

Lexicographic Analysis of the Interjections of Astonishment, Admiration and Sorrow according to the most Relevant Spanish Monolingual Dictionaries

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Abstract

The interjections are part of our daily conversations and express our feelings about each situation in which we find ourselves and manifest emotions of surprise, pain, anger, joy, etc. This study tries to analyze the interjections of astonishment, admiration, and sorrow according to three relevant monolingual dictionaries of the Spanish language. To verify each meaning and use, we consulted the following corpora: CORPES XXI, which also helped us find meanings and uses absent in the dictionaries designated for our analysis. We have concluded that there are several differences regarding how each dictionary treats the interjections of the three selected senses, in addition, there were several absent uses that are frequent in current Spanish, which suggests updating the dictionaries regarding the proper interjections.

Keywords: *interjection, semantics, pragmatics, lexicography, corpora.*

Introduction

Interjections are a class of words that are widely used in our everyday conversations, especially in colloquial speech. They can be used to express a large number of feelings and emotions that other kinds of words are not capable of expressing.

We have decided to study this topic because of the lack of studies on interjections in general, and improper ones in particular. These units have various semantic, pragmatic and grammatical values that make them a peculiar class of words.

Also, in the field of translation, many translators make mistakes when translating the text into English or Arabic. This reveals that there is a misinterpretation of the meanings of these lexical units and This demonstrates the need for further studies on interjections to avoid such errors.

This study seeks to achieve the following objectives:

- 1- Study and review the interjections of the Spanish language according to the most famous grammars and research studies that deal with these particles.
- 2- To analyse the values and meanings of the interjections in three most relevant dictionaries of the Spanish language and to highlight the similarities and contrasts.

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- 3- To find the greatest number of semantic values of each of the interjections of surprise, admiration and sorrow with the help of a corpus consulted in this analysis.
- 4- Highlight the values missing from the repertoires designated for this analysis and highlight the need to add these values in the following updates of each lexicographic source.
- 5- To try to highlight the geographic and diaphasic marking of each interjection of this analysis.
- 6- To provide our libraries with one more lexicographic source in order to reduce the errors made in terms of their own interjections and to show their most frequent semantic values in the current Spanish language.

To carry out these objectives, we study the definition, uses and values of interjections in the grammars of the Spanish language and the research work carried out to search for the meanings of interjections. Subsequently, we analyzed the interjective units of surprise, admiration, and sorrow in the following dictionaries:

- 1- Dictionary of the Spanish Language (Royal Spanish Academy - electronic version 23.5) .⁴
- 2- Dictionary of Current Spanish (Seco , Andrés, & Ramos González, 2011)⁵
- 3- Dictionary of Spanish Usage (Moliner, 2016)⁶.

We will analyze each use and value included in each of these three repertoires, starting with the shared meanings and then those that each one mentions in turn. We then test the frequency of each value with context extracted from CORPES XXI to see how widespread that value is.

And then we highlight the similarities and contrasts in the treatment of each interjection of surprise, admiration and sorrow in the three lexicographical sources and we will study more cases of CORPES XXI to find the values absent in the dictionaries.

Finally, we provide conclusive data about each particle we study and summarize its main values.

Theoretical framework

Invariable words (prepositions, conjunctions, adverbs, and interjections) form an essential part of natural languages. They are characterized by not admitting gender or number expression, and maintain the same form in all contexts of the language. Interjections, in particular, are the most questionable and least studied class of particles because there was not total agreement on how to classify them and their semantic and pragmatic values.

The NGLE considers that interjection "is a class of words that specializes in the formation of exclamatory utterances. With interjection, impressions are expressed, feelings are verbalized, or speech acts are performed that appeal to the interlocutor, inciting him to do or not do something." He also notes that it is used to express dismissals, greetings and other verbal feelings.(2009-2011, pág. 2479)

Among others who defined interjection was Caiyan, who indicates that it is "a linguistic phenomenon existing in all languages, which serves to express the feelings or emotions of the speaker." And he adds that they are used in greetings, farewells, thanks and on many social occasions that confront us.(2018, pág. 2)

⁴ Hereinafter referred to as *DLE*.

⁵ Hereinafter *DEA*.

⁶ Hereinafter referred to as *DUE*.

These particles have phonetic, syntactic and semantic features – pragmatic as well. In this study we will try to focus on analyzing them from the semantic-pragmatic point of view without forgetting the grammatical and syntactic value as well.

Based on the study of According to Labiano Ilundain and Cueto Vallverdú and López Bobo, these particles are considered separate, since they do not influence the other classes of words as do verbs, adjectives and adverbs. In many cases in the written language, there is a comma or other exclamation mark that separates the interjection from the other elements of the sentence. Let's look at the following examples:(2000)(2003)

- 1- Hi, how are you doing?
- 2- Golly! It's a mess.

As for the confusion between interjections and onomatopoeias, the latter⁷ They refer to expressions that present sounds verbally, such as the sound of laughing (lol), or knocking on the door (knock, knock). Many grammarians regard onomatopoeia as a subclass of interjections, while others regard them as another class of words produced by the imitation and graphic representation of different sounds. The NGLÉ highlights the difference and points out that onomatopoeias: "do not denote emotions or sensations. Unlike interjections, onomatopoeia do not lead syntactic groups and do not form locutions." So an interjection has to indicate the speaker's feelings.(2009-2011, pág. 2485)

In most grammars, interjections are classified either grammatically or according to their semantic value.

