

Linguistic Means of Expressing Evaluation in German Narrative Discourse

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Abstract—The interaction of reality and man is reflected in the language in various aspects. One of them is an evaluative one. The objective world is divided by speakers from the point of view of its value character - good and evil, good and harm, etc. This secondary division, due to the social and very complex way, is reflected in the language structures. The article considers the ways of different evaluation strategies.

Keywords—*categorization, emotional, rational, sensory, experience, evaluation*

I. INTRODUCTION

The relevance of the topic is related to the most promising fields of modern linguistics, which include cognitive and cultural linguistics. "Conceptualization of the world is one of the main scientific centers of attention." The problem of studying the concept is of great interest in various fields of science. This topic has been paid attention by such scientists as V.I. Karasik, S.G. Vorkachev, M.V. Pimenova, I.A. Sternin, et al. The interest in concept theory has also been noted among young scientists such as Yu.V. Nikolenko, A.A. Getman, A.A. Khvostenko. The subject of the study is an evaluation which is one of the characteristics of the ACTION concept.

According to the knowledge arrangement, the ACTION concept is a scenario, the full implementation of which includes 3 components: "activity", "plan", "result" - and 6 characteristics: "agent", "time", "place", "object", "instrument" and "evaluation". [1]

The evaluation takes place every time when any object or event appears in human life. It generates a comparison of objects and events. Evaluation is a logical-semantic category. It is always related to the speaker's opinion, who gives an estimate based on his/her attitude, personal opinion, and taste. The way to express an attitude to something also depends on the group of people, i.e. the norms accepted in a given society.

The starting point for comparison and assessment of the object compliance with one category or another are the objects of the world and their objective features.

The system of values and evaluation of an individual and the society is formed by means of a language. The evaluating classification is more related to the language therefore it has a more pronounced culture-bound nature.

The scale of evaluation may also have a different foundation. It can be based on specific feelings - personal

sensory experience, on existing standards and emotions. Accordingly, evaluative categorization can also have a sensual, rational or emotional basis. Sensory evaluation is associated with a human's perception of the world by means of senses and its interpretation in appropriate terms: tasty - tasteless, attractive - disgusting, pleasant - nasty, etc. At the same time, ordinary words describing sensations, such as light - dark, hard - soft, etc., can acquire evaluation if they lose their descriptive function and express the speaker's personal attitude.

II. METHODS AND MATERIALS

According to N.N Boldyrev "emotional evaluation is a certain reaction of a person to the objects and phenomena of the surrounding world. It affects the speaker's personal world, his or her goals and attitudes, norms of behavior and which he or she perceives as important for him/herself. Hence emotional evaluation is often purely subjective and is associated with the psychological peculiar features of the perception of specific objects and phenomena by an individual" [2]

An example of an emotional evaluation is as follows:

Ach, wie blass sie war und wie *traurig* die weisse Flaechе ihrer Stirn. [3] (Oh, how pale and *sad* she was, how white her forehead was.) [All the examples in English are translated by E. Guzheva]

]Ihre Stimme aber war so seltsam, *warm* und doch *spoettisch*, als sie mich fragte: »Wollen Sie denn auch dorthin?« [3] (And her voice sounded so strange, warm and, at the same time, *mocking*, when she asked me, "Do you want to go there, too?")

Arutyunova N.D. proposes the following classification of privately-estimated values based on the interaction of the subject of evaluation with its object. According to her opinion, "evaluation creates a very special, different from the natural, taxonomy of objects and events" [4]. Among the privately estimated values, there are three groups, which include seven categories.

The first group is sensory evaluations, they are divided into 1) sensory-taste evaluations, i.e., what a person likes: pleasant, tasty, attractive, fragrant.

Abends war sie wirklich *reizend*. [3] (In the evening she was really *lovely*.) »Sie sind sehr *grosszuegig*«, ihre Stimme war *dunkel* und *sproede*. [3] ("You are very *generous*," her voice was *dark* and brittle.)

Manchmal kam links oder rechts ein Haus, aus dem dunkelgelbes Licht herausschien, und wir hoerten Stimmen, *hell und fremd* und begnuegstigend, kreischend. [3] (Sometimes a house with a deep yellow light came to the left or to the right, and we heard voices, bright and *strange* and *scary*, screeching.)

Das junge Maedchen war *schoen*, ihre Haut war lebendig, *warm* und leicht geroetet, und das schwere braune Haar, das lose ueber die Schultern fiel, schien fast zu schwer fuer ihre *zierlichen* Fuesse; [3] (The young girl was beautiful, her skin was *lively*, warm and slightly flushed, and the heavy brown hair falling loosely over her shoulders seemed too heavy for her *dainty* feet;...)

es waren drei Maedchen, sie hatten runde, *liebe Gesichter*, und sie kicherten und zwitscherten, aber sie gingen jetzt mit sechs Soldaten weg [3] (they were three girls with round, *sweet faces*, and they giggled and twittered, but now they were leaving with six soldiers...)

