Center for Language and Literature

"Ha ha ha. Looks like the case is closed, ha ha ha"

A Corpus Study of Imitative Interjections in the English Language

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Abstract

The focus of this bachelor's essay is to investigate non-lexical interjections. In this study, *imitative interjection* proves to be an appropriate term for interjections such as *mm-hmm* and *wow*, with non-lexical properties distinguishing them from *hey* and *yes*. This essay aims to explore if this specific group can be extracted from a corpus, and further, if it is possible to detect any similarities and/or conventionalization in the spelling of these samples. The research will also examine how the extracted imitative interjections are used in sentences to analyze what they mean. This research is relevant since there are few studies on this exact topic. Furthermore, it might be useful to scholars and linguists who study the correlation between speech and writing.

According to the material in this research an interjections is a type of speech insert, producing a command or exclamation that can stand independently from other words. The same is true for *imitative interjections*, which are the main focus of this essay. Regular interjections have lexical words such as *yeah, alas* and *bye!* Moreover, there are units with abnormal features, such as *oh*, *ha* and *uh-huh*. Therefore, the imitative interjections differ from the regular interjections in two major aspects. Firstly, they have atypical grammatical structure and secondly, they imitate an emotional response through sound.

The corpora used in this research are The *Corpus of Contemporary American English* (COCA) and *The Movie Corpus* (MC). The searches in both databases have been for tagged interjections and from there the imitative interjections were extracted. However, the study revealed that the corpus tags could be inaccurate, including examples that were abbreviations or e.g. a half of a word instead of an imitative interjection. The primary finding in this essay is that imitative interjections are highly conventionalized and commonly used. However, their spelling might vary and even their emotional charge may change depending on the context they appear in. Often one and the same imitative interjection can change as a consequence of the speaker's intonation. Ponder the expression "Oh great!". Can it really be said to always be positive?

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Key words: interjection, imitative interjection, onomatopoeia, spoken language, sound symbolism, semantics, linguistics, exclamative, comics, oh, hmm, aha.

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1. Introduction

In spoken language, expressions like *whoa* and *oh* are common. The spellings are however transcribed forms of pronounced words and could just as well have been written as *wow* or *oohhh*. They pop up in conversations when speakers acknowledge or interrupt each other, and sometimes they function as fillers when speakers, *umm,* search for words. They can be gleeful outbursts such as *ha ha* and disgusted noises like *ugh*! In oral discourse, they are often word-like expressions, used without much thought of their manner of appearance. In other words, they have a non-lexical form in the sense that they do not normally appear in dictionaries and do not follow standard grammatical rules. Admittedly, the transcription of these spoken items into written discourse should have a system. However, since they are not lexical units in the same way as words like *table* and *chair* are lexical units, they seem to ignore even the simplest spelling conventions at times. For instance, samples like *oooh* and *mmm-hmmm*. The surprised *oh* could be spelt *ohh* or *ohhh* or why not *ooh* with a double *o* instead. Nevertheless, *oh* is the most common interjection according to Biber *et al*. (2002, p. 450) and is one of the simple, yet abnormal and conventionalized interjections. These conversational snippets are imitative of sound, emotion or state and often occur as exclamations when interjected into spoken dialogue.

Moreover, there also is no consensus on how to analyze these non-lexical units. Therefore, they are often classified as interjections. Biber *et al*. (2002) note that even though interjections are a word class in the same way that nouns and verbs are a word class, the criteria for being a member in the class of interjections is very vague. As a result, items that don't fit the criteria for any of the other word classes are often assigned to this class of words as they need to be placed somewhere (2002, p.450). This makes interjections an open word class and can be said to include subcategories such as onomatopoeia. Often the case in grammar books, since onomatopoetic words can be used in an interjectory manner (Rydblom, 2007, p. 2). In the *Oxford English Dictionary* (OED), words formed from a sound associated with a thing or action are defined as onomatopoeia. Namely, words like *buzz, zoom, splash, purr, clang* and *gasp*. The association with the word class interjection is much stronger than with onomatopoeic expressions, but there are unclear cases. *Ding dong*, could be both an interjection but also an onomatopoeic expression depending on the situation in where it is used. Whereas *zoom* is onomatopoeic but belongs to the word class verbs when used in the following wain the following way: *zooming passed*. Onomatopoeic words consequently have a strong link between the real item or action and the sound of the word, making them "words

imitative of sound" ("onomatopoeia", *OED*, 2019) even when they belong to the word class of verbs. Nevertheless, onomatopoeia does neither cover *ha, mm-hmm* nor similar items because they do not always express sound but rather an emotion.

The term interjection is defined by the OED as "[a] natural ejaculation expressive of some feeling or emotion, used or viewed as a Part of Speech" ("interjection", 2019). The term interjection is befitting since they are inserted into sentences and clauses without grammatical connection or stand independently. One thing to note about interjections is that they are often followed by an exclamation mark, as can be seen from the OED entry on interjections: *oh!, ha!, whew!, O dear!, fiddlesticks!* and *the devil!* ("interjection", 2019). However, Biber *et al.* (2002) does not do this consistently, listing their examples without exclamation marks. Interjections are standalone words under the category of *inserts* in conversational discourse. In addition, Biber *et al.* (2002) states that "[t]heir pronunciation is simple and sometimes has abnormal features (e.g. *ugh, aargh, tt)*" (p. 450). These items are peripheral to grammar but undoubtedly have an important role in conversational language (Biber *et al.*, 2002, p. 454). For example, some interjections are onomatopoeic, whereas others are clearly not. Also, in the case for *oooh, whoa* etc., they are not items that have a referent in the same way as *table* and *eat* for example, which identify an object or action (Biber *et al.*, 2002, p.454).

As a result, I argue that it is natural that the *ah's* and *oh's* should have their own label. It is clear that these expressions belong to the word class interjection. However, they are not all onomatopoetic, imitating sounds, but are affective in nature. Therefore, it would not be accurate to dub them "onomatopoeic interjections". Instead, the term I will used for them in this essay is "imitative interjections", as they are not true interjections with lexical properties, such as *hey, yes, no* and *right*, but conventionally free and imitative of emotions.

1.1 Aim and Research question

In spoken language we often use imitative interjections, that have not been standardized in writing. Such non-lexical, imitative interjections are transcribed in corpora collections in order to provide a more accurate representation of the recorded speech act. The aim with this BA-essay is to investigate non-lexical imitative interjections using two standard corpora, and further, to assess the functionality of the labeled tagging. The analysis will be guided by the following three research questions:

- How can imitative interjections be extracted from corpora?
- Are there any similarities and/or conventions in how they are spelled in the corpora?
- How are the imitative interjections that can be extracted from the corpora used in the examples?

Hereafter, the rest of the essay is structured thus; in section 2 I will account for the background on which the research rests; in section 3 the materials and methods will be explained; in the 4th section the discovered data from the corpora will be presented and discussed; in the last part, section 5, the conclusion and last statements will be shared.

2. Background

2.1. The connection between sound and word

There are many theories about the natural origin of words. Quoting classical thinkers such as Plato and Nigidius Figulus (who were some of the first to explore the etymology of sound), Otto Jespersen (1922/2013) writes that "there is a natural correspondence between sound and sense", and that words acquire their contents and value through a certain sound symbolism (p. 396). Jespersen (1922/2013) also had an interjectional theory which states that "[...] language is derived from instinctive ejaculations called forth by pain or other intense sensations or feelings" (p. 414). One should be aware however, that Jespersen is only talking about a small class of words here; most words have an arbitrary relation between their form (pronounced or written) and their meaning, and only a handful of words are an exception to this, i.e. their form "imitates" the intended meaning. In early 20th century structuralism advocated that words are arbitrary signs. However, unlike other leading linguists, notably Saussure and Bloomfield, Jespersen (1922/2013, quoted in Rydblom 2016, p. 2) argued there were words that did not fit the "arbitrariness of the sign" ideal. For instance, Rydblom (2010) has summarized Jespersen's best-known example, the relationship between "high tones like [i] and brightness, cheerfulness, small size, etc. on the one hand while low tones like [u] correlated with darkness, gloominess, large size, etc." (Rydblom, 2010, p. 3). There are many connections between the sounds which create certain words. Jespersen (1922/2013) connects short vowels interrupted by a stop consonant to represent rapid movement such as *tap*, *snap* and *knock* (p. 400). Westbury *et al* (2018) mean that the discussion whether certain language

aspects can be understood as universal should be revisited. According to Westbury *et.al*, Socrates believed that certain phonemes were suited better for certain meanings, a belief not shared with the Saussure's later theory of "the arbitrariness of the sign" (p. 122). Saussure's theory has been taken for a fundamental pillar in language features, but one should not forget Socrates's standpoint because "a variety of studies have shown that phonemes seem to have inherent associations with particular kinds of meanings" (Westbury *et al*, 2018, p. 122). Max Müller, an Oxford philologist, is however, of the opinion that imitative words are mere playthings and he has "contributed to an intellectual climate in which imitative words were see as insignificant and unworthy of scholarly attention" (Dingemanse, 2018, p. 5). However, not everything points towards sound symbolism as one of the foundations of language development. According to Hunter-Smith (2007) arbitrariness in language counters sound symbolism because sounds need to be assigned meaning in order to be comprehensive to people. Hunter-Smith points out "[...] that not all concepts can be metaphorically related to a set of sounds. We can imitate simple qualities like magnitude and texture with sound, and perhaps we could even derive names for things based on their salient qualities [...]" (p. 49).

Nevertheless, as Rydblom has shown, onomatopoetic words can be exceptional, and one can argue that in some cases there actually is a relation between form and meaning. Take the following examples, words like, *snort*, *tinkle*, *roar* and *splash*. They are all different examples of direct speech sound imitation (Jespersen, 1922/2013, p. 400). However, direct imitations are subject to the human speech-organs and various languages pronunciation of letters, leading to the same sound imitation generated with different phonology. Furthermore, these words may be caused to lengthen, reduplicate like an echo and thus become onomatopoeic expressions (Jespersen, 1922/2013, p. 400). OED's definition of onomatopoeia is that it is a word formatted from a sound association ("onomatopoeia", 2019). The Merriam Webster Dictionary phrases onomatopoeia as "the naming of a thing or action by a vocal imitation of the sound associated with it (such as *buzz*, *hiss*)" ("onomatopoeia", *Merriam Webster*, 2019). According to Rydblom (2010) onomatopoeia is in some research considered to be equivalent with sound symbolism and in most grammars onomatopoeia appear as ideophones or interjections (p. 2). Although Rydblom (2010) agrees that words can belong to many word classes he is of the opinion that onomatopoeia have specific characteristics not shared with interjections (p. 2). Even literature dedicated to the study of ideophones and interjections included onomatopoeia in that category. According to Meinard (2015), this directly disputes the findings in many of the studies made on interjections (p. 150-151).

Meinard claims, furthermore, that the two items have different lexicogenic behaviors. It is not enough to only define onomatopoeia as phonetically imitative of noises "[…] because imitative words can be found in any lexical category [and] because some primary interjections ca be imitative" (p. 151). For example, onomatopoeia can more often than not be understood without pre-knowledge and that is also one of the reasons why they do not appear extensively in dictionaries. Classic onomatopoeia are words such as, *boom* and *splash*, a vocabulary most often found in comic books (Rydblom, 2010, p. 2). Onomatopoeic exclamatory expressions found in comics and cartoons prove the familiarity of their existence (Sadowski, 2001, p. 70-71) even though it is hard to find them in reference books etc. (Rydblom, 2016, p. 7).

Both onomatopoeic words and ideophonic words refer to objects and actions and can be nouns and verbs etc., while *ooh, whoa*-type words do not. Ideophones are descriptive in the same way as onomatopoeic words are, but do not imitate sound. Ideophones are words that exist on the margins and seldom undergo linguistic scrutiny. However, they often pattern together with verbs or adverbs and mostly imitate sounds or sensory imagery. Ideophones are sometimes confused with exclamatory interjections, such as *ah* and *oops*; these expressions are not 'full-fledged' words according to Dingemanse (2018, p. 3). There are many misconceptions about ideophones. Firstly, that they are "playthings, not tools" and secondly that they are onomatopoeia. The second misconception renders false because ideophones can imitate more than just sound. Ideophones on the other hand can depict sensory and visual effects and imagery (Dingemanse, 2018, p. 19). According to Merriam Webster's dictionary however, an ideophone is defined as "an onomatopoeic element functioning as part of distinct word class [...]" ("ideophone", *Merriam Webster*, 2019), whereas the OED starts by claiming that an ideophone is "a sound or group of sounds denoting an idea, i.e. a spoken word" ("ideo-, *comb. form*", 2019).

2.2 Interjections

It is important for this essay to distinguish between onomatopoeia and interjections. There are both semantic and syntactic criteria that apply to interjections. However, these criteria are not sufficiently exclusive. Meinard (2015) claims that interjections express emotions, whereas onomatopoeia does not need to do this. Many words from other categories can express emotions, however. Further, to claim that the criteria for an interjection to be syntactically isolated is not sufficient. According to Meinard, if isolation "[…] was the relevant criterion, then every isolated

word would be an interjection, including some adverbs […], fillers, any kind of exclamations and onomatopoeias" (Meinard, 2015, p.151). Interjections are part of speech and get their name from the simple fact that they are "interjected between sentences, clauses, or words, mostly without grammatical connection" ("interjection", *OED*, 2019). According Peters (2007) many kinds of laughs, among them *ha ha*, *ho ho ho* and *tee hee*, as an example of an interjection that represents a bodily function (2007, p. 2). According to Jespersen (1922/2013) the interjectional theory is taken for granted. It is not questioned how the interjections came to be: "Darwin however, in *The Expression Of The Emotions*, gives purely physiological reasons for some interjections, as when the feeling of contempt or disgust is accompanied by a tendency 'to blow out of the mouth or nostrils, and this produces sounds like *pooh* or *pish*'" (p. 414). Jespersen also describes what happens when someone becomes startled or astonished. There is an instantaneous tendency to open the mouth wide to draw a deep and rapid breath, thereafter when the full expiration follows, it produces the vowel *o* or rather a prolonged *Oh!* (p. 414). This shows that when spoken language has these items and is "translated" into written language, there needs to be a way to include them in the written form as well.

