

STANISŁAW GRABIAS

Siedlce University of Natural Sciences and Humanities  
Faculty of Humanities, Institute of Linguistics and Literature Studies

ORCID ID: <https://orcid.org/0000-0003-4592-9334>

## **Expression and Logopedics. Emotions in the Structure of Utterances. Methodological Assumptions of Research**

### SUMMARY

The article expresses a conviction that the effectiveness of speech-therapy treatment is significantly determined by the therapist's insight into the emotional states of patients – persons with speech disorders. This thesis still remains outside of thorough investigations and scholarly reflection. The present study provides research tools for interpreting the problem in question. The article discusses the techniques of determining the emotionality of interactive behaviors; the ways of expressing emotions in an utterance; and the position of emotion in its structure. Finally, the author presents his own, interactive typology of emotional states, which can be useful in logopedic management.

**Key words:** emotionality of utterances, speaker's emotional activation, objectification of emotional states, emotion signals in the form of utterances, emotion, expression, manifestation of emotions, expression of emotion, communicating about emotional states, structure of utterances, typology of emotions.

Emotions are an obligatory characteristic of every linguistic behavior. In the case of logopedic investigation, and particularly speech-therapy treatment, the problem of emotions is founded on the question: what can speech therapy, operating with methods of investigating linguistic behaviors – i.e. interaction – tell about the emotional states of the speaker (patient)<sup>1</sup>?

---

<sup>1</sup> The theses propounded in the present study result from large-scale research on linguistic expression. The studies and their results are described in the book: *O ekspresywności języka*, S. Grabias, Lublin 1981.

Logopedics appears to be able:

1. To determine the emotionality of utterances in relation to an emotionally neutral utterance and to reproduce the content of the emotional experiences of the speaker (patient).
2. To answer the question: how is the patient's emotional state – his/her emotions – embedded in the semantic structure of his/her utterance?
3. To describe signals of the presence of emotions in the utterance forms, i.e. answer the question: how has emotion been introduced into the meaning of the utterance? In linguistics this is called motivation.

### DETERMINATION OF THE EMOCJONATIONALITY OF UTTERANCES

As human beings we are endowed with the power to reconstruct the picture of internal experiences of interlocutors on the basis of their behavior. Involved in this process is introspection: combining of one's behavior (gestures, facial expressions, linguistic responses) with one's own mental experiences (feelings, wants, beliefs). Such relations are transferred onto the behaviors of our interlocutors: "if I were you, I would feel the same".

We know that this mechanism is connected with: first, conventionalization of behaviors – because the cultural pattern of interaction applies; second - with universal biological functions that govern the behavior of individuals.

This is the case with the biological and mental norm. But from the perspective of logopedics we know that in the case biological dysfunctions (schizophrenia, aphasia, cerebral palsy, stuttering) the presented mechanism is ineffective. We are helpless, e.g. in palsies, in the face of attempts to read emotions and, more broadly, the intentions of our interlocutor because the biological code has become distorted. Perhaps there are general patterns (scripts) of emotion in dysfunctional behaviors, e.g. for palsy, for stuttering, for aphasia, but this is a problem not yet investigated in speech-therapy theory

The interaction theory assumes that the speaker is always in some emotional state. This can be presented on the axis defined on the one hand by negative emotions and on the other by positive ones, with the ambivalent state in the center<sup>2</sup>.

---

<sup>2</sup> The classification of emotions presented in the diagram is the work of L. Yordanskaya, *Próba leksykograficznego opisu znaczeń grupy rosyjskich słów oznaczających uczucia*, [in:] *Semantyka i słownik*, Wrocław, 1972, 105–123.

## THE emoTIONAL ACTIVATION OF THE SPEAKER

negative states	positive states
state of ambivalence	
fear	joy
anger	hope
worry	surprise

Emotions are a sphere of highly subjective experiences of individuals but there are attempts to objectify judgments about the feelings of individuals and social groups. There are several ways at our disposal:

1. First, it is the acoustic analysis of emotional sequences. These are the most objectified investigations possible. They employ such values as: the intensity of sound wave, tone pitch, wave length, and formant indices – everything that pertains to acoustics. Such research enables determining the content of experiences but also the intensity of emotions.

Not long ago, the currently most eminent researcher in acoustic phonetics in Poland, Grażyna Demenko (2015), expressed an opinion that studies on “the emotional acoustic waveform in the process of automatic recognition of speech signals” are – on the global scale - at a preliminary stage, being minor contributions.

The following can therefore be said: everything that happens with the emotional language sign, unlike with the acoustic description (i.e. interpretation of morphemes, words and utterances), does not go beyond introspection. Linguists interpret emotional language signs through their own feelings.