According to the grammatical nature, Bernardi and the study of Torres Sánchez, among others, indicate that there are proper (primary) and improper (secondary) interjections. The former are words that only function as interjections in any linguistic context, while improper words can take the form of other kinds of words (verb, adjective, adverb, etc.) depending on their context. Let's look at the following examples:(2009, pág. 138)(Torres Sánchez, 2000)

- 3- Ah! So we're very lonely here. (own interjection)
- 4- Hala! Where did you get it? (own interjection)
- 5- Silence! (improper interjection)
- 6- Well! You speak. (improper interjection)

Among the own interjections we can highlight: eh, ah, hala, uf , bah among others. And the improper ones are very diverse, of which we highlight: well, man, shut up and give it a go, we also noticed some swear words such as pussy, curse etc. It is worth mentioning that improper ones can appear in the sentence in the form of an interjective locution such as my god, mother of beautiful love, not to mention, etc.

Improper interjections can be included in the phrase in the form of a noun such as man, fuck, god, and Jesus among others. Also in the form of an adjective such as good, great and clear, as well as it can be presented in the form of an adverb such as out, up and forward . Finally, improper verbs can be constituted from verbs such as venga and vaya.

Regarding the syntactic feature, Luna notes that there are three types of structures: Interjection + SN, Interjection + SP and Interjection + SC.(1996, págs. 98-100)

Within the first type, we highlight the following examples:

- 7- Oh, John!
- 8- Watch out, Miguel!

The second type manifests itself in the following examples:

⁷ Cf. Rodríguez Guzmán .(2011, págs. 125-126)

9- Go with this attitude!

Finally, the interjection may be accompanied by a completive phrase (third type), as shown by the following examples:

10- Come on, get out of here!

11- Well, don't talk to me now.

Regarding the classification of interjections according to their meaning, the NGLLE divides them into appellative and expressive interjections. The former are oriented to the listener in order to influence their sensations and the latter are oriented to the same speaker who expresses them in order to manifest their emotions towards an action. (2009-2011, pág. 2481)

We start with the appellations, they are usually used to express greetings, thanks, farewells and other social aspects. These include the following: Hello, *chao*, *gracias*, *anda*, *buenas*, *salud*, *venga*, *hombre* and *adiós*, among others.

Also based on the NGLLE study, the main interjections of greetings are: (2009-2011, págs. 2506-2511) Hello, What's up and What's going on, while the variants Good, good morning, good afternoon and Good night They are used both to greet and to say goodbye. As for Chao, goodbye, with God, and See you later (and its variants) are only used to express farewell. There are also some that are aimed at other social events such as Jesus and Bless you when the interlocutor sneezes. The main one to thank is Thank you and their corresponding answers are: You are welcome and There's nothing to worry about among many others. Finally, as a courtesy, the person is told that they are eating enjoy your meal or to take advantage of/s.

The second part of the interjections, according to their meaning, are the symptomatic or expressive ones, referring, as we pointed out before, to the interjections that are oriented to the speaker himself and manifest his emotions and sensations towards an action.

We will clarify the semantic meaning of these interjections in the Spanish phrase based on the study by Alarcos Llorach. The expressive interjection (2000, págs. 242-246) ah It is used as a response to indicate that what has been said has been understood, as shown in the following example:

12- A: I'm going to analyze all the work, and John won't do anything.

B: Ah!, then you'll work alone.

In addition, it is used to indicate that something unforeseen happened to the speaker, as in:

13- Ah!, I forgot to tell you that your father left you 200 euros.

The expressive *Ay* signals the sensation of pain, regret or startle. Let's look at the following examples:

14- Alas!, I didn't expect it.

15- Alas! What a blow!

The particle *bah* indicates the idea of rejection of what is said, and that the speaker thinks the opposite of what he hears, as the following example shows:

16- Bah! What nonsense is this?

Caray and *caray* are used to indicate surprise and anger, as a euphemism for profanity. Let's look at the following examples:

17- Golly! You damaged the entire cake.

18- Hell! In this house you can see many amazing things.

Huy or uy is used to express surprise or something shocking with the intention of correcting it, as in:

19- Oh, but Joan didn't want this.

The interjection oh has various uses and can be applied to situations of sadness, surprise, anger and fear, among others. Let's look at the following examples:

20- Oh! I'm really sorry. (Sadness and pain)

21- Oh! The girl is gorgeous. (Surprise)

Olé signals enthusiasm and is used to cheer, as in:

22- Olé! Congratulations.

Pu and pouf indicate emotions of contempt or disdain, as in:

23- FAQ! Who does he think he is?

24- Pu! And do you think this car is expensive?

Finally, the symptomatic interjection uf indicates an excessive praise or enlargement of what has been said in the conversation:

25- Ugh! Oh my God.

Analysis

As we have illustrated in the introduction to this work, we analyze the interjections of astonishment, admiration and sorrow according to the dictionaries of the DLE, the DUE and the DEA. We will see how each repertoire treats these units from the semantic-pragmatic point of view and we will observe what frequent values are included or absent in these lexicographic sources by checking each meaning with cases from CORPES XXI.

First, we will study the interjections that express amazement, how are they used? What values do they have? And what other senses do they have?

The first interjection that reflects this semantic value is oh, whose values in the dictionaries of the study are as follows:

On the DLE:

1. Interj. U. to manifest many and very diverse movements of the mind, and more ordinarily astonishment, sorrow, or joy.

At the DEA:

oh interj 1 Can express a wide variety of feelings, esp surprise and rejection. Sometimes it is nouns as nm.

2 (lit) It is emphatically used before a vocative.

In the DUE:

interj. It expresses admiration, amazement, amazement or surprise, interest, joy, pain, etc.

