THE STYLISTIC VALUE OF INTERJECTION IN "AMINTIRI DIN COPILARIE" BY ION CREANGA

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Abstract: *The interjections have been studied so far from many points of view: from the semantical, morphological and syntactical points of view. Another approach of this part of speech can also be realized from the stylistic point of view. From this respect, the interjections are used to give colour to the text and to confer that touch of expressivity toit.*

The interjections are those linguistic units with expressive value which are used both in the oral style and in written, in poems and prose. The majority of writers and poets make use of interjections as a specific stylistic means that contributes to the realization of the specificity of the poet's style, of his preferences and the esthetic taste of his epoch. In the literary work highlighted in this paper, one can notice a classification of interjections and onomatopoeia from the frequency point of view and from the derivational point of view.

Key words*: interjection, onomatopoeia, stylistic value, expressivity, orality.*

The research from the stylistic point of view of a part of speech as the interjection implies more advantages. First of all, skimming through the entire text under observation, in this case the work *Amintiri din copilarie*, there were extracted on lexical working papers all the encountered interjections, whenever they appear, thus establishing the frequency of their usage in the text under study, the pursuit and the identification of the different touches of meanings, their distribution from the formal, semantic, contextual viewpoints.

In Creanga's writing, the expressivity is rendered by numerous words and phrases from popular origin, which belong to the Moldavian idiom, therefore many of them are regionalisms which make that the language used by the author in *Amintiri din copilarie* be unique. Besides these elements that ensure the expressive character of his work, there are also the exclamations, the ethic dative, as well as the interjections and onomatopoeia which are found in plenty with Creanga and which confer orality to the style. By frequently using this part of speech, the author marks his affective participation, so that the language gets affective accents. The onomatopoeia abound and form numerous imitative verbs, the expressions specific to the oral language are plenty, the typical sayings and the exclamations occupy an important place, all these elements constitute means of expressing orality and affectivity. Therefore, Creanga's style is an original style, as it has been previously mentioned, it is a unique style.

The author's great work imposes by the refinement of his style, by the excellent exposure of the oral language in prose with the help of some complex linguistic items such as the interjections and onomatopoeia, by creating a special style, that of the ordinary man, who expresses himself clearly, simply and expressively. There is no page written by Creanga where there is at least an interjection or an onomatopoeia that gives expressiveness to the text.

From the frequency viewpoint of the usage of interjections and onomatopoeia mentioned above, in the work *Amintiri din copilarie*, one can notice that the most appearances belong to the interjection ***măi*** (30) with its variants ***mă*** (3) and ***mo*** (1). This

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thing can be considered a specific sign of orality, of the spoken language. The following examples are relevant:*,, Ei,ei! acu-i acu. Ce-i de făcut,* ***măi*** *Nică?"* p. 11 / *He! Trăsnea,* ***mă!*** *scoală!* p. 55 / *Hauileo,* ***mo!*** *Ogoiţi-vă, ce tolocăniţi băiatul.* p. 35. These interjections of address present the trait [+Human], so they send directly to human beings. One can remark the fact that in order to address to a female, it is not used the interjection ***fa/fă*** here, but ***măi***, even if it is about the popular or colloquial language: *Ian taci,* ***măi femeie****, că biserica-i în inima omului.* p. 17 / *Ia lasă-I şi tu,* ***măi nevastă****, lasă-I că se bucură de venirea mea*...In this work, this criterion of frequency of some interjections and onomatopoeia identifies another interjection which presents a great number of appearances, such as the injunctive interjection ***ia*** (28), with its variants ***ian*** (3), ***ie*** (1) and ***i-*** (2). ***Ia*** *staţi oleacă, blăstămaţilor, să vă dau eu*! p. 29 / ***Ian*** *să-I fi sculat la treabă* (op cit., p.28). As to the interjection *ian*, this was formed into Romanian by the agglutination of the interjection *ia* with the personal pronoun *ne/ni* with an emphatic value, that is why the interjection *ian* appears, most of the times, as a variant of *ia*. *Moşule,* ***ie*** *sama de ţine bine telegarii ceia, să nu ieie vânt.* p. 74 */* ***I****-auziţi glasul unui cucoş, zise celălalt plăieş.* p. 23. Very often, this interjection *ia*, used to express the urge, appears together with the interjection *poftim*, which derives from the verb *a pofti*, being used in the context in order to suggest a polite request : ***Ia poftim****, cinstite părinte, de-ţi lua din masa noastră oleacă de gustare ş-un pahar-două de vin.* p. 57