2. The method of lexical fields. It was discovered by structuralism as a way of conceptual organization of lexis: the fields are e.g. names of animals, names of trees, or names of flowers (cf. Tokarski 1995).

- There are at least two ways of organization in the fields. One is the constituent method: it organizes words from the least to most semantically complex (*zły*, [angry] *podenerwowany* [nervous], *wściekły* [furious]). The ordering of words in the field is governed by semantic components: semes, explicated from the material analyzed. This is the method Lidya Yordanskaya used to describe the names of emotions in Russian.
- Another way is the cognitive description: it is necessary to extract from the mind of the studied person or group of persons the whole knowledge contained in utterances on a given subject and organize the collected utterances by categories explicated from the linguistic material (cf. Jęczyń

2017)<sup>3</sup>. The cognitive definition of *fear* [*strach*] in intellectually normal ten-year-olds appears as follows:

- the definition formula: *to taki lęk, który siedzi w człowieku* [it is an anxiety that resides in a person]; *że coś się stanie złego* [that something will happen]; *straszne uczucie w sercu* [a terrible feeling in the heart];
- s/he who is afraid: *boją się wszyscy ludzie* [all people are afraid]; *dzieci się boją* [children are afraid]; *boję się, że może mnie ugryźć pies* [I am afraid that a dog may bite me];
- characteristics of the one who is afraid: *robi się bledy na twarzy* [s/he turns pale on the face]; *pot mu kapie z czoła* [his/her forehead is covered with perspiration]; *wygląda jak galareta* [s/he looks like a jelly]; *usta mu się krzywią, jakby miał płakać* [his/her mouth is contorting as if s/he is going to cry];
- actions of one who is afraid: *piszczy i krzyczy bardzo głośno* [s/he is squeaking and shouting very loud]; *ucieka, gdzie pieprz rośnie* [s/he is running like hell]; *nie wychodzi z domu, tylko siedzi zamknięty na klucz* [s/he does not leave home but stays inside, having locked him/herself up];
- causes of fear: *ktos może się bać, bo nie jest odważny* [someone may be afraid because they are not brave enough]; *bo nikt nie chce mu pomóc i zostaje sam* [because no one wants to help him/her and s/he is left for him/herself];
- circumstances of fear: *jak ktoś się boi, to trzeba go wspierać i pocieszać, a nawet przytulić* [if someone is afraid, they have to be supported and comforted, or even hugged]; *trzeba mu wytłumaczyć, że to tylko taka jego wyobraźnia* [it is necessary to explain to them that this is their imagination only]<sup>4</sup>.

3. Commutation test – it applies to sentences and utterances. Stylistic markedness is shown by exchanging a word we believe is an emotion word for another, emotionally neutral one (*A cóż to za baran!* [What an idiot/fool!] in contrast to *A cóż to za człowiek!* [What kind of man!]) or by a change of the situation of its use. Emotion words are situated i.e. assigned to types of emotionality:

- I admire him: *Ale gość!* [What a guy!]; *Ale twardziel!* [What a tough guy!];
- I like him: *Fajny facet* [Nice guy]; *Ciekawy gość* [Interesting bloke];

The change of emotional formulas in a specific situation of their use causes stylistic tension. The commutation test technique involves the stylistic competence of language users. In speech disorders, it causes immense difficulties.

<sup>3</sup> The cognitive definition in this book has shown differences in depicting the world by two groups of children.

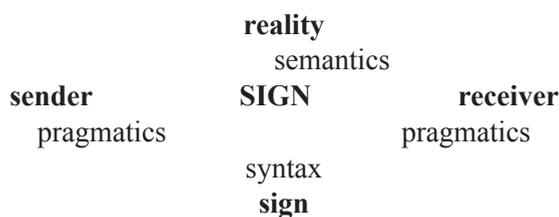
<sup>4</sup> Children's utterances are quoted based on the studies by my postgraduate (MA) students.

## THE POSITION OF EMOTIONS IN THE SEMANTIC STRUCTURE OF UTTERANCES

In the 1960s, when “strict structuralism” was dominant in linguistics, the question about the place of emotions in the structure of a word was pointless. According to structuralists, linguistics is supposed to investigate only conventional relationships between the form and meaning of a word: the word *dog* [*pies*] refers to an animal on the basis of convention (agreement between language users). For it is impossible to find out why a *dog* is called a *dog* rather than a *cat* [*kot*] or an *oak* [*dqb*]. The essence of language consists in that the relationship between form and meaning is arbitrary, non-motivated.