As we can see, all three dictionaries indicate that this interjection can express astonishment; However, they also record that it has other values such as expressing sorrow, joy, rejection, etc.

As for the value of astonishment, we find the following cases that demonstrate it in CORPES XXI:

1- "Oh God, no, it can't be!" she cried desperately. Isabel was crying on the other end of the line. (Celis, Luisa María: *Two sapphires and a ruby*. Caracas: Comala.com, 2001).

2- The old woman wondered, looking up at the ceiling, where she apparently found the answer. Oh yes, the boy was brought up in Aberdeen, of course... He inherited the title of lord and went to study at Cambridge. And I don't know, there's not much more to tell! Then it's already known that he became a writer, isn't it? (Oruña, María: *El camino del fuego*. Barcelona: Destino, 2022).

It should be noted that DEA does not include the idea of astonishment, but that of surprise (also mentioned in the DUE) which is relatively similar to the same sense, as in:

3- "Oh, like my father!" she said excitedly, "what kind of animals do you raise?" My father has Breton cows, do you know them? They are dairy cows, they give very good production. (Villalobos, Juan Pablo: *Peluquería y letras*. Barcelona: Anagrama, 2022).

On the other hand, the DLE and the DUE record that oh could express grief or grief as well, as in the following context:

4- "No, mother, I don't want to. I feel that I am the price of their remedies. As soon as he finished saying the words, he regretted it. It wasn't her mother's fault that she had fallen ill, or that she didn't have enough money or income. Oh, I'm sorry!" She burst into tears, inconsolable. (Exilart, Gabriela: *The Whisper of Women*. Buenos Aires: P&J, 2022).

The DLE and the DUE also point out that such an interjection could be alluded to expressing joy, as in the following case:

5- Again, oh news! The graduate presented a book of poems that no one expected, poems of yesterday, today and always. (Quinto Núñez, Bayardo: «ESLABÓN TRAS ESLABÓN». *The Robbery of the Labyrinth and Other Tales*. Managua: Bayardo Quinto Núñez, 2001).

It can be seen from the example above that the interjection oh can also refer to the idea of astonishment. In many texts, the pragmatic and contextual value determines the most precise meaning of that particle.

As for the value of expressing rejection (mentioned in the DEA) and that of reflecting strangeness (set out in the DUE), we have found the following case that represents them:

6- "Now that he knows I've spent a night with Richard, he thinks it's his turn. He thinks it's his turn now. Oh, no, he thinks I'm a bitch!" she thought in terror. (Celis, Luisa María: *Two sapphires and a ruby*. Caracas: Comala.com, 2001).

It should be noted that we have not found enough examples of these values in CORPES XXI, which shows their absence in the DLE. In most contexts, interjection expresses the idea of surprise rather than rejection or strangeness. The same applies to the value of signaling the feeling of interest (collected in the DUE) which is very similar to the sense of manifesting joy or encouragement.

Finally, the DUE indicates that this interjection could be preceded by a vocative in order to emphasize what is expressed, as in:

7- "Oh, Michael! Please let go of me, you hurt me! (Celis, Luisa María: *Two sapphires and a ruby*. Caracas: Comala.com, 2001).

We have observed that this use is very frequent depending on the number of cases found in CORPES XXI, which indicates the need to introduce it to the other lexicographic sources of this analysis.

It should be added that, when reviewing the contexts included in CORPES XXI, we have found cases in which oh manifests tiredness or boredom towards a situation, among which we highlight the following:

8- Oh God, what a long night, so full of anguish! (Medina, Dante: "HOW MUCH I HAVE CARED FOR YOU, MY DEAR." See you, my love, TV. Havana: Casa de las Américas, 2001).

After studying this interjection in the three dictionaries, it can be detected that each repertoire includes a series of different uses, most of which are very frequently used in today's Spanish.

Another interjection that is also used to express the idea of astonishment (among other uses) is uy (huy). Let's see how it is recorded in the lexicographic repertoires consulted in this analysis:

On the DLE:

Huy

V. oops.

Uy 1. interj. U. to denote acute physical pain, embarrassment, or astonishment.

At the DEA:

Oops → HUY

huy (tb with the spelling uy) interj (more frequent in feminine or children's language) 1 (col) Expresses surprise or astonishment. 2 (col) Expresses grief or lamentation. 3 (col) Expresses reluctance or embarrassment.

In the DUE:

oops

interj. It is used to express pain, surprise, or joy.

Huy

1 interj. Expresses astonishment, surprise, or *strangeness, usually at something you hear and are not happy with. It is usually used completed with another exclamation.

2 It also expresses reluctance, and finicky reluctance is imitated with it.

It is noted that dictionaries do not agree on the most frequent form between oops and Huy. The repertoire DLE recommends that the variant be used oops, while the DEA Prefer the other Huy. On the other hand, the DUE He considers that they are two distinct interjective particles, each of them being in a different sense without alluding to the fact that one is a variant of the other.

By reviewing the cases offered by the corpus of our analysis, we have found that the use of oops is much more common than Huy (In accordance with the recommendation of the DLE). On the other hand, we have not found any differences in meaning between the two variants that could separate them into two different interjective particles.

All three dictionaries share the following three semantic values: expressing astonishment, pain, and surprise. The DLE and DEA They share the courage to show shame. On the other hand, only the DUE He records that it could refer to the idea of strangeness and joy as well.