Ihr Haar war *schoen und sanft* wie eine ruhige Flamme. [3] (Her hair was *beautiful and soft* like a quiet flame.)

Ich nehme an, dass sie ganz *nett* waren. [3] (I admit they were very *nice*.)

and 2) psychological, among which differ:

a) intelligent evaluations: *interesting, fascinating, trivial*

»Nein, hoeren Sie zu«, sagte ich, »jetzt wird es erst *interessant*. [3] ("No, just listen," I said. "It's going to be *interesting* now".)

b) emotional: *joyful, beloved, desirable, pleasant*.

manchmal unter dem Durchschnitt, und wenn mein Herz aufschlaegt, wenn ich *froh* bin, lasse ich meine Grosszuegigkeit in einer fuehnstelligigen Zahl verstroemen. [3]

(sometimes below average, and when my heart beats, when I'm *happy*, I let my generosity flow in a five-digit number.)

The second group is sublimated, or absolute, assessments: 1) aesthetic evaluations based on the synthesis of sensory and psychological assessments: *splendid, wonderful, beautiful*; 2) ethical assessment, implying norms: *moral, kind, vicious*.

Morgens, so gegen zehn oder elf Uhr, war sie *scheusslich*. [3] (In the morning, around ten or eleven, she was *awful*.) Auch ihre Laune war dann *schlecht, moralisch*, und sie gab dann tief sinnige Sentenzen von sich. [3] (Her mood, too, was *bad, moral*, and she made profound sentences.)

Kein Mensch kann der Uhr ihren Wert absprechen; vielleicht langt sie fuer die Rueckfahrt; vielleicht hat der Schaffner ein *gutes* Herz und laesst mich fuer die Uhr zurueckfahren, vielleicht, vielleicht werde ich zwei Rueckfahrtscheine brauchen; [3] (No one can deny the value of the watch; maybe the money will be enough for the return trip; maybe the conductor has a *good* heart and he will allow me in exchange for the watch to go back home, maybe, maybe I'll need two return tickets;) Eine *gute* Frau. [3] (A *kind* woman) »Sie sind verrueckt«, erwiderte er sehr *freundlich* und *milde*. [3] ("You're crazy," he replied, in a very *friendly* and *mild* manner.)

Finally, the last three categories forming the third group are rationalistic assessments related to practical human activity. They include: 1) utilitarian: useful, harmful; 2) regulatory: correct, normal, healthy; 3) teleological: effective, successful, unsuitable.

Ich fuehlte mich hart, *nutzlos*, schmutzig, reuelos, nicht einmal eine Suede hatte ich vorzuweisen, das einzige, was ich besass, war mein heftig schlagendes Herz und das Bewusstsein, schmutzig zu sein [3] (I felt hard, *useless*, dirty, unrepentant, not even a sin I had to show for it, the only thing I possessed was my fiercely beating heart and the awareness of being dirty ...) Leider bin ich von Herzen ebenso *gesund* wie im Kopf, und es ist schade, dass ich nicht auch zwei Minuten, bevor das mit dem Bein kam, totgeschossen wurde. Wir haetten viel Geld gespart. « [3] (Unfortunately, I'm just as *healthy* in my heart as in my head, and it's a shame that I was not shot dead two minutes before that happened with my leg. We would have saved a lot of money. ")

hatte geschimpft, dass ich nicht *richtig* eingeteilt hatte, [3] (had scolded that I had not properly calculated,)

von Herzen *gesund*, ueberhaupt vollkommen *gesund*, bis auf das Bein. [3] (*healthy* from heart, perfectly *healthy* at all, except for the leg.) die Last schon so *wirksam*, mich am Ort zu bannen; [3] (the load so *effective* to ban me at the place;)

Sie kommt, dachte ich, es ist ihr *gelingen*, sich durchzuschlagen, sie kommt! [3] (She's coming, I thought she's *been able* to get through, she's coming!) Immer wenn der Zug in der Biegung sichtbar wurde, schwarz und schnaubend vor dem groeuen Horizont der Stadt, immer dann spuerde ich, daB ich *gluecklich* war. [3] (Whenever the train became visible in the bend, black and snorting on the city skyline, I always felt that I was *happy*.)

