

# Ideophones, interjections and other iconic things

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Mumbo-jumbo and other gobbledygook...



## Outline of the talk

- Ideophones
  - What are they?
  - How do they differ from onomatopoeia?
  - Iconicity: form-meaning pairings?
- Interjections
  - What are they?
- Ideophones and onomatopoeia vs. interjections
- Ideophones, interjections and categoriality
  - Interjections: a separate word class, can be grammatically defined
  - Ideophones: multi- or pre-categorial, can be found in different uses BUT can also be de-ideophonised into regular words
- *Pladask, vips* and *svisch*: a look at the situation in Swedish

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## Dingemans (2012): “marked words that depict sensory imagery”

Siwu (Ghana)	mukumuku gbadara-gbadara	‘mouth movements of a toothless person eating’ ‘a drunkard’s wobbling gait’
Basque	ttapa-ttapa firristi-farrasta	‘to walk with small steps’ ‘to work carelessly’
Swedish	huller om buller pladask	‘without order, in a mess’ ‘without control of movement (in a clumsy or noisy fall)’
Finnish	kipin kapin hissun kissun	‘quickly, in a haste’ ‘slowly, quietly’
English	hoity-toity flimflam hippety hoppety	‘thoughtless giddy behaviour’ ‘a piece of nonsense or idle talk’ ‘in a hopping bouncing manner’

Siwu data Dingemans (2012); Basque data Ibarretxe-Antuñano (2017)

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## Vivid illustrations of ideas/events in sound

- *The rabbit went **hippety hoppety** across the field*
- *Drive with **care as other drivers and taxis** steer **higgledy-piggledy*** (iWeb corpus)
- show how the event **looks**
- hearer is invited to “see” the repeated, rapid bouncing movements of the animal and even how its little ears and tail wiggle as it moves across the stage

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## Previous work on the topic

- Knowledge of ideophones primarily based on languages where ideophones common: West-African and Asian languages
- aka *expressives, descriptives, imitatives, intensifiers, adverbs, interjections* and *onomatopoeia* -- *mimetics* esp. in Japanese and Korean linguistics
- Doke (1935, p 118): “a vivid representation of an idea in sound. A word, often onomatopoeic, which describes a predicate, qualificative or adverb in respect to manner, colour, sound, smell, action, state or intensity”

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## Previous work on the topic

- Voeltz & Kilian Hatz (2001, p 3): “ideophones exist in all languages of the world: They are a universal category.”
- If so, why are there so few studies on European languages, incl. English, Swedish and Finnish?
  - Partially an ideological problem: “playthings, not the tools of language” (Müller 1861, p 346)
  - Not how a “civilized” language should function

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## Previous work on the topic

- At the same time, there seems to be some work on these items; one just needs to know where to look
- Many items that we would classify as ideophones are discussed under other labels
  - Descriptives, expressives
  - Onomatopoeia
  - Interjections
- But there are many, many contradictions...

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## Onomatopoeia

- *but how often can you say that you were **splashed** by a penguin as it swam by?*
- *Dymatize Elite offers you a lot of **bang** for your buck.*
- *its pretty much inevitable that something will get **splashed** or **splatted** on my open book in the kitchen*
- *I have nine lightsabers (the flashy noisy kind that go **swoosh**)*
- *This little piggy went **splash, splash, splash**, all the way to the middle of the woods*
- *another bowl of sticky oatmeal goes **splat!** off the high chair tray*
- **BANG!** *And the cat dies.*

(all from iWeb corpus)

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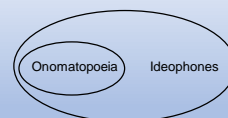
## Ideophones vs onomatopoeia

- The basic idea is that onomatopoes depict sound, while ideophones depict sensory imagery other than sound
- But can we decide what is sound vs not-sound...?
- **Tick tock** *goes the clock* (iWeb corpus)
- *I have nine lightsabers (the flashy noisy kind that go **swoosh**)* (iWeb corpus)
- *then the camera **goes zzzz**, it to focus in because she is so close* (COCA)

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## Ideophones and onomatopoeia

- Akita & Dingemanse (2019): Onomatopoeia can be understood as one type of iconic mapping between form and meaning, alongside a number of other mappings (ideophones).