As for the sense of 'expressing amazement', it is reflected in The following contexts of the CORPES XXI:

9- Well, well, and he's coming with his brother! That's because... Oh, how it smells me!", he lengthened his words, and once again showed his complimentary control of everything that happened in the neighborhood: "By the way, I've been told that the coach's daughter has thrown away some papers a while ago that make the scoundrel handsome" (Naveros, Miguel: *Al calor del día*. Madrid: Alfaguara, 2001).

10- Are you going to hit me? Will you be able to, will you have eggs for that? The shadow, shuddering with rage, comes dangerously close. (Chías, Edgar: Cuando quiero llorar no lloro. www.dramared.com: dramared.com, 2001).

With regard to manifesting surprise, as we have pointed out in the previous particle *ah*, it closely resembles semantically the value of manifesting the idea of amazement. Let's look at the following two cases:

11- You've got to do something! So you pull the agenda and get started. On the A: Almudena, no, she talks a lot. Anabel, no, who smokes a pipe. Cantabrian Shipyards... Oh, how far!, take away, take away... For the B: Basessa, not this one, she doesn't know spelling. Bethlehem... Bethlehem? ("The couple? Fine thank you. Start over." The Comedy Club Features Advantages of Being Incompetent and Other Stand-Up Humor. Madrid: Aguilar, 2001).

12- When she remembers it, she gets emotional as if she were living it: "Oops, that strength... that energy that is lived there... I don't know, when they all come in sweaty, it seems as if they had just performed something like a feat (Jiménez, Yuri: «La actuación en la piel». Nation. San Jose: nacion.com, 2001-09-28).

Regarding the value of expressing pain, we have found a large number of cases in both variants of this interjection, among which we highlight the following that show the value explicitly:

13- Devil: It's very dangerous as a carpenter, Beetle, how about cutting yourself with the saw or giving yourself a hammer blow on your finger?... Oh, what a pain! (Reyes López, Damario: «The Great Soothsayer Beetle». Theatre: 5 plays to be staged. San Pedro Sula: Proyecto Teatral Futuro, 2013).

14- "Oh, my feet hurt!" It looks like my big toe has been crushed with a hammer (Merino, Olga: Paper spurs. Madrid: Alfaguara, 2004).

15- - Flee, poor ones, how sorry I am! It seems as if you were Carthusians locked up in a boat dedicated only to bringing us good fish to the table. As if it weren't true that you have a girlfriend in every port! (Posadas, Gervasio: Doctor Mateo. Three summers in St. Maarten. Madrid: Espasa Calpe, 2009).

It should be noted that only the DLE refers to physical pain, while the other dictionaries record it generically by including the figurative sense of the interjection *uy* (*huy*).

Now we will look at cases that show the value of pointing out shame or reparation:

16- "Where are you going?" asked the saleswoman, "Where can I get to with a hundred pesos?" He liked the place, having visited it once with his relatives (Mendoza, Elmer: The Lover of Janis Joplin. Barcelona: Tusquets, 2001).

17- Maruchi: Oh, not me, daughter! I even owe the false eyelashes I wear, which will be ripped off in the street any day. Why don't you get involved with the one who comes to see you every Thursday, the one with the bucket face? (Alonso de Santos, José Luis: «Mujeres de vida fácil». Paintings of love and humour, al fresco. Madrid: Cátedra, 2006).

It should be noted that this use is less frequent compared to those explained above.

Finally, with respect to the values mentioned only in the DUE: expressing joy and strangeness, according to the cases reviewed in CORPES XXI, the first value shares features with the idea of astonishment and the second with that of surprise; so only the pragmatic context could show the nuances between them. Let's look at a case about each of the above senses respectively:

18- "See, how glad you came to see me! Oh, but how elegant it is for me. That's how I like it, well dressed and well fed, for you've gained your little pounds, my friend. The Jesuits feed you and keep you neat and tidy as it should be. Well, Chino, you have to

introduce those gentlemen to me. (Dreyfus Bendaña, Martine: *La Casa de la piedra bocona*. Managua: Multi Impresos Nicaragüenses, 2004).

19- The truth is, I'd stop and say / oops! / what a weird guy! (Name: Ruiz Penella, Manuela. Sex: Female. Age group: 55_adelante. Level of education: low. Profession: actress. Country: Spain. Other information: known as Emma Penella. Paper: interviewee).

We recall that the DUE indicates that the use of expressing strangeness corresponds to the variant huy and that of manifesting joy is relative to uy. To show that they are fully interchangeable, we have chosen cases in which each variant shows the corresponding value of the other.

In reviewing the cases recorded in CORPES XXI, we have found contexts in which uy (huy) could express disgust as well, as the following examples show:

20- ALICIA: Oops! He's looking really ugly. (Istarú, Ana: *Hombres en escabeche*. Buenos Aires: celcit.org.ar, 2013-04-23).

21- I wanted to know who had killed my brother. I began to speak ill of him, I said: "Oh, no, I had a brother who was horrible, he was a toad in the army, he kept with them," and this and that. (González Uribe, Guillermo: *Los niños de la guerra*. Bogotá: Planeta Colombiana, 2002).

We have detected quite a few differences and nuances regarding the treatment of this particle in the three lexicographic sources. And we have been able to observe that it is always the cases of CORPES XXI that could determine what use is frequent and in what situation each semantic value is used.

Let us now begin to analyze the interjection ah that shares semantic and contextual features with the two previous particles. The repertoires consulted in this analysis record it as we will see below:

In the DLE:

1. Interj. U. to denote sorrow, admiration, surprise, or similar feelings.
2. Interj. cult. U. to call whoever is at the place indicated.
3. Interj. Am. U. to interrogate.