Imitative interjections are problematic in three different ways. They are not consistently spelt, their meanings vary, and finally, there is the question whether they can stand in isolation or not. Firstly, imitative interjections do not have conventionalized spellings. Peters (2007) discusses this orthographic flexibility and demonstrates that *oh* can be spelled in other more creative ways, and that it does not follow the grammatical rules of the English language (p. 3). Peters (2007) appreciates the changeability of interjections and the artistic freedom they can provide in language (p. 3-4). "It seems odd that the most oral of all word types would provide so much inconsistency and merriment when written" (Peters, 2007, p. 4). He for example found that through Google searching there were *oh'*s with up to eighty *o'*s or 113 *h'*s (Peters, 2007, p. 4). Secondly, 'same' item can be associated with a number of meanings. It can be concluded that many of the imitative interjections have several interpretations as well as spelling conventions. The OED has several of the imitative interjections as entries, describing their properties and meanings. The interjection *oh* expresses "[…] (according to intonation) surprise, frustration, discomfort, longing, disappointment, sorrow, relief, etc. Frequently preceding another interjection. [Like] *oh, boy*, *oh, dear*, *oh God*, *oh man!*, *oh me!*, *oh my!*, etc." ("oh, *int.* and *n.* [1]", 2019). Further, it intensifies the following phrase and can voice hesitation before a decision or similar action. There are other forms

of *oh*, such as: *ohes* (plural), *ohh* and *oh* with three or more *h*'s have also been found occasionally (ibid). *Uh* is a "representation of an inarticulate sound, such as that produced in coughing." ("uh, *int.*", 2019) and it expresses hesitation (ibid). *Um* can also be used in the same sense as *uh* but is also "[u]sed to indicate assent." ("um, *int.*", 2019). *Huh* is defined as "[a] natural utterance, expressing some suppressed feeling. Also, as an expression of interrogation" ("huh, *int.*", 2019). *Whoa* is an interjection that originally was a command for a horse to stop but its general used is now "to a person to stop or desist" ("whoa, *int.* and *n.*", 2019). There are other forms of *whoa*, such as, *whoo*, *who*, *whoe*, *whoh*, documented by the OED (ibid). *Wow* is not at all the same as the previous imitative interjection. It is "[a]n exclamation, variously expressing aversion, surprise or admiration, sorrow or commiseration, or mere asseveration" ("wow, *int.*", 2019). The general use is primarily to voice astonishment or admiration (ibid). *Ha* is also an exclamation and the intonation will indicate whether it expresses "surprise, wonder, joy, suspicion, indignation, etc." ("ha, *int.* and *n.^{2}*", 2019). *Ha* can be "doubled, or preceded or followed by other interjections; as *ha ha!*, *a ha!*, *ah ha!*". It further has forms documented by the OED such as, *hagh*, *haugh* and *hah*." ("ha, *int.* and *n.^{2}*", 2019). The imitative interjection *ah* indicates "[…] entreaty, appeal, or remonstrance; (formerly also) †used to gain attention" ("ah, *int.* and *n.*", 2019). However, it is also said to express negative emotions such as "dislike, aversion, or contempt; (also) mockery or satisfaction at another's misfortune" ("ah, *int.* and *n.*", 2019). It seems to bear both pleasure and sorrow depending on the intonation and can also function as a conversational filler of hesitation in the same fashion as *uh* and *um*. It comes in forms like, *ahe*, *aah*, *ahh* and "[f]orms with a or *h* occurring three or more times are also attested" ("ah, *int.* and *n.*", 2019). Some of the imitative interjections, later discovered in the result section, are not listed as interjections in the OED or do not even have entries. *Uh-huh* was listed as an adverb, "[u]sed to express assent or agreement, or as a non-committal response to a question or remark" and it has its origin as "[a]n imitative or expressive formation" ("uh-huh, *adv.*", 2019). *Gosh* on the other hand was listed as a noun, "An oath or exclamation, *(by) gosh!*, *my gosh!*" mimicking the pronunciation of the word *god* and therefore a noun ("gosh, *n..*", 2019). The imitative interjections from the result section that were not listed were, *mm-hmm* and *hmm*.

Biber *et al*. (2002) claims that the most common and conventionalized interjection is *oh*, "conveying some degree of surprise or emotion" (p. 450). Peters (2007) points out that *oh* is one of the more flexible interjections with meanings varying from mild surprise to disappointment. A

more marked effect of emotional involvement comes from *ah, wow* and *ooh*, where *wow* for example embodies surprise or being impressed with something. Mishaps are signaled by *oops* or *whoops* whereas *ugh*, *ow* and *ouch* represent negative emotion such as pain. *Ugh, aargh* and *hm* also express negative emotions according to Biber *et al.* (2002, p. 450). Peters (2007) makes an interesting observation about the interjection *gak*, a gag-like sound expressing disgust, it is apparently used more frequently in writing than in actual speech. This is in contrast to those who claim that the spoken interjections come before the written ones (p. 2). Thirdly, the question of syntactical isolation of imitative interjections can be raised. Meinard (2015) refers to O'Connell and Kowal who assert that *uh* and *um* for example cannot stand alone and dispute the fact that these are really interjections. Instead, they claim that *uh* and *um* are really only fillers without emotional value. (p. 153). Biber *et al.* (2002) categorizes these same units as response getters, hesitators, interjections, attention getters etc. and "individual words/expressions and examples from conversations". According to Biber *et al. uh*, *uhm oh, gosh*, *uh huh, huh* and *hmh*, are all different types of inserts (p. 450-453). Note that the spelling of *um* and *hmh* is different in this entry and *uh huh* is without a hyphen. Even the choice of items to include in these categories differ, according to Meinard, *ouch*, *wow* and *gee*, which can stand alone and provide an emotion are not fillers. They are neither speech acts because *wow* for example is "a state of mind which has no addressee" (2015, p. 153).

There are of course many more interjections, some are however of the lexical type such as *well, fine* and *right* which follow grammatical conventions as opposed to the once discussed previously. It should be noted however, that these same words have become adverbs, conventionalizing their spelling. If words like *well*, *fine* and *right* had only functioned as interjections one could presume that the same type of spelling variation could be seen. Just like *Whoa, Whooa, Whooooa,* we might have seen similar variations between *Right, Rrigh, Rrrrright*. Therefor one could call this category adverb-like interjections as opposed to imitative interjections. Basing her research on Bloomfield, Meinard (2015) uses his classification of interjections. Two groups, the primary and secondary interjections, the latter group holding the lexical words and the first "non-words". These "not full-fledged words" are called thus because "[...] because they do not correspond to the rules of the language they belong to" (p. 154). The primary interjections are considered by many linguists as having less value due to their tendency to not follow the phonetic rules of English. However, since they are conventionalized and appear in dictionaries, primary

interjections have by some researchers been given a grammatical status. Further, some believe that one can translate for example *ow* into *I feel pain* even though there is no addressee advocating who feels the pain or where it comes from. (Meinard, 2015, p. 156). Meinard (2015) points out that amount of emotional value of an interjection is determined by the context richness and that the semantic meaning therefore is dependent on its pragmatic context. Further, intonation plays a big role in the understanding of interjections, Meinard gives the example of the surprised *oh* and the disappointed *oh* (Meinard, 2015, p. 156). Even comprehensive grammars devote single sections or single pages to how intonation affects the emotions of interjections (see Biber *et al*. 2001, section 14.3.3; Huddleston & Pullum, 2002, p. 1360-61; Quirk *et al*., 1973, sections 7.88-7.89). Apparently, this is an area that has not been the focus of a lot of attention in the past.

2.3. Emotive language

Moving on from the typical meanings of interjective elements, emotive language will be discussed in relation to interjections. According to Sadowski (2001) emotive language is universal, altogether disregarding language barriers, cultural differences and race. "The emotive language is the most archaic, non-iconic and non-arbitrary system of auditory communication" (Sadowski, 2001, p. 70). It vocally expresses an emotional or physical state and can consist of interjections in the form of grunts, cries, whistles and coughing etc. It has a direct neurological and cognitive link to human behavior that is inherent. For example, cries for help, grunts, joyful vocalizations and angry outbursts, can invariably be recognized correctly by anyone (Sadowski, 2001, p. 70-71). According to Peters (2007) the *ah*'s, *oh*'s and *eh*'s are "semi lexical outbursts". Furthermore, Peters claims that these interjections "mimic or represent bodily functions" such as laughter and coughs (p. 1-2). Moreover, psycholinguistic experiments point towards the connection between certain phonology and sound-object association which causes natural emotive expressions. The emotional states that are communicated vocally have automatic responses from all humans and across cultures. A crisis or emergency can quickly be understood by those around. These expressions "[...] still play an important role in human intercourse[...]" even though they seldom feature under the linguistic loupe. Instead, imitative interjections can be found in the margins of language and are splashed around in comic books (Sadowski, 2001, p. 70-71). In this section I have discussed imitative interjections in English and brought up some of the problems that there are in defining them. The background has shown that there are no conventions that regulate how these spoken language items

are spelled in the English language. In the next section, the method of research and material will be discussed.
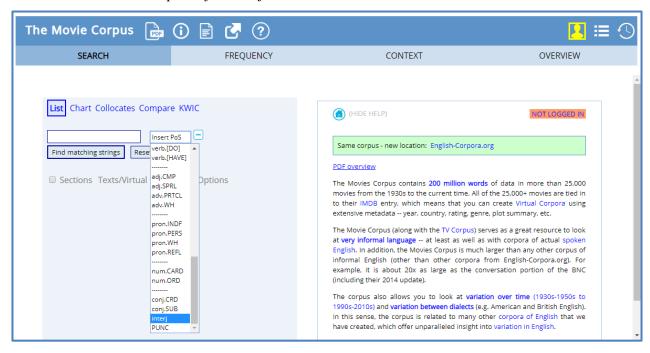
3. Materials and Method

The questions that this essay aims to answer are: how can imitative interjections be extracted from corpora; are there any similarities and/or conventions in how they are spelled in the corpora; how are the imitative interjections that can be extracted from the corpora used in the examples. To be able to answer these questions, two corpora have been selected to conduct the research in. This essay also uses other research papers and scholarly articles in the surrounding field of study to establish a base for this paper. It also leans heavily on English grammar conventions to outline what an imitative interjection is. However, the primary material is that of the corpus study created specifically for this essay. The corpora that were used for this research were engineered by Mark Davies, a Professor of Linguistics at Brigham Young University in the United States of America. Many people have contributed to the corpora, but Professor Davis is the main creator. Out of 16 English corpora, the following two were used in the research: *The Corpus of Contemporary American English (COCA)* and *The Movies Corpus (MC)*. COCA is a widely used corpus of English and contains 560 million words. It is a balanced corpus equally divided among spoken, fiction, popular magazines, newspapers and academic texts. The MC has 200 million words of data gathered from 25,000 movies between 1930 to current movies. It is therefore a great source for *very informal language* usage, and it is the largest available corpora of informal English, 20 times bigger than the *British National Corpus (BNC)* entire conversation section.
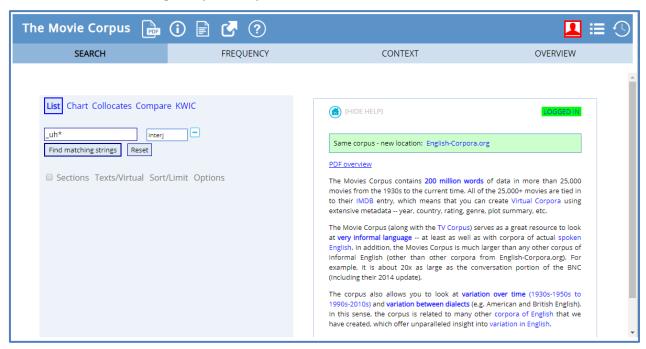
3.1 Corpus Data

The Movie Corpus and *Corpus of Contemporary American English*, as described above, are the databases where the research was conducted. The search was conducted uniformly in both COCA and MC by choosing to show all words that had been tagged as interjections. This function is available beside the search box, under the button marked [POS], where the user can choose which information should be targeted in the search. The category named *interj* was indicated to conduct the search for interjections. For clarification the search will be demonstrated below in *Screenshot 1* and *Screenshot 2* from the MC, however the search works the same way in the COCA.