Leon Zawadowski, an eminent representative of structuralist theory, says: “The expressive function towards man is performed by everything that man does, i.e. his/her actions and products of these actions. However, the relationship obtaining between the characteristics of the maker (producer) and the features of the product is an unconventional one, it stems from universal laws of physics ...”. “All types of expressive and impressive functions” – L. Zawadowski argues – “occur between all products (their features, etc.) and their maker or receiver. To make them a linguistic problem, to assume that they are some language functions, and that their description is part of language description etc., are all dangerous errors ” (Zawadowski 1966, 150–151).

Finally, the position of emotions in the description of human behavior was defined by semiotics. Its founders E. Peirce and Ch. Morris proposed the following model of the sign (Morris 1938):



Semiotics is first of all concerned with the relations between sign and reality. Soon afterwards, the Prague School structuralism broadened the range of linguistic description. The subject of description, in addition to the representative function, became expressive and impressive functions<sup>5</sup>. In the semiotic approach, emotions were located within pragmatics. It soon turned out that pragmatic rela-

---

<sup>5</sup> Bühler’s concept of functions of language: communicative, expressive and impressive (Darstellung, Ausdruck, Appell) is the basis for each lecture on the functions of language and speech. PCf. K. Bühler, *Sprachtheorie, Die Darstellungsfunktion der Sprache*, Jena 1934.

tions were best interpreted in the following formulas (Wierzbicka 1969): judgments = I believe that/ judge that..., acts of volition = I want you to...; emotions = I feel what ...

## SIGNALS OF EMOTION IN THE FORM OF UTTERANCE

The emotionalization of sign can be implicit (*guzdrać się* [dawdle] *oferma* [moron]) or explicit – motivated by some linguistic factors:

- phonetic, e.g. a change in the duration and articulatory clarity of sound, phonic sequence volume, and emotional intonation,
- morphological: there are marked derivational morphemes (*mięcho* < *mięso* [meat, swear words] *kaczusia* < *kaczka* [duckling <duck] *łysol* < *łysy* [baldhead<bald]),
- metaphORIZATION (*baran* [ram-idiot] *osioł* [donkey – fool] *cymbał*, [dulcimer – moron] *pień* [trunk]=*głuchy* [(stone) deaf]),
- characteristic syntax (repetitions: *Idźcie stąd! Idźcie!* [Go away, go!], rhetorical question: *Po cholereę się wtrącasz!* [Why the hell are you butting in!], sentence equivalent: *Co za idiota!* [What an idiot!]).

A mysterious phenomenon is the category of words with implicit emotionality. Their essence lies in that, in the consciousness of language users, they are emotion words with the covert mechanism of emotionalization process. It is impossible to explain why they are carriers of emotions. However, the majority of words and utterances are characterized by clear mechanisms. The indicators of emotionalization are: either phonetic phenomena or lexical processes (emotional word formation, characteristic metaphORIZATION), finally, syntactic phenomena.

The Polish language eventually saw a thorough study of expressive word formation (Grabias 1981; Kreja 1969), expressive lexis (Rejter 2006; Jęczeń 2017) and syntax of emotional utterances (Grzesiuk 1995).

Research began on the acoustic structure of emotional utterances: i.e. the automatic recognition of a speech signal (Waryszak 2019).

## EMOTION AND EXPRESSION – THE SCOPES OF THE CONCEPTS

Interpreting emotions consists in presenting feelings in terms of intellectual linguistic categories. There is no other way. Reflection on emotions is essentially an intellectual activity, entirely different in its nature from the sphere of emotional feelings. These realities are incompatible. Perhaps only poets are allowed to know the secret of moving freely in both worlds. But this is no small challenge to the

translators of poetry. No wonder that there is a long way in the development of the conceptual apparatus capable of interpreting the essence of emotions.

Emotion and expression in linguistics appeared permanently with the studies by Ch. Bally (a follower of F. de Saussure - the founder of structuralism). In 1909 (Heidelberg) he published the book *Traité de stylistique française*, in which he argues that the subject of general stylistics is precisely expression<sup>6</sup>. According to him, expression manifests itself in texts in the form of acts of emotion and expressions of volition

Throughout the 20th century the concepts of expression and emotion changed in various ways. In the context of these discussions one can quote the most frequently adopted and satisfactory pattern that expression is a process of the manifestation of all characteristics of the sender in an utterance: mental traits (s/he is a softie, a wimp), physical traits (s/he stutters) and social (s/he speaks Silesian dialect). Emotion on the other hand is a type of expression in which the sender shows the pleasant or sad states of his/her experiences (W. Wundt)<sup>7</sup>.

