

Valuation in pupils' stories as an expression of cognition and evaluation of the world

URSZULA KOPEĆ
(Rzeszów)

<https://doi.org/10.25167/Stylistyka27.2018.19>

According to Stanisław Gajda, stylistics can play an important integrative role and deepen the cognition of the surrounding reality (Gajda 1995: 23). The latter process involves valuation, i.e. a process of creating and formulating value judgements.

Valuation is most frequently understood as “mental activity performed by a human being, which consists in determining what (and to what extent) positive or negative values – according to a valuator – are characteristic of given features, behaviours and, indirectly, subjects”¹ (Puzynina 1992: 83). Valuation is stating that something is good or bad from somebody’s point of view as the structure of valuation consists of subject, object, act of judgement, criteria of valuation, evaluative predicate and emotional markedness (Laskowska 1992: 19-26).

It seems to be an interesting endeavour to analyse pupils’ stories and to answer the question how and by what linguistic means they evaluate the world presented in their texts, the more so since the core curriculum in force from 2017² stipulates that a pupil at the second stage of education should create

¹ All quotations from Polish sources are translated by the author unless stated otherwise.

² See the Regulation by the Minister of National Education on the core curriculum for kindergarten education and core curriculum for general education in primary schools (Journal of Laws of the 14th of February, 2017, item 356, pp. 60-64).

coherent statements in the following genres: dialogue, short story (creative and imitative), description, description of experiences, etc. The core curriculum also mentions that pupils from primary schools should use their knowledge of language in the created statements, e.g. they use phraseological expressions correctly, gradate adjectives and adverbs and can understand their function in the depiction of the world.

The research involved pupils' stories based on the assumption that they provide the opportunity to show their own point of view of the world (in this case, the vantage point of pupils) and facilitate subjectivity in the description of the world (Żak 1994: 16) since the subject of the story very often focuses not only on the sequence of events, but on the reflection accompanying the experiences of the narrator.

One hundred stories were created by pupils from sixth and seventh grades from the Podkarpackie Voivodeship.³ The respondents were offered the selection of three topics of their stories: *Visit at the dentist's*, *The day I will never forget* and *Love is coming/blooming*. It may be assumed that the above topics of the stories offer the pupils the opportunity to include both positively and negatively evaluative vocabulary. It has to be mentioned that the pupils were asked to write a story with a dialogue, which is why the research was conducted in sixth and seventh grades in the eight-grade school system. This article presents the results of poll research. Next year, the study of storytelling, its structure and image of the world will be continued also in eighth grades.

The analysis of pupils' stories utilizes mainly the methods of studying valuation within a text presented by J. Puzynina (Puzynina 2013: 54-62; 408-418) and leads to the following observations and conclusions.

The analysis of the stories leads to the following observations and conclusions: pupils' texts rarely include the basic evaluative lexemes such as: *dobry* (*good*) and *zły* (*bad*).

*Z wypracowań miałam zawsze **dobre** oceny* (6th grade)
*I have always had **good** marks in writing essays.*

*To była naprawdę **dobra** kobieta* (6th grade)
*It was a really **good** woman.*

³ The authors of sixty stories are pupils from two primary schools in Rzeszów, while the other forty stories were written by pupils from a rural school in the Jarosław Poviast. Research in the latter school was conducted by Karolina Mazur, Ph.D.

Niestety, mam dla ciebie **złą** wiadomość – powiedział policjant (7th grade).
Unfortunately, I have **bad** news for you – said the policeman.

Mieszkał w tej okolicy **zły** i chory człowiek (7th grade).
A **bad** and sick man lived in this neighbourhood.

These lexemes are too general and neutral with regard to their emotional overtones and, therefore, they are insufficient for expressing valuation (Starzec 1999: 42). To express a value judgement, pupils tend to use emotionally-loaded adjectives based on the *good* and *bad* lexemes (Puzynina 1992: 62).

Wśród zakupów znalazłam moje **ulubione** cukierki. Mama kupiła mi też **smaczne** lody (6th grade).

In the shopping, I have found my **favourite** sweets. Mother has also bought me **tasty** ice-cream.