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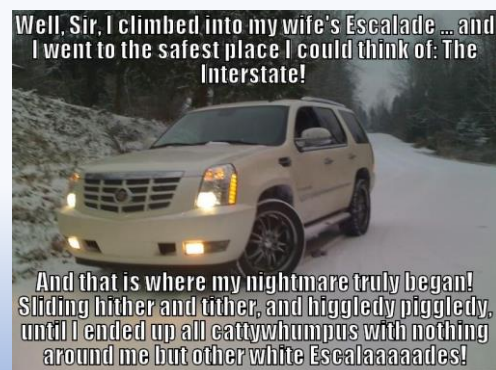
## Ideophones and onomatopoeia

- Implicational hierarchy (Dingemanse, 2012, p 663):

SOUND < MOVEMENT < VISUAL PATTERNS < OTHER SENSORY PERCEPTION < INNER FEELINGS, COGNITIVE STATES

- *another bowl of sticky oatmeal goes **splat!** off the high chair tray* (iWeb corpus)
- *The rabbit went **hippety hoppety** across the field*
- *Our belongings, piled **higgledy-piggledy**, and upside down, about the floor.* (R. L. Stevenson: *Silverado Squatters*, p 122)

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<http://www.quickmeme.com/p/3vsv7k/page/5/>

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its so iconic that I knew it was epic (iWeb)

Iconicity:

- Plato's *Cratylus* and whether words imitate reality or are based on convention
- Linguistic items / units perceived as "sounding like" what they mean.

Dingemanse et al. (2015): "the resemblance-based mapping between aspects of form and meaning"

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## Iconicity (e.g. Dingemanse, 2011)

- Imagic iconicity
  - *If it walks like a duck, and it quacks like a duck, quack, quack.* (COCA)
  - *When a duck says quack, that's what it means, probably...* (COCA)
  - *...the steel drums started, sounding like the plink plink of hard rain on a tin roof.* (COCA)
- Gestalt iconicity
  - *The mildewed plink-plink of the rehearsal piano echoes like the Ancient Mariner...* (COCA)
  - *As she opened her first paint can with the plunk-plunk of the lid, the doorbell rang.* (COCA)
- Relative iconicity
  - *plink-plonk-plunk-plonk // clink-clank-clunk-clonk*

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## Interjections

- Unlike other words classes, not clearly defined or even included in grammar books – compare:
  - *Substantiv är namn på ting, såsom klocka, boll och ring. Verb är saker man kan göra, till exempel se och höra. Adjektiven sen oss lär hurdana tingen är.*
  - Substantiv: alla ord som man kan sätta *jävel* efter...
- Estling Vannestål (2007, p 56): "This is a strange little group, comprising various words and sounds used as exclamations ... such as *Ouch!*, *Wow!* and *Holy smoke!*. An interjection does not belong to a clause, but occurs separately. We will not deal with them further in this book."

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## Interjections

Zandvoort (1948, p 224):

- natural ejaculation(s) viewed as part(s) of speech (e.g. *ah!*, *whew!*)
  - regular interjections: *Oh! – Ha! – Hey! – Aha! – Oho! – Alas!*
  - occasional interjections: *Damn! – Dear Me! – Dear, dear! – (Good) Lord! – (Good) heavens! – By Jove! – Nonsense!*
  - "In a few cases, though a word may also occur as another part of speech, its use as an interjection is felt to be the primary one: *Hoity-toity!* (also noun and adj.); *Boo!* (also noun and verb)."

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## Interjections

Schibsbye (1965, p 289):

- "Some of these contain sounds that are not found in ordinary words, e.g. *ugh* /u:x/, *tut* (the alveolar click). They are independent elements of the utterance, not related syntactically to other parts of the sentence, but parenthetical insertions which as to content vaguely correspond to a full sentence."

