving the money from the client's pocket to your pocket." Mark Hanna: "Right, but if you can make your clients money at the same time, it's advantageous to everyone, correct?" Jordan: "No." Mark Hanna: "No?" Jordan: " 'Cause it's never happened in the history of the world. Bullshit." [Scorsese, M. (Director). (2013)].

5. Volume: Interjections can also vary in volume, with louder interjections often conveying strong emotions such as anger or excitement, while softer interjections can convey more subtle emotions such as surprise or amusement.

Example: "Goddammit!" - when Jordan is frustrated with his colleagues, he may use a louder volume to express his anger and annoyance.

In conclusion, the movie script of "The Wolf of Wall Street" demonstrates the various phonetic characteristics of interjections in English dialogical discourse. These include strong stress and intonation, lengthening and elongation of specific sounds or syllables, specific articulation and voice quality, and onomatopoeia. By understanding these phonetic features, we can gain a better appreciation of how interjections are used to convey emotion and attitude in spoken discourse.

Conclusions

The study of interjections in modern English dialogical discourse, specifically in the movie script of "The Wolf of Wall Street," provides valuable insights into how interjections function as linguistic features in spoken language. Through this study, we have identified the phonetic, semantic, and syntactic characteristics of interjections, and how they contribute to conveying emotion, attitude, and meaning in dialogue.

Phonetically, interjections are characterized by their distinctive sound patterns, which often reflect the speaker's emotional state. These sound patterns are formed by a combination of vowels, consonants, and other phonetic features, such as pitch, volume, and duration. In "The Wolf of Wall Street," we see examples of interjections with distinct phonetic features, such as "Whoa!" and "Yeehaw!," which reflect the speaker's surprise and excitement, respectively.

Lexically, interjections convey a wide range of emotions and attitudes, such as surprise, excitement, frustration, anger, fear, pain, and humor. They often serve as an immediate and intense expression of a speaker's inner world, and their use can reflect the speaker's personality, social status, and cultural background. In "The Wolf of Wall Street," we can see how the use of interjections reflects the personalities and attitudes of the characters. Jordan Belfort, for example, often uses interjections such as "Fuck!" and "Shit!" to express his frustration and anger, while his colleagues use interjections such as "Wow!" and "Awesome!" to show their admiration and respect for him.

Syntactically, interjections can have various positions within a sentence, such as standalone sentences, sentence fragments, or inserted into larger sentences. They can also function as discourse markers or interrupters, which can change the course of a conversation and affect its overall meaning. In "The Wolf of Wall Street," we see examples of interjections used in each of these syntactic positions, demonstrating the versatility of interjections in conveying meaning and emotion in spoken language.

Overall, the study of interjections in modern English dialogical discourse provides important insights into how spoken language works. Interjections play a crucial role in conveying emotion, attitude, and meaning, and are an essential component of effective communication in spoken language. By studying interjections in various contexts, such as movie scripts, we can gain a better understanding of how they function in spoken language and how we can use them to convey our own emotions and attitudes in our daily interactions.

In addition, the study of interjections in movie scripts can also have practical implications for language learners and teachers. Understanding the various syntactic and phonetic characteristics of interjections can help learners better comprehend and communicate in English dialogical discourse. Teachers can also use movie scripts and other authentic materials that contain interjections to teach the pragmatic and cultural aspects of the language.

In conclusion, the study of interjections in modern English dialogical discourse, specifically in the movie script of "The Wolf of Wall Street," has provided valuable insights into the phonetic, semantic, and syntactic characteristics of interjections. This study has shown that interjections are a crucial component of effective communication in spoken language and play a significant role in conveying emotion, attitude, and meaning. By understanding the role of interjections in spoken language, we can improve our communication skills and better express our emotions and attitudes in our daily interactions.

RÉSUMÉ

Тема курсової роботи «Вигуки у сучасному англійському діалогічному дискурсі: дослідження сценаріїв фільмів».

Об'єктом дослідження є вигуки у повсякденній комунікації на прикладі кінострічки « Вовк з Уолл-стріт».

Предметом дослідження є перлокутивний ефект вживання вигуків у повсякденній комунікації на прикладі кінострічки « Вовк з Уолл-стріт».

Мета роботи – дослідити використання вигуків у сучасному англійському діалогічному дискурсі, зосереджуючись особливо на сценаріях фільмів. Завдяки одному з прикладів кіносценарію, можна дослідити частоту та розподіл вигуків і розглянути різні способи їх використання. У зв'язку з цим завдання курсової

роботи полягають у розкритті поняття вигуків у діалогічному дискурсі кіно; аналіз мовних особливостей кіносценаріїв.

Дослідження використовує методологію якісного дослідження, аналізуючи вигуки, використані в сценаріях фільмів, шляхом уважного читання діалогів. Аналіз зосереджується на типах використаних вигуків, їх частоті, а також емоційному та ставлювальному змісті, який передається цими вигуками.

Дипломна робота складається з 26 сторінок, було використано 19 джерел для дослідження.

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