Further on, when analyzing this work, what one can remark is the most frequent usage of the *secondary interjection* **Doamne!** (12) that derives from a noun, in order to mark the affective value and of the *interjectional periphrases*: **Doamne fereşte (4), ferească Dumnezeu (1), slavă Domnului (1), Dumnezeu să-l/o ierte (2), Doamne iartă-mă (2), Dumnezeu sa odihnească (1), al dracului (2), dracul să te/o/mă ie(e) (3), ce naiba! (1), ducă-se dracului!(2).** These are considered fixed combinations made up of different parts of speech. The secondary interjection *Doamne!* can have more nuances, this aspect depending on the situational context: *Şi părintele Ioan de sub deal,* ***Doamne****, ce om vrednic şi cu bunătate mai era!* p. 9 – expressing admiration. / ***Doamne****, ce harapnic ţ-oi da eu, zise tata de la o vreme*. p. 29 – expressing threat. / ***Doamne****, parcă l-am învăţat eu, zicea mama cu părere de bine*. p. 31 –expressing content. / *I-auzi, bădiţă!* ***Doamne****, cum sunt uniia de năpăstuiesc omul chiar pe sfânta dreptate*. p. 38 – expressing wonder . / *….ş-apoi dă* ***Doamne*** *bine!* – expressing request, hope . The other interjectional periphrases with a greater frequency in this work send to attitudes: *Oamenii sosiră buimaci, care dincotro, crezând că-I foc, ori ne taie cătanele,* **Doamne fereşte!** (with the meaning *not to happen ,,to defend*) p. 65 */* ***Ferească Dumnezeu*** *să fie preoţii noştri aşa că nu te-ai mai înfrupta cu nimica la biserică, în vecii vecilor!* p. 30 */* ***Ducă-se dracului*** *gramatica!* p. 55 –expressing the idea of abandonment */ -Măi!* ***al dracului*** *venetic şi ceapcân de popă, zicem noi,…!* p. 29 - expressing the idea of admiration and at the same time of hate towards somebody.

Another interjection frequently used by Creanga in *Amintiri* is the interjection ***ei*** (18) appearances that sends to different primary physical/psychical states or attitudes, its meaning being established with difficulty aut of the context and intonation. ***Ei*** appears in the text under a repetitive form, and it can be considered an interrogative mark being placed both at the beginning of the sentence and at the end of it, rather rarely in the middle of it: ***Ei,*** *amu, ce-i de făcut*? p. 30 - introduces a question / ***Ei, ei!*** *măi Zaharie, zic eu, coborându-ne la vale spre Paşcani, de-acum şi munţii i-am pierdut din vedere*. p. 73 – expressing regret / ***Ei, ei****, toate bune şi frumoase la vremea lor.* p. 59 – expressing content or satisfaction / ***Ei,*** *ş-apoi ? Ce mare pagubă!* p. 62 –expressing

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indifference / ***„Ei,ei,*** *acu-i acu. Ce-i de făcut, măi Nică?”* p. 11 – expressing fear or worry /*Mă miram eu, de ce-s şi ei aşa de cuminţi, mititeii: că tu le dai nas, şi le ţii hangul*. P. 28 – expressing wonder