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## Interjections

Quirk et al (1973, p 413f):

- purely emotive words which have no referential content
- Some have phonological features which lie outside the regular system of language: *whew*, *tut-tut*
- *Oh* (surprise); *Ah* (satisfaction, recognition, etc.); *Oho* (jubilant surprise); *Wow* (great surprise); *Yippee* (excitement, delight); *Aha* (jubilant satisfaction, recognition); *Ouch*, *Ow* (pain); ...

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## Interjections

Quirk et al (1985, p 74):

- "grammatically peripheral, in the sense that they do not enter into constructions with other word classes, and are only loosely connected to sentences with which they may be orthographically or phonologically associated. They are also peripheral to the language system itself, in that they frequently involve the use of sounds which do not otherwise occur in English words."
- BUT:
  - *another bowl of sticky oatmeal goes **splat!** off the high chair tray* (iWeb corpus)

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## Primary and secondary interjections

(Ameka 1992)

- Primary:
  - "little words or nonwords which in terms of their distribution can constitute an utterance by themselves and do not normally enter into construction with other word classes" (p 105)
  - *Wow! Ouch!*
  - Can be loosely connected with other units
  - *Gee, you look like you had it!*
- Secondary:
  - "those words which have an independent semantic value but which can be used conventionally as utterances by themselves to express a mental attitude or state" (p 111)
  - *My God! Bloody hell!*

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oh bugger. Now I've got to make all that work. (iWeb corpus)

- *...now if that's possible then I'll have to strip it, **bugger!*** (iWeb Corpus)
- *...the New Year is gonna beat the arrival of the Cobolt bits. **Bugger!*** (iWeb Corpus)
- *Now **bugger** off.* (iWeb corpus)
- *Was happy to get my watch, pay the bill and **bugger** off to do other things.* (iWeb corpus)
- *...and we tried all sorts of things but the **bugger** wouldn't budge.* (iWeb corpus)

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## Classification of primary interjections

(Ameka 1992)

- Three types, based on their communicative function:
  - Expressive: to express emotions and cognition (speaker's state)
    - *Yuk!* 'I feel disgust'; *Wow!* 'I am surprised';
    - *Aha!* 'I now know this'; (Ewe) *ehe!* 'I now remember'.
  - Conative: to get attention or demand action (speaker's wishes)
    - *sh!* 'I want silence here'; *eh?* 'I want to know something';
  - Phatic: used in conversations for back-channeling and feedback signaling (i.e., establishing and maintaining communicative contact)
    - *mhm, uh-huh, yeah*

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## Onomatopoeia / ideophones vs interjections / exclamatives

- Ideophones "tend to be descriptive, rather than expressive of a mental state as interjections are" (Ameka, 1992, p 113)
- Interjections express emotions or reactions and ideophones express sensory imagery (Lahaussais & Treis, 2019)
- "Semantically, ideophones depict vivid imagery and sensory events [...], whereas interjections function mainly as emotive/cognitive expressions of mental states." (Lee, 2017, p 186)

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## Ideophones are iconic, Interjections are indexical (e.g. Dingemanse, 2009)

- In a Peircean framework, interjections have a strong indexical component; they are literally rooted in the here and now, contiguous to the occasioning events.
- Ideophones are more displaced: they do not index events so much as recreate them through various types of iconic form-meaning mappings. They are more icons than indexes; more depictions *of* than responses *to*.

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Dear God, we are all about to die with a splat! (iWeb corpus)

- Interjections vs exclamations (Huddleston & Pullum (2002, p 918f)
  - *How much remains to be done!*
  - *What strange people inhibit these parts!*
  - *How she hated it!*
  - *What a disaster it was!*
- Exclamative markers: *what* and *how*
  - On the one hand, serve to mark the phrase and clause as exclamative
  - On the other hand, have a core role (as subject, direct object, adverbial...)