Screenshot 1. Search step one for interjections
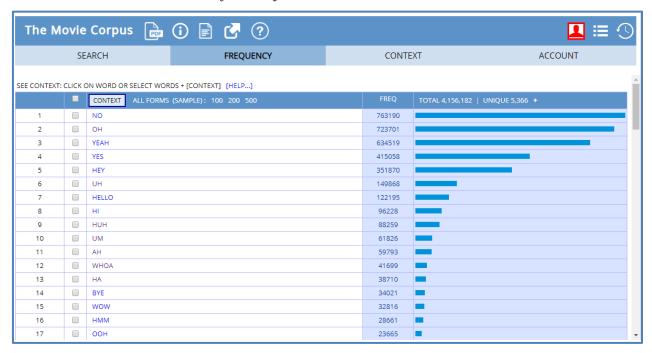

Screenshot 2. Search step two for interjections

It is also important to note that the results will only come from material already tagged as interjections. This means that I expect to get cases where e.g. *zoom* is indeed an interjection but not

a verb, but also that those imitative interjections that are not tagged will be exempt. Since the aim is to analyze the imitative interjections exclusively, the lexical words were excluded from the results in both corpora by me, such as *yes, no, hey* etc. The order in which the non-lexical words appeared in the search is still indicated in the appendix as it can be of interest if the research were to be conducted again. The top ten imitative interjections were selected from both the MC and the COCA and will be referred to as samples in this research. *Screenshot 3* and *Screenshot 4* indicate how the results appeared in both corpora. The order of appearance is from the most frequently tagged interjections of each corpora to the least frequent.

Screenshot 3. The MC result list for interjections

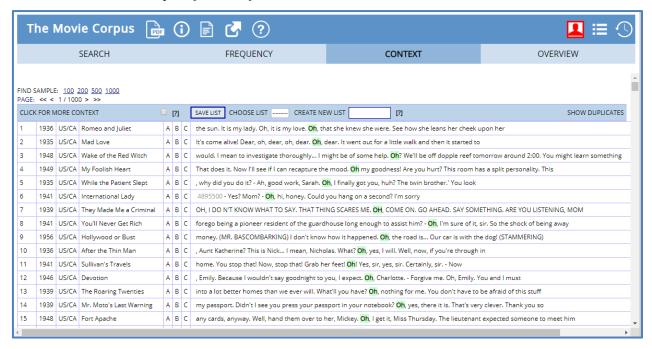| | | | FREQ | TOTAL 4,156,182 | UNIQUE 5,366 + |
|---|---|---|---|---|
| 1 | ☐ | NO | 763190 | |
| 2 | ☐ | OH | 723701 | |
| 3 | ☐ | YEAH | 634519 | |
| 4 | ☐ | YES | 415058 | |
| 5 | ☐ | HEY | 351870 | |
| 6 | ☐ | UH | 149868 | |
| 7 | ☐ | HELLO | 122195 | |
| 8 | ☐ | HI | 96228 | |
| 9 | ☐ | HUH | 88259 | |
| 10 | ☐ | UM | 61826 | |
| 11 | ☐ | AH | 59793 | |
| 12 | ☐ | WHOA | 41699 | |
| 13 | ☐ | HA | 38710 | |
| 14 | ☐ | BYE | 34021 | |
| 15 | ☐ | WOW | 32816 | |
| 16 | ☐ | HMM | 28661 | |
| 17 | ☐ | OOH | 23665 | |

Screenshot 4. The COCA result list for interjections

From each imitative interjection sample, ten examples were selected for a closer investigation. These were the ten first examples that appeared out of a thousand hits and will be referred to as examples in this essay. It is important to note that the examples are generated randomly and that the probability of getting the exact same results again are slim. However, this makes the examples more genuine. To clarify what this could look like, *Screenshot 5* presents the first examples of a 1000 appearing for *Oh* in the MC. The data is presented in the same way in both corpora, only differing in one category. The MC shows that the movies are from the US/CA (United States of America and Canada), whereas the COCA indicates from what type of source the data is retrieved from, e.g. spoken, fictional or academic. *Screenshot 6.* will clarify this difference, exemplifying the top results of a 1000 for *Oh* in the COCA.

Screenshot 5. MC example of results for Oh

Screenshot 6. COCA example of results for Oh

This means that the data consists of 100 actual examples (10 x 10) from each corpus i.e. 200 actual examples altogether. Each example, however, may include any number of the same imitative interjection, all of which will be subject to investigation. As in the first example in *Screenshot 5*

from Romeo and Juliet, "[…] Oh, it is my love. Oh, that she knew she were. […]", both *oh*'s will be discussed. Note that *Screenshot 5* and *Screenshot 6* feature other results than those that will be analyzed. The examples that will be presented in section four will be labeled with the imitative interjection and numbered from one to ten in the same order they appeared in the corpus search. As an example, the quote from Romeo and Juliet would be marked: (oh 1). If both corpora are discussed at the same time an extra label will be added to indicate from which corpus, MC or COCA, the result comes from. This strategy makes the examples easy to find in the appendix.

In the result section, the ten imitative interjections from the MC will be will analyzed and compared with the help of their individual examples first. Thereafter the ten samples from the COCA will be analyzed in a similar fashion. The findings from the COCA and MC will be compared collectively in the discussion section under the heading "Summarizing discussion". It is striking how many of the imitative interjections show similarities, denote the same expression or emotional representation. Therefore, the samples have been organized into groups, matching them with samples with corresponding similarities. Each corpus has its own groups of imitative interjections because the results were not the same in both corpora. The groups in the MC in order of appearance; 4.1.1. *Oh* and *Ooh*, *Whoa* and *Wow* 4.1.2. *Uh* and *Huh*, 4.1.3. *Um* and *Hmm*, 4.1.4. *Ah* and *Ha*. The groups in order of appearance in the COCA are as follows; 4.2.1. *Mm-Hmm* and *Um*, 4.2.2. *Huh*, *Uh* and *Uh-huh*, 4.2.3. *Oh*, *Wow* and *Gosh*, 4.2.4. *Ah* and *Ha*.

The same questions will be asked for all samples, both from the COCA and from the MC. All the questions target things that can be measured. I have investigated: repetition within each example; the occurrence before/after a name, question mark, ellipsis or exclamation mark; the presence of other imitative interjections in the same example; combination or merging of the imitative interjections; the emotional tone of the imitative interjection; the most frequent usage; category (e.g. spoken); possibility to change the imitative interjections with lexical words. All examples can be found in their entirety in the appendix, some parts will also be quoted in the result section. Note that the examples do not always end in complete sentences and often do not follow correct grammatical structures. This does not make them any less valued as examples because the nature of them is that to varying degrees imitate spoken language.

4. Results and Discussion

As mentioned in the previous section, the two corpora have provided separate results. Listed below are two tables showing the twenty imitative interjections under scrutiny. *Table 1* represents the results from the MC and *Table 2* represents the results from the COCA. The first column indicates the order of the interjections in the revised search. The last column indicates how many hits each sample has.

Table 1. MC results

1.		OH	723701
2.		UH	149868
3.		HUH	88259
4.		UM	61826
5.		AH	59793
6.		WHOA	41699
7.		HA	38710
8.		WOW	32816
9.		HMM	28661
10.		OOH	23665

Table 2. COCA results

1.		OH	155507
2.		MM-HMM	17482
3.		WOW	16098
4.		AH	13457
5.		HUH	9625
6.		UH	7795
7.		HA	7754
8.		UH-HUH	6141
9.		GOSH	5549
10.		UM	4216

The first notable difference between the corpus data from *The Movie Corpus* (MC) and *The Corpus of Contemporary American English* (COCA) is the different imitative interjections that occur in the lists. Generally, the lists largely correspond, having seven samples in common: *oh*, *uh*, *ah*, *huh*, *um*, *wow* and *ha*, although not in the same order of appearance and rate. *Uh* is the second imitative interjection in the MC but only the sixth in the COCA. The imitatives that differed from the lists were *whoa* and *ooh* in the MC and *uh-huh* and *gosh* in the COCA. Further, the MC had the imitative interjection *hmm* whereas the COCA had *mm-hmm*, two samples that could be said to be the same imitation Another difference in the material is the categories provided from the COCA, showing from what part of the corpus the examples are from. Categories ranging from spoken, magazine, fictional and academic. This system does not appear in the MC because that corpus already is narrowed down to the category of movies.

Certain observations about imitative interjections can be made by looking at examples from both corpora. Among them are animalistic sounds, bodily functions, coughs or cries that every now

and then are written with imitative interjections and at other times are described as a "cough" or "laugh". The question is why these things are transcribed sometimes, and only described in other cases, and why the logic behind is not consistent for the same example. The next quote is an example of the inconsistency "Why? [Devon] If I were you, I'd play dead. Thanks. Ooh. Well, I'm fine. - Aah! - [Laughing] Ohh. Do" (MC, ooh 3). Both *ooh* and *aah* are used however, instead of transcribing with any number of *ha* it is described as [Laughing]. There is also the choice of describing barking in this example "Go! Go! Hey! Ow! Ahh! (Barking) Ooh! Ooh! My toenail. It's killing me. We got ta slow down." (MC, ooh 9) and "[Evil_laughter] [singing] [squeak] Oopsie. [Crash] I am such a butterfingers. Ha ha ha. Aah! Hey! Put me down! Don't make me" (MC, ha 2). It could be said that imitative interjections are "unnecessary" to transcribe because they sometimes allow for a description of the emotion or sound to take its place. However, this might not always be the case.

4.1 The movie corpus

In the next four sections the results from the MC will be discussed in their pairs/groups. The MC had a total of 4,156,182 hits on tagged interjections, the first imitative interjection has 723701 hits for *oh*. The ten samples from MC can be seen in *Table 1* repeated here for the readers' convenience, where all frequencies can be seen.

Table 1. MC results

1.		OH	723701
2.		UH	149868
3.		HUH	88259
4.		UM	61826
5.		AH	59793
6.		WHOA	41699
7.		HA	38710
8.		WOW	32816
9.		HMM	28661
10.		OOH	23665

As previously stated, there are four groups of imitative interjections discussed in this section. The motivation for the individual groupings/pairs will be explained in each separate section.

4.1.1 *Oh* and *Ooh*, *Whoa* and *Wow*

The first group is comprised of samples 1. *Oh* and 10. *Ooh* and of 6. *Whoa* and 8. *Wow*. In the ten examples for *oh* there are fourteen occurrences of the imitative. *Ooh* has eighteen appearances in its ten examples. The first two imitative interjections, *oh* and *ooh*, could be believed to mean the same thing due to their appearance. The principal difference being the double spelt 'o'. However, the spelling reflects a difference in pronunciation, indicating that *ooh* be pronounced with the long monophthong [u:] and *oh* the diphthong [ou]. Another distinguishable difference is that *oh* often occurs in close proximity to names or other titles, shown by the next two examples.

> Oh! Oh, Mr. Morgan. (oh 3)
> Oh yes Doctor Griddlestone (oh 2)

This occurs in four out of fourteen instances. Further contrasts between *oh* and *ooh* can be seen in the example data from *ooh* where many other imitative interjections can be found, some that have occurred in the list above in varieties and some new but chiefly in combination with *oh*. This suggests that the spelling with two *o's* is significant, it proves that the two are not mutually exclusive and seem to have different usage. The same sentences also contained these other imitative interjections such as, *oh*, *whoa, ya, ahh, aah. oooh, ohh, ow, mmm* and even some examples where *ooh* occurs many times in the same example. In one example, where *ooh* is repeated within the same example six times, it is also used to indicate how someone else sounds, namely:

> Sometimes she sounds like a fucking baby baboon, like, "Ooh, ooh, ooh, ooh, ooh, ooh. " (oh 7)

Further, it can be argued that the pronunciation of this *ooh*, said to be the sound of a baby baboon, is not the same as in the other examples where it is not compared to an animal sound. However, the use of the imitative interjections as negative emphasis is clear in both *oh* and *ooh*. The similarities between the two samples are demonstrated in the next five quotes.

> Ooh! Ooh! My toenail. It's killing me. (ooh 9)

Ooh, you little... (ooh 2)

Oh, that's a shame (oh 1)

Oh, we can't. (oh 9)

Oh, shopping was terrible. Just women, women, women. (oh 5)

In the case of *oh* there are also many clear cases where it is used for positive affirmation. From the ten examples there are four "oh, yes" and one "oh, thanks". This leads to the comparison of *oh, ooh* and *whoa* and *wow*, where it should be noted that *wow* appeared only once in each example and *whoa* appeared sixteen times in total. The latter pair of imitative interjections also have a clear positive and negative usage, where *whoa* only has a negative tone and *wow* both a negative and a positive tone. *Whoa* seems to be a calming expression aiming or wishing for something to stop, as the following examples indicate:

Yes. Whoa, whoa. Hey. Slow down. (whoa 4)

Wendy, this is a disaster. How are you so calm right now? Whoa, that's not a tequila shot. Oh, my God. I quit (whoa 5)

Wow, however, is used to express a mix of admiration and surprise, an overwhelming emotion. It could be replaced by lexical words such as "shit" or "hell" used with the same feeling as *wow*. A negative *wow* can be seen in the first example set and a positive *wow* in the second set of examples.

What a temper! Wow! She seemed such a nice girl, so mild and gentle. (wow 10)

What a temper! [Shit/Hell]! She seemed such a nice girl, so mild and gentle. (wow 10)

Hey, hey, hey. Wow! You look amazing. (wow 3)

Hey, hey, hey. [Shit/Hell]! You look amazing. (wow 3)

What links these four imitative interjections further is that they are frequently used in the same examples, indicating that they are used for the same emotional states. Imitative interjections such as *oh*, *ohh* and *ooh* can be found in many example sentences, even *uh, um* and *uhn.* Other discoveries that are notable about *whoa* is that when it occurs it is often twice repeated and even once thrice in direct succession. *Wow* on the other hand does not seem to be repeated.