J. Reykowski's contemporary theory of emotions stems from the conviction that they accompany all regulatory processes of our mind (orientation, knowledge processing, and execution). It is by means of emotions that we assess these processes through the wish to increase the influx of stimuli (positive emotions) or to decrease their inflow (negative emotions). J. Reykowski divides this sphere of internal experiences into emotions, which provide the organism's biological balance, and into feelings, which meet mental needs<sup>8</sup>.

## THE EXTERNALIZATION OF EMOTIONS

An important component of the interaction theory became the discovery that the most effective condition for the efficacy of communication behaviors is first the ability to read the emotional state of the speaker. It is the process of identifying a situation before the speaker decides to choose a conversation strategy. There are at least three paths of reaching these states because :

1. Emotions can be manifested in verbal (linguistic) behaviors regardless of the speaker's intentions. The signals of these states are reactive behaviors (trembling hands, nasalization of tone, excessive clarity of articulation, or mumbling),

---

<sup>6</sup> For the Polish presentation of Bally's views, see the book *Stylistyka Bally'ego*, Warszawa 1966.

<sup>7</sup> Cf. W. Witwicki, *Psychologia uczuć i inne pisma*, Warszawa 1995. W. Witwicki developed Wundt's introspective theory, and distinguished within emotions: affects, moods, and feelings.

<sup>8</sup> Neurobiology (the Cannon-Bard theory) locates emotions in the subcortical regions, often in the thalamic nuclei. The cerebral cortex in this system is the center that inhibits the processes that occur under the cortex. Cf. A. Herzyk, *Neuropsychologiczne modele emocji*, [in:] *Neuropsychologia emocji. Poglądy, badania, klinika*, eds. A. Herzyk, A. Borkowska, Lublin 1999.

physiological reactions (spots on the neck). On the basis of our own experience, we can usually assess both the content of the speaker's emotional experience, and the intensity of emotions.

2. Emotional states can be communicated through names of emotions (*tęsknię* [I miss ...] *jest mi smutno* [I'm sad], *cieszę się* [I'm glad/pleased]). These names are characteristic words, whose referents are established through introspection: *on jest w rozpacz* [he is in despair] = *on czuje to, co czuję ja, bo znalazłem się w sytuacji, której nie jestem w stanie zaradzić* [he feels what I feel because I'm in a situation that I cannot remedy]

3. Finally, emotional states can be expressed. Emotions are then built into the meaning of the utterance: *A cóż to za baran!* [What a moron/idiot!] = *sądzę, że jest głupi; czuję złość* [I think he is stupid, I feel angry]

It should be added that it is the expression of emotional states that is the domain of poetry – the highest linguistic expertise. Colloquial language uses unsophisticated techniques.

## EMOTIONS IN THE STRUCTURE OF THE UTTERANCE

There are at least five ways in which emotions exist in the meaning of the utterance in relation to its intellectual component:

1. Signs of emotion (symptoms): *Aj!, Eee!, Ooo!* [Ouch, Erm, Eh, Wow!]
2. Signs of emotional states: *Do diabła!*, [Dammit] *O jasny gwint!* [Holy cow, holy moly]. I include lexicalized constructions in the class of these signs, but with a motivation possible to interpret: *Do diabła z tym!* ['Devil with it' - Dammit] = [I'm not going to deal with it]; the construction is motivated by the word *diabeł* [devil] as the embodiment of evil.
3. The signs of emotional states and causes of emotions: *Co za świnią!* [What a swine!] = He is unfriendly; he gets on my nerves.
4. Signs of emotional states and causes of emotions with the component of steering the feelings of receivers: *Ale głądzi!* [Prattling like hell] = He is speaking incoherently + I don't like him + I disdain him .
5. Signs that control the feelings of receivers: *On pije ciągle.* [He drinks all the time] = You know it is bad + despise him.

## THE INTERACTIVE TYPOLOGY OF THE CONTENT OF EMOTIONAL EXPERIENCES

The content of emotional experiences is no small problem for the theory of emotions. In the literature on the subject there are an infinite number of attempts

to present it. This attempt is part of the perspective of the interaction theory, which I define as the process of assigning meanings to human behaviors<sup>9</sup>. It is from this perspective that the typology of emotional states looks as follows:

#### Positive emotions

1. Directed at the carrier of emotional state :
  - satisfaction: *Fajnie jest!* It's great!
  - joy: *Jak ja to uwielbiam!* Oh, How I love it!
  - being moved: *Odjęło mi głos.* I'm (left) speechless!
2. Directed at the phenomena outside the carrier:
  - at persons :
    - admiration: *Co za dziewczyna!* What a girl!
    - respect: *Chylę czolo.* Hats off.
    - acceptance: *Jest miły.* He is nice.
  - at impersonal phenomena:
    - acceptance: *Super to wygląda!* It looks great, super!
    - admiration: *Coś pięknego!* (It's) Beautiful. Amazing!