Rational evaluation is focused on the subject's attitude to objective reality. According to some researchers, rational assessment implies a wide range of objects understanding in terms of their compliance with the established standards or norms, which can be ethical (*good - evil, decent - dishonest*), legal (*right - wrong, true - false*), aesthetic (*beautiful - ugly*), emotional (*pleasant - unpleasant, cheerful - sad*), intellectual (*clever - stupid, interesting - boring*), purely normative (*big - small, correct - wrong*), functional practical (*useful - useless*) etc. The following sentences are the examples of different types of the assessment:

und es war jedesmal ein *unheimliches* Gefuehl, wenn man den ewig gleichen Gesang hoerte, [3] (and it was always a *scary* feeling to hear the same song)

»Sie sind verrueckt«, erwiderte er sehr *freundlich* und *milde*. [3] ("You're crazy," he replied, in a very *friendly* and *mild* manner.) Erst hatte ich gedacht, es sei ihm *langweilig* gewesen, weil keine unregistrierte Hure, kein taumelnder Seemann, [3] (At first I thought he was *bored*, because there were no unregistered whore, no wobbling sailor) – emotional evaluation.

Ihr Haar war *schoen* und *sanft* wie eine ruhige Flamme. [3] (Her hair was *beautiful* and *soft* like a quiet flame.)- aesthetic evaluation

Mein Schwarzhaendler ist jetzt *ehrlich* geworden; [3] (My black marketeer has become *honest* now)

Wenn ich *wuetend* bin, wenn ich nichts zu rauchen habe, [3] (If I am *angry* and have nothing to smoke)

Jeder kann einmal etwas vergessen, sonst waren wir ja zufrieden mit Ihnen ...« So *dumm* bin ich nicht, da zu klauen, [3] (Everybody can forget something, otherwise we were happy with You ... "I'm not so *stupid* as to steal,)-intelligent evaluation

Das machte mich nachlaessig im Dienst. [3] (That made me *careless* in the service.) Die Gutmuetigkeit unseres Mathematiklehrers war ebenso *gross* wie sein cholischer Drang; [3] (The good nature of our maths teacher was just as *great* as his choleric urge;) Wir waren jung und auch *klein*,... [3] (We were young and also *small*.) Zur Tuer kam jetzt ein anderer Ungar herein, der war *dick* und *klein* und hatte ein verschmitztes Zwiebelgesicht [3] (Another Hungarian, who was *fat* and *short* and had a cunning onion face, came to the door) Es war inzwischen dunkel geworden, und die Stadt war mir vollkommen fremd. Obwohl mich trotz allem eine gewisse Erleichterung befiel, hatte ich das schreckliche Gefuehl, nicht nur arm, betrogen, Opfer einer *falschen* Idee, sondern auch laecherlich zu sein. [3] (It had become dark now, and the city was completely alien to me. Although I was a bit relieved despite everything, I had the terrible feeling of being not only poor, cheated, the victim of a *false* idea, but also ridiculous.) Die Gutmuetigkeit unseres Mathematiklehrers war ebenso *gross* wie sein cholischer Drang; [3] (The good nature of our maths teacher was just as *great* as his choleric urge;) Mein Schwarzhaendler ist jetzt *ehrlich* geworden;[3] (My black marketeer has become *honest* now)- examples of regulatory assessments.

Ich fuehlte mich hart, *nutzlos*, *schmutzig*, *reuelos*, nicht einmal eine Suende hatte ich vorzuweisen, das einzige, was ich besass, war mein heftig schlagendes Herz und das Bewusstsein, schmutzig zu sein [3] (I felt hard, *useless*, *dirty*, *unrepentant*, not even a sin I had to show for it, the only thing I possessed was my fiercely beating heart and the awareness of being dirty)-functional-practical and emotional assessments.

The evaluation has also other types of categorization. Researchers of evaluative modality usually talk about two types of assessment - absolute and comparative. "In absolute evaluation, it usually refers to one evaluation object, and in comparative terms, there are at least two objects or states of the same object. In absolute evaluation structures, the comparison is not explicit, although expressing such judgments they always mean the estimated stereotype and scale on which the assessment is based. Comparative evaluation assumes a pronounced comparison. In other words, the absolute assessment is an implicit comparison based on association with social stereotypes, while the comparative assessment is based on a comparison of objects with each other.

The evaluation is characterized by subjective and objective factors. This individual can be represented by a specific historical individual, a certain social group, human society as a whole.

The subject and the object of evaluation are often connected by axiological predicates, primarily by predicates of opinion, sensation, perception.

Such predicates as *to believe*, *consider*, *seem*, *assume*, *think*, etc., reflect the subjective nature of the assessment.