Further on, taking into account the frequency criterion, one can note the presence in a relatively great number of the interjections having an inflective character, those which borrowed some verbal inflections called endings. Thus, the interjection ***hai***, with the forms ***haidem, haideţi***, and the variant ***haiti*** presents 17 appearances, and those formed from the verb *a pofti*, such as: ***pofteşte, poftim*** presents 8 appearances and they are used for a polite request. Generally, these interjections send indirectly to acts of volition and less to attitudes: ***Hai*** *mai bine despre copilărie să povestim, căci ea singură este veselă şi nevinovată.* p. 26 -expressing urge or wish to start an action. / *Gata sunteţi?* ***Haidem!*** *Că eu vă aştept cu caii înhămaţi.* p. 71 / ***Haideţi*** *s-apucăm într-acolo şi poate să ieşim în sat undeva*. p. 23 –expressing an urge to an action the speaker can also associate himself to. / ***Haiti!*** *alege-ţi una din două, căci altfel dai cinstea pe ruşine, îţi trântesc scroambele de cap! auzitu-m-ai?* p. 62 – expressing the speaker's impatience for something to occur. The compound interjection *hai, hai* is also found indicating a repeated act of volition and/or attitude: *Ninsoarea mai încetase şi după multă trudă am găsit drumul: şi* ***hai, hai!hai, hai!*** *către sară am ajuns la bunicul David în Pipirig.*p. 24 – expressing the idea of a difficult and slow advance. As to the other forms, the sentences below emphasize their inflective character: *Apoi* ***pofteşte*** *pe moş Fotea, ….* p. 10 / - *Gătit, cinstite părinte****, poftim*** *de ne blagosloviţi casa şi masa, şi* ***poftim*** *de mai şedeţi, să ne şadă peţitorii.* P.13 – interjection used as a polite form through the collocutor makes an invitation to the allcutor. It is worth remarking the fact that this interjection with a flectional character is used with Creanga together with the interjection *ia* and not *ie* as usual, having two usages:1.as a polite phrase through which the collocutor makes an invitation to his alocutor.2. to urge to an action (sometimes with affective nuances, of annoyance). ***Ia poftim****, soro, mai bine să mâncăm ceva din ce-a dat Dumnezeu*. p. 38 / ***Ia poftim*** *de încalecă pe Bălan, jupânească….* p.10

At the level of this work, there are also interjections that are characterised by a reduced number of appearances, as those with an ostensive value: ***ia, iaca, iată, iacătă-mă-s*** (10).Firstly, they are used to present the persons, objects or events from the situational context. ***Ia****, am fost şi eu, în lumea asta, un boţ cu ochi, o bucată de humă însufleţită din Humuleşti*. p. 44 – presenting persons. They can also be used with a colloquial value in order to introduce an excerpt from an utterance, whose content they emphasize: ***Iaca*** *aşa cu cireşele; s-a împlinit vorba mamei….* p. 33 – discourse value./- *Mămucăi,* ***iacătă-mă-s.*** */ Când, pe la prânzul cel mare,* ***iacătă-mă-s*** *şi eu de după un dâmb, cu mâncarea sleită, veneam, nu veneam,….* p.35

Taking into account the evaluation from the frequency point of view, one can notice that the simple interjection ***vai*** presents 8 appearances in the text, this interjection being used with its expressive/emotive value thus rendering some affective reactions to different emotions or mental states. It is encountered either alone or forming phrases as it is shown in the following examples: ***Vai,*** *aprinde-v-ar focul, să vă aprindă, zise ea, burzuluită grozav;dar cum se cheamă asta?* p. 30 / ***Vai!*** *Osândi-v-ar Dumnezeu să vă osândească, soiuri ticăloase, ce sunteţi.* p. 65. In both cases, the interjection *vai* expresses the idea of threat, but it is also used by the author in order to render some other emotional states in different interjectional groups built withthe help of this interjection: *Vai de + personal pronoun in the Accusative:* ***Vai de mine şi de mine****, copila mea au străpuns-o turcii!* p. 19 – expresses acute pain for losing a dear person*; Vai de + noun : Însă* ***vai de omul*** *care se ia pe gânduri!* –expresses worry*; (ca) vai de +*

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personal pronoun in the Accusative: ....şi după ce ne suim în căruţă, supăraţi şi plânşi ***ca vai de noi****, Luca Moşneagu, harabagiul nostru, şi dă bici cailor*…. p. 71. This affective interjection *vai* also appears within an adverbial phrase in order to express the difficulty a certain action is performed wtih : *Mă trezeşte mama într-o dimineaţă din somn,* ***cu vai-nevoie****, zicându-mi*. p. 34