In the DEA:

ah interj 1 It can express various emotions, esp surprise, admiration or rejection, sometimes denoting that it falls into the realization of something. 2 Precedes a warning or threat. 3 (lit) Followed by the prep DE + n of place, it is used to call those who are in it.

In the DUE:

1 interj. Exclamation caused by any impression or emotion: *admiration, surprise, *fright, *sorrow... and, also, *satisfaction or *joy. Its specific use is to show the speaker that he has just realized a certain thing.

2 Hispam. It is used for interrogation.

By studying the meanings it offers in each of the dictionaries, we observe that there are two values that have a coincidence: the expression of surprise and admiration. Similarly, the DLE and the DUE They share the use of manifesting grief and interrogating (frequent in American Spanish). In addition, the DLE and the DEA They pick up the literary value of calling someone who is somewhere.

Let's start by analyzing these shared uses, and then we'll study the values that each lexicographic source documents in turn.

As for expressing the feeling of surprise Or admiration, we have found a large number of cases about this usage, which clarifies the reason why it is mentioned in all three dictionaries among the first values. The following case illustrates this sense:

22- He started the exam and with the device he used to project everything on a screen, he pressed me so the belly that it almost made me cry, I felt aggression, bad vibes... the guy said that he played this way so that he could see the images well... Oh, yes? But I didn't stop feeling violated. (González Bernal, Claudia Milena: «Obstetric Violence: The Second Time Is the Charm». Blog El Tiempo. www.eltiempo.com:blogs.eltiempo.com, 2022-05-18).

With regard to the value of manifesting grief (recorded in the DLE and the DUE), it can be verified with the following context:

23- "Ah, Ishcate, it's a pity you see me like that. (Gabás, Luz: *Lejos de Louisiana*. Barcelona: Planeta, 2022).

And regarding the frequent use in American Spanish (that of interrogar), we highlight the following context:

24- Pilar: And how much do you know ah? (Lillo, Daniella: *Carita de emeraora*. Chile: archivodramaturgia.cl, 2001).

It should be noted that there are hardly any documented cases of this value in European Spanish, we do not find any that show this use explicitly. However, we offer the following example from a text from Barcelona:

25- They look like two saints in a picture, the heroes of Jaca?, what heroes?, a military uprising?, in Jaca?, I had no idea, I have not studied that, what were they called?, ah!, that's why the edge of the photo is a republican flag, Galán and what...?, García Hernández, Galán and García Hernández, already, and where did they give it to you? (Grandes, Almudena: *Los aires duros*. Barcelona: Tusquets, 2002).

As we have indicated, according to the DLE and the DEA, this interjection could, in educated speech, be used to call someone in a particular place. The DEA adds that, in this context, it must be followed by the preposition of and the name of the place indicated; it is an indication that we find in all the cases that we find in CORPES XXI, among which we highlight the following:

26- Oh, from Valencia, and what is the dish that your mother used to make for you when you were little and that you have never forgotten? (rtve.es:Planeta comida. Programme 06 Year and classification criteria: 2014, Date of issue Provenance: Transcripción_y_codificación_CORPES Media: Internet Typology: Interview).

In CORPES XXI we only find very few documented cases of this value, since it was used more in old and literary Spanish.

Below, we will look at the cases that only the DEA Records. This indicates that the interjection ah It could precede a threat or warning, as in:

27- -Lucas, oh, ah, don't stop... (Maronna, Jorge; Pescetti, Luis María: Copyright: Literary Plagiarism and Naked Political Power. Barcelona: Plaza & Janés, 2001).

Likewise, the DEA points out that this interjection can express rejection; however, we do not find any case in CORPES XXI that represents this value.

Finally, the DUE, on the other hand, alludes to the fact that the particle ah I could express fright and satisfaction as well. In reviewing the contexts offered by our corpus, we have found numerous cases that reflect both senses. Let's look at the following examples that show the above values respectively:

28- But if it's been three months, six months, three years, that I haven't taken the pill, but nothing, the rule, the rule, the rule, ah!, two days late... three days... faint hope... five

days... Illusions... The birth would be in... If it hasn't come tomorrow, I'll take the test. (Freixas Revuelta, Laura: *A mí no me iba a pasar: una autobiografía con perspectiva de género*. Barcelona: Penguin Random House, 2019).

29- I didn't know what, but I needed protection. The problem is that he didn't believe in protective gods nor did he believe that churches opened at night. So he said ah, that's good, do you want me to take him for a walk? (Costamagna, Alejandra: *The System of Touch*. Barcelona: Anagrama, 2018.).

Despite the differences in the treatment of this interjection *ah* in the three repertoires designated for this analysis, these have been able to include all the senses and uses reflected by the cases we have studied in CORPES XXI. We only recommend entering all the values that we have pointed out as frequent in all three dictionaries, not just in one or two of them.

Next, we'll look at the multiple-value interjection *ay* in the three dictionaries in this analysis:

On the DLE:

1. Interj. U. to express many and very diverse movements of the mind, and more ordinarily affliction or pain.
2. Interj. Followed by the particle *of* and a name or pronoun, it denotes grief, fear, commiseration, or threat.
3. m. Sigh, groan.

Oh me

V. *aymé*.

In the DEA:

ay (normal pl, AYES) I interj 1 Expresses mainly pain, sorrow, surprise, or shock. Free is noun as n m. (b) Followed by a compl DE, expresses fear; commiseration or threat. II loc adv 2 in a -. With continual pain that makes you complain. Graml con vs how to be or have. (b) With anguish or startle.

In the DUE:

1 Interjection of *pain or *fright or startle. Followed by, expresses threat and equates to poor.

2 m. Lament or groan.