»Warum sie ihn nur abgeschnitten haben?« murmelte der eine, und *meinte* den Selbstmoerder, es war der hintere Traeger, und der vordere brummte zurueck: »Hast recht, wozu eigentlich?« [3] ("Why did you just cut him off?" One of them muttered, and he *meant* the suicide. It was the back carrier, and the front one humbled back: "You're right, what for?")

The subjective component implies a positive or negative attitude of the subject of the assessment to its object (sometimes it is represented in the form of "*like / dislike*", "*appreciate / not appreciate*", "*approve / not approve*", etc.), while the objective (descriptive, indicative) component of the assessment focuses on the properties of objects or phenomena on the basis of which the assessment is made. Subjective and objective aspects of evaluation can be separated into statements. The ability to denote a subjective attitude is primarily possessed by verbs, e.g.: respect, love, appreciate, despise, hate smth., rejoice, enjoy and so on. Wir *haßten* ihn zu sehr, als daß wir noch glauben mochten an die Seifenblasen der Phrasen, die das Gesindel hüben und drüben aufsteigen ließ, um ihm den Wert einer »Sendung« zu geben. [3] (We *hated* him too much for us to believe in the soap bubbles of the phrases that made the rabble rise over and over to give it the value of a "mission.") A purely subjective attitude is also presented by affective words through direct communication, where these words lose their descriptive meaning.

In linguistic assessment structures, the subjective and objective features described above are in complex interaction. If we consider such expressions as, for example, *a red, round, ripe apple; large square old picture*, it is obvious that we are talking about intrinsic features of objects. On the contrary, such combinations as *a good apple, wonderful picture* report not about properties of pictures, but those attributed to them by the subject of evaluation. The first row of adjectives can be called descriptive, the second - evaluative.

The notations of the first row may contain an evaluation component; Compare: talented, diligent, kind, sassy, stupid, etc. They are called personally evaluated. The words of the second row (good, excellent, etc.) are general assessments.

In these examples, we observe both general and personal assessment with descriptive and evaluative components.

durch *ein grosses, halbkreisfoermiges* Tor sah ich gruenen Rasen und trat dort ein. [3] (through a *large, semicircular* gate I saw a green lawn and entered there.)

eine *schmale, schwaerzliche* Rauchfahne stieg von ihnen auf in die helle Luft; [3] (*narrow, blackish* smoke rose from them into the clear air;)

Die Kirche war leer. Sie war *alt* und *schmucklos*...[3] (The church was empty. It was *old* and *plain*.)

...volladen mit Menschen, *grauen, mueden und verzweifelten* Soldaten, in deren Augen kein anderes Gefuehl

mehr zu lesen war als das der Angst [3] (full of people, gray, tired and desperate soldiers, in whose eyes no other emotion could be read than that of fear)

Having analyzed lexical means of the language, it turned out that emotionally colored lexical units are often used when evaluating events. They can be adjectives, nouns, verbs, phraseological units and adverbs, which give the object of evaluation certain qualities, properties, emotions. The examples with different lexical units you can see below:

Alle technischen Versicherungen informierter Bekannter ueber die vielfache Tragfaehigkeit der Bruecke *nuetzen* mir nichts, ich hatte einfach Angst: die *blosse* Verbindung von Eisenbahn und Bruecke verursachte mir Angst; ich bin *ehrlich genug*, es zu gestehen. [3] (All the technical assurances of informed acquaintances about the multiple carrying capacity of the bridge *did not help* me, I was simply afraid: the *mere* connection of the railway and the bridge caused me fear; I'm *honest enough* to confess it.)

Mit einem leisen Bangen im Herzen nahm ich jedesmal das leise Schwanken der Bruecke wahr, dieses *schauerliche* Wippen sechshundert Meter lang; [3] (With a *slight fear* in my heart, I noticed the slight swaying of the bridge every time, this *horrible* rocking six hundred meters long) dann kam endlich das *vertrauenerweckende* dumpfere Rattern, wenn wir wieder den Bahndamm erreicht hatten, und dann kamen Schrebergaerten, viele Schrebergaerten – und endlich, kurz vor Kahlenkatten, ein Haus: an dieses Haus *klammerte ich mich* gleichsam mit meinen Blicken. [3] (then, finally, the *confidence-inspiring* dull rattling came when we reached the railway embankment again, and then there were allotments, a lot of allotments -and finally, just before Kahlenkatten there was a house which I immediately *glared at*.)

ein kleines Maedchen von neun oder zehn Jahren, *ein spinnenduerres* Maedchen mit *einer grossen, sauberen* Puppe im Arm, und blinzelte *missvergnuegt* zum Zuge herauf. Jedesmal fiel ich gleichsam mit meinen Blicken ueber das Kind, und dort sah ich jedesmal eine Frau, die, neben sich den Putzeimer, *muehevoll nach unten gebueckt war*, den Scheuerlappen in den Haenden hielt und putzte. [3] (a little girl of nine or ten, a *skinny* girl with a *big, clean* doll in her arms. She squinted up to the train *annoyed*. Every time I first noticed the child, then my eyes stumbled into the left window, and there I always saw a woman, *wearily bending down*, holding the floorcloth in her hands and cleaning something.)

