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Emotiology in the Context of Musical Aesthetics: Towards the Problem Statement

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Abstract. The article is devoted to the place and role of emotiology (Viktor Shakhovsky) in modern musical aesthetics. This is an interdisciplinary field of humanitarian knowledge focused on human emotions and their manifestation in various types of activities (mental activity included). Identifying parallels between the advanced scientific thought of the early 20th century and works in the field of musical emotivity (Ekaterina Prikhodovskaya) and philosophy of emotions (Yulia Lobanova), which were published in the first quarter of the 21st century, the authors emphasize the importance of the following point. Emotiology has a significant potential aimed at the development of subjectivity. The significance of the latter is recognized in the fact that subjectivity today turns out to be the main condition on which the outcome of the confrontation between Homo Emotionalis and artificial intelligence usurping its right to artistic creativity depends. At the same time, emotivity itself, which marks the transition of emotion as a psychological phenomenon into an integral component of artistic discourse, regardless of whether it is a musical, verbal or visual art, acts as a fulcrum in the formation of the experience of reflection or otherwise — subjectivity of consciousness.

Keywords: emotiology, musical aesthetics, musical emotivity, philosophy of emotions, Homo Emotionalis, artificial intelligence, subjectivity of consciousness, verbality, non-verbality, emotionality, rationality

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Эмотиология в контексте музыкальной эстетики: к постановке проблемы

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Аннотация. Статья посвящена месту и роли эмотиологии (В.И. Шаховский) в современной музыкальной эстетике. Речь идёт о междисциплинарной области гуманитарного знания, сфокусированной на человеческих эмоциях и их проявлении в различных видах деятельности (мыследеятельности). Выявляя параллели между передовой научной мыслью начала XX столетия и работами в области музыкальной эмотивности (Е.А. Приходовская) и философии эмоций (Ю.В. Лобанова), увидевшими свет в первой четверти XXI века, авторы подчёркивают важность следующего момента. Эмотиология таит в себе существенный потенциал, нацеленный на развитие субъективности. Значимость последней опознаётся в том, что именно субъективность оказывается сегодня главным условием, от которого зависит исход противостояния Homo Emotionalis и узурпирующего себе право на художественное творчество искусственного интеллекта. При этом собственно эмотивность, маркирующая переход эмоции как психологического феномена в неотъемлемую составляющую художественного дискурса, независимо от того, идёт ли речь о музыкальном, словесном либо изобразительном видах искусства, выступает точкой опоры в становлении опыта рефлексии, или иначе — субъектности сознания.

Ключевые слова: эмотиология, музыкальная эстетика, музыкальная эмотивность, философия эмоций, Homo Emotionalis, искусственный интеллект, субъектность сознания, вербальность, невербальность, эмоциональность, рациональность

Introduction

Today, the entry of artificial intelligence (AI) into the space of human life is unprecedented. However, if in some fields of knowledge, for example, in medicine, the participation of AI in solving issues relevant to maintaining the health of citizens leads to positive results, in others it makes us think about the place and role of man in the digital universe, where artificially created intelligence is given great importance. It's no secret that AI today demonstrates the ability to compose music, paint pictures, write poetry, and even offer its own version of a sermon. In particular, not so long ago, the head of the Spiritual Administration of Muslims, Sheikh Ravil Gainutdin, shared his impressions of a similar experiment related to the text of the khutbe — Friday prayer. In his opinion, a programmed sermon is devoid of the main thing — the soul, which excludes the possibility of AI participation in such endeavors.

On the contrary, similar experiments in the field of musical art demonstrate the

exact opposite situation. Thus, according to a sociological survey "conducted in November 2025 by Deezer streaming (together with the Ipsos research company), 97% of listeners could not distinguish artificial music from that written by humans."[1] Moreover, the song *Walk My Walk*, associated with the "creativity" of the virtual band *Breaking Rust*, took the first place among music lovers living in the United States, as evidenced by information posted on the Billboard chart.