4.1.2 *Uh* and *Huh*

Two other imitative interjections that have many characteristics in common are 2. *Uh* and 3. *Huh*, they will be assigned to the second group. In the ten examples, there are sixteen occurrences of *uh* and fifteen *huh*. It can be though that *uh* and *huh* denote the same thing, because of the other imitative interjection *uh-huh*, which merges the two words. However, one indication that they do not do the same thing in a sentence is that *huh*, appears, in all but one case, at the end of a question, where it sums it up with a *huh?* The one case that differs, is formulated as follows:

> You're sure nothing can be done, huh Marshall? (huh 10)

Uh, on the other hand is used to hesitate and can put more or less emphasis on the emotional nature of the utterance, such as a negativity or uneasiness. The following examples show that depending on the intonation, the situations could be interpreted differently.

> Is there something you'd like to share today? Uh... Uh... I... (uh 3)
> […] woman at the lion's den? She, uh, sent me a nice note. " Mi casa es su casa. (uh 9)

In any case, the use of *huh* denotes the same type of attitude but could be replaced by lexical words e.g. "right" as presented below.

> You still use the same old stuff in your hair, huh? (huh 8)
> You still use the same old stuff in your hair, [right]?

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One could speculate whether the spelling 'eh' could also have this function i.e. 'huh' and 'eh' might do the same thing. Other lexical words could also replace *huh* but they are not as clear, such as "really", "what" and "okay".

> Just save some face, huh? (huh 7)
> Just save some face, [okay]?

It is not necessary to replace *huh* with anything, it just emphasizes that it is a question, and adds some attitude. Further, *uh* is repeated multiple times in the same example. This occurs in four examples. In dialogues it can either be repeated by the same speaker or as a response in a conversation, sometimes the examples do not indicate when the speakers change.

> s a bet? Yeah. Oh, well, let's do it. Uh, excuse us but, uh, we're, um… Uh, (uh 7)

The previous example could be just one speaker, but because of the full stops and the lack of citation marks or other indications of speaker identity in this example, it could as well be multiple people communicating.

4.1.3 *Um* and *Hmm*

Item 4. *Um* and item 9. *Hmm* are the third constructed group of imitatives in the MC. *Um* occurred in the ten examples thirteen times whereas *hmm* appeared only once in each example. They are grouped together for two reasons, firstly, their pronunciation is similar. It could have been so that *hmm* had been spelled *hum* or *humm*, due to the fact that there is a silent vowel sound 'u' between the consonants. Secondly, these two imitative interjections tend to be used to denote hesitations or drawn out pauses. In these cases, the two examples do not provide the same type of emotion to the situation. *Um* is mostly used to show displeasure or uneasiness, as in the following examples.

> I know. And, um, I am sorry. (um 10)
> know that you don't like me. I don't really know you. Um, I... You know me better than you think. I do? Oh (um 6)

Whereas *hmm* does not seem to have any ascribed emotional value to the hesitation or pondering, it merely exists. This can be shown by the neutral *hmm* in the following example.

"Mack, you're broke, aren't you? - Yes, ma'am. Hmm.. $25,000." (hmm 4)

However, *hmm* can be used in slightly witty context almost like the use of *huh* as indicated by the two next examples.

you want big bills. Actually, regular size would be okay. Regular. Hmm. That's cute. (hmm 1)

Oh, I get it. The book America's waiting for, hmm? - Now I've heard everything. (hmm 9)

Both *um* and *hmm* have other imitative interjections in their examples as well, such as *wow*, *ooh*, *oh* and *uh*. In the case of *um*, the imitative *mm-hmm* also appears in one example. In three of ten examples *um* is repeated twice within the same example. It is unclear if it is the same speaker in all cases. Another observation of note is the occurrence of "..." after *um*, which occurs as frequently as seven times of thirteen possible occasions. Five times a comma follows after *um* instead. This further strengthens the notion of *um* as an imitative interjection of hesitant nature. On the other hand, *hmm* is followed by a question mark three times and on the other seven by a punctuation mark or comma. This indicates that *hmm* is used when pondering questions or as a finished thought, not a thought in process as in the case for the *um*'s.

4.1.4 *Ah* and *Ha*

The fourth, and last group in the MC, is comprised of 5. *Ah* and 7. *Ha*. There were sixteen instances of *ah* in the ten examples; *ha* occurred 29 times counted as singularly units of *ha,* but if counted as units with two or more *ha* in each, there were eleven occurrences. These two imitatives share the same two letters but in opposite order. Most would argue that a laughter written with imitative interjections would look like this *ha ha ha*. However, in one example it is transcribed as *ah ah ah ah* instead, favoring the other order of spelling. Even though this is a onetime occurrence among the results for *ah*, all results for *ha* are laughter. The most common way to express laughter is with *ha* repeated three times, this happens in a total of seven out of eleven possible instances. Once it also occurs repeated four times in a row and twice *ha* occurs as a single outburst of amusement. Continuing on the topic of laughter, sometimes it is transcribed with *ah*, *ha* or even *hee hee hee*, as in one example. Sometimes, however, it is just indicated as "laughter" as demonstrated by the following example.

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[Evil_laughter] [singing] [squeak] Oopsie. [Crash] I am such a butterfingers. Ha ha ha. Aah! Hey! Put me down! Don't make me (ha 2).

Another question to pose when looking at the previous example is that it uses both the description of laughter and the transcription of laughter using *ha*. Why is it not consistent within the same example? Why bother to write *ha ha ha* when a simple emotional description was viable previously in the same example? However, just as laughter can be easy enough to understand, *ah* is a challenge. To distinguish what emotional charge *ah* has in the different examples, it is the context that provides insight in the nature of the imitative interjection.

- Yeah. Ah, look at the view. We should go for a walk. (ah 6)

Hey, get out of there! Ah! No! Ooh! Hey, you could have broken this. (ah 8)

The first example has a positive vibe whereas the second example has an agitated air about the imitative interjection instead. In many of the examples it is possible to have different readings of the mood in which *ah* is uttered. Therefore, it is possible to say that *ah* has a very adjustable usage, whether as a sigh of relief, displeasure or just neutral acknowledgement. In one example *ah* and *ha* are combined into *Ah ha!* but other than that they do not appear together. Other imitative interjections, however, appear in the examples, among them are *ooh*, *oh*, *hee*, *aah, oopsie* and *shh*.

4.2 The Corpus of Contemporary American English

In the next four sections the results from the COCA will be discussed, it had a total of 1,048,333 hits on tagged interjections. 155507 of them are tagged examples of oh, which is the most frequent of the imitative interjections in the COCA. The top ten imitative interjections are listed in *Table 2.*, repeated here for the readers' convenience.

Table 2. COCA results

1.		OH	155507
2.		MM-HMM	17482
3.		WOW	16098
4.		AH	13457
5.		HUH	9625
6.		UH	7795
7.		HA	7754
8.		UH-HUH	6141
9.		GOSH	5549
10.		UM	4216

The motivations behind the individual groupings/pairs will be explained in each section. Note that the comparisons between the two corpora will be discussed under the heading "Summarizing discussion" following the results from the COCA.

4.2.1 *Mm-hmm* and *Um*

The first group is comprised of sample 2. *Mm-hmm* and sample 10. *Um*. The ten examples of *mm-hmm* only had a single occurrence of the imitative interjection and the same can be said for the examples with *um.* They have the same pronunciation pattern, the *hmm* part can be said to sound [hum] with the letter *u* preceding the letter *m*. As for the frequency categories for *mm-hmm* all examples appear in the spoken category and are part of scripts. *Um*, on the other hand, has examples from many different categories: three examples from the spoken category, three magazine examples, one news entry, two fictional ones and one academic entry. In all but the academic example, *um* is part of the dialogue. The academic category is of great interest since imitative interjections belong to the oral tradition and are informal. An academic text tends to use formal discourse and language if an imitative interjection should appear in it. Presumably it would be in a context where imitative interjections or spoken language was discussed. On the contrary, this is not the case for the example form the Art journal, and it is not even written in English. After discovering that the language was Portuguese, it was uncovered that *um* is the Portuguese numeral for "one". This example sheds some doubt on how the tagging of the interjections in the corpus are done.

> […] e escreve: " aquele que faz um simples inventrio de seus achados e falha em estabelecer a localizao exata de onde (um 9)

The other examples however, showed that it was uncommon for *mm-hmm* and *um* to appear alongside other imitative interjections. Only in one of the examples with *mm-hmm*, does *oh* appear in the same sentence. Both imitative interjections are often used as answers or part of answers in speech. *Mm-hmm* is always used as an affirmative answer and four times even replaces a clear "yes" as illustrated in the sixth example:

> You say that your religious education stopped when you were about 10... Fr-MARTIN: Mm-hmm. GROSS:... and that's about when you stopped going to church so (mmm-hmm 6)

Most of the examples for *mm-hmm* also have the tendency to hand over the dialogue to another speaker after uttering that imitative interjection. This is not the case for *um*, which instead functions like a filler in the middle of sentences, while expressing doubt or uncertainty of appropriate response.

> […] Did you get any of it right? " " Well... um, some stuff, yes. " " What stuff? " […] (um 10)

I believe that *um* has a greater value than just as a filler since it can carry a loaded message as well as just serving as a pause.

> see what McAdoo says, " the player said. " When McAdoo said' um' to the question' What did you tell the team at halftime?' (um 2)

In this example, *um*, is used to indirectly how someone answered a question. The *um* that was uttered means something to the speakers, proving that it has meaning beyond a filler. From the examples of the imitative interjections *mm-hmm* and *um* it can be assumed that they only exist in informal speech and that they do not seem to repeat themselves.

4.2.2 *Huh*, *Uh* and *Uh-huh*

Sample 5. *Huh*, 6. *Uh* and 8. *Uh-huh* are part of the second group. *Huh* has eleven appearances in the ten examples, same goes for *uh-huh* and *uh* only has one per example. The last named is a

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combination of the two first which could be said to strongly indicate that they convey the same message. However, their frequency results do not generate the same kind of category results. *Huh* has two results from the spoken category, one magazine entry and seven fictional ones. *Uh* has five in the category of fiction, three in spoken and two in news. Whereas the combined *Uh-huh* only has two results in the fictional category, seven in the spoken category and one in news. To further indicate that these imitative interjections belong together one need only look as far as the results for *uh* and *huh* alone. *Uh huh* appears three times without hyphen and in one of those examples it is a reaction to the discovery of a stolen TV.

> # BUTT-HEAD # Uuuuuuh, huh huh. Uuh,... Out the window, we see two YOUNG MEN carrying (huh 10)
> " Is the bad twin home? " # " Uh huh. She's in her room. " (uh 3)

Other combinations with imitative interjections also seem to be possible, *uh oh*, for example, expressing negativity. Of the three imitative interjections in this group, *uh* alone is the most negative expression. *Uh* is of the pondering, hesitant nature as illustrated by the following example

> a " natural " British energy drink named in honor of our president-elect's, uh, favorite region of the anatomy by which to grab a female. (uh 2)

Whereas *huh* and *uh-huh* are affirmative and can often replaceable with lexical words. In six out of ten examples "right" can replace *huh*, as demonstrated in the next examples.

> […]" Smell that. Pretty, huh? "[…] (huh 1)
> […]" Smell that. Pretty, [right]? "[…]

In one entry it can be replaced with "really" and in two entries with "what". Similarly, all *uh-huh* can be replaced with an affirmative word such as "right", "yeah" or "sure". This however does not have to mean that the context is positive, indicated below.

> […] SPRINGER: OK, let me just ask that question. MISSY: Uh-huh. Bullcrap. TERENCE: Because if I loved you I would have taken care of (uh-huh 6)

In addition to these similarities, it is not uncommon that these imitative interjections are used to express how someone will react emotionally, for instance:

just as quickly after next week, you could come back and say,' Uh-huh, seeeee.' You want to take it one game at a time because" (uh-huh 5)

In this example there is another tell that hints of the origin of the spoken word, namely the spelling of *see*. Just as the imitative interjections disregard the rules of conventional spelling so does the rest of the expression it is part of, at least in this retold scenario. Also, among these imitative interjections there are errors in the tagging. One of the news entries for *um* is not an imitative interjection but a reference to the University of Houston, abbreviated to UH in the article (uh 9).

4.2.3 *Oh*, *Wow* and *Gosh*

The next group of imitative interjections include sample 1. *Oh,* sample 3. *Wow* and sample 10. *Gosh*. Thirteen times the imitative interjection *oh* appears in its ten examples, *wow* and *gosh* only once per example. The imitatives *oh* and *wow* only have examples from the fictional category and the spoken category with the majority in the latter, *oh* has six out of ten and *wow* has seven out of ten. In the fictional category instances of expressing how something is said indirectly occurs. For *oh* there is one occurrence and likewise for *wow*.

" Oh, come on, " he says, " I was just getting into it (oh 10)
" Wow, " Harry muttered as he absorbed the scene. (wow 6)

In the second example it is even indicated in what manner *wow* is uttered which helps to interpret the emotional prompting behind the expression. In the other examples it is much harder to gather the emotional meaning without help of strong indicators from set expressions or lexical words. Among these are *oh my gosh* and *oh my goodness*, which can be said to be the same expression, however, they provide the receiver with a fixed emotional value ascribed to that *oh*. In this case a distressed, negative feeling, on the other hand *oh* can have other emotional values such as affirmative or positive ones like *oh, yes* and *oh, thank you*. The imitative interjection *wow* does not have examples that are very clear on their emotional value. Instances with "wow, beautiful" (wow 10) is of course positive whereas the next example has a negative implication.

Wow. President Clinton has already declared nearly half of California's counties disaster areas. (wow 9)

Further, it can be hard to interpret *wow* even when it is in a context. An example from the spoken category will exemplify this.