One can ascertain from the analysis made to the work *Amintiri din copilarie* the fact that the interjections specific to Creanga and the most frequently used in his work are the following ones: ***mă, măi, ia, ei, hai, vai*** and the interjectional phrases: ***Doamne!, Doamne fereşte!, Ferească Dumnezeu!, Doamne iartă-mă!.***Besides all these interjections, there are also other interjections and onomatopoeia characterised by a high frequency in the text and from the formation viewpoint, they are classified into simple and compound. Among the simple ones, one can mention: ***dă, dec, of, oi, ei, vai, na, hai, bâr, mo, hei, he, hi, , tâşti, ţuşti, haţ, zup, ia, zvârr, aman, zău, huştiuluc, amin, aliluia, aoleu, iacătă, scârţi, alivanta, amandea, ăra, baiu, hop, cârc, chiraleisa***, expressing different physical and psychical states, different actions, attitudes or acts of volition, or forms of address. The compound interjections are more reduced in number, but not in importance, and they are the repeated ones: ***ei, ei, măi, măi, na, na, na,ha, ha, hai, hai, , he, he, hei, hei, hăi, hăi,*** and those made up of two different interjections: ***ei,şi, poi, dă ,că dă, trela-lela, , tei-belei, belei-tei, pu-pu-pup, calea-valea***. Besides all these, the author also makes use of interjectional phrases, such as: ***Ferească Dumnezeu, Doamne fereşte, slavă Domnului, Dumnezeu să-l ierte, Dumnezeu să-l odihnească, ce naiba, ducă-se dracului, al dracului, chiu şi vai, Doamne iartă-mă***. This constitutes the inventory of all the interjections and onomatopoeia encountered in *Amintiri din copilarie* by Ion Creanga, parts of speech that can be classified from other points of view, too.

The interjections having an emotive or expressive value hold more meanings that can be established depending on the context, intonation, mimics or gestures: **-** ***Oi, Doamne****, Davide, cum nu te mai astâmperi…?*. / ***Of****, de-ar veni iarna, sa te mai dau odată la şcoală undeva*… p. 31. Alongside with these primary interjections with emotive value, there are other secondary ones: *Ce le pasă: lemne la trunchi sunt; slănină şi făină în pod este devolna; brânză în putină asemenea; curechi în poloboc,* ***slavă Domnului!.*** Into the category of the injonctive interjections fall those which express an order or an urge, for example: ***ho***, used to ask somebody to end an activity and ***hi*** (for horses) the variant of *dii*: **-** ***Ho,*** *mă!, ce vă este! zise Zaharia…./* ***Hi,*** *căluţii tatei, să ne întoarcem cât mai degrabă acasă.* p. 72. There are here some interjections characterised by a general imperative content that accompany verbs in the imperative or subjunctive, their meaning is inferred from the context: ***Ia ad****-o-ncoace la moşul , s-o drămăluiască!* p. 36 The addressative or appelative interjections are numerous here, especially those which have a certain specialisation as to the trait [+human]and none of those specialised as to the trait [- human] : ***bre, mă, măi, mo****:-Ia tăceţi,* ***bre,*** *răspunse Zaharia, …*p. 66 / ***Mă*** *Zaharie, nu mai ai tu vro poştă de cele undeva*? P. 64 Another category of interjections encountered with Creanga is that of the presentative or ostensive interjections used to present objects or persons or to have a discours value when introducing a sentence or an excerpt from a sentence: ***Iată****, copii, şcoala şi sfânta biserică* …. p. 47 - / - *Mămucăi,* ***iacătă-mă-s.*** The interjections used as discoursive or colloquial marks are the following ones: ***dă, de, dec, păi, zău*** and the interjectional periphrasis ***zău aşa*** used to strengthen the affirmation.: ***Dec!*** *Nu cumva ai pofti să-mi iei viţica pentr-un cuc armenesc?* p. 37 / *Că* ***dă****, e păcat să rămâi fără leac de învăţătură, zicea părintele…*p. 11 / *Doamne, parcă l-am învăţat eu, zicea mama cu părere de bine*;