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another bowl of sticky oatmeal goes splat!  
off the high chair tray (iWeb corpus)

- Interjection? Exclamative marker of some sort?
  - But the whole sentence is not exclamative, only the *splat!* is
- But if ideophones are viewed as items that...
  - paint a picture in front of our eyes
  - show or put on a play
  - have a dramaturgic effect
  - are dramaturgic performances
- ...then doesn't *splat!* do precisely that?

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## The case of Swedish

- Traditional description of Swedish
- No ideophones
- Is this because ideophones have been confused with interjections?

## The SAG [Swedish Academy Grammar] category of interjections

- Vol. 2, p 746 [my translation]
- Interjections are mainly found in speech. They normally express their content in a more lively and spontaneous and less descriptive-analytical manner than full clause alternatives. Most have a casual style value and are rare in more objective accounts.
- Typical for the interjections is the amount of onomatopoeic expressions. e.g. *pang* 'boom; bam', *svisch* 'swish; whoosh'

## Secondary interjections are included in SAG (vol. 2, p 751)

- Many interjections with directive meanings originate from other word classes, e.g.:
- imperative forms of verbs
  - *hjälp* ('help'), *förlåt* ('excuse (me)'), *givakt* (~'give attention'), *varsågod* (~'be so good')
- nouns that signal actions
  - *marsch* ('march'), *stopp* ('stop'), *halt* ('halt')

\* "Många interjektioner med uppmaningsbetydelse har sitt ursprung i andra ordklasser (jfr § 11), däribland imperativformer av verb, t.ex. *hjälp*, *förlåt* och (i ursprungliga ordgrupper) *givakt*, *varsågod*, substantiv som betecknar aktioner, t.ex. *marsch*, *stopp*, *halt*, och enstaka andra, t.ex. *lediga*."

## Comparison SAG and Ameka (1992)

- |  |                  |
|--|------------------|
| • Expressions for emotions [Uttryck för känslor]:                                    | Expressive       |
| • <i>oj</i> ('oh'), <i>å</i> (~'wow'), <i>hurra</i> ('hurray'), <i>usch</i> ('ough') |                  |
| • Directives [Uppmaningar]:  | Conative         |
| • <i>sjas</i> ('shoo'), <i>stopp</i> ('stop')  |                  |
| • Descriptions of events [Beskrivningar av skeenden]:                                | Not included     |
| • <i>krasch</i> ('crash'), <i>bingbång</i> ('ding-dong')                             |                  |
| • Statements about veracity [Uppgifter om sanningshalt]:                             | ? Part of phatic |
| • <i>ja</i> ('yes'), <i>jo</i> (~'well')   |                  |
| • "Communication" signals [Samtalsreglerande signaler]:                              | Phatic           |
| • <i>hördudu</i> ('listen'), <i>nåväl</i> ('oh well'), <i>okej</i> ('okay')          |                  |
| • Polite expressions [Uttryck för hövlighet eller annan social konvention]:          | Not included     |
| • <i>hej</i> ('hi'), <i>grattis</i> ('congratulations')                              |                  |

## Descriptions of events: *krasch* ('crash'), *bingbång* ('ding-dong')

- Many interjections have a descriptive meaning, i.e. the speaker portrays an event (SAG vol 2, p 751)
- “recreate them [events] through various types of iconic form-meaning mappings” (Dingemanse, 2009)

## Onomatopoeic

- Most of these [the descriptive] interjections are onomatopoeic (SAG Vol. 2, p 751)
- *bingbång, bom, dask, dingdång, dripp, dropp, dunk, hej, huj, klatsch, klick, (klifs) klafs, (klingeli)klang, kling(eling), kluck, klunk, knack, knak, knips, knirr, kras, krasch, paff, pang(pang), piff, pla(da)sk, pling(plång), plopp, puff, ratsch, ritsch, smack, smask, svisch, tamtam, tick(tack), tut, töff(töff), vips*

## Ideophones and the description of events

- Dingemanse (2012, p 664) [my focus] “Why would the narrative be an important locus of ideophone use? A probable reason is that one of its main goals is to **let the listener know what it was like to experience the events reported** (Cassell and McNeill, 1991; Stivers, 2008). Such a goal invites the liberal use of depictive devices like ideophones and gestures – devices that **bring to life the narrated events** in ways that ordinary words do not.”