> have, like, a scar right here. MEGYN-KELLY [...]: Wow. NICK-CAMPBELL[...]: Mm-Hm. (wow 7)

Here it is unclear what emotion the imitative interjection is projecting, much lies in the intonation and how the context is considered, without being heard the example could be for example impressed or perhaps intimidated. Even examples in the fictional category can be vague about the way *wow* can be received. Is it for instance engaged or cowed?

> " That's true. But a sixth or a seventh? " # " Wow. Don't hold back now, Izzie. Seriously, tell me what you (wow 4)

Wow is also used as a single response five times, making it harder to know what type of expression the imitative interjection is taking on.

Other imitative interjections occur in association with *oh*, *wow* and *gosh*. Among them are *mm-hm* and *oh* in the examples for *wow* and *gosh* occurs three times with *oh*. However, in the case of *gosh*, *oh* is the most recurring imitative interjection with eight out of then examples being "oh, my gosh" as a fixed expression, written with or without a comma. This is what links *oh* and *gosh* together as imitative interjections. It is not their similarities but how they combine with each other. Just like the other two samples, *gosh* has the majority of its examples in the spoken category, one in the fictional one and one in the magazine category. *Gosh* also has examples expressing how something is said indirectly, but more interestingly it also has a speaker explaining how he or she said something in the past. Both examples are featured below.

> " Oh my gosh, what you said is true, " murmured his son, Wyatt. (gosh 3)
> I said, oh, my gosh, there's no way. I don't even want to be in college (gosh 8)

The ascribed emotional value that *gosh* has is less complex than the other two imitative interjections since it refers to the noun *god*. This means that the meaning of *gosh* is fixed. This point can be proven by one of the examples from *oh* where said imitative interjection is combined with *goodness*, it is interchangeable with *gosh*. This leads us to the question whether *oh* and *wow* are interchangeable with each other. In some examples it is possible to switch the two, but *wow* will

always provide a more forceful attitude. The next examples show *wow* replaced by *oh*, the original entry shown first.

> hilarious -- and a weight-lifter, if you didn't notice. DIAZ-BALART: Wow. ATTKISSON: You know, she's...
> DIAZ-BALART: She's a big (wow 8)
> hilarious -- and a weight-lifter, if you didn't notice. DIAZ-BALART: [Oh]. ATTKISSON: You know, she's...
> DIAZ-BALART: She's a big

Depending on how the replacement imitative interjection *oh* is pronounced, it could be a perfect fit, however it does not necessarily work. The second examples feature *wow* replacing *oh*.

> It shows a motorcyclist slamming into a pickup truck -- look at that, oh, sending the helmetless man flipping through the air. (oh 3)
> It shows a motorcyclist slamming into a pickup truck -- look at that, [wow], sending the helmetless man flipping through the air.

In this case *wow* provides a more dramatic response than *oh* did in the original entry. In more fixed expressions the interchangeability is more limited.

4.2.4 *Ah* and *Ha*

In the fourth and last group of the samples from the COCA, item 4. *Ah* and item 7. *Ha* are covered. *Ah* has eleven examples in ten examples whereas *ha* has twenty. There is a strong implication that the imitative *ha* is always a laugh. *Ah* on the other hand is less definable as a constant. Only in a clear context and ultimately when heard, can it be clear what emotional value the imitative inhabits. The examples below are easily determined as a neutral and a negative expression.

> Ah, I don't know (ah 7)
> Ah, no (ah 9)

Of the ten examples there are eight from the fictional category and two from a magazine, eight of the examples also indicate clearly who said what as shown by the next quote.

> " Ah, " Terry said (ah 6)

It is significant however that the eight fictional examples are not the same eight instances of expressing who said what. Worth mentioning is that some of the example sentences are incomplete where the example ends making it impossible to know if they too end revealing the speaker. The imitative interjection *ha* also has examples in this manner as demonstrated below.

" Aaah, ha, ha, ha, ha! " She laughed. (ha 7)

This leads to the next observation which is that this sequence of laughter starts with the imitative interjection *aaah* instead of *ha*. The other linked chains of the imitative forming a laughter differ from two up to five times in a row. Single occurrences appear too but are also a type of laugh, seen in the next example.

Ha! See, I still get to be the boss even after I'm gone (ha 9)

Ha can be found tagged in many categories, three times in the spoken one, once in the news category, three times in the fictional one, once in a magazine and twice in the academic section. However, the tagging might not always be accurate, and hence *ha* does not have such a broad usage as one might believe from the different categories it appears in. There are three of these tagging uncertainties among the examples from *ha*, one of which might not be ambiguous. This example is featured bellow.

Well, we ha -- one of our biggest projects at the Carter Center is the Atlanta Project. (ha 3)

The entry above could be interpreted as featuring a single short laugh before moving on with the rest of the sentence, which would make it correctly tagged. Another interpretation, which would make the tagging wrong, however, is that it is a word cut off midway and supposed to have been the lexical word *have*. There is a similar uncertainty in the examples for *ah*, but here it is possible that the tagging is difficult due to the dialect that is simulated in the transcription.

The governor asked James Carville, who said, " Guhv'nuh, Ah'm preBeatles and Paul is post-Beatles, and this is definitely a postBeatls decision, (ah 2)

This example could be explained as a mix up of two different imitative interjections. The distinction between *ah* and *ahm* might not be regarded as a major diversion but is noteworthy. On the other hand, *Ah'm* could be *I'm (I am)*, transcribed from speech, making the tagging error greater. Most significant however, are the other two mistakes found among the *ha* examples where it is obvious that the tagged word is not an interjection if the sentence is read in its entirety as below.

> Effect sizes for the HA, AA, and LA students, respectively were -.04 (ha 1)
>
> Molecular Ecology 15: 209-223. # Hickerson MJ, Stahl EA, Lessios HA. 2006b. Test for simultaneous divergence using approximate Bayesian computation. Evolution 60: (ha 6).

They are both from the academic category, the first one refers to a type of student where the abbreviation is HA and in the second example the abbreviation refers to an author.

4.3 Summarizing discussion

As mentioned previously in section four, the two corpora have seven samples in common, *oh*, *uh*, *ah*, *huh*, *um*, *wow* and *ha*, all of which could be found in the OED. *Ooh* appeared under alternative spellings for *oh*, and *whoa* had its own entry as an interjection. *Uh-huh* was listed as an adverb, *gosh* as a noun and *mm-hmm* and *hmm* were not listed at all. Overall, the corresponding imitative interjections from the MC and the COCA proved to have similar usages in their example sentences. These findings correspond to the OED's entries and to what linguists (see discussion in section two) claim is the function of imitative interjections. The reason for this is largely because the top ten results from both corpora are conventional and regularly used even though some linguists claim that they are non-words. It would have been harder to determine the meaning of less frequent imitative interjections, some of which would probably not be tagged as interjections. What the researchers cannot agree upon is not what imitative interjections do, but what term to use for them. One of the major differences, however, is the number of times the imitative interjections appear per example. For instance, the results for the MC show that for eight out of ten imitative interjections, the frequency of occurrence in each example sentence, is thirteen or above, the highest being 29. The COCA, however, only has one imitative interjection per example sentence in eight out of ten, and not much above that in three of the remaining. The fourth, *ha,* however, has twenty examples. This indicates that the MC might transcribe more of the imitative content and that it has more tagged interjections. For example, the total amount of tagged interjections in the

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MC are 4,156,182 and the total for the COCA is 1,048,333, making the tagged interjections in the MC superior by 3,107,849 hits, even though the COCA is the larger of the two corpora with 560 million words versus the MC 200 million words. One can speculate that the primary reason for this result is the MC only refers to spoken content in the form of movies whereas the COCA has a wider range of categories where it collects data. Another observation is that there were no wrongly tagged interjections in the MC discovered in the results of this research.

5. Conclusion

The research in this essay was conducted in order to answer three questions: how can imitative interjections be extracted from corpora; are there any similarities and/or conventions in how they are spelled in the corpora; how are the imitative interjections that can be extracted from the corpora used in the examples. The results show that the imitative interjections are put into several different categories in dictionaries. Some claim that certain imitative interjections are purely fillers. Other studies have divided the word class interjections into two groups, primary and secondary interjections. However, the description that gather all the non-lexical interjections under the same umbrella term is imitative interjection. The only way at present to find them in any corpora is by looking at the entire word class interjections, and from there pick out the imitative interjections manually. I believe that the transcription of imitative interjections is subject to personal preferences and that a reader must have a certain intuition with regard to the variation in spelling. The top ten results from the COCA and the MC could indicate which imitative interjections are most frequently used, but not explain why this is the case. For example, the COCA and the MC have seven out of ten imitative interjections in common. These samples are spelled in the same way and, the results show that they have the same usage and meaning range.

It is clear from the research that most of the imitative interjections depend on the context they exist in to provide sufficient explanation for their emotional intent. The written transcription can be insufficient when it comes to conveying the relevant emotional value of the imitative interjection. In their original oral context, however, imitative interjections are easy to understand because they are natural responses. After all, imitative interjections are a spoken phenomenon and meant to be heard not read. Many nuances disappear when they are transcribed into written form. Nevertheless, there are facts that speak for an instinctive understanding of the meaning of an

imitative interjection, even in writing. For instance, the explanation of how the *oh* is produced through the human tendency to suck in air and exhale it in the *oh*-fashion when surprised or astonished. Some research claims that the reason we understand imitative interjections without pre-knowledge is because specific sounds are connected to certain meanings. Further, imitative interjections are of an animalistic nature and have been around since humans began to communicate. They are in that sense, a natural part of our speech repertoire. Having said that, it is also true that many also oppose this theory. One can be a believer of either standpoint and still reach the common insight that because most of the imitative interjections have been conventionalized, their meanings are widely known. How to spell these words on the other hand has proven to be a challenge without a correct answer. Most of the imitative interjections from the research could be looked up in the OED, where their various meanings and spelling varieties are listed. The results showed that there was a huge difference in meaning between *oh* and *ooh* from which I draw the conclusion that they are separate imitative interjections, as opposed to the same one with different transcriptions. The same is true for *huh*, *uh* and *uh-huh*. I believe that the evidence is sufficient to determine that not all imitative interjections that look alike are the same imitative interjection. Nevertheless, this research is neither able to establish how many imitative interjections there are in total, nor how many that are just spelling varieties of the same imitative interjection.

In closing, this essay has proven that imitative interjections constitute a distinctive group, and that they are used frequently in spoken language and in written speech imitations. They might be regarded by some as "non-words" but are nevertheless part of our everyday communications. A language category that displays such creative freedom, deserves, in my opinion, to be examined more closely in future research.

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Appendix

Table 1. MC results

The Movie Corpus			Total: 4,156,182
RESULTS			
1.	2	OH	723701
2.	6	UH	149868
3.	9	HUH	88259
4.	10	UM	61826
5.	11	AH	59793
6.	12	WHOA	41699
7.	13	HA	38710
8.	15	WOW	32816
9.	16	HMM	28661
10.	17	OOH	23665

EXTENDED RESULTS		
1	NO	763190
2	OH	723701
3	YEAH	634519
4	YES	415058
5	HEY	351870
6	UH	149868
7	HELLO	122195
8	HI	96228
9	HUH	88259
10	UM	61826
11	AH	59793
12	WHOA	41699

13	HA	38710
14	BYE	34021
15	WOW	32816
16	HMM	28661
17	OOH	23665

Table 2. COCA results

Corpus of Contemporary American English				Total: 1,048,333
RESULTS		*Table 2.*		
1.		4	OH	155507
2.		8	MM-HMM	17482
3.		9	WOW	16098
4.		10	AH	13457
5.		11	HUH	9625
6.		12	UH	7795
7.		13	HA	7754
8.		14	UH-HUH	6141
9.		15	GOSH	5549
10.		17	UM	4216

EXTENDED RESULTS		
1	YES	241132
2	YEAH	179785
3	NO	163081
4	OH	155507
5	HEY	40093
6	HI	25512
7	HELLO	21972
8	MM-HMM	17482

9	[WOW](#)	16098
10	[AH](#)	13457
11	[HUH](#)	9625
12	[UH](#)	7795
13	[HA](#)	7754
14	[UH-HUH](#)	6141
15	[GOSH](#)	5549
16	[DEAR](#)	4998
17	[UM](#)	4216

[The Movie Corpus](#)				
1. OH				
	1	1938	US/CA	[Alexander's Ragtime ...](#)	n't seen him in years and years. - He's out of town. Oh, that's a shame. He's the only one of the old gang
	2	1949	US/CA	[The Secret Garden](#)	.. have you been taking all the medicine I left you last time? Oh yes Doctor Griddlestone And I'm sure that you've kept the windows closed and
	3	1936	US/CA	[Go West Young Man](#)	maybe I'll talk to you again before we leave for Hollywood. Oh! Oh, Mr. Morgan. Oh! That's just ducky! Ducky? Oh
	4	1949	US/CA	[Samson and Delilah](#)	Thank you. The blessing of Dagon. I hope the count is correct. Oh, it is, it is. If you still have the same shears,
	5	1939	US/CA	[Day-Time Wife](#)	so I had them trimmed short. - You look tired, Jane. - Oh, shopping was terrible. Just women, women, women. L-Yes, I
	6	1938	US/CA	[Fools for Scandal](#)	THE WHOLE HOUSE SURROUNDED. WE'LL HAVE TO MAKE A BREAK FOR IT. OH, NO, NO, YOU CA N'T GO YET. THEY'LL SEE YOU
	7	1952	US/CA	[Against All Flags](#)	cutthroats that sailed the Spanish Main out of Tortuga. That right, sir? Oh, yes. Yes. Seems that times are changing, though. You say
	8	1950	US/CA	[My Blue Heaven](#)	you do? Are you aware of the responsibility you're assuming? KITTY: Oh, yes, Mrs. Johnston, I think so. - Miss Gilbert tells
	9	1940	US/CA	[The Blue Bird](#)	find it again. Oh, we can't. We can't ever. Oh, yes, we can. I know we can. But how do you