Jesteś **dzielny** chłopcem – powiedział dentysta (6th grade).
You are a **brave** boy – said the dentist.

Do składziku przyszedł **przystojny**, ładnie ubrany mężczyzna (7th grade).
A well-dressed, **handsome** man came to the storehouse.

Przed dzwonkiem powiedziała mu cała **uśmiechnięta**: wesołych świąt (7th grade).
Before the bell rang, she told him with a **smiling** face: Merry Christmas.

Wydarzyło się to pewnego **letniego** i **słonecznego** dnia (7th grade).
It happened on a **sunny** **summer** day.

Wnętrze było całkiem **przytulne** (7th grade).
The interior was quite **cosy**.

Marysia przywitała go **ciepłym** "cześć" (7th grade).
Mary greeted him with a **warm** "hello".

The selected quotations show that pupils have a high regard for moral, aesthetic and hedonistic values. For instance, their stories evaluate in a positive way kindness, courage and beauty. The last example proves that in some cases they focus on the prosodic code since they notice the tone of the voice. The metaphorical expression *ciepłe* "cześć" (*warm*"hello") connotes kindness and sympathy. However, it has to be noticed that there are few adjectives in the analysed stories as most frequently there are only two such expressions in each text. Adjectives specify the features of the protagonists or the setting, making pupils' texts more graphic and rich in content, which makes the stories resemble literary works.

The respondents very seldom applied in their works the superlative degree of adjectives, expressing the level of intensity of a feeling or a characteristic.

To był mój **najlepszy i najwierniejszy** przyjaciel (6th grade).
It was my **best and most faithful** friend.

Rodzice obdarzyli mnie **największym** uczuciem. Miłością (7th grade).
Parents offered me the **greatest** affection. Love.

To była **najpiękniejsza** chwila w jego życiu (7th grade)
It was the **most beautiful** moment in his life.

The adjectives based on the *bad* lexeme (meaning: *not such as we want*) are also poorly diversified. They were excerpted only from the stories of pupils from the seventh grades.

Pan Jan okazał się **nierozsądną i nieodpowiedzialną** osobą, uciekając z miejsca wypadku (7th grade).⁴
Mr Jan turned out to be an **unreasonable and irresponsible** person by committing a hit-and-run.

Uważaj na niego. To **niebezpieczny** człowiek – powiedział mi Olgierd (7th grade).
Watch out for him. He is a **dangerous** man – Olgierd told me.

Szły przez długą, **krętą i ciemną** drogę, która prowadziła do kryjącego **mroczne** tajemnice lasu. (7th grade).
They were walking down a long, **winding and gloomy** road, leading to the forest which was hiding **dark** secrets.

Ubrana była w **poszarpane** szaty i miała **podkrążone** oczy (7th grade).
She was wearing **torn** rags and had **dark-circled** eyes.

The analysed adjectives prove that the researched pupils most often evaluate negatively the features which could be considered moral and aesthetic anti-values. The last quotation constitutes an example of improper connection of a noun with a deverbative adjective, which proves that not always young people can cope with the creation of proper stylistic connections.

In some cases in order to express protagonists' emotions and to evaluate reality, pupils use colloquial expressivisms such as: *super* or *spoko*, instead of the lexeme *dobrze* (*good*), which is shown by the three following examples.

1. *Ja też gram w ręczną – powiedziała Eliza. A potem zapytała, czy może nam kibicować w piątek.*

– **Super!** Krzyknęłam. Ucieszyłem się bowiem, że poznam ją bliżej (7th grade).

I also play handball – said Eliza. Then she asked whether she can support us on Friday.

– **Great!** – I shouted as I was delighted to get to know her closer.

⁴ In the analysed quotations, only spelling and punctuation mistakes were corrected.

2. Podczas odwiedzin dziewczyny Arek czuł się **super** (7th grade).
When visiting his girlfriend, Arek felt **great**.

3. Może przygotujemy razem projekt z angielskiego – zapytałem.
– **Spoko**. Przyjdź do mnie po szkole. Odpowiedziała Emma i odeszła (7th grade).
Maybe we will prepare the English project together – I asked.
– **Cool**. Come to me after school – Emma answered and left.