To be in a woe 1 To have a continuous pain that forces you to complain without interruption = To be in a scream. 2 Being continually in a situation of distress or shock.

V. *aymé*, *ay Jesús*.

As we can see, there are shared uses between the three lexicographic sources. First of all All register the use of expressing pain, fear, and threat. While the DUE and the DEA They include the use of expressing startle or surprise.

On the other hand, the DLE, in turn, alludes to the fact that *alas* It could reflect the idea of commiseration.

It should also be added that the three repertoires refer to the fact that *alas* It could work as a masculine noun. Only the DLE and DUE They clarify their semantic value: it means 'lament', 'groan' or 'sigh'. Similarly, the DUE and DEA record the expression *Be in a woe*, which refers to 'having continual pain that causes one to complain'. The DUE treats it as an expression, while the DEA He considers it an adverbial locution.

Finally, the DLE and the DUE allude to the fact that there is construction *Oh me* (*Aymé*) used in Old and Classical Spanish.

Regarding the use of expressing pain and grief, we have found a large number of cases, which clarifies why it is mentioned first in the repertoires consulted in this analysis. Let's look at the following case:

30- From today we're going to bathe you every day, huh. And she said yes quietly. Oh, it hurts if you shampoo how is it going to hurt? It hurts. And I looked at her closely and said, "Let's see." (Navarro, Brenda: *Ceniza en la boca*. Mexico City: Sexto Piso, 2022).

Likewise, we find many cases in which *ay* reflects the idea of threat when it is followed by the preposition *of*, as in:

31- No, I don't know or understand her. [To Charon.] Woe to those who do not explore their consciousness. Woe to you if you don't know your shady backgrounds. (Olguín, David: «Belize. Triptych". Escalante, Ximena ... [et al.]: *Contemporary American Theater. New dramaturgy in Mexico*. Madrid: Casa de América, 2002).

With respect to expressing fright or fear, the DLE and the DEA point out that the interjection *ay* must also be followed by the preposition *de*, while the DUE only indicates that it has this use without clarifying its syntactic situation. When reviewing the cases offered by CORES XXI, we have detected cases with the preposition *of* and others without. Let's look at the following context that represents both forms:

32- Woe is me, oh stern God, oh active voracious flame! (Godoy Durán, Enrique: *The Origin of the Wind*. Guatemala City: n.d., 2003).

It should also be noted that this interjection, followed by the preposition *of*, could express pain or affliction, as in:

33- "You have a helpless woman before you, woe is me, for I have no one to help me! Poor orphan, with no protectors to pay me. (Moix, Terenci: *The Blind Harpist. A fantasy of Tutankhamun's reign*. Barcelona: Planeta, 2002).

The same case also applies to the meaning of the DLE: 'to express commiseration'.

With regard to the use of conveying the feeling of shock (included in the DUE and the DEA), it is shown in the following context:

34- "Do you think they'll let us see them?" Oh my God, why did this boy decide to be a pilot? Can you imagine if he had been a doctor, like his father? We'd be in Miami by now, away from these savages. (Correa, Armando Lucas: *The Night Traveler*. Barcelona: Penguin Random House, 2023).

We have observed that the contexts in which *ay* expresses pain and shock are very similar. Only the pragmatic context could distinguish them. It seems correct that for this reason the DLE does not include both senses.

Regarding the use of *ay* as a masculine noun, we have pointed out that the repertoires indicate that it could be replaced by the nouns *moan*, *lamento* or *suspiro*. The following example reflects this value:

35- His grandson said, and he could not bear the shame of others. And that's where Pascuala began with the woes of pain. (Bovo, Ana María: *Colombian Roses*. Buenos Aires: Emecé, 2011).

It should be noted that we have found numerous cases about this sense, which indicates that it is frequently used in current Spanish, taking into account, at the same time, that we find more literary than colloquial contexts about this use.

In relation to the locution mentioned in the DEA and the DUE (to be) in an ay, both dictionaries denote that it could be used to reflect that something is happening with continuous pain or anguish. The DEA adds that it could go with both the verb *estar* and *tener*. Let's look at the following cases that show the two variants respectively:

36- Very high profits will be of no use to you if you are always in a woe because the possibility of losing money is very high. (Macías, Sofía: *Pequeño cerdo capitalista*. Barcelona: Penguin Random House, 2014).

37- The dinner also brought together contemporary politics, the one that has had Spain in a woe during nine tortuous months in which "Spaniards – as Don Felipe said – have needed certainties and answers that they have often sought in the media". (Alcaraz, Mayte: "Journalism, nothing more than journalism, only journalism". ABC. Madrid: abc.es, 2016-12-15).

We have only found eight contexts in CORPES XXI about this value (seven from European Spanish and one from American Spanish); so it is correct that this locution is very rare in current Spanish.

Finally, the expression recorded by the DLE and the DUE *ay me o aymé* is also obsolete. It is limited to ancient and religious texts and is equivalent to *woe to me* according to the DLE and to *woe to me* according to the DUE. When reviewing the cases documented by CORPES XXI, we did not find any that represent this expression.

Among the contexts that we studied in the corpus of the study, we have detected cases in which the interjection *ay* can also express joy, it is a value absent in the three lexicographic sources designated for this analysis. Let's look at the following context in this regard:

38- From its musical concept, which has to do with the expectations raised by the song *¡Ay qué felicidad!*, the new recording career of Ricardo Leyva and Sur Caribe should reaffirm the power of this author and his band in the current Cuban sound. (Vázquez, Omar: «What happiness the South Caribbean!». *Granma Newspaper*. Havana: granma.cubaweb.cu, 2007-10-04).