Professional musicians talk about the difficulties that arise in the perception of a musical simulacrum created by AI. "I'm afraid of AI...," composer and performer Leonid Agutin confesses to journalist Alexander Alekseev. According to the musician, "songs made with the help of AI are ... difficult to distinguish from 'human' ones," the only way to recognize the difference between a neural network and real creativity is "if you take it very personally."[2] In other words, only your own experience will allow you to feel the absence of "genuine emotions" that lies behind the "technical perfection" of such music.[3]

Accordingly, it is not so much laws and mass protests of representatives of the professional community that will help to resist the dominance of the "masterpieces" of artificial intelligence, as personal development or otherwise — developed subjectivity. Actualization of the desired subjectivity is impossible without realizing that the totality of the verbal code, aggravated by digitalization and, as a result, the formalization of relationships between individuals, disrupts the harmonious coexistence of non-verbality and verbality. In other words, reaching the subjectivity of consciousness or otherwise, the experience of reflection is directly related to the reconciliation of contradictions essential to non-verbality (emotionality) and verbality (rationality).

Therefore, in the context of modern musical aesthetics, the appeal to emotiology seems more than relevant and timely. We emphasize that this branch of knowledge was initially positioned as a purely linguistic discipline. Having been born at the intersection of psychology and linguistics to identify and study the connection between emotions and language,[4] today emotiology appears as an interdisciplinary branch of the humanities, which focuses on the role of emotions in human activity.

Emotions and Emotivity as a Linguistic Category

According to Viktor Shakhovsky, emotion acts as a mechanism for assessing a situation in terms of an individual's needs. [2, p. 43] At the same time, the scientist analyzed emotivity from the position of the semantic property inherent in language, to express emotionality as a fact of the psyche through the system of its means. [3, p. 24] The basis of the emotivity content plan is subjective evaluation, which is the source of the speaker's emotional state/attitude; the plan of expression is represented by the category of expressivity, the main function of

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[1] Why making music with AI is dangerous... *Audiomania blog*. URL: https://www.audiomania.ru/content/pochemu-delat-muziku-vmeste-s-ii-opasno-yuridicheski-i-tvorcheski/?ysclid=ml9hd57j3y309529963 (accessed: 05.02.2026).

[2] Leonid Agutin will perform in the avatar format at "The Vysotsky show 'Height'." *Rossiiskaya gazeta*. 2025. October 23. URL: https://www.rg.ru/2025/10/23/gde-moi-17-let.html (accessed: 05.02.2026).

[3] Agutin criticized artificial intelligence in his work. URL: https://peterburg2.ru/news/agutin-raskritikoval-iskusstvennyy-intellekt-v-tvorchestve-176099.html (accessed: 05.02.2026).

[4] The starting point here was emotivity, formed in line with the linguistics of emotions as a purely linguistic category. For more information on this issue, see: [1].

which is the ability to increase the influencing, pragmatic power of a linguistic unit, ensuring its emotionality. [4] Warning about the danger of replacing the classification of emotions, which is so necessary for their differentiation, with the classification of linguistic means of naming, describing and expressing them, that is, about mixing emotionality and emotivity, [3, pp. 88–91] Viktor Shakhovsky saw the difficulty in the absence of a universal approach to solving this issue in world science.

At the same time, the scientist expressed confidence that for linguistic analysis it is possible to limit oneself to the most frequent emotions, which differ by an evaluative sign. [2] Arguing his point, Shakhovsky insisted on the following point: being part of the natural development of the human race, basic emotions are universal and recognizable in all ethnic cultures, differing in their forms of manifestation. [Ibid.] However, since the number of fundamental emotions varies from one scientific school to another (they range from 6 to 5,000), there is no definitive opinion on the final catalogue of human emotions. [5]

For a long time in psychological science, the emotions and mind of a linguistic personality were separated on different sides of their psyche. Now there is no doubt that the psyche, consciousness, thinking and language are closely interrelated and that in any language there are emotive signs with which a person's emotional relationship to the world is verbalized, that is, reflected and expressed. Russian psychologists Lev Vygotsky, Sergey Rubinstein, and Alexey Leontiev correlated emotion, intelligence, and thinking in different ways, but they intuitively felt their close relationship. Later it was found that they were right and that these phenomena represent a certain unity.