10	1943	US/CA	Sherlock Holmes Face...	a hand. Of course. - Here, I'll take that. - Oh, thanks, old fellow. - Hello. - Good gracious me. "

2. UH

1	1993	US/CA	The Hidden II	you lose. Here's your father, Police Detective Thomas Beck. They, uh, found him by the old Grayson Steel Mill. It seems like he'd
2	1984	US/CA	George Carlin: Carli...	. But, but you could use this for any sport, intramural lacrosse, uh, mud surfing, cross-country bowling, full contact chess, Australian dick wrestling.
3	2010	US/CA	Cool Dog	. Warner. Is there something you'd like to share today? Uh... Uh... I... Mr. Warner. Come in. What is the meaning of
4	1961	US/CA	Babes in Toyland	, Mr. Barnaby? That's all for now, gentlemen, and, uh, when this deed is through, this tidy stipend is for you. A
5	2006	US/CA	The Hills Have Eyes	hills. Probably save you a couple of hours. Can't miss it. Uh, there's an old fence right in front. Well, thank you.
6	2007	US/CA	Hannah Takes the Stairs	uh, publishing houses as something to do in print form. - And, uh -- - Your blog's gon na be a book? Whoa. You're
7	1940	US/CA	One Night in the Tro...	s a bet? Yeah. Oh, well, let's do it. Uh, excuse us, but, uh, we're, um... Uh,
8	2007	US/CA	Brian Regan: Standin...	FIELD THAT PHONE CALL? " UH, YEAH, SPORTS DEPARTMENT. " " UH, YEAH, HI. LISTEN, UH, DOES THIS SOUND RIGHT TO YOU
9	1993	US/CA	The Night We Never Met	flowers to my tuesday and thursday woman at the lion's den? She, uh, sent me a nice note. " Mi casa es su casa. Fondly
10	2009	US/CA	The Trotsky	Caroline): Why? - We have no voice. We have no, uh, defence in this large, impersonal establishment that maintains it's here for our

3. HUH

1	2013	US/CA	Summoned	die. Like Evan Lucas? What are you gon na do, John, huh? Destroy your reputation, jeopardize everything you've spent your whole career building?
2	2015	US/CA	Intruders	? Huh? Huh? Safe? Basement? Huh? Huh? Basement? Huh? Basement? Okay. Okay, let's get you back inside. Take
3	1988	US/CA	Johnny Be Good	knowing me. Yes. I can understand that. Popping off, Ma, huh? You ready for a little pea in the head, Ma? Will you

4	1959	US/CA	Edge of Eternity	know? You don't think he'd have gone to Vegas without this, huh? I don't think he'd go anywhere without it. Look! Down
5	1998	US/CA	Young Hercules	! Uh, hey, guys. Guys. Let's hit the track, huh? How did you get in here? Steal Cheiron's key? No.
6	2014	US/CA	Sugar Daddies	it alone! (ringing_continues) Hey, what the hell's going on, huh? You said you were gon na call me. You said this was gon
7	1988	Misc	Cheerleader Camp	. Just save some face, huh? Going to win this for me, huh? Let's go. Okay, Theresa, let's go! How can
8	1972	US/CA	Everything You Alway...	hair-conditioner for men. You still use the same old stuff in your hair, huh? Yes. Why? Try this. - Lancer's, really? -
9	1988	US/CA	Midnight Run	n't know. Listen... Maybe I ought to get some donuts or something, huh? Two one-way tickets to Los Angeles, please. Still gon na make our
10	1955	US/CA	New York Confidential	all right, take it easy. You're sure nothing can be done, huh Marshall? Positive, [Charlie]. That's about it. Good night, gentlemen
4. UM				
1	1995	US/CA	Dead Presidents	, silly. She's yours. Oh. Hey. Mmm. Hey, um... Oh, yeah. Be advised. What's goin' on, my
2	2013	US/CA	Kilimanjaro	. JUST FEELING AROUND FOR IT. [CELLPHONE_VIBRATING] UM... YOU KNOW WHAT? [CELLPHONE_VIBRATING] UM... YOU KNOW WHAT? CAN WE JUST GO IN FOR, LIKE, A
3	2012	UK/IE	Sightseers	. What about practice, Chris? - Right. Um... - Chris. Um, I'm gon na go to bed now, all right? I'm
4	2008	US/CA	Amusement	[PANTING] [PANTING] LISA: Excuse me. Can you help me? [LISA_BREATHES_SHARPLY] Please... Um... [MAN_MUTTERING] L... I... I need to find someone. He came in
5	2000	US/CA	The Emperor's New Gr...	is no concern of mine whether your family has... What was it again? Um, food. Ha! You really should have thought of that before you became
6	2015	US/CA	Sam	know that you don't like me. I don't really know you. Um, I... You know me better than you think. I do? Oh
7	2013	US/CA	Living on One Dollar	Yeah. Buena, Buenas. We can't take photos inside. So, um... Are you, uh, going for the, uh, discreet film?
8	1994	US/CA	Don't Talk to Strangers	HERE A SECOND, HONEY. MM-HMM. UM, EXCUSE ME, OFFICERS. UM, I KNOW THIS SOUNDS PARANOID, BUT I THINK THAT SILVER BUICK HAS BEEN

9	2016	UK/IE	Our Kind of Traitor	at MI6. It's not the reason I'm doing this, but, um... I want you to know that I have children, too. I'll
10	2009	US/CA	Splice	our facility. We were supposed to have autonomy. I know. And, um, I am sorry. Truth is, if we don't start projecting profits
5. AH				
1	1991	US/CA	Freddy's Dead: The F...	man? No, no, no. Please. No, man. [CHUCKLES] Ah. Ooh. No, no, no. No, no. No,
2	2002	US/CA	40 Days and 40 Nights	Yeah, you left me with nothing ++ ++ Ah ah ah ah ++ ++ Ah ++ ++ A strange disease ++ ++ Wee-ooh, wee-ooh ++ ++ Wee-ooh, wee-ooh
3	2014	US/CA	Gone Doggy Gone	I-I'm on the side of everybody wins here. Are you fucking her? Ah. Ah, no, let, let's, let's just say things
4	2008	US/CA	Polar Opposites	Do we still have PB in Hazmat storage? Prussian blue? What for? Ah, we need to start with, 3 grams, 6 capsules orally every 8
5	1990	Misc	Green Card	is Georges. - Hello. Hi. A handyman. - Oh. - Ah. - If you could just finish up the work, Georges. - Yeah
6	2017	US/CA	After the Wedding	? I ordered a king bed. - It's okay. - Yeah. Ah, look at the view. We should go for a walk. - It
7	1983	UK/IE	The Jigsaw Man	war. Of course in those days I, too, had wings. - Ah, a flyer? - Yes, I was stationed hereabouts. - In and
8	1980	US/CA	Star Wars: Episode V...	your ship out. Hee hee hee! Hey, get out of there! Ah! No! Ooh! Hey, you could have broken this. Don't
9	1948	US/CA	Julia Misbehaves	there. This is your lucky day. I believe in following my luck. Ah ha... Oh, well... Ah, this one is lovely. Yes,
10	1999	US/CA	Wishmaster 2: Evil N...	BAHEIM. " I WISH THE MAN I SHOT WAS ALIVE AGAIN. DONE. AH. DADDY! DADDY! THAT'S GOOD. NIB SUGAROTH BAHEIM. - NIB
6. WHOA				
1	2016	US/CA	Norm of the North	be as smooth as we hoped. Just got to remember to stay... - Whoa! - Ohh!... grounded. (all_screaming) Whoa! Unh! (
2	2009	US/CA	Ice Twisters	these storms hitting a populated area. These things are all over the place. Whoa. Oh, my -- My God! [whispers] We're not sure where these
3	1985	US/CA	Weird Science	d Things I've never seen before d dBehind bolted doors d d Whoa whoa whoa d d Weird science d d Ooh d d Weird d d Weird science d

4	2015	US/CA	The Gallows	all. Just ask and you shall receive, man. Yes. Whoa, whoa. Hey. Slow down. There's something I wan na do first.
5	2011	US/CA	The Chateau Meroux	Wendy, this is a disaster. How are you so calm right now? Whoa, that's not a tequila shot. Oh, my God. I quit
6	2013	US/CA	G.I. Joe: Retaliation	stuff. But don't relax, boys, still put holes in you. Whoa! What have you got there? P-dub 381 black Tempest, just out of
7	2013	Misc	The Princess Twins o...	fought off those terrible night beasts, kylo. Oh, well, uh... Whoa, oh, oh! [Gibberish] Narrator: And from that day on, the
8	1993	US/CA	Beethoven's 2nd	justify their own scent? They're eating. They're eating by themselves. Whoa, it's early for bed for you two tonight. - Hello? -
9	2016	US/CA	Flock of Dudes	not be in the middle anymore! You guys are playing a wicked game! Whoa. I got to find some crystal meth. Shit! [music_playing] REED: Adam
10	2014	Misc	Mystic Blade	trouble with my boat Do you mind giving me a hand? Hey whoa! Whoa whoa mate. My boat - It's not starting. I don't know

7. HA

1	1985	US/CA	The Aviator	. What a mess. - Then let's go down the cliff. - Ha! - Why do you do that? - We can't make it,
2	2004	US/CA	Mickey, Donald, Goof...	can be # [Evil_laughter] [singing] [squeak] Oopsie. [Crash] I am such a butterfingers. Ha ha ha. Aah! Hey! Put me down! Don't make me
3	1996	UK/IE	Famous Authors: Geor...	ROUND? [LOUD_CHATTER] SHH! SHH! YOU'RE SILL HERE, THEN? HA HA HA! [LOUD_CHATTER] PILKINGTON. I'LL SHOW HIM. HE'S NOT HAVING IT
4	1978	US/CA	Up in Smoke	n't come in Don't, man. It's the cops. Ha ha ha! Wait, I got ta roll down the window, man. Weigh the
5	1942	US/CA	The Gay Sisters	WHEN? TOMORROW. AND DO N'T SCREAM. I'M YOUR HUSBAND. HA HA HA! OH, MY DARLING SPINSTER SISTER, HOW YOU'VE BEEN HAD.
6	1958	US/CA	A Time to Love and a...	of waste. Come on, let's get out of here. Records? Ha! We can't even get them buried. If the air raids continue I
7	1961	US/CA	Underworld U.S.A.	, mister. Jenny! Jenny! Aah! There you are. Ha, ha! How' bout that? That's for you. And I got a
8	1940	US/CA	Third Finger, Left Hand	, SIR. HA HA HA. LOOKS LIKE THE CASE IS CLOSED. HA HA HA. 3961053 This
9	1941	US/CA	The Feminine Touch	AND DEAR TO YOU, SOMEONE WHO LOVES YOU? WELL, THE COACH. HA HA HA HA!

				THEN FOR HIS SAKE AND YOURS, FOR THE DEAN AND
10	2002	US/CA	Undisputed	she was just in pain. I heard pain before, and - - ha ha ha - - believe me, she wasn't in no pain. She's
8. WOW				
1	2011	US/CA	Hot Coffee	? Yeah. What? Yeah. Would that change your mind at all? Wow. Yes, if I saw injuries like that, I would definitely take a
2	2006	US/CA	Phat Girlz	will marry you. Why do you refer to yourself as " bitch "? Wow. Um... it's just an expression. American girls... we sometimes use
3	2004	US/CA	Catwoman	can't live with turning people into monsters. Hey, hey, hey. Wow! You look amazing. - Do you like it? - Love it.
4	2009	US/CA	Weather Girl	fun # # you can make, make, make, make # [metal_crashes] - Wow, okay. [objects_crashing] Wait, hold on, okay. [loud_crashing] [sighing] Okay,
5	2006	US/CA	The Guardian	we can't break? - You're right. You're right. - Wow. Look, we'll... We'll go away, all right? Just
6	2010	US/CA	Happythankyoumoreplease	felt the same. So why this? Why now? Love. Huh. Wow. You really want out, don't you? So I'm trying to
7	2012	US/CA	The Brass Teapot	- This is awesome! - What are you doing here, Arnie? - Wow! I was wondering, why the hell are you beating the crap out of
8	2011	US/CA	Sironia	. These are darling. Really. Yeah. That is good, man. Wow. I can't sell that now. So, do you, like,
9	1941	US/CA	It Started with Eve	believe too. I thought she was crazy about me. What a temper! Wow! She seemed such a nice girl, so mild and gentle. Mild and
10	2003	US/CA	Detention	- Fuck Mr. Decker! - Oh, right. Sam... Decker. Wow. I feel like I know you. Mind if I call you Sam?
9. HMM				
1	1994	US/CA	Blank Check	you want big bills. Actually, regular size would be okay. Regular. Hmm. That's cute. Put your backpack on the table. Hey, hey
2	2001	US/CA	What's the Worst Tha...	by talking business. Here comes the little finger man coming to get you, hmm? Wow, check that out. Ooh, look at that. - Faberge