Immer sah ich die Frau: einen *mageren* Nacken, an dem ich die Mutter des Maedchens erkannte, und dieses Hin- und Herbewegen des Scheuerlappens, diese typische Bewegung beim Putzen. [3] (I always saw the woman: a *thin* neck on which I recognized the girl's mother, and this movement of the floorcloth, this typical movement while cleaning.)

Mein Herz aber *jubelte*. [3] (My heart *was cheering*.) Ich fuhr mit dem Achttuhrzug, *zitterte mehr vor Ungeduld als vor Angst*, als wir ueber die Bruecke Fuhren [3] (I took the eight o'clock train and *trembled more with impatience than with fear* as we crossed the bridge.)

breit und alt stand der Feuerwehrrmann vor der Tafel und lächelte mich an; *er lächelte müde und traurig, und sein*

bärtiges, schmutziges Gesicht war wie das Gesicht eines Schlafenden; [3] (The firefighter stood wide and old in front of the blackboard and smiled at me; he smiled *wearily and sadly*, and his bearded, dirty face was like the face of a sleeping person;)

Ich freue mich. Ich werde kämpfen wie ein Löwe. [3] (*I'm happy*. I'll fight like a lion.)

The analysis has shown that qualitative adjectives are the most common means to evaluate the event. They allow us to give sensory, absolute or rational evaluations to an object, as well as make it possible to evaluate certain phenomena and relations of reality in a crystalline, concise and expressive form.

When analyzing German stories, it has been also revealed that evaluation of events provides grammatical means with great importance, e.g.:

Elliptical sentences

Erledigt! [3] (*Done!*) *Nichts, einfach nichts!* [3] (*Nothing, just nothing!*) *Paß auf ...* [3] (*Watch out!*)

often, the assessment of an event implies a reaction or assessment of another person. For such purposes, the following structures are relevant:

»Zum Kotzen«, sagte Jupp leise. [3] (*"Damn it all," Jupp said softly*.) »Verflucht«, rief der Fahrer zurück... [3] (*"Damn it!", the driver shouted back*) (there is a seme of despair)

»Toll!« rief ich. »Toll! «Das ist der richtige«, rief er mit gepreßtem Lachen. [3] (*"Great!" I cried. "Great!" "That's the right thing," he exclaimed with a choked laugh*.) *Nichts, einfach nichts!* [3] (Nothing, just nothing) Sometimes the subject of assessment does not imply any reaction to the object of evaluation by this grammatical structure; he or she only expresses his/her opinion about it.

Such statements are characterized by a certain intonation pattern. Unfortunately, it is difficult to observe the intonation pattern in the text; therefore, the assessment of events in these specific cases is possible only by the characters of the analyzed works.

Different grammatical structures help describe or evaluate a particular event. Sometimes some grammatical techniques may undergo changes for this purpose. Using certain grammatical structures, and sometimes modifying them, you can concisely express an opinion about an event.

It should be noted that the author can often use various stylistic, phonetic and graphic means when evaluating events.

Examples of graphic techniques are given below:

Points of ellipsis, which enhances the emotional effect of a statement, leaves behind a kind of an understatement, which makes it possible to assess the situation personally and draw certain conclusions:

Niemals erfuhr ich, was in der Mappe drin war, *ich war ja nur Bote* [3] (I never knew what was in the folder, *I was just a messenger...*) Jeder kann einmal etwas vergessen, *sonst waren wir ja zufrieden mit Ihnen ...*« [3] (Everyone can forget something, otherwise, we were *happy* with You ... "I'm not so

stupid as to steal,) *nichts, nichts ... nichts; links und rechts von uns war nichts, eine*

graessliche Leere ... ferne sah man die Uferwiesen des Rheines ... Schiffe ... [3] (*nothing, nothing ... nothing; there was nothing to the left and right of us, a terrible void ... far away you could see the meadows of the Rhine ... ships ...*)

- exclamation sentences:

... Mensch! [3] »Toll!« rief ich. »Toll! [3] ("Great!" I cried. "Great! ")

An interesting fact in the study is that the subject of the evaluation sometimes expects a response from others, feedback about the event assessed by him/her. Questions, exclamations, and changes in intonation patterns play their part.