Now no one disputes the idea that all human speech is permeated with emotions. And since language is woven into all human activities, emotions are represented not only in words, but also in sound, stone, metal, fabric, smell, and other cultural forms created by man. This refers to a situation when, for example, musicians, sculptors, painters, architects, perfumers, and designers invest in these cultural forms and reproduce in them the emotional experiences generated in the creative process. [2, pp. 9–10]

Therefore, the study of lexico-semantic categorization of emotions seems extremely promising both for individual languages and for their contrastive study. [6, p. 243] What is fundamental here is the simultaneous involvement of not only individual emotions reflected in the semantics of linguistic units, but also social emotions in the problematic field born in the bosom of polyparadigmality. [Ibid., p. 24]

Despite the fact that the problem of emotions in language was posed and solved by Viktor Shakhovsky back in the 20th century, and today, in the 21st century, the basic concepts of emotiology — *emotion*, *emotivity*, as well as the issue of *nomination*, *description* and *expression* of emotions, still require close attention from the scientific community. The noted necessity is due to a number of reasons:

– first, emotions are closely related to knowledge, the expansion of which entails a change in the emotional baggage of the speech subject;

– secondly, the mobility of the emotional palette depends on age, since the emotional dominants of a young person and, for example, an elderly person differ in intensity, brightness, and duration;

– finally, and thirdly, emotions depend on the epoch in which they are formed (compare the 18th century of sentimentality and sensuality with the 21st century of pragmatism and cruelty).

At the same time, linguistics of emotions provides an impetus for studying them in types of communication that differ from

verbal discourse. Moreover, the greatest interest in emotional processes in the context of non-verbality is noticeable in the works of professional musicians. In particular, back in the 20s of the 20th century, advanced Russian thought, represented by the works of Arseny Avraamov,[5] Boris Asafiev, Nadezhda Bryusova,[6] Mikhail Gnesin, Leonid Sabaneev, Nikolai Medtner, focused on the study of irrational or sensory-emotional consciousness, as well as on the study of the process of awareness born on the basis of irrationality of musical eidoses.[7] Both were realized under the sign of the aesthetic nature of the experience.

A similar approach can be seen in the phenomenon of the multilevel process of musical perception, which develops into a triad that absorbs what the subject of perception: a) hears; b) experiences; c) is aware of the experience born in the process of listening. It is significant that, reflecting on the comprehension of the national spirit embodied in the author's creation, Semyon Frank also builds a three-step hierarchy. *The first step* is determined by the need to discover the ideas and philosophemes objectively contained in the cultural text,[8] *the second step* is to realize their identity through "intuitive deepening and feeling." *The third step* involves "sympathetic comprehension of internal tendencies and the uniqueness of the national spirit." [9, p. 163]

Commenting on the methodology being developed by Semyon Frank, Sergey Nikolsky and Valery Filimonov note that "in all the three steps, an important role is played not so much by rational-logical as by intuitive-sensory comprehension." [10, p. 13] Let us assume that emotivity as a purely linguistic category creates a precedent for "feeling" and "sympathetic comprehension of internal tendencies and the uniqueness of the national spirit." [9, p. 163] In our opinion, its significance is especially noticeable in a situation when there is awareness or otherwise a sympathetic comprehension of inner experience, since in both cases we are talking about the verbalization of feelings born in the process of perceiving a work of art. At the same time, according to Viktor Shakhovsky, the desired verbalization can be carried out through such emotives as:

– *affectives*, in the emotive meaning of which emotion (and only emotion) is clearly expressed (for example, *headpiece*, *mediocrity*, *boor*, etc.);

– *connotatives*, the emotive connotation of which ensures the actualization of the speaker's emotion through co-meaning (for example, *a falcon* in relation to a boy, *a swan* in relation to a girl, etc.);

– *potentiatives*, the emotive potential of which is implicitly present in each verbal sign, does not relate to emotive meaning or emotive connotation and is marked by emotive valence, established situationally in the context (for example, *an evil wall* for Romeo, separated from Juliet).