3	1960	UK/IE	The Grass Is Greener	n't speak to strangers. Enjoy yourself and give my love to Hattie. Mmm hmm. I'll be back tomorrow evening. I'll expect you when I see
4	1932	US/CA	The Phantom of Crest...	Mack, you're broke, aren't you? - Yes, ma'am. Hmm.. $25,000. That's alright if I can raise the money. What?
5	1966	Misc	Triple Cross	, I'd say... " It would all be a terrible waste. " Hmm. Frankly, so would I. CLICKING Remember the three Xs. Oh,
6	1944	US/CA	The Keys of the Kingdom	all infallibly perfect. And now you've discovered how frighteningly human we are. Hmm? [Chuckles] To me you have never been a failure... and I think you
7	2015	US/CA	Larry Gaye: Renegade...	been his first day. So, uh, you grew up in LA? Hmm, well actually in the suburbs. Really? Me too. - Really?
8	2016	US/CA	Café Society	played those sad songs with so much feeling. He could make you cry. Hmm. That's a great gift. I would have married him but he was
9	1961	US/CA	Return to Peyton Place	Castle. Oh, I get it. The book America's waiting for, hmm? - Now I've heard everything. - Gibson, sir? For me
10	2012	US/CA	Dark Tourist	meetings. Because without them, I'm not sure what I would do. Hmm, anyway. I haven't even asked you where you're from. Where
10. OOH				
1	1981	US/CA	History of the World...	Oh! Tough shit. Oooh! Please! Oh, please, buddy. Ooh! Ah ya ya ya ya! Aah! Easy! Oh, I ca
2	1991	US/CA	Deception: A Mother'...	Hey! Go ahead, hit me. You can't even hit me. Ooh, you little... What are you getting worked up for? Goddamn. Fine
3	1993	US/CA	Cop & ½	Why? [Devon] If I were you, I'd play dead. Thanks. Ooh. Well, I'm fine. - Aah! - [Laughing] Ohh. Do
4	2006	US/CA	Dirty Laundry	an emergency? - This is an emergency. Whoa, whoa, whoa! Ooh, that's cocoa butter. That's cocoa butter. - Your favorite flavor
5	2015	US/CA	Scooby-Doo! Moon Mon...	the colors are perfect. And, like, there's pockets for snacks. Ooh, big pockets! State-of-the-art technology. I'm Shannon Lucas. You must be
6	1963	UK/IE	This Sporting Life	Hallo. I saw your try this afternoon. I got a good pass. Ooh, ain't he modest! - Would you like a drink? - Gin
7	2017	US/CA	Best in Sex: 2017 AV...	girl come? Sometimes she sounds like a fucking baby baboon, like, " Ooh, ooh, ooh, ooh, ooh, ooh. " She's not

8	2009	US/CA	Halloween II	are you gon na do, jackhole? You'll find out. Oh. Ooh, I'll find out? I'm shaking in my boots. Okay,
9	2004	US/CA	Balto III: Wings of ...	Go! Go! Hey! Ow! Ahh! (Barking) Ooh! Ooh! My toenail. It's killing me. We got ta slow down.
10	2017	US/CA	Executor	?? Oh, yeah?? Ooh, whoa?? Whoa?? Ooh, whoa?? Ooh, whoa?? Oh, yeah?? Mmm

Corpus of Contemporary American English				
1. OH				
1	2001	FIC	Mov:MissionImpossible	# (shrugs) Dander. He's allergic. Otis. # SOPHIA # Oh. Do you have any pictures? # CLAIR # Pictures. They're always
2	2006	SPOK	CNN_Zahn	. (on-camera): So you had to think your case was forgotten? MULCAHY: Oh, yes, a long time ago. I felt like it was forgotten a
3	2010	SPOK	CBS_NewsMorn	. It shows a motorcyclist slamming into a pickup truck -- look at that, oh, sending the helmetless man flipping through the air. Amazingly, he appears to
4	2014	SPOK	CNN: CNN Reliable Sources	UNIDENTIFIED-FEMAL# Oh. UNIDENTIFIED-FEMAL# You did not say that. UNIDENTIFIED-FEMAL# Really? (CROSSTALK) UNIDENTIFIED-FEMAL# Oh, my goodness. Are we on a seven-second delay or not? (CROSSTALK) ABLOW#
5	2007	FIC	Analog	, hello. This is Dr. Michael clayton, returning your call. " " Oh yes. Thank you, doctor. I was caning about the incident involving Mr.
6	2008	SPOK	NPR_TalkNation	: Yeah. Wow. Let's talk Daryl in Phoenix. Hi-Welcome-to-SCIE# DARYL-1Caller2: Oh, thank you. I really appreciate this show so much. I have a
7	2011	SPOK	NBC_Today	... this, Mommy. HAINES: Oh my gosh. Oh my gosh. GIFFORD: Oh,

				my gosh. Now flour doesn't ultimately destroy anything, but I can
8	2017	FIC	FantasySciFi	. " Why? " # " Patience is a virtue. " # " Oh. " He thought about it for another moment. " Why? " #
9	2013	SPOK	NPR: Science Friday	of the book? FLORA-LICHTMAN# I am a sci-fi convert after the book. IRA-FLATOW# Oh, so you don't usually read sci-fi. FLORA-LICHTMAN# No, I don't
10	2002	FIC	ChicagoRev	the board. " I don't really like knock hockey. " # " Oh, come on, " he says, " I was just getting into it

2. MM-HMM

1	2010	SPOK	NBC_Dateline	and playing out with her harp group... (Voiceover)... and stuff like that. Mm-hmm. (Elizabeth-playing-) MORALES: (Voiceover) And pretty focused for a 14-year-old. Elizabeth wasn't
2	1993	SPOK	Ind_Geraldo	check in -- I go. RIVERA: You go to class? CHELSEA: Mm-hmm. RIVERA: Do you ever do homework? CHELSEA: I don't do
3	2008	SPOK	NPR_TalkNation	our panel that we're going to establish to ask these candidates. FLATOW: Mm-hmm. Mr-OTTO: We are talking to the Scientists and Engineers for America. They
4	2009	SPOK	NBC_Today	DEUTSCH:... and the job they've done educating breast cancer. KOTB: Mm-hmm. DEUTSCH: My ex-wife, Jodi, right now is recovering from breast cancer
5	1997	SPOK	CBS_SunMorn	that are doing what I want to do on a big scale. STEWART: Mm-hmm. Ms-HOFFMAN: And that's -- that's pretty exciting. Those are role
6	2002	SPOK	NPR_FreshAir	You say that your religious education stopped when you were about 10... Fr-MARTIN: Mm-hmm. GROSS:... and that's about when you stopped going to church so
7	1999	SPOK	NBC_Dateline	the player. (Albritton-turning-) LARSON: Amber, is that it? Miss BOWMAN: Mm-hmm. LARSON: (Voiceover) What the patrons of Buck's don't know is it

8	2006	SPOK	NPR_Science	them through graduate school and you prepare them to handle these things. FLATOW: Mm-hmm. Dr-SHALER: Because if they have a background for it nobody knows what's
9	2009	SPOK	NBC_Dateline	. (Photo-of-Julia; -ma Ms-DWIN-DYKEMA: Oh, she was wonderful, mm-hmm. Very dependable and devoted. MURPHY: (Voiceover) But as her one-time boss,
10	2004	SPOK	Fox_Hume	know, the National Economic Council guy is gone. BARNES: Steve Friedman. Mm-hmm. It looks like the... HUME: And the Commerce secretary is gone.
3. WOW				
1	2010	FIC	Bk:TakeFour	felt like an awful friend, unable to delight fully in his victory. " Wow, " he was breathing hard, dazed, clearly trying to grasp what had
2	2014	SPOK	CNN: Somebody's Gotta Do It	DAUGHTRY# Let us do both arm. Attention. At ease. Attention. ROWE# Wow, (inaudible). DAUGHTRY# OK, OK, OK. We're not
3	1999	SPOK	ABC_GMA	you're with us on this historic political day. CHARLES GIBSON: Historic! Wow. That's... DIANE SAWYER: It is. CHARLES GIBSON:... giving
4	2008	FIC	Bk:ChasingHarryWinston	" That's true. But a sixth or a seventh? " # " Wow. Don't hold back now, Izzie. Seriously, tell me what you
5	2014	SPOK	NBC: Today Show	m an actor. Yeah. NATALIE-MORALES# I love it. Of course. WILLIE-GEIST# Wow. Let-- let's start talking about Veep. We'll get to Hannibal in
6	2008	FIC	Bk:DogAmongDiplomats	an oddly incongruous bunch of foreign nationals, drag queens and vagrants. // " Wow, " Harry muttered as he absorbed the scene. // Rough-and-tumble bachelor-athlete type though
7	2017	SPOK	NBC: Today Show	have, like, a scar right here. MEGYN-KELLY- (09# 25:15): Wow. NICK-CAMPBELL- (09# 25:16): Mm-Hm. MEGYN-KELLY- (09# 25:17): So

8	1997	SPOK	CBS_Morning	s hilarious -- and a weight-lifter, if you didn't notice. DIAZ-BALART: Wow. ATTKISSON: You know, she's... DIAZ-BALART: She's a big
9	1998	SPOK	ABC_GMA	remains to be seen. But it could last into March. KEVIN NEWMAN: Wow. President Clinton has already declared nearly half of California's counties disaster areas.
10	2009	SPOK	CBS_Early	very much. There were high wave warnings for much of Hawaii. MAN: Wow, beautiful. WOMAN: Oh, I can smell it. MAN: Oh
4. AH				
1	2000	FIC	Bk:ComeNearMe	" Stop it, Adam. Just stop it, all right? " " Ah, darling, if only I could, " Adam said, putting down the
2	2004	MAG	Entertainment	shades? " The governor asked James Carville, who said, " Guhv'nuh, Ah'm preBeatles and Paul is post-Beatles, and this is definitely a postBeatles decision,
3	2004	FIC	FantasySciFi	sounds, " says Broadtail. # " I now cut through this layer. Ah - now we come to viscera. The blood tastes very odd. Come,
4	2016	FIC	Bk:IdyllThreats	My cock throbbed, halfway between pain and pleasure. Our bodies bumped. " Ah, " I said. I nipped his neck. He held me closer.
5	1999	FIC	BkJuv:Ransom	her head. " I won't have him, " she repeated. " Ah, Bridgid, you are a stubborn lass to be sure. " Being criticized
6	1993	FIC	Atlantic	s my, uh, colleague. You know, Zach. " # " Ah, " Terry said. # " I seem obsessed, " Byron said weakly
7	2009	MAG	SportsIll	this: Can a player, a catcher no less, hit .400? " Ah, I don't know, " says Mauer, whose stress-free approach doesn't
8	1996	FIC	Bk:HundredSecret	lying in the nest of my palms. I had to think fast. " Ah, this, " I said. " For stains. " I was not
9	2011	FIC	RedCedarRev	Gerty is a vegetarian. # Shelby: An animal as big as that? Ah, no, you're mistaken. You just haven't been looking closely enough

10	2009	FIC	FantasySciFi	to come here to learn the details of her brother Melifont's fate. " Ah, " said Macola Endrago softly, softly: a mere faint gust of breath

5. HUH

1	2000	FIC	SouthernRev	and shove it under my nose and say, " Smell that. Pretty, huh? " # It was a big church, and new. The ceiling arched
2	2007	FIC	Mov:Mr.Brooks	BROOKS (going to the window) Almost like I want to get caught, huh, Marshall? MARSHALL Well, don't fucking do that. I don't
3	1999	FIC	Bk:PayItForward	" Charlotte Renaldi. " His face lit up. " Oh. Italian, huh? See, we got something in common " " Why do you care if
4	1991	FIC	Mov:FreddysDead	. Freddy LAUGHS. # FREDDY # Say it, don't spray it, huh, Jacob? Come and join the fun! JACOB (O.S.) NOOOOOOO!
5	2012	SPOK	NPR_ATC	the Olympic trials in Spokane. Dad, where you at right now? CLARENCE-SHIELDS: Huh? CLARESSA-SHIELDS: Where are you at right now? CLARENCE-SHIELDS: Down at the county.
6	2001	SPOK	CBS_Morning	the grave. They're all wrong. JONES: They're all wrong, huh? Sen-THURMOND: I'll outlive all of them. JONES: After 32 years
7	1998	MAG	Atlantic	two ships is always daylight. Yvon says, almost somberly, " Nice, huh? " No little lagomorphs with long ears today. Kenny, in the Berlin
8	1992	FIC	Mov:PublicEye	get the impression they belong. # BERNZY # That's all it takes, huh? She nods. They drink. A beat. # KAY # You okay
9	2017	FIC	New England Review	Okay. # skip: Other than that I know nothing! # DAN: Huh. # skip: -But they were happy to do it. # DAN:
10	1996	FIC	Mov:LovesMusic	looks at the empty space where the TV was. # BUTT-HEAD # Uuuuuuh, huh huh. Uuh,... Out the window, we see two YOUNG MEN carrying