It is worth noticing that not only does the lexeme *super* evaluate a given situation or an event positively, but also allows expressing admiration and satisfaction, which means that it consists of two components: acceptance and emotions from the category of pleasure and admiration.

The pupils used adverbs to describe the depicted world and to express emotions very rarely.

Pocałowała mnie. Powiedziała coś **szybko** w jakimś obcym języku i wybiegła **pośpiesznie** (7th grade).

She kissed me. She said something **quickly** in a foreign language and ran away **hastily**.

Arek odprowadził dziewczynę do wejścia i pożegnał się **ciepło** (7th grade).

Arek saw his girlfriend to the door and **warmly** said goodbye.

Uśmiechnęła się **figlarnie**, co uznałem za twierdzącą odpowiedź (7th grade).

She smiled **mischievously**, which I took for an affirmative answer.

Wpadł do pokoju tak **szybko** i **sprytnie**, że chłopiec nie zdążył nawet wstać (7th grade).

He ran into the room so **quickly** and **cunningly** that the boy did not even manage to get up.

In the analysed material, adverbs appeared mainly in the works of pupils who voluntarily agreed to write their stories.

In the analysed texts, there are also few phraseological expressions and comparisons which characterise protagonists. By means of set phrases, pupils most frequently describe a feature of a character, which is shown in the following examples:

– On naprawdę ma serce z **kamienia**. Powiedziała Alicja (7th grade).

– He really has **a heart of stone** – said Alice.

On miał serce **jak z kamienia**. Taki był nieczuły i obojętny (7th grade).

He had **a heart like that of stone**. He was so insensitive and indifferent.

Nasza nowa wychowawczyni miała dla wszystkich **wielkie serce** (6th grade).

Our new form tutor had **a huge heart** for everyone.

Powiedziałam, aby iść szybciej, bo one **ruszały się jak muchy w smole** (6th grade)

I told them to walk faster because they **moved at a snail's pace**.

Dziewczyna, **blada jak śmierć**, podeszła do tajemniczych drzwi (7th grade)
*The girl, **pale as death**, came up to the mysterious door.*

The excerpted phraseological expressions and comparisons facilitate the plasticity of depiction. Pupils by naming indifference, insensitivity or, reversely, love, apply mainly fixed and stereotypical idiomatic expressions. Sometimes, probably unconsciously, they modify the phraseological expressions and, additionally, they explain their meanings.

It also occurred that some set phrases refer to names of animals or even replace them.

Do mojego pokoju wbiegł **ósmy cud świata** (6th grade).
*The **Eight Wonder of the World** ran into my room.*

Several pupils used metaphors to depict vividly and plastically abstract concepts such as the intensity of fear, love or sadness, which is shown by the four following examples:

1. *Obawiał się, że nie da rady, ale **myśl o zamieszkaniu w pięknym zamku zaćmiła jego lęki**.
He was afraid that he would not succeed, but **the thought of living in a beautiful castle dimmed his fears.***

2. *Rozkwitająca **miłość przypomina wschód słońca** (7th grade).
The thriving love resembles a sunrise.*

3. *Joanna pozbawiona **miłości, wypełniła się smutkiem** (7th grade).
Joanna, deprived of love, was filled with sadness.*

4. *Kiedy wychodziliśmy z szatni powiedziałem:
– Odkąd cię znam, jesteś strasznie **zamknięty w sobie**.
[...] Okazało się, że rodzice go poniżali, a on sam **uważał siebie za śmiecia** (7th grade).
When we were leaving the dressing room, I said:
– Since I've known you, you are extremely **self-contained**.
[...] It turned out that his parents humiliated him and he also **considered himself to be a piece of rubbish.***

The author of the first quotation, by creating the metaphor, used selected aspects of the verb *zaćmić/zaćmiewać* (*to dim*) (Dunaj 2001: 602), such as: to limit or deprive somebody temporarily of something (in the analysed example the verb means to decrease the level of fear).

In the second analysed example, the narrator of the story attempts to describe the protagonist's feelings, by applying the noun *śmieć* (*rubbish*), giving it a new meaning. The neo-semanticism denotes a person who does not appreciate

himself as he is treated by others like an object: like something which has no value, is redundant and unnecessary.