»Nun?« [3] ("Well? ")

»Na?« sagte die Stimme. [3] ("Well?" said the voice)

Sometimes evaluation involves a comparison therefore metaphors can be an integral part of evaluating an event. They allow you to compare the objects of assessment, contrast them and give certain characteristics.

metaphors (in particular comparison):

und ich schaemte mich meiner Traenen, *dieses Licht war kalt und nackt* [3] (I was ashamed of my tears, this light was cold and naked...)

»Die Allee«, sagte er heiser, fast stammelnd, »die Allee war ganz *golden*, das ist kein Quatsch, du, sie war einfach *golden*, *schwarze* Baeume mit Gold, und *graublau* Schimmer darin [3] ("The alley," he said hoarsely, nearly stammering, "the alley was all *golden*, that's not nonsense, listen, there were just *golden*, *black* trees with gold, and *gray-blue* shimmer) Diese *zauberhafte Gewissheit* ergriff mich namenlos ... und ... und ...« [3] (I was gripped by an incredible *magical confidence*...)

jetzt ganz *sanftes Glueck* war auf seinen Zoegen, [3] (very *gentle happiness* was on his face now,) besonders bunte Bild des Alten Fritzen mit *der himmelblauen Uniform, den strahlenden Augen* [3] (Especially colorful picture of the old Fritz wearing the *sky-blue uniform*, with bright eyes)

der ostische Grinser mit *der Zwiebelnase* und das lange *adamsapfelige Bergfilmprofil* [3] (the eastern grinsler with the *onion nose* and the long *Adam`s apple of the Highlander from a movie*...)

Nietzsches Schnurrbart und seine Nasenspitze [3] (*Nietzsche's mustache and the tip of his nose*...)

Metaphors are an important factor in comparative assessments since evaluation objects are given a qualitative characteristic;

all kinds of repetitions, which enhance the expressivity

nichts, nichts ... nichts; links und rechts von uns war nichts, [3] (*nothing, nothing ... nothing; there was nothing to the left and right of us,*) Ich spuckte meine Zigarette aus und *schrie*; es war immer gut, zu *schreien*; man musste nur laut *schreien*; *schreien* war herrlich; ich *schrie* wie verrueckt. [3] (I spat out my cigarette and screamed; it was always good to scream; all

you had to do was to scream loudly; screaming was glorious; I screamed like crazy.)

· syntactic parallelism:

Buendel Bananen: links ein *Buendel*, rechts ein *Buendel*, und auf der mittleren Banane *im rechten Buendel*, [3] (*Bunch of bananas: a bunch on the left, a bunch on the right, and on the middle banana in the right bunch*...) Und ausserdem besteht die Moeglichkeit, *dass ich Fieber habe, dass ich traume*.« [3] (And moreover, it's possible *that I have a fever that I'm dreaming*. ")

-comparisons:

Das Haus sah gar nicht so aus, *als ob viel* dort schmutzig gemacht wuerde; [3] (The house did not look *as if a lot* was made there dirty;)

Ich fuhr mit dem Achttuhrzug, zitterte *mehr vor Ungeduld als vor Angst*, [3] (I took the eight o'clock train and trembled *more with impatience* than with fear) Ein Waggon vor uns verstummte nach dem anderen; es war ganz merkwuerdig, so *als sei* der ganze Zug von fuenfzehn oder zwanzig Waggons *wie* eine Reihe von Lichtern, [3] (One wagon in front of us fell silent after another; it was quite strange, *as if* the whole train of fifteen or twenty wagons were *like* a series of lights,) es schraubte sich mit einem propellerartigen Surren hinauf, waehrend die blanke Schneide in einem Buendel letzter Sonnenstrahlen *wie ein goldener Fisch* flimmerte, [3] (it whirled up with a propeller-like humming and the bare edge flickered *like a golden fish* in the last rays of sunlight,) Draussen begann es leise zu daemmern, und es floss *wie eine sanfte graue Milch* ins Zimmer. [3] (Outside, it was quietly getting dark, and it was floating like *gentle grey milk* into the room.)

These constructions are used to stress the utterance and focus attention on a particular event.

Elliptical syntactic structures, exclamation and interrogative rhetorical sentences, lexical and syntactic repetitions, interjections, especially the complex use of the above-mentioned means indicate that emotion or affect are the basis of any assessment.

When evaluating the event, stylistic devices are also of great importance. Expressivity and emotional coloring, achieved by this means, attracts the attention of others to the estimated event, implies a response, reaction, and reflection on the evaluating object.

The objective bases for the assessment are collective perceptions of reality and social standards for performing actions. They are usually implicit since such an assessment is shared by the majority and does not require confirmation of being true.

The characteristics of evaluating objects revealed among them the most significant: a situation/event, the state of an individual, individual actions or behaviour, subject activities, the person as a whole, human relationships.