#### Negative emotions

1. Directed at the carrier of emotional state:
  - anger: *Wkurza mnie!* This gets on my nerves!
  - distress: *Jak to mi zgrzyta!* How unpleasant!
  - displeasure: *Okropnie jest!* It's abominable! Awful!
  - sadness: *Jakoś tak źle.* It feels so sad/ bad!
  - sorrow: *Serce mi się ściska.* My heart bleeds, it grieves my heart!
  - shame: *Świecę oczami!* I'm taking the rap, I'm ashamed!
  - disappointment: *To nie to!* It's not that!
  - despair: *O Boże!* Oh, God!
2. Directed at the phenomena outside the carrier:
  - at persons:
    - hate: *Rzygam na niego!* He makes me puke!
    - envy: *Aż mnie skręca!* It sickens me
    - disapproval: *Beznadziejny jest!* It/s/he is hopeless
  - at impersonal phenomena:
    - disapproval: *Fatalne!* Awful!

---

<sup>9</sup> Cf. S. Grabias, *Język, poznanie, interakcja*, [in:] *Język, interakcja, zaburzenia mowy*, eds. T. Woźniak, A. Domagała, Lublin 2007, 355–377; classifications of emotional states from the angle of interaction were first presented in my book: S. Grabias, *Język w zachowaniach społecznych*, Lublin 1994.

It is obvious that this typology is the outcome of its author's introspection. It should be added that the introspection method is the fundamental tool in speech-therapy treatment. However, most hopes for the objectification of judgments on emotions are raised by acoustic studies. The acoustic description of emotional contours will also enable determining the degree of activation i.e. the intensity of experience in relation to the stimulus strength.

The state of emotions of speech-therapy patients still remains in fact outside scientific reflection<sup>10</sup>. The research methodology presented in this study can be applied to describe emotions in speech disorders. The process of manifestation of emotions in disorders appears to entirely differ from normal behaviors. This process, occurring outside the speaker's consciousness, depends on the disorder-generating mechanism. Consequently, the process of emotions itself and its symptoms must be different in such disorders as e.g. cerebral palsy compared with Alzheimer's disease or autism. However, the techniques utilized to express and communicate emotional states depend on the knowledge of language and intensity of social experiences. It is now time to build thorough knowledge on emotions in speech disorders. It will be useful for the logopedic theory, but first of all for the therapy process. It appears that specific research methodology will be necessary for individual speech disorders because biological dysfunctions build specific emotions specifically and generate their own characteristic symptoms and signs of emotions that manifest themselves in interactive behaviors.

#### BIBLIOGRAPHY

- Demenko G., 2015, *Korpusowe badania języka mówionego*, Warszawa.
- Grabias S., 1981, *O ekspresywności języka*, Lublin.
- Grzesiuk A., 1995, *Składnia wypowiedzi emocjonalnych*, series: Komunikacja Językowa i Jej Zaburzenia, t. 8, ed. S. Grabias, Lublin.
- Jęczeń U., 2017, *Językowa projekcja emocji w wypowiedziach dzieci w normie intelektualnej i dzieci z zespołem Downa*, series: Komunikacja Językowa i Jej Zaburzenia, t. 28, ed. S. Grabias, Lublin.
- Kreja B., 1969, *Słowotwórstwo rzeczowników ekspresywnych w języku polskim*, Gdańsk.
- Morris Ch., 1938, *Foundations of the Theory of Signs*, Chicago.
- Rejter A., 2006, *Leksyka ekspresywna w historii języka polskiego. Kulturowo-komunikacyjne konteksty potoczności*, Katowice.
- Tokarski R., 1995, *Semantyka barw we współczesnej polszczyźnie*, Lublin.
- Waryszak M., 2017, *Prozodia emocjonalna w wypowiedziach dorosłych pełnosprawnych Polaków. Analiza akustyczna i audytywna*, a PhD dissertation, Lublin.
- Waryszak M., *Prozodia emocjonalna w wypowiedziach osób dorosłych. Analiza akustyczna i audytywna*, Lublin 2019.
- Wierzbicka A., 1969, *Dociekania semantyczne*, Wrocław.

---

<sup>10</sup> An exception is the study by U. Jęczeń, *Językowa projekcja emocji w wypowiedziach dzieci w normie intelektualnej i dzieci z zespołem Downa*, Lublin 2017.