Metaphors *wypełnić się smutkiem* (filled with sadness) and *zamknąć się w sobie* (self-contained), in turn, prove that human beings are conceptualised as containers filled with sadness or closed, i.e. it is difficult to get through to them.

In the analysed material, also diminutives *sensu stricto* played an evaluative role, denoting objects of small sizes. However, the highest number of diminutive forms were expressive-hypocoristic items (Laskowska 1992: 83; Kida 1998: 44). Most frequently those were nominal suffixes such as *-ka* and *-ek* (e.g. *synek*), rarely reduplications, e.g. *-eczek* (e.g. *syneczek*).

*Otwórz usta – poprosił dentysta – zaraz zobaczymy, co z twoim **zębkiem*** (6th grade)
*Open your mouth – asked the dentist – we are going to see what's wrong with **the little tooth***
of yours.

*Postukała **patyczkiem** w chory ząb* (6th grade).
*She tapped on the sick tooth with **a little stick**.*

*Mam dla ciebie trochę **ciuszków** – powiedziała ciocia* (6th grade)
*I have some **togs** for you – said the aunt.*

*Córeczko – powiedziała mama – ale wtedy nie będzie cię bolał **ząbek*** (6th grade)
***My little daughter** – the mother said – but then your **little tooth** will not hurt any more.*

*Poszłam do dentysty ze swoim młodszym **braciszkiem*** (6th grade)
*I went to the dentist with **my little brother**.*

*Mężczyzna wybiegł z **chatki**, a za nim wybiegła Karolina* (7th grade).
*The man ran out of **the small cottage** and Karolina followed him*

The derivatives excerpted from pupils' stories have a function of expressiveness and tenderness. The stylistic function of such diminutives is to express the feeling of sympathy for the protagonist or the subject of the story. The diminutives also imply the attitude of a character towards the reality presented in the text since the applied vocabulary is used to pass a judgement.

In texts of primary school pupils, it is also possible to find numerous proper names. These are mainly names of protagonists, most often marked neutrally or positively.

*Zamieszkał w nowym domu ze swoją żoną i córkami, **Zuzą i Olą*** (7th grade).
*He moved to a new house with his wife and two daughters, **Zuza** and **Ola**.*

*Wstawaj, **Oleńko!** Zawołała mama – musimy już wyjść* (6th grade).
*Wake up, **Oleńka!** The mother called – we have to leave.*

Oskarek, jak na swoje lata, jest bardzo odważny – powiedział dentysta (6th grade).

Oskarek, for his age, is very brave – said the dentist.

Haniu, nie bierz tyle zabawek – krzyczała mama (7th grade).

Hania, don't take so many toys – shouted the mother.

Asia, przecierając oczy ze zdziwienia, wykrzyknęła –

– Władus?! Matko, ile lat cię nie widziałam (7th grade).

Asia, rubbing her eyes in astonishment, screamed –

Władus?! Holy Mother, I haven't seen you for so many years.

The applied derivatives, mainly hypocoristic forms, fulfil the function of valuation, but also are stylistically marked. They add a positive emotional tinge to the protagonists' statements. Moreover, they allow expressing e.g. sympathy, affection or tenderness. The proper interpretation of their meanings is possible based on the context in which they appeared in pupils' stories.

The stylistic function of diminutives is also performed by quasi-suffixes, created on the basis of Anglo-Saxon names (Myszka 2007: 270).

*Przyjechały do mnie dwie moje koleżanki, **Pati** (Patrycja) i **Gabi** (Gabrysia) (7th grade).*

*Two friends came to me, **Pati** (Patrycja) and **Gabi** (Gabrysia).*

The used diminutives of the names allow expressing acceptance and sympathy for people about whom the narrator is speaking. In this way, they evaluate the protagonists positively. However, derivatives of this type rarely appear in analysed stories and can be more frequently heard in spoken language (Kopeć 2016: 203).