Another interjection that alludes mainly to the idea of To manifest astonishment or surprise is *Log*. We will see below how it is treated in the repertoires consulted in our analysis:

In the DLE:

1. Interj. euphem. colloq. U. to denote astonishment, anger, or anger.

In the DEA:

Interj (cabbage) EUF by MILK.

In the DUE:

interj. pop. It is used to express disgust, surprise, or admiration.

In the first place, the three dictionaries indicate that it is an interjection for colloquial use, and the DLE and the DEA They add that it is used as a euphemism. We also note that the DLE and the DUE They agree that this interjection reflects the idea of astonishment or surprise, as in:

39- "Mom, I really am, wood!" Stop, I'll fix it however I can. Come on, I'll catch you this week; You have to stop doing these things. We'll talk," and I hung up. (Rivers, Paula: *Que te parta un rayo*, Candela. Barcelona: Planeta, 2017).

However, the DEA refers to the fact that *leñe* is a euphemism for the secondary (improper) interjection *milk*, and at the same time, the DLE and DUE denote that it is

used to express disgust or anger. It can be seen that this is practically the same semantic value, which is shown in the following cases:

40- "What are you saying?" replied Rain, smug and uncut. Actually, she knew exactly what they were talking about and was ready to intimidate so many farruco. Either she showed her teeth from the start, or they ate her alive at the first sign of change. (Lobato, Oscar: *Centhæure*. Madrid: Alfaguara, 2009).

41- "Take away—what you like to play, wood." (Benavent, Elísabet: *The whole truth of my lies*. Spain: Penguin Random House Grupo Editorial, 2019).

As can be seen, in both cases, the interjection can be replaced by *hala* without changing the meaning. Also, in this context, it expresses anger or anger towards what is being said.

It should be noted that we have found only one example of the first value (expression of surprise) among the 18 contexts documented by COPRES XXI. Most of the cosos of the second sense.

By reviewing all the contexts of the study's corpus, we have also detected that *leñe*, not often, could express enthusiasm or joy towards a situation, as in the following case:

42- What to highlight about WLW? Well, what I loved is that it recognizes the visual style and makes a real simulation of how the article will look, but without publishing it yet. It may seem silly, but I like it. Anyway, it's worth downloading and trying WLW as a desktop tool for your blog. (Campuzano Gallego, Víctor: «Windows Life Writer». Víctor Campuzano's Personal Blog. www.vcgs.net: vcgs.net, 2008-10-18).

Now we move on to the frequently used interjection in *hala* colloquial speech. We will see below how it is included in each dictionary designated for our analysis:

On the DLE:

1. Interj. U. to breathe in or hurry up.
2. Interj. U. to show surprise.
3. Interj. U. to call.
4. Interj. U. to denote persistence in a march. U. repeated.

At the DEA:

hala interj 1 (col) Used to exhort or urge someone to do something. (b) It is used to animate. (c) It is used to initiate a farewell.

2 (col) Accompanies a threat that is presented in retaliation for something that causes anger or annoyance.

3 (col) Express admiration. b) It expresses the impression of exaggeration that someone or something produces.

4 (col) It expresses the immediate, hasty or insistent character of an event.

In the DUE:

1 interj. It is used to *animate. = Hale.

2 To *kick someone out of a place. = Hale.

3 To show *annoyance. = Hale. To show impression for a *exaggerated thing. = Hale.

Pull, pull... An expression that denotes the continuity of an action.

It can be pointed out that the DEA registers more values and senses of *Hala* than the other repertoires. However, they share several uses that we will discuss below.

First, all three lexicographical sources include the value of expressing breath. All of them mention it in the first meaning, although the DEA It specifies that it can also be used to exhort someone to do something. Let's look at the following case that shows how interjection Hala It is used to animate:

43- PLÁCIDO: Oh, shut up now, because you have a crazy head in me! Haven't you heard the Saint? Well, hey, keep an eye on the candle. (Ripoll, Laila: Santa Perpetua. Madrid: Huerga y Fierro Editores, 2011).

The DLE also indicates, in the same sense, that it could be used to hurry, a value that applies to the same context as above.

Second, both the DEA as the DUE allude to the fact that Hala It may express annoyance or anger. The DEA He adds that it usually accompanies a threat. Let's look at the following case for that value:

44- Man. Pussy! Another tough one! This basca is the one who throws the money away. Wow! (Casavella, Francisco: The Fierce Games. Barcelona: Mondadori, 2002).

It should be noted that, within the same meaning, the DUE indicates that hala is used to express a feeling of impression towards something exaggerated, while the DEA registers it with the use of expressing admiration (the DLE also registers it). Let's look at a context of CORPES XXI in which hala expresses admiration or surprise:

45- Iodine! Be careful! Hey, you're done, you're going! Where is it going? What are you looking for? Rimbaud? He liked it, didn't he? Or maybe you're looking for the cointreau? Oh, you rascal, she likes to swallow! I have them both at my fingertips below. To the poet and the poet. In Rimbaud, it is not known whether he wrote more himself or alcohol. (Bezerra, Paco: «Ventaquemada». Theatre. Short pieces. Resad students academic year 2002-2003. Madrid: Fundamentos, 2003).