## Category: interjection vs ideophone

- “interjections form a word class on its own, but ideophones tend to be nominal or precatatorial” (Lee, 2019)
- “Ideophones, normally free, can be bound and pressed into service as ordinary words.” (Dingemanse, 2017, p 374)

## Multi- (or pre-) categoriality

- Syntactic category of ideophones is one of the most controversial issues in the literature (Ibarretxe-Antuñano, 2017, p 203)
- Separate syntactic category (Doke, 1935; Awoyale, 1989)
- Included in other word classes (Amha, 2001; de Jong, 2001)

## *kerplop* 'The sound of something falling, especially when hitting water'

Johnson (1976, p 240)

- Ideophone use:
  - *The stone went: **kerplop!**, into the pool.*
  - *The stone fell, **kerplop!**, into the pool.*
- Derived verb and noun use:
  - *The stone **kerplopped** into the pool.*
  - *We heard the **kerplop** of the stone into the pool.*

## De-ideophonisation

- “Ideophones, normally free, can be bound and pressed into service as ordinary words.” (Dingemane, 2017, p 374)
- “Possibly, high frequency of use tends to wear off the features – like performative foregrounding and expressive morphology – that mark ideophones as special, and opens up the way for them to be used as ordinary words.” (Dingemane, 2017, p 374)

## *Vips, pladask* and *svisch*

- SAG:
  - Interjections: descriptions of events
  - Onomatopoeic interjections
- Dictionaries:
  - Different syntactic categorisation
- Mentioned by Dahl (2018) and included in Hagström-Krüger (2019)
  - The two only sources to date on ideophones in Swedish

## Descriptions of events / Onomatopoeic

- Most of these [the descriptive] interjections are onomatopoeic (SAG Vol. 2, p 751)
  - *bingbång, bom, dask, dingdång, dripp, dropp, dunk, hej, huj, klatsch, klick, (klifs) klafs, (klingeli)klang, kling(eling), kluck, klunk, knack, knak, knips, knirr, kras, krasch, paff, pang(pang), piff, pladask, pling(plång), plopp, puff, ratsch, ritsch, smack, smask, svisch, tamtam, tick(tack), tut, töff(töff), vips*

## Syntactic category (in SAOL, SO, SAOB)

- *Vips* (rel. to Eng. *whip* and *wisp* ‘~all of a sudden’)
  - Interjection, adverb
- *Svisch* (‘swish; whoosh’)
  - Noun, interjection, verb
- *Pladask* (‘~splat’)
  - Adverb, noun, interjection, adjective, verb

SAOL (the Swedish Academy Glossary), SO (The Contemporary Dictionary of the Swedish Academy), SAOB (The Swedish Academy Dictionary)

## *Vips, pladask* and *svisch*

- Sentence integration?
- Multi- (or pre-) categorial?
- Are they “pressed into service as regular words” (Dingemane 2017, p 374), i.e. de-ideophonized?
- Sound imitative? Or other levels of Dingemane’s implicational hierarchy?
  - SOUND < MOVEMENT < VISUAL PATTERNS < OTHER SENSORY PERCEPTIONS < INNER FEELINGS AND COGNITIVE STATES
- Iconic depictions of events/sensory perceptions?