The axiological background is constructed by a set of heterogeneous and multi-level means of discursive and cognitively relevant parameters of the situation with the

reference to the system of values, as well as a set of heterogeneous linguistic and extra-linguistic factors that allow the recipient of a fictional text to interpret a statement or situation axiologically.

Isolated from the context, the statement names the situation and reflects part of the knowledge about the world. The immersion of the situation into axiological background estimates it due to the implicit axiological meanings of the text, which are revealed only at the level of a macro text. Therefore, such means as grammatical constructions, non-evaluative vocabulary, means of non-expressive syntax, which are neutral in isolated contexts, acquire new evaluative meanings on the axiological background or lose them, intensify or de-intensify.

Situations for axiological categorization are situations of introspection, reflection, indiscrete, visual, auditory, olfactory, tactile, taste perception, (self) identification, memory, dreaming. These situations predetermine the choice of a particular nominative strategy by the subject, the types of evaluating objects and which, in the process of assessment, are summed up by an individual under a specific axiological category. It allows implementing a particular axiological strategy.

Means of various axiological strategies can be:

- verbs of mental activity (*überlegen, nachdenken, denken, erklären*)

Sie schien einen Augenblick zu *überlegen*, und dann lächelte sie –ganz rein und unschuldig, und ich erriet, warum sie lächelte. [3] (She seemed to *think* for a while, and then she smiled- pure and innocent-and I guessed why she was smiling.)

»Und dann habe ich *gedacht*, wer vor siebzig Jahren hier gewesen ist, oder was. [3] (And then I *thought* who had been there seventy years ago or what had been there.)

Dina manchmal ihre Hände liebkosend auf meinem Hals ruhen ließ, und ich *wußte*, daß es sinnlos gewesen wäre, dem Arzt zu erklären, warum ich weinen mußte. [3] (Sometimes Dina had her hands resting caressingly on my neck, and I *knew* it would be useless to explain to the doctor why I had to cry.)

ich es nicht *begreifen* konnte: runde Augen, in denen Angst Angst und Freude Freude war. [3] (I could not *grasp* it: round eyes in which fear was fear and joy was joy.) In diesen Augenblicken auch *glaubte* ich manchmal, tot zu sein, [3] (In those moments, I sometimes thought I was dead,...)

- verbs of visual perception (*sehen, schauen, erblicken, betrachten*) and isofunctional means.

Jedesmal fiel ich gleichsam mit meinen Blicken über das Kind, dann stolperte mein Blick ins linke Fenster, und dort *sah* ich jedesmal eine Frau, die, neben sich den Putzeimer, mühevoll nach unten gebückt war, den Scheuerlappen in den Händen hielt und putzte. [3] (Every time I first *noticed* the child, then my eyes stumbled into the left window, and there I always saw a woman, wearily bending down, holding the floorcloth in her hands and cleaning something.) Ich *blickte* ihr zum ersten Male ins Gesicht: es war so einfach, daß [3] (I *glanced at* her face for the first time: it was so ingenuous,) Und da ich mit der nüchternen Neugierde eines Erwachenden *niederblickte*, sah

ich, schwärzer als die Schwärze ringsum, einen großen Trichter zu meinen Füßen ... [3] (And when I *stared down* with the sober curiosity of an awakening one, I saw, blacker than the blackness all around, a large funnel at my feet) und als ich Punkt zu Punkt geführt und den wunderbaren runden Bogen des Kreises mit Stolz *betrachtete*, füllte sich der Raum zwischen den Strichpunktlinien, und ein ungeheurer zischender Kurzschluß erfüllte den ganzen Kreis mit Licht und Feuer, [3] (And while I was drawing a dotted line and *looking* with pride at the circle's wonderful round arch, the space between the lines got filled, and a short hissing flash filled the whole circle with light and fire.)

verbs, the semantics of which is related to light (*scheinen, leuchten, strahlen, schimmern, flimmern, glänzen*, etc.)

Wir erstiegen eine enge Wendeltreppe, die nur spärlich *beleuchtet* war und wo der Geruch von Schweiß und Schminke die Nähe der Bühne anzeigte. [3] (We climbed a narrow spiral staircase, which was badly *lit* and the smell of sweat and make-up indicated that the stage was somewhere nearby.)

Ich wechselte meinen Platz, so daß ich ihn sehen konnte und zugleich mehr von der milden Wärme des Ofens *bestrahlt* wurde. [3] (I changed my place so that I could see him and at the same time I was closer to the *mild heat* of the oven.)

dann kamen Türen mit Va und Vb, und dazwischen hing ein Bild des Dornausziehers, eine wunderbare rötlich *schimmernde* Fotografie in braunem Rahmen. [3] (then there were doors with Va and Vb, and in between, there was a picture of the thorn extractor, a wonderful reddish *shimmering* photograph in a brown frame.)