It seems that in this context emotivity rhymes with the so-called emic units. Developed in the scientific studies of Sofya Belyaeva-Ekzemplyarskaya, they act as

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[5] Arseny Avraamov (Krasnokutsky) (1886–1944) was a Russian avant-garde composer, inventor, and music theorist.

[6] Nadezhda Bryusova (1881–1951) was a Soviet musicologist, teacher, and public figure.

[7] For more information on this issue, see: [7].

[8] A cultural text is "a connected, compact, reproducible sequence of signs or images, unfolded along the arrow of time, expressing some content and having a meaning that is understandable in principle ... The text is considered as a connecting component of the act of communication." For more information on this issue, see: [8, p. 134].

"archetypes of intonation, having a biological origin and related to the processuality of vital activity itself and mental time, which is filled and measured by the change of processes of tension and relaxation." [11, p. 46] As a result, the emotion experienced in the process of musical perception "turns out to be fused with mental, volitional processes and, ultimately, with a worldview." [12, p. 54]

Accordingly, emotivity, placed in the space of musical discourse, provides meaningfulness to the process of creating an artistic image that corresponds to the composer's concept. By emphasizing or (in the case of emotive potential) actualizing verbal emotivity, non-verbal (musical) emotivity contributes to the transformation of an objective verbal sign into a personal meaning or, in other words, an intersubjective personal experience. It is no coincidence, taking into account the fact that emotivity is directly related to "the inner activity of the musical consciousness of the subject, because it addresses the holistic flow of experiences...," [13, p. 243] Ekaterina Prikhodovskaya sees in it a correlate of a timeless message that is transmitted to the listener "through the ages." [14, p. 17]

Emotions and Emotivity as a Musicological Category

The appeal to emotivity as a musical phenomenon was first undertaken in the work of Valentina Kholopova. This refers to the textbook *Musical Emotions* addressed to students studying at music and art universities. [15] By establishing a connection between mimetic emotions and energetic emotions, emotions-states and emotions-processes, as well as revealing the specifics of the emotional form using the example of Pyotr Tchaikovsky's opera *The Enchantress*, Valentina Kholopova, in fact, acted as a follower of Boris Asafiev's ideas.

In his analytical works devoted to the works of Pyotr Tchaikovsky, in which the academician saw the director of human emotions, Boris Asafiev repeatedly fixed attention on the emotional side of the composer's legacy. This is evidenced by the characteristic speech patterns, including:

– *sonoids in an emotionally directed form*[9];

– *emotionalization of symphonic and operatic accompaniment*[10];

– *emotional meaning*[11];

– *the emotional impact of the singing itself*[12];

– *emotional and semantic implications*.[13]

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[9] "Tchaikovsky correctly groped for those ways to combine lively ambient intonation with the principles of symphonic development, which made Russian opera music a means of transmitting sound ideas in an emotionally directed form, visually projected in stage images." [16, pp. 153–156]

[10] "When performing, one has to take into account this 'feverishness' of the score very much in order to obtain a certain stylistic balance, taking into account all the subtleties of Tchaikovsky's skill in the sense of sensitive 'emotionalization' of symphonic and operatic accompaniment, but at the same time significant instrumental overload." [Ibid., p. 154]

[11] "In opera, the text is sung, and what is heard is what determines it: the inner, emotional meaning." [Ibid., p. 155]