## Investigated data

- The Swedish Language Bank
 

	# words
• Blog data (Bloggmix)	615658549
• Newspaper data (Göteborgsposten (GP))	272004297
• Fiction (Skönlitteratur)	23188080
• Twitter data (Twitter)	2050014754

## Limitations

- Only written data
  - Both ideophones and interjections are considered to be more common in spoken data
- Only specific forms
  - *Vips*
  - *Svisch*
  - *Pladask*
  - So no verb usages are included (at least not marked by inflection), and no inflected noun usages

## Frequency in different text types

	Bloggmix	GP	Fiction	Twitter	Total
	615658549	272004297	23188080	2050014754	2960865680
Vips	6855	793	31	6287	13966
/ 1 million	<b>11,13</b>	2,92	1,34	3,07	4,72
Pladask	1814	281	24	961	3080
/ 1 million	<b>2,95</b>	1,03	1,04	0,47	1,04
Svisch	160	34	6	91	291
/ 1 million	<b>0,26</b>	0,12	<b>0,26</b>	0,04	0,10

## Sample for analysis (random selection)

	Bloggmix	GP	Skönlitteratur	Twitter	Total
Vips	50	50	31	50	181
Pladask	50	50	24	50	174
Svisch	50	34	6	50	140

## Pladask



## Pladask Def. in SAOB – sound mimicking

- Interjection rendering the sound that arises when something soft and something hard with great force collides, especially when a heavy person or a heavy object falls into water or into a soft mass or to the ground
- [interjektion återgivande det ljud som uppkommer, då något mjukt och något hårt med stor kraft stöter samman, särskilt då en tung person eller ett tungt föremål faller i vatten eller i en mjuk massa eller till marken]

## Pladask (SAOB) (in selection)

- Interjection
  - "**Pladask**" — *sa' bonden, slog näfven i grötfatet.* (1876) (SAOB)
- Adjective
  - *Jar (var) snart nog alldeles **pladask.*** (SAOB)
- Adverbial use
  - *Nykomlingen låg där **pladask,** raktlång på golvet.*
- Noun
  - *Hufvudet (av det döende havsvidundret) föll med ett **pladask** ner i vattnet.*

## Pladask – integrated in core part of clause as adverb

- 96% of all cases
- Most often metaphoric (65% of all cases)
  - *Jag föll **pladask** för mina blommiga Dr Martens* (Bloggmix)
  - *jag som älskar blå mascara föll **pladask** direkt* (Bloggmix)
  - *Sverige föll **pladask** mot Argentina i Scandinavium i går* (GP)
- But also acts of ‘concrete falling’ (23% of all cases)
  - *Halkade och föll **pladask** tre ggr på väg ner för en brant till bussen ....* (Twitter)
  - *plötsligt satte han foten i ett kaninhål och trillade **pladask** på nosen* (Skönlitteratur)

## Other syntactic categories?

- Verb-like function? (1/174)
  - *Jag var så trött och öm i fötterna så bara **pladask**, men snabbt upp igen.* (Bloggmix)
- Used as noun (1/174)
  - *Därför blev denna dag också ett enda pinsamt politiskt **pladask*** (Bloggmix)

## Less integrated cases

- Less integrated uses (2/174)
  - *jo , for att jag once again in my life har svimmat ...**pladask**, rätt upp och ner* (Bloggmix)
  - *Sirius slutar på 16e plats, **pladask**.* (Twitter)
- Never occurs as completely separate syntactic unit

## Sound imitative?

- No clear cases where *pladask* relates to only a sound dimension of an event
- Falling into mental state (metaphoric uses)?
- Movement (the manner of falling related to the sound)?
- Visual perception / pattern (the position after falling)
  - *Nej då sitter vi där **pladask** på arset med skitsmak i käften* (Bloggmix)
  - *Och så låg jag där plötsligt **pladask** mitt på golvet* (Skönlitteratur)

## Interjection?

- Not as defined by Ameka (1992) and Dingemanse (2009)
- Not (most often) in terms of syntactic behaviour

## Vips



## Vips Def. in SAOB – no sound dimension

- Expression for sudden or immediate passage of event; also (and especially) transitional in adverbial use: *in an instant, instantly*
- Uttryck för plötsligt eller omedelbart förlopp; även (och i synnerhet) övergående i adverbial användning: *på ett ögonblick, bums.*