It is worth noting that in the stories of pupils from seventh grades, there are also protagonists with names from Anglo-Saxon countries, e.g. George (Jerzy), John (Jan), Jessica or rare Polish names, e.g. Emma (of German origin). Such names are given to characters endowed with unique features, e.g. incredible courage and self-confidence in men, and subtlety and mysteriousness in women. Names of this type are probably meant to highlight the unique features of people who have them.

Emma była ładna. Miała kasztanowe długie włosy i niebieskie oczy. Mieszkała przy opuszczonej ulicy. [...] Kiedy została sama, podbiegłem do celi. Otworzyłem ją i wybiegliśmy razem. Na motocyklu uciekliśmy tak daleko, że nigdy nas nie znajdą (7th grade).

Emma was pretty. She had chestnut hair and blue eyes. She lived on a deserted street. [...] When she was alone, I ran up to the cell. I opened it and we ran out together. On my motorbike we escaped so far away that they will never find us.

*Jess⁵ była piękną dziewczyną i dobrą dziewczyną.
Jess was a beautiful girl and a good girl.*

In the analysed stories, the expressively marked lexeme *gość/gościu* appeared twice.

*Powiedziałem do kolegi, że **gość** mnie naprawdę zaskoczył (7th grade).
I said to my friend that this **guy** really surprised me.*

***Gościu** był pod wrażeniem. Przecież ona nigdy się do niego nie odzywała (7th grade).
The guy was impressed. After all she had never said a single word to him.*

The words *gość/gościu* in colloquial Polish is used to denote a man, who evokes admiration or surprise, but also to express disparagement or irony (Dunaj 2001: 284).

In pupils' stories, there are also augmentatives (Latin *augmento*: to magnify), derived mainly from nouns and verbs and forms created as a result of reverse derivation.

*Wszyscy mieliśmy **radochę**, tylko nie nasza pani (6th grade).
We all had **a ball**, except for our teacher.*

***Wynocha** z mojego domu – krzyknęłam do niego (7th grade).
Get out of my house – I shouted at him.*

***Dyro** bardzo się zdenerwował (7th grade).
The head got very angry.*

The formant *-ocha* – in the derived word *radocha* has an intensifying but also expressive function (Laskowska 1993: 83). It signalises “the amplification of a feature named in the formation base”. On the other hand, the derivatives occurring in the consecutive examples, i.e. the second and the third, *wynocha* and *dyro* allow expressing aversion to the protagonist. The applied derivatives evaluate the situation and the protagonist from the point of view of the speaker.

The formant *-ol* is used by pupils to express negative valuation.

*Eliza powiedziała:
– Ten **psychol** mnie tu zamknął. Weźcie mnie stąd (7th grade).
Eliza said:
This **psycho** has locked me inside. Get me out of here.*

⁵ A diminutive from of the name Jessica.

- *Tak może postąpić tylko **głupol**. A on na takiego wygląda. Stwierdziła Eliza (7th grade).*
- *Only a **retard** can behave in this way. And he looks like one – Eliza stated.*

It is worth mentioning that the lexemes *psychol* and *głupol* appear in colloquial Polish and the suffix *-ol* is stylistically marked, serving the attributive-expressive function. Its origin is traced back by linguists to reverse derivation of the adjective *psychol*(*logiczny*), stressing that the formant *-ol* has gradually become autonomous (Kortas 2014: 204) and currently it is used to form words of condensatory qualities, e.g. *schizol*, *hifol*. The formant *-ol* can also have a jocular function as in case of the derivatives *Krzychol* and *Bartol*.

Negative valuation in pupils' texts is expressed by words the primary function of which is naming objects or items; among others the stories include the following examples: *pajac*, *lalka/lala*, *bałwan*.

Pajac, pajac – zawołał rozzłoszczony Piotrek (6th grade).

Clown, clown – shouted vexed Piotrek.

*Dostałam uwagę do dziennika, bo nazwałam go **bałwanem** (6th grade).*

*I got a note in the register, because I called him a **dimwit**.*

*Kaśka też mi się nie podoba. To taka typowa **lalka** (7th grade).*

*I don't fancy Kaśka either. She's a typical **doll**.*

*A ja nie lubię malowanych **lal** – zauważył Patryk (7th grade).*

*I don't like painted **dolls** – remarked Patryk.*

The nouns used in the stories belong to a series of metaphors describing names of artefacts physically similar to human beings, but stressing their "incapacitation" (Tokarski 2014: 23). In the texts, they refer to the evaluation of the protagonists described by the narrator or other protagonists and have a pejorative function.