Likewise, the DUE documents the expression hala hala and points out that it is used to denote continuity of some action. However, the DLE indicates that hala (repeated) indicates continuation and follow-up in a march. It should be added that the DEA mentions that hala manifests the insistent nature of an action without indicating that it must be repeated in the sentence. When reviewing the cases of CORPES XXI, we observe that, in this context, it must be repeated to show this semantic value, as in:

46- Pull, pull, take! (Name: Ibáñez Pérez, Juan. Gender: male. Age group: 35-54. Level of education: no indicado. Profession: actor. Country: Spain. Other information: puppet of an ant called Barrancas. Role: collaborator).

The DLE, on the other hand, refers to the fact that this interjection is used to call. It seems strange that the other dictionaries have not mentioned it because we have found many contexts in CORPES XXI that represent it, among which the following stands out:

47- Hey, do you know what I read? / because Pedro Duque has written these days in the newspapers. (Name: Nierga, Gemma. Sex: Female. Age group: 35-54. Level of education: superior. Profession: Journalist. Country: Spain. Role: Presenter).

Finally, the DUE, in turn, records that hala can refer to kicking someone out of somewhere, while the DEA in the sense denotes that it is used to say goodbye to someone. Within CORPES XXI, we find hardly any cases about these values. However, the following context could reflect these two ideas:

48- Now you're going home to eat and that's it, see you tomorrow. (Sex: male. Age group: 35-54. Level of education: superior. Profession: Employee of a bank. Country: Spain. Paper: Interviewee).

Another interjection that expresses the meanings to be studied in this analysis is *caramba*, whose semantic values according to our three dictionaries are as follows:

On the DLE:

1. Interj. euphem. U. to express strangeness or anger.

At the DEA:

caramba (tb, rare, *carambas*) interj Expresses surprise or anger. Sometimes with a compl CON, which designates the reason for the anger or surprise.

In the DUE:

interj. Exclamation of surprise and sometimes of anger, protest or disgust.

Wow with... An exclamation that shows disgust with the thing or person being expressed, or surprise or admiration at some deed of someone's.

An exclamation with which a manifestation is reinforced.

When reviewing the meanings offered by each repertoire, we observe shared values. First, all three point out that *golly* As an interjection, it could reflect a feeling of anger. The DLE It also indicates that it expresses strangeness and DUE He mentions that it could indicate protest or disgust. They are very similar values that are difficult to distinguish in one context. Let's look at the following case that represents these ideas:

49- Does it stop? Gee, they always put it in my flaccid. (Vivas, José Miguel: «Diverse and perverse». Moreno, Xiomara ... [et al.]: Contemporary American Theater. New dramaturgy in Venezuela. Madrid: Casa de América, 2002).

Similarly, the DUE and the DEA capture the value of expressing astonishment or surprise, as in the following two contexts:

50- With all the buttons closed, without any wrinkles, no basting, no stitches, or maybe many pockets, but nowhere did it peek out of her even a single characteristic of the sex to which she belonged. (Bondy Reyes, Ernesto: "FREUD, MADELYN AND I". Return trip, to Sabina and other stories. Tegucigalpa: Iberoamericana, 2001).

51- "Gee, I'm impressed. You can see that you admire him a lot. (Celis, Luisa María: Two sapphires and a ruby. Caracas: Comala.com, 2001).

Similarly, DEA and DUE include the value in which *caramba* is followed by the preposition *with*. The EUD registers it among the expressions of which this interjection is a part. It is used to show the reason for astonishment or disgust, as in:

52- I was quite embarrassed. Wow the starving people! The good woman's rotten and chatty brain retreated into the thalamus. (Ferreyra, Gustavo: Piquito de oro. Buenos Aires: Seix Barral, 2011).

It should be noted that CORPES XXI does not provide much context about this expression, so it seems correct that it is not frequently used in current Spanish, and therefore it is not registered in the DLE.

Finally, the DUE includes the expression *qué caramba* that is used to reinforce some manifestation, as in:

53- When Wallace arrived at the training track, two vehicles were waiting next to the fence, his boys' Land Rover and a sports car (modest but sporty, what the heck!) that undoubtedly belonged to Johnny Pagal. (Savater, Fernando: The Brotherhood of Good Luck. Barcelona: Planeta, 2008).

When reviewing the cases included in CORPES XXI, we observe that this interjection can also express fear or fright, as the following example shows:

54- "You don't do that, dammit!" he exclaimed, recovered from his fright. I almost have a heart attack. (Mendoza, Eduardo: *The Adventure of the Ladies' Dressing Table*. Barcelona: Seix Barral, 2001).

Conclusions

After studying the interjections in grammars and research papers, and after analysing the improper ones of surprise, admiration and sorrow in dictionaries: the DLE, the DEA and the DUE, we have observed that these particles are very frequently used in Spanish today, are part of many daily colloquial contexts and reinforce the meaning and transmit it more directly to the interlocutor.

Likewise, we have been able to detect that, in most of the interjections studied in this analysis, the DLE is usually the most summarized and tries to register several values and meanings of the interjection within the same meaning, unlike the DUE and the DEA that tend to separate the uses and collect more senses that the interjective particle can express.

Even so, throughout the study, we have found several uses and meanings of the interjections of surprise, admiration and sorrow absent in the three monolingual dictionaries consulted, many of them are frequently used. This demonstrates the need to include these values in future updates of the different Spanish dictionaries.

Based on this analysis, further studies can be carried out on the other meanings of improper interjections with the expression of mood, anger, disdain, annoyance, laughter, mockery, etc. Since they are of various uses, very frequent in today's Spanish, and dictionaries do not always provide all their semantic values.

Likewise, lexicographic studies can be carried out on improper interjections and how they are treated in the most relevant repertoires, while attending to the pragmatic and contextual meaning of each one without forgetting the diatopic marking.

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