## Syntactic category

- SAOL
  - Interjection
- SO
  - Adverb
- SAOB
  - Interjection
  - Adverbial use

## Vips – mainly found at clause boundaries

- 90% of all cases
- "between" clauses (70% of all cases)
  - *Maken spikade ihop plankor och borrhade fast benen jag köpt på Ikea och vips har vi plats för 12 personer där ute. (Bloggmix)*
  - *Man sätter sig vid datorn och vips så har det gått tre timmar. (GP)*
- beginning of clause (18% of all cases)
  - *Och vips ramlade alla bitar på plats. (GP)*
  - *Och så vips är man fast i någon hästkarusell igen. (Twitter)*
- end of clause (2% of all cases)
  - *äsch, kom ut med min Chelsea-scent och vips pang bom! (Twitter)*

## Other syntactic categories?

- *I ett vips* (2) Noun
  - *Bajen slängde all tradition och döpte eventarenan till Nya Söderstadion i ett vips. (Twitter)*
  - *I ett vips försvann hon in i kammaren (Skönlitteratur)*
- Verb-like functions?? (3)
  - *[...] stoppar ett filter i rullapparaten , fyller den med Samson tobak , fäller ihop , låter ett papper rullas in och vips en ny kistspik. (Skönlitteratur)*
  - *Fusionera sedan bolagen in i vinnarbolaget och vips en "ny" SHL-konstellation med både hall och likvid. (Twitter)*

## Introduced by verbs of saying

- 3 cases in total so not very common
  - *Men det sa bara vips så tog de också slut (GP)*
  - *Det säger bara vips så är sommaren slut (Twitter)*

## Sound imitative – no

- Sensory perception of passing of time? Dramatising?
- Or de-ideophonized so that the performative foregrounding is less marked?
- Sound symbolism?
  - *Det säger bara vips så är sommaren slut (Twitter)*
  - *Man sätter sig vid datorn och vips så har det gått tre timmar. (GP)*
  - *Men du går bara bort på middag för att roa dej och vips, så hamnar du mitt i ett mord. (Skönlitteratur)*

## Vips, are you an interjection?

- Not as defined by Ameka (1992) and Dingemanse (2009)
- Does not function syntactically as an interjection
  - More integrated than typical interjection, never completely independent unit

## Svisch



## Svisch Def. in SAOB – sound

- Noun
  - "svisching" sound
  - svischande ljud
- Interjection
  - rendering a "svisching" sound
  - [återgivande ett svischande ljud]

## Syntactic category

- SAOL
  - Interjection
  - Noun
- SO
  - Noun
- SAOB
  - Interjection
  - Noun

## Svisch – less integrated

- More cases of non-integrated use (separate or part of separate unit). (12 cases (9%))
  - *Svisch!* (Bloggmix)
  - *Svisch, svusch, svisch.* (GP)
  - *Svisch, svisch, färdigt!* (Bloggmix)
- Often introduced by verb of saying (*säga* 'to say') (38) and occasionally by sound verb (*låter* 'sounds') (2). (29%)
  - *det ser så välplanerat ut trots att det bara säger svisch och så är han klar.* (Bloggmix)
  - *Vid en kritisk punkt säger det svisch och sedan går det väldigt fort.* (GP)
  - *Svisch svusch svisch svusch sa det när skog, åkrar, hus och vägar svischade förbi i en hejdundrandes fart.* (Bloggmix)

## Category - noun

- Several examples should not really be included as they are misspelling of the payment service *swish* (24 cases, 17%)
  - *Hur gör vi med loppisar å svisch å pensionärer?* (Twitter)
- But some cases of noun = sound
  - *Nätet längs fram faller och ett högljutt svisch, som en kniv som slipas, fortplanter sig bortåt vägövergången och den första tränga bäcken.* (Bloggmix)
  - *Jag hörde bara ett svisch.* (GP)
- Unclear sound / movement / speed??
  - *Är, om du vill veta, ett svisch mellan de två metropolerna Göteborg och Stockholm.* (GP)



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