6. UH					
	1	2008	FIC	Bk:FadeAway	looking off, arms crossed, his smooth black features a placid pool. " Uh huh, " Myron said again. // " That's why I'd like
	2	2017	NEWS	Washington Times	a " natural " British energy drink named in honor of our president-elect's, uh, favorite region of the anatomy by which to grab a female. # We
	3	1996	FIC	FantasySciFi	in the fridge. # " Is the bad twin home? " # " Uh huh. She's in her room. " # " Are you fighting already
	4	1994	FIC	BkSF:NeptuneCrossing	navpoint Wendy on the charts. We have no explanation for that. " " Uh -- part of the datanet failure? " Julie shrugged. " Could be.
	5	2013	FIC	Bk:LlamaDeath	. If you're nice to him, he'll be nice to you. Uh, zounds. " She reached up a tiny hand and patted him on the
	6	2014	SPOK	NBC: Today Show	dose of radiation for a child. They really get pint sized doses. NATALIE-MORALES# Uh. Interesting. DR-WENDY-SUE-SWANS# Make sure your child gets that. And really ask for
	7	1998	SPOK	CNN_Politics	morphing ads -- where will it all end? The answer may be sex. Uh oh. If sex sells cars and perfumes, why not candidates? Could sexy
	8	2004	SPOK	PBS_Tavis	one of the most devastating events of my time. I can vividly remember, uh, hearing about it on the radio. I had just, uh, participated
	9	2001	NEWS	Houston	Army when you gain more than 500 yards, anything's possible. Moreover, UH lost QB Kelly Robertson, probably for the season. Backup Nick Eddy will take
	10	2005	FIC	BkSF:InvasionBoySnatchers	backward onto Massie's bed. She was struggling to fasten the jeans. " Uh, can you...? " Massie was about to ask Claire to get off
7. HA					
	1	2002	ACAD	SchoolPsych	(confidence interval = -. 12 to.05). Effect sizes for the HA, AA, and LA

				students, respectively were -.04 (confidence interval =
2	1996	SPOK	Ind_Limbaugh	back of Air Force One,' and the president's going, Ha, ha, ha, ha, ha.' This -- this is no -- can
3	1995	SPOK	CBS_Morning	extent of -- of your relationship and -- and... Pres-CARTER: Well, we ha -- one of our biggest projects at the Carter Center is the Atlanta Project.
4	1994	NEWS	SanFranChron	, prayers we make, and sex we engage in. # Less government? Ha! # STUART A. BRONSTEIN # San Francisco # . # POSTAL SERVICE RESPONDS #
5	1996	SPOK	CNN_King	KING: No matter what. DAVID BROCK: -no matter what. Ha, ha. Right. LARRY KING: Thank's, David. DAVID BROCK: Thanks
6	2011	ACAD	Bioscience	. Molecular Ecology 15: 209-223. # Hickerson MJ, Stahl EA, Lessios HA. 2006b. Test for simultaneous divergence using approximate Bayesian computation. Evolution 60:
7	2006	FIC	Bk:NeeceysLullaby	flew out like kite tails. " Aaah, ha, ha, ha, ha! " She laughed. " Put me down, Uncle Pete. Ha,
8	2007	FIC	Power	are you trying to do, Marmy, run an Egyptian horsepower experiment? Ha ha ha! " # The muscular American relaxed for a split second to identify this
9	2011	FIC	Bk:SweetKissSummer	that. Little Walt, NO MATTER HOW MUCH YOU HATE THE NAME. (Ha! See, I still get to be the boss even after I'm gone
10	2016	MAG	Jezebel	is " fake woke, " as my colleague Clover Hope described it. # Ha, probably not, though. It's based on the 2009 bestseller Same Kind
8. UH-HUH				
1	1992	SPOK	ABC_20/20	like that JARRIEL It's familiar to you, then? HEATHER: Yes, uh-huh, but I wouldn't be able to sing it. It just brought back
2	2000	FIC	Mov:ErinBrockovich	# You know that thing it says in here about rashes? # ERIN # Uh-huh? # MANDY # Well, this old neighbor of mine, Bob Linwood

3	1990	SPOK	CNN_King	Twenty-one people were arrested. Mr. BIN-WAHAD: Yes, for a bomb conspiracy KING Uh-huh. Mr. BIN-WAHAD: It was a total frame-up. It was frame-up by the
4	2007	SPOK	CBS_Early	some extra stuff, he wants to give it back. SMITH: Uh-huh. Uh-huh. Ms-BLOOM: He's giving interviews because clearly he didn't think he was
5	1998	NEWS	Houston	just as quickly after next week, you could come back and say,' Uh-huh, seeeee.' You want to take it one game at a time because
6	1997	SPOK	Ind_Springer	saying? SPRINGER: OK, let me just ask that question. MISSY: Uh-huh. Bullcrap. TERENCE: Because if I loved you I would have taken care of
7	2002	SPOK	NPR_FreshAir	. Mr-NORTHAM: I think it probably was, actually. Yeah. GROSS: Uh-huh. Mr-NORTHAM: I think I'd be pretty disappointed if I'd turn out
8	2015	SPOK	ABC: The View	the lion, the same thing that would allow you to kill a lion... Uh-huh. D.L-HUGHLEY#... like, Cecil the lion ain't too much different than Cecil
9	1999	FIC	Mov:AtFirstSight	her muscles. # VIRGIL # Too much compute? work. # AMY # Uh-huh. # VIRGIL # Bad chair - you should think about a change. #
10	2017	SPOK	NBC: Today Show	bread. HODA-KOTB# Oh. You only eat the top of the pizza? KATHIE-LEE-GIFFORD# Uh-huh. Hmm. HODA-KOTB# In New York, you know what they do, they
9. GOSH				
1	2008	SPOK	NBC_Dateline	her and started pointed at her forehead. He's like, Oh, my gosh, I got -- I got to fix those lines. Those lines are showing
2	1998	FIC	FantasySciFi	trooping here like mindless zombies or somethin'? " He laughed ingratiatingly. " Gosh, the next thing you'll be sayin' is that I'm gon na
3	2009	NEWS	SanFranChron	, " breathed the father at the bar, Bill Yankers. # " Oh my gosh, what you said is true, " murmured his son, Wyatt. #

4	2014	SPOK	CNN: CNN Live Event	UNIDENTIFIED-FEMAL# Am I heavy? No, I'm not heavy? Oh, my gosh. This hurts my booty. Oh, we have got to go up a
5	2013	SPOK	NBC: Today Show	on every one. AL ROKER: There you go. WILLIE-GEIST# Oh, my gosh. NATALIE-MORALES# All right. AL ROKER: All right. WILLIE-GEIST# That's amazing
6	2010	SPOK	CBS_NewsEve	. All free, all thanks to Stan Brock (ph). UNIDENTIFIED-MALE: Gosh, you know, there really is a problem here in the United States.
7	2015	SPOK	NBC: Today Show	Yeah. NATALIE-MORALES# That's where we want to be. TAMRON-HALL# Oh, my gosh. NATALIE-MORALES# I'm Natalie Morales, meanwhile along with Al Roker, Tamron Hall
8	2016	SPOK	NPR: Fresh Air	going to have to take math and history. I said, oh, my gosh, there's no way. I don't even want to be in college
9	2011	SPOK	NBC_Today	271170 GIFFORD, co-host (Seattle, Washington): Oh my gosh, here you go. Thank you. HODA-KOTB-co-host: Ooh. GIFFORD: Hello, everybody
10	2014	SPOK	NBC: Today Show	s amazing. AL ROKER: That's pretty cool. NATALIE-MORALES# Oh, my gosh. That's cool. TAMRON-HALL# Yes. Terminator Genisys opens in theaters next-- NATALIE-MORALES#
10. UM				
1	2017	MAG	RollingStone.com	categories (including " pantyhose wrestling, " " height humiliation, " and, um, " vacuuming, " to name a few), find a model suited
2	2017	MAG	ESPN	see what McAdoo says, " the player said. " When McAdoo said' um' to the question' What did you tell the team at halftime?'
3	2014	NEWS	CSMonitor	power to enchant. From the $1 billion-grossing, Oscar-winning " Frozen " to, um, somewhat less successful efforts - " Hansel and Gretel: Witch Hunters " spawned
4	2001	FIC	Highlights	leave. Do you have everything? " # Cate jumped, startled. " Um, yes, I

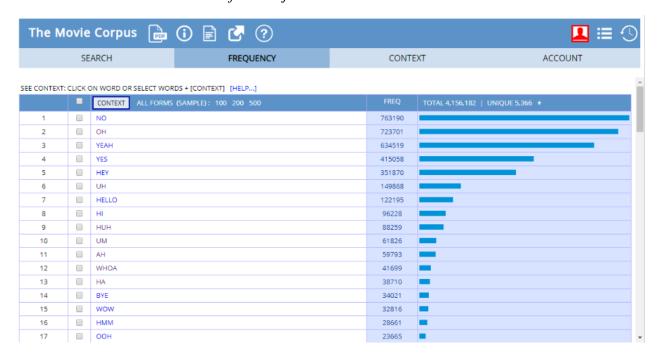|				guess so, Dad. I just wanted to see my
5	1997	SPOK	CNN_King	one block. KING: Elsa, are you shocked at that? KLENSCH: Um... KING: They have to go pick it up. There's going to
6	2008	MAG	SportingNews	said terse. " Black would have had good cause to be terse or, um, ticked. On May 19, the Padres had a 16-30 record, the
7	2005	SPOK	CNN_Zahn	This is Jessica Gonzales again. 911 OPERATOR: Hi, Jessica GONZALES Hi, um... the girls aren't back but he finally answered a call and
8	1996	SPOK	CNN_KingWknd	because our previews were beyond. I mean you couldn't believe it. And um, I'm very superstitious. On opening nights I never go to see the
9	2014	ACAD	ArtJournal	importncia do lugar nos achados " arqueolgicos " e escreve: " aquele que faz um simples inventrio de seus achados e falha em estabelecer a localizao exata de onde,
10	2014	FIC	FantasySciFi	think about? Did you get any of it right? " " Well... um, some stuff, yes. " " What stuff? " " Well,

Screenshot 1. *Search step one for interjections*

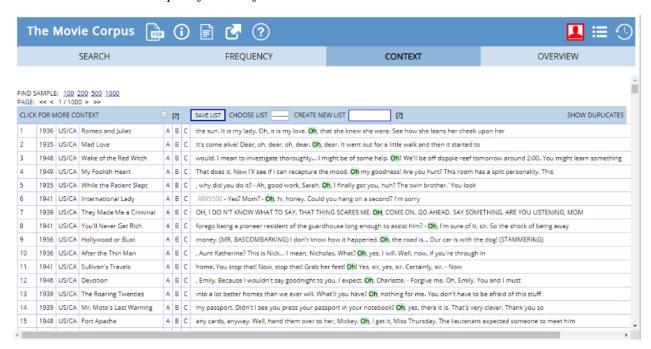**Screenshot 2.** *Search step two for interjections*

Screenshot 3. *The MC result list for interjections*

Screenshot 4. *The COCA result list for interjections*

Screenshot 5. *MC example of results for Oh*

Screenshot 6. *COCA example of results for Oh*

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SEARCH	FREQUENCY	**CONTEXT**	OVERVIEW

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| CLICK FOR MORE CONTEXT | ▢ [?] | SAVE LIST | CHOOSE LIST ------- | CREATE NEW LIST | [?] | | | SHOW DUPLICATES |

#	Year	Type	Source	A	B	C	Context
1	2010	SPOK	CNN_Behar	A	B	C	Well, now, he swindled his victims out of 50 billion -- ROMANS: **Oh**, yes. BEHAR: 50 -- ROMANS: With a B. BEHAR: $50
2	2010	NEWS	WashPost	A	B	C	than she'd like to admit. # She looks at her visitor. " **Oh** honey, " she says. " Long time ago. You got ta write
3	2001	SPOK	CBS_Morning	A	B	C	dehydration. (Excerpt-from-inform) GEIST: How much does jerky cost? Mr-POPEIL: Fifty -- **oh**, about $30, $33 a pound when you buy it in a little
4	2004	SPOK	NPR_FreshAir	A	B	C	. GROSS: Right. Mr-MANILOW: And I took acting classes. GROSS: **Oh**. Mr-MANILOW: Took acting classes from a brilliant acting teacher and actr
5	2001	FIC	Esquire	A	B	C	want to go home. He stops the car and smiles, reaching for -- **oh**, God, another needle. # " You're about to have a heart
6	2016	FIC	Bk:TimelessLove	A	B	C	how gallant. The pleasure is surely mine, Mr. Scott. " # " **Oh**, Terence, please. " Devlin turned to Prudence who hastily placed her hands
7	2009	SPOK	CNN_Misc	A	B	C	it includes you. KING: How good a Hamlet was he? DENCH: **Oh**, he was wonderful. KING: That's the hardest -- the hardest role
8	2017	FIC	Bk:HellBay	A	B	C	refusal rather easily. I wonder if I've been tricked. " # " **Oh**, no, sir. I'm certain Mrs. Ashleigh would never do such a
9	2004	SPOK	Fox_HC	A	B	C	or being fired at. Never happened, Alan. Not once. HANNITY: **Oh**, and just for the record, Al Gore screamed, and he has been
10	2014	SPOK	NBC: Today Show	A	B	C	year. WILLIE-GEIST# Yeah. TAMRON-HALL# Okay. NATALIE-MORALES# In July. Yeah. TAMRON-HALL# **Oh**, cute. AL ROKER: This don't make no
11	2010	SPOK	NBC_Today	A	B	C	. KOTB: The only few. GIFFORD: They are hysterical. KOTB: **Oh**, the one on the chair. OK, anyway, it's a way
12	2014	SPOK	NBC: Today Show	A	B	C	hear us? CARA-WEISS# Yes, I can. KATHIE-LEE-GIFFORD# Hi, sweetie. HODA-KOTB# **Oh**, my God. KATHIE-LEE-GIFFORD# Also watches us at the
13	2011	FIC	Bk:MimosasMischief	A	B	C	grabbed the bag, and plopped it down on the seat between them. " **Oh**, I want -- " " Share! " I commanded. " Or it
14	2017	FIC	Bk:TheyDancedOn	A	B	C	he went, and dragging him, screaming, down the hall. # " **Oh**, my aching head, " said Ivy to her husband. # * *
15	2017	FIC	Bk:PoisonIvy	A	B	C	n't quit again, " said Thackery. " Not now. " # " **Oh** no? " # " Professor Trumbull has a class to teach. " #