Pupils' texts also contain numerous exclamations, examples of which are provided below:

*Jutro do dentysty, o **Boże!** (7th grade)*

*Tomorrow to the dentist, **oh my God!***

*O **Boże!** Krzyknęłam już na sam widok wiertła (7th grade).*

Oh my God! I shouted at the very sight of the drill.

*O **Boże!** Jak tu pięknie – zawołałam. Nigdy nie zapomnę tego widoku (7th grade).*

Oh my God! It is so beautiful here – I yelled. I will never forget this view.

Jejku! *Dziękuję, że mi pomagasz (7th grade).*

Geeze! *Thank you for your help.*

Jeju! *Dobrze, że nic nikomu się nie stało (7th grade).*

Gee whiz! *It is so good that nobody got hurt.*

The exclamation *o Boże!* excerpted from pupils' stories, is used to express both negative emotions such as fear and terror, and positive ones such as admiration. Its meaning is conditioned by the context. The exclamations *jejku/jeju*, in turn, express thankfulness and satisfaction in the quoted excerpts.

Admiration and surprise are expressed by pupils also by means of the exclamation *la!*, which has been borrowed from the English language (*wow*). Polish dictionaries have noted this word at the beginning of the 21st century (Bańko 2008: 10). *Słownik poprawnej polszczyzny (the Dictionary of Correct Polish)* provides a definition of this lexeme and examples of use and explains that this exclamation helps to express enthusiasm, joy, surprise and astonishment: *Wow! Ale fajnie* (Czeszewski 2006: 315). In pupils' stories there are only Polonized versions of this word.

La! *Wykrzyknęłam. Tak pięknego widoku nigdy bowiem nie widziałam (6th grade).*

Wow! *I exclaimed. I have never seen such a beautiful view.*

La! *Dawno nie widziałem tyle pysznego jedzenia (7th grade).*

Wow! *I haven't seen so much tasty food for a long time.*

La! *Krzyknęłam na ich widok, bo ucieszyłam się, że przyjechali do mnie (7th grade).*

Wow! *I shouted at their sight, because I was glad that they came to me.*

It may be concluded from the analysis of the quotations that the exclamation *la!* allows expressing delight, admiration, joy, on the one hand, and surprise and astonishment, on the other, since its meaning consists of two components: approval/joy and astonishment/surprise. Both components are necessary and create the meaning of the lexeme *la!* (Bańko 2008: 11). Therefore, this exclamation belongs to stylistic means of expression.

To emphasise the level of pain, pupils used also germination, i.e. repetition of sounds.

Ratunku! Ała! To boli – jęknęłam.

Help! Ouuch! *It hurts – I moaned.*

Bolało tak, że ała!. Mógłby pan bardziej uważać – poprosiłam dentystę.

It hurt so much that ouuch! You could be more gentle – I asked the dentist.

Poczułam lekkie uklucie i krzyknęłam – Auuúúú!
I felt a slight prick and shouted – Ouch!

Auuú! *Wrzasnęłam, gdy poczułam okropny ból.*
Ouch! *I screamed when I felt terrible pain.*

This type of reduplications expresses the speaker's attitude towards the denoted reality. Words such as *alla* and *auu* imitate a voice full of dread (Bańko 2005: 19). In the analysed texts there are older forms such as *au*, included in *Słownik języka polskiego* (*The Dictionary of the Polish Language* edited by Witold Doroszewski), but with a very narrow meaning ("exclamation imitating howling of animals, sometimes expressing pain") and a newer form *a!* (not included in Doroszewski).