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am să-l cinstesc, ***zău aşa****, când l-oi întâlni.* P. 31. Another type of interjections encountered in this work is that of interjections whose affective content is missing, being used with a specific aim. The interjection ***amin*** (5 appearances) that is used in the religious language as an ending phrase, and ***aleluia*** (2 apparances) represents a praising refrain in the anthems. *Binecuvântează, Doamne, mâncarea şi băuturica robilor tăi,* ***amin!*** p. 57/ -*....şi cântă ,,****aliluiia*** *şi Doamne miluieşte, popa prinde peşte.****"*** p. 27/ There is present in the text an interjection with euphonic role, ***hăi, hăi***, that is employed to render the feeling of joy: *..să prufnim din gură ca buhaiul, iar iştialalţi să strige:* ***hăi, hăi!***. There are also interjections that appear only once in the text, these interjections being specialized for expressing exact states and actions, as for instance: *ăra* – word that expresses hate or resentment: ***Ăra!*** *d-apoi aveţi la ştiinţă că vă prea întreceţi cu dediochiul*. p. 27; *aman* - (here) *a zice aman* (to pray for,to ask for forgiveness): *Pesemne te mănâncă spinarea, măi ţică, şi ia acuş te scarpin… de-i zice* ***aman,*** *puiule, dacă îi scăpa, din mâna mea!* - p. 37; *alivanta* – a playful expression used when someone falls***:*** *Ion însă, împiedicat cu picioarele în mânicile contăşului, căzuse* ***alivanta*** *la pământ,.* p. 65; *amandea* - (in Moldovia) exclamation that expresses an urge or a warning: *Iar eu* ***amandea*** *pe uşă afară plângând, şi încep a răcni cât îmi lua gura, …* p. 65; *chiraleisa* – used in Moldovia as a Greek liturgical phrase (for *Doamne miluieşte*) uttered by the boys (or even by old men) who accompany the priest when going to baptize :….*iar la Bobotează strigam* ***chiraleisa****, de clocotea satul*. p. 13

Another distinctive feature of orality, that confers stylistic colour to Creanga's work is by excellence the abundance of onomatopoeic expressions. They appear all over the text and they are either onomatopoeia used for actions produced by human beings, such as: ***ha, ha; hop***, or they render sounds and noises produced by birds or animals, such as: ***pu-pu-pup, behehe, cârc***, or they render sounds and noises from nature or produced by certain objects, such as: ***scârţi, ţuşti, huştiuluc, zvârrr, zup, huţa***.

Zvâr – word that renders the noise produced by a thing cast mightily in the air, with a quick gesture or that flies quickly in the air: *Şi când răcneşte odată cât se poate, eu* ***zvârrr!*** *Chibriturile din mână,* ***ţuşti!*** *la spatele lui Zaharia şi-ncepem a horăi...*p. 65 ;*Hop* – exclamation that emphasizes a jump or another gesture of virtuosity; exclamation that expresses surprise towards somebody's arrival or another unexpected event: *Iar câte-un glas gros răspunde:* ***Hop*** *şi eu de la Durău,/Berbecul lui Dumnezeu!...* p. 71; *Behehe*- word that imitates the sheep's or goats'shout : *Dascăle,/ Trascăle,/* ***Be-he-he!****/Dracul să te ie!* p. 51; *Scârţ* – word that imitates the specific penetrating noise produced by objects by pressing or moving; (coll.) exclamation of disapproval, of opposition, of indifference or of contempt towards someone's : *Si: aş!, da de unde!* / *Numai* ***scârţi*** *uitase Pavăl să puie…; Cârc* – (a nu mai zice nici *cârc*) means not to say anything, to keep silent; sound produced by certain species of birds, sound produced by hens :*Auzind noi ce ni se pregăteşte, ghiontitu-ne-am unul pe altul, chicotind înăduşit şi ca mai ba să zicem nici* ***cârc!*** ; *Hârşti* – (MDA) specific sound when the sheep are urged to the string: *Duminicile bâzâiam la strană şi* ***hârşti!*** *Câte-un colac!* p.13; *Haţ* –indicates a quick gesture made to grasp something: *Eu atunci* ***haţ!*** *de sumanul moşneagului, să-mi plătească pasărea*; *Huştiuluc* – (reg.) word that imitates the sound produced by a rapid fall of a heavy body in the water :*…şi-apoi* ***huştiuluc!*** *Şi eu în ştioalnă,… căci aşa ni era obiceiul să facem la scăldat…* p. 41; *Ţuşti* – word that suggests a sudden and precipitate movement of a human being and the noise produced by this movement; (reg.) word that imitates precipitate movements made by stealth: *…şi. pândind vreme pe când şed ele plecate şi dau pânza în apă la ghilit, fac* ***ţuşti!*** *din baltă, ş-o ieu la sănătoasa*. ; *zup* – word that imitates the noise of a precipitate