- verbs and nouns of audial perception. Description of sounds and their corresponding linguistic means (*Geräusche, Stille, Laute*, etc.)

Ihre *Bewegungen und die Geräusche waren so leicht*; nür als sie nach hinten auf ihren Rücken griff, um die Knöpfe der bluse zu schließen, hörte ich ein heftigeres Atmen. [3] (*Her movements and sounds were so slight*; just as she reached her back to button up the blouse, I heard her wavy breathing.)

- verbs denoting sounds (*knistern, rauschen, knallen, klingeln, dröhnen, läuten*), verbs of speaking (*flüstern, schreien*)

adverbs indicating the degree of sound intensity, *leise / laut*

Der junge Mann streifte mich *leise*, als er hinten an mir vorueberging, ich schrak auf und trat in den Beichtstuhl ...[3] (The young man brushed me *softly* as he passed behind me, I jumped up and went to the confessional)

- verbs of olfactory perception, sensory perception *riechen* and the noun *Geruch* derived from it

-tactile perception. Indicating touch, pressure, vibration, temperature, pain by various linguistic means

-identifications positive or negative substantive and adjective structures of the narrative or exclamation type

Wenn ich anfangs, von einem Mädchen zu sprechen, das am Ende einer Allee wohnte, dann mußt du mir sagen, daß ich *die*

Schnauze halten soll, verstehst du mich, du mußt, du mußt!!« [3] (If I start talking about a girl who lived at the end of the alley, then you have to tell me to shut up, you understand, you must, you must! ")

Mein Gott, wie *gedankenlos war ich* in Koenigstadt in den Zug gestiegen! [3] (My God, how *thoughtlessly* I got on the train in Koenigstadt) »*Weinen Sie nicht, verflucht!*« schrie der Arzt ein paarmal, und da ich nicht mehr aufhören konnte, auch nicht wollte, schrie er: »*Schämen Sie sich.* [3] ("*Do not cry, damn it!*" shouted the doctor a few times, and as I could not stop, and did not want to, he yelled, "Shame on you".)

It should be also noted that, depending on the characteristics actualized in the assessment act, the basis of the assessment is usually differentiated into internal and external. The internal expresses the emotional sphere of the speaker, his feelings, perception, positive and negative emotions associated with the mental sphere of likes and dislikes. The external is oriented to the cognitive sphere of the speaker, they reflect the knowledge of the subject, formed by the relationship between mental and social nature of the human surrounding reality.

The study of evaluation types in terms of positive and negative emotions allowed us to distinguish the axiological strategies of peorization and meliorization.

The main objectives to implement an axiological strategy of peorisation in a fictional text include contempt, distrust, doubt, discontent, outrage, fear, grief expressed by a character or an author, as well as affecting the recipient's emotional sphere by referring to the system of values.

The ultimate goal to implement axiological strategy of melioration in a fictional text is to express admiration, joy, pleasant surprise, etc. by appealing to existential, aesthetic, ethical, intellectual, and other values.

III. RESULTS

As a result of the study, it should be noted that the assessment, included in the context is characterized by a special structure containing a number of obligatory elements, such as the subject and object of evaluation, the aspect of evaluation, the evaluation element, the assessment stereotype and a number of optional elements, such as motivations, classifiers, different means of intensification and de-intensification, the subject of "use". In a comparative assessment, additional elements are included in a modal frame. They involve elements of comparison, the attribute by which the comparison is given, the motivations for the comparison, etc.

The subject of an assessment, explicit or implicit, is a person or a society with some definite point of view. The object of evaluation is a person, an object, an event, or the state of things to whom or which the assessment relates.

Evaluation can be limited to elements smaller than a word; it can characterize the group of words as well as the whole statement.

There are general and particular types of assessments, external and internal as well as axiological strategies of peiorization and meliorization.

Evaluative categorization can be sensual, rational, or emotional.

Situations with the process of axiological categorization are situations of introspection, reflection, indiscrete, visual, auditory, olfactory, tactile, taste perception, (self) identification, memories, dreams.

IV. CONCLUSION

The study of evaluation values is of particular interest at the present stage of development of linguistic science. In this paper, an attempt has been made to expand the idea of evaluation and identify individual elements of evaluation structures.

In the practical part of the study, examples of linguistic evaluating means have been presented, namely, lexical, grammatical, phonetic and stylistic means of the German language. The examples for this part have been taken from H. Böll, "Wanderer, kommst du nach Spa..."

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