To conclude, the analysis of stories written by pupils from sixth and seventh grades proves that they evaluate the depicted world mainly by means of stylistic word formation devices, especially hypocoristic forms and epithets, most frequently of positive markedness. They are also willing to apply exclamations, e.g. *lal!* and colloquial words such as *spoko* and *gościu*. Their application of phraseological expressions and the creation of metaphors does not seem to be very frequent. Metaphors serve mainly as means to describe abstract concepts, e.g. *Rozkwitająca miłość przypomina wschód słońca* (*The thriving love resembles a sunrise*).

The analysis of the stories proves that pupils evaluate positively what brings them satisfaction, provides a feeling of safety and beauty, which means that moral, aesthetic and hedonistic values are important to them. Negative valuation, in turn, concerns, first of all, what is related to pain, fear, violence, i.e. with vital and moral anti-values. It has to be emphasized that only positive protagonists are given English names, which means that from the pupils' point of view the West is more positively evaluated.

Literature

- Bańko M., 2008, *Dlaczego wow?*, www2.polon.uw.edu.pl/banko/pliki/inne/wow.pdf (accessed on 12.02.2018).
- Czeszewski M., 2006, *Słownik polszczyzny potocznej*, Warszawa.
- Czapiga A., 2008, *Antroponimiczne metafory odzwierzęce w języku polskim, rosyjskim i angielskim*, Rzeszów.
- Doroszewski W., 1969, *Słownik języka polskiego*, Warszawa.
- Dunaj B., 2001, *Słownik współczesnego języka polskiego*, vol. 2.

- Gajda S., 1995, *Styl i stylistyka. Zagadnienia ogólne*. – *Przewodnik po stylistyce polskiej*, ed. S. Gajda, Opole, pp. 11-52.
- Kida J., 1998, *Stylistyka, styl i język artystyczny w edukacji polonistycznej*, Rzeszów.
- Kopeć U., 2016, *Leksykalne środki wartościowania rodzeństwa w wypowiedziach gimnazjalistów*. – *Język nasz ojczysty w sferze życia rodzinnego*, ed. B. Taras, W. Kochmańska, Rzeszów, pp. 201-210.
- Kortas J., 2014, *Kondensacyjne mechanizmy leksykalno-słotwórcze w polszczyźnie*. – *Język polski – 25 lat po Przełomie. Die polnische Sprache – 25 Jahrenach der Wende*, ed. D. Scheller-Boltz, G. Olms, Hildesheim–Zürich–New York, pp. 201-219.
- Laskowska E., 1992, *Wartościowanie w języku potocznym*, Bydgoszcz.
- Myszka A., 2007, *Przezwiska młodzieżowe – nowe struktury, nowe bazy semantyczne*. – *Nowe nazwy własne – nowe tendencje badawcze*, ed. A. Cieślíkowa et al., Kraków, pp. 267-279.
- Puzynina J., 1992, *Język wartości*, Warszawa.
- Puzynina J., 2013, *Wartości i wartościowanie w perspektywie językoznawstwa*, Kraków.
- Starz R., 2013, *Pole tematyczne opisu postaci w języku uczniów. Analiza lingwoedukacyjna*, Kielce.
- Tokarski R., 2014, *Światy za słowami. Wykłady z semantyki leksykalnej*, Lublin.
- Żak S., 1994, *Nowela – opowiadanie (ewolucja gatunku)*, Kielce.

*Valuation in pupils' stories as an expression of cognition
and evaluation of the world*

The analysis of stories written by pupils from sixth and seventh grades proves that they evaluate the depicted world mainly by means of stylistic word formation devices, especially hypocoristic forms and epithets, most frequently of positive markedness. They are also willing to apply exclamations, e.g. *lal!* and colloquial words such as *spoko* and *gościu*. Their application of phraseological expressions and the creation of metaphors does not seem to be very frequent. Metaphors serve mainly as means to describe abstract concepts, e.g. *Rozkwitająca miłość przypomina wschód słońca* (*The thriving love resembles a sunrise*).

The analysis of the stories proves that pupils evaluate positively what brings them satisfaction, provides a feeling of safety and what is beautiful, which means that moral, aesthetic and hedonistic values are important to them. Negative valuation, in turn, concerns, first of all, what is related to pain, fear, violence, i.e. with vital and moral anti-values.

Keywords: *pupils' stories, valuation, style*