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movement, of a jump or of a subtle fall: *Atunci eu mă dau iute pe-o creangă mai spre poale, şi odată fac:* ***zup!*** *În nişte cânepă…* p. 33; *Huţa* – word that accompanies the swing, to seesaw: …*se bucură de venirea mea, zicea tata, dându-ne* ***huţa***. p. 27; *Ha* – imitates the laughter; expresses satisfaction: ***Ha,ha!*** *Bine v-au mai făcut, pughibale spurcate ce sunteţi*. p. 27; *Pu-* word that imitates the hoopoo's sound, used repeatedly: *Şi cum îmi spuneau ei îngrijiţi, numai ce şi aud cântând în tei:„****Pu-pu-pup!pu-pu-pup! pu-pu-pup!****"* p. 38

The onomatopoeic means help enhance the text's expressiveness as it happens in Creanga's work, that is why the author exploits them to the maximum. It is important to mention the fact that, starting from these imitative words, Creanga realized a huge range of derivatives, especially verbal derivatives but also nominal and adjectival ones. Among all the writers, Creanga is the one who uses the greatest number of onomatopoeia and their derivatives, but not excessively, for the sake of colouring his work from the stylistic point of view. He uses them accurately and reasonably in order to create expressiveness to the text and to establish the specificity of his literary style.

Further on, the onomatopoeic derivatives are to be analysed and classified according to their frequency in the text into: -derivatives with the suffix *a:* a ofta , a păpa , a pica, a pupa, a toca; - derivatives with the suffix *ăi*: a bojbăi, a bâlbâi, a grohăi, a horhăi, a horăi, a jnăpăi, a lălăi, a molfăi, a mornăi, a olicăi, a ticăi; - derivatives with the suffix *âi*: a bâlbâi, a bâzâi,a dârdâi, a gârâi, a gâfâi, mârnâi, a pârâi, scârţâi, sfârâi, a sfârcâi; - derivatives with the suffix *ui*: a chiui, a dudui, a giurui, a huidui, a ţiui, a vui, a (se) zbânţui, a zurui; - derivatives with the suffix *ni*: a bufni, a ciocni, a prufni, a ţâşni; - derivatives with the suffix *ăni*: a bălăbăni, a clămpăni, a dondăni, a tolocăni; - derivatives ending in *i*: a azvârli, a bolborosi, a chicoti, a ciripi, a hodorogi, a mugii, a pofti, a zvârli; - derivatives with the suffix *uri*: a gânguri. These derivatives are encountered in his work in different personal or impersonal moods and in different expressions, as follows.

One can notice the indicative form *ciripea* in: „şi ofta şi ciripea" where there is a verbal derivative from the interjection *cirip* that is a sound uttered by birds and it is also used for women for *talking in a shrilled and sweet voice*.Very interesting to remark it is the fact related to the sound uttered by the hoopoo, in his work, one can encounter the verbal derivative from the interjection *pu*, which is *a pupa* in the following example: Şi numai ce-o auzeai vara: ***Pu-pu-pup!Pu-pu-pup!*** */ Taci, leliţă, că te-am căptuşit eu; îi mai* ***pupa*** *tu şi pe dracul de-acum*! and the noun derivative *pupat* in the following example: „….căci aveam grozavă ciudă pe dânsa; nu numaidecât pentru *pupat*, cum zicea mama, ci pentru că mă scula cu noaptea-n cap din pricina ei". These derivatives from this onomatopoeia are not mentioned in the dictionary, the author has formed them for the sake of colouring the language of his work and of rendering the idea of annoyance. Other examples of verbal derivatives formed from onomatopoeia which represent sounds uttered by birds or animals can be mentioned further on. From *bâz*, word that imitates the sound produced by bees and flies when flying, one can mention the verb a *bâzâi*, from *gâr* a synonym of *câr*, words that imitate the specific sound uttered by some birds (especially crows , hens etc.) one can notice the verbs *a gârâi, a cârâi*. The onomatopoeia that imitate sounds uttered by animals can also form verbal or noun derivatives, such as the onomatopoeia *mor* that has formed the verb *a mornăi* with its lexical variant *a mormăi* or the onomatopoeia *groh* that has formed th verb *a grohăi* or the onomatopoeia *mu* that has formed the verb *a mugi* and the noun *muget.* All these forms are encountered in this work in the following examples:

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Duminicile ***bâzâiam*** *la strană…*- (to sing) */ ….împreună cu părintele Alexievici de la Dorna, care avea o guşă la gât cât o ploscă de cele mari şi* ***gârâia*** *dintr-însa ca dintr-un cimpoi.* - (to puff)*./ Şi nemaiputând suferi foamea, încep* ***a mârnâi*** *ugilit printre gard* . - (to talk unclearly to manifest his disappointment). *./ Iar el, închizând ochii, răspundea iute-iute şi* ***mornăit****/…iaca vedem în prund câţiva oameni claie peste grămadă şi unul din ei* ***mugind*** (to shout) *puternic.* - (to shout) */ alţii o duceau numai într-un* ***muget****, cetind până le pierea vederea.* All these verbs and nouns are adrressed to human beings and have figurative meanings.

Another group is composed by verbal derivatives from omomatopoeia that imitate sounds and noises or actions produced by human beings: *a gâfâi/a gâfui* is an onomatopoeic creation encountered in the following example in the gerund form: *…Pavăl cu pieptul ars şi Ion cu călcâiul fript şedeau la o parte* ***gâfuind****… , a sfârâi/a sfârâia* comes from the onomatopoeia *sfâr* and it is used with two senses*: to produce a noise that is repeated continuously* and *to be in love with somebody …şi cum* ***sfârâia*** *fusul roţii, aşa-mi* ***sfârâia*** *inima-n mine de dragostea Măriucăi , a chicoti* comes from the onomatopoeia *chiu, a horhăi/a horăi/a sforăi* come from the onomatopoeia *hor* or *sfor,a scânci* is an onomatopoeic creation used in connection with children, here it is used with the sense of *uttering sounds in a plaintive voice: Ş-odată şi sar în ogradă , mă înfăţoşez dinaintea mamei… îi apuc mâna cu sila, o sărut şi zic****, scâncind****…, a bălăbăni* is an onomatopoeic creation,*a gânguri* is an onomatopoeic creation used in connection with babies : *…mă alintam la sânu-i* ***gângurind****…, a bâjbâi* is formed from the repetitive form *bâj-bâj* followed by the suffix *-âi, a bâlbâi* is an onomatopoeic creation used with the sense of *talking unclearly* which has formed a participle adjective in the following example: *Şi tot aşa dondănind foarte răpede,* ***bâlbâit*** *şi fără pic de cugetare… , a clămpăni* comes from the onomatopoeia *clamp* and it is used with the sense of *talking too much* in the example: *…Ia nu mai* ***clămpăni*** *şi tu din gură, măi, răspunse Ion, plin de năduh. ,a lălăi* comes from the repetitive form of the onomatopoeia *la-la* and the adjective *lălâie* is also formed from this onomatopoeia: …auzindu-i ***lălăind*** *aşa de cu chef../ …şi o fată balcâză şi* ***lălâie****…, a ofta* from the interjection *of, a dârdâi* comes from the repetitive form *dâr-dâr* followed by the suffix *-âi, a tolocăni* is an onomatopoeic creation used with the sense of *to nag, to annoy* in certain regions: *Hauileo, mo!,ogoiţi-vă; ce* ***tolocăniţi*** *băiatul… a (a) zvârli* comes from the onomatopoeia *zvâr,a dondăni* comes from the onomatopoeia *donda* and it is used in Moldavia with the sense of *a vorbi încet, a murmura*: *Unii* ***dondăneau*** *ca nebunii, până-i apuca ameţeală… , a huidui* comes from the onomatopoeia *huideo* followed by the suffix-*ui , a (se) zbânţui* is an onomatopoeic creation*, a olicăi* comes from the interjection *oleo,* an old form used in Moldavia with the sense of *a (se) văieta*: *…când tragi sorocoveţii la mustaţă, de ce nu te* ***olicăieşti*** *atâta*? From the interjection *of,* one can notice the gerund form *oftând* in:,,zise bunicul ***oftând***", the infinitive form *a ofta* in: ,,începea ***a ofta*** şi-i venea să-şi spargă capul" and the indicative forms *ofta* and *oftau* in: *şi* ***ofta*** *şi ciripea/ …şi numai* ***oftau*** *din greu, ştiind câte nevoi îi aşteaptă acasă.*

The last group of verbal derivatives is that coming from onomatopoeia which imitate sounds and noises produced by objects or other inanimate entities, such as: *a ţâşni* is formed from the onomatopoeia *ţâşti followed by the suffix -ni, a ciocni* comes from the onomatopoeia *cioc , a ţiui* comes from the onomatopoeia *ţiu, a hodorogi* is a verbal derivative from the onomatopoeia *hodorog* where it is also formed a noun and an adjective*: hodorogeală* and *hodorogit , a prufni* is a onomatopoeic creation used in some regions for uttering sounds similar to those of an instrument used by carol singers: *…****să prufnim*** *din gură ca buhaiul… , a scârţâi* comes from the onomatopoeia *scârţ, a*

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pica is formed from the onomatopoeia *pic, a tică*i comes from the onomatopoeia *tic, a jnăpăi* is formed from the onomatopoeia *jnap* with the sense of *to thrash*: *Şi iar lua mama nănaşa din coardă, şi iar ne **jnăpăia**, a dudui* is an onomatopeic creation used here for windows with the sense of to quake because of a stroke or an explosion: *…şi începe **a toca** în stative , de **pârâie** pereţii casei şi **duduie** fereştrile,* where there is also two verbal derivatives *a pârâi* which comes from the onomatopoeia *pâr* with the sense of *to crackle* and *a toca* which comes from the onomatopoeia *toc* is used here with the sense of *to produce loud and repeated noises , a bufni* comes from the onomatopoeia *buf* and it is used in the following expression with the sense of *to burst into laughing*: *Atunci copila părintelui, cum era sprinţară şi plină de incuri, **a bufnit** în râs. , a vui* comes from the onomatopoeia *vu* and it is generally used in connection with the wind but here it is used figuratively with the sense of *to whizz: Pu-pu-pup!Pu-pu-pup! –des-dimineaţă în toate zilele, de **vuia** satul, a zurui* is formed from the onomatopoeia *zur* and it is used here with its rare sense of *to crackle*: *…ştiind că mie are să-mi deie coada porcului s-o frig şi beşica s-o umplu cu grăunţe, s-o umflu şi s-o **zurăiesc** după ce s-a usca; ş-apoi vai de urechile mamei … .*

As one can see above that the process of derivation related to interjections and onomatopoeia is extremely important because it makes Creanga's style an original and expressive one from the stylistic point of view. Another means of enriching the vocabulary is also called repetition. In this case, one can talk about the repetition of interjections and onomatopoeia in Creanga's work. The onomatopoeia found in his work are not numerous and they are used to intensify the respective emotional state or action.

In conclusion, all these aspects mentioned above constitute stylistic means of rendering expressiveness to a text and of rendering the idea of orality and of original style.

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