[12] "In order to make the intonation content of the opera clearer and clearer to himself in live sound, checking both the vocal difficulties and the emotional impact of the singing itself, P.I. Tchaikovsky patiently responded to the artists' requests for one or another alteration." [Ibid., p. 155]

[13] "Operatic symphonic development requires:

a) that there be elements-impulses in the musical fabric that are attracted by their very nature to the growth of music,

b) that these sprouts are constantly organically combined with the emotional and semantic overtones of the dramatic action being vocalized, developing in singing." [Ibid., p. 155]

Despite the fact that, as Tatiana Bukina points out, Boris Asafiev's conception was influenced by the ideas of representatives of "auditory philology" [17] who studied the living word, in his dictionary, the obvious connection between the linguistics of emotions and musical emotions cannot be seen for one simple reason: this scientific field appeared in Russian science some time after the scientist's death in 1949.[14] Nevertheless, in his publications we find all the types of emotives listed earlier: from *affectives* ("A boy is *a smart guy*: charming, likeable, attracts people to himself, loving to fondle, because he loves affection" [18, p. 15]) and *connotatives* ("There were no limits to his impressionability, so you had to be very careful with him. Every little thing could offend and hurt him. He was *a glass child*" [Ibid., p. 16]) to the *potentiatives* ("It should also be taken into account that Tchaikovsky's ancestors and relatives are no longer *old Russian*. I repeat, these are people who have served and earned their nobility" [Ibid., p. 14]).

In addition, studying the creative legacy of Asafiev, a musicologist, one is struck by the acuteness of the issues discussed by him on the pages of a monographic study devoted to Tchaikovsky's genius. As an argument, let us turn to a number of fragments, the key ideas of each of which we will comment on in the logic and terms of Viktor Shakhovsky's emotiology:

1) "Elementary psychology teaches that representations based on recollection or recollection of directly experienced are almost equal in brightness to pure perception. The soul of a poet is consonant with the life of the world, and even more so with the soul of a poet-musician, in which images arise and exist without translation into the language of concepts. Even if the composer refracts his own mental world through the prism of the material sounding in his mind (he himself, of course, does not know this), expressing his dreams and his thoughts in a tangle of tones, then when reproducing this complex of sound representations, only music (a sounding current) goes into the world (into space), and the listener is the person who perceives the music, — passively submitting to the influence of its or the hypnosis of intonation, actively translates these states of consciousness into the language of emotions: sadness, joy, sorrow, despair, delight, happiness, suffering, love, anger, horror, and, further, more abstractly, down to concepts: humor, sarcasm, indifference, heroism, lack of will, hostility, hatred, vindictiveness, etc. It would be bad for a composer who would invent some kind of mental state and then translate it into music. With a final remark, I want to make it clear the difference between *emotional music* or *musical emotions* in their true sense and between the naive idea of 'music with a soul,' that is, as if such music, composing which the composer records his current experiences in the form of musical compositions. Since music cannot but reflect the transitory states of our consciousness, it is *psychological*; since emotions are present in these states of consciousness, it is *emotional*; but all this does not mean the translation of emotions into sounds. The composer composes only music, embodying the relations of sounds suggested to him by an unknown spiritual need and combining them, for reasons of intellectual order, into one or another series of schemes-forms, for the sake of the greatest economy of perception, i.e. so that the listener, perceiving, can capture

[14] The beginning of the linguistics of emotions in Russia can be considered 1987 — the time of Viktor Shakhovsky's first publication in an authoritative journal. For more information on this issue, see: [6].

the sounding mass flowing in front of his inner eye (hearing) with as little energy as possible. It was especially necessary to make such an introduction, bearing in mind Tchaikovsky, a predominantly *emotional composer*, since it can be assumed with full probability, based on his confessions and diaries, that his music, without his knowledge, of course, but due to his natural properties, reflects not so much a direct sense of the world that is outside of himself, how much the transient states of his (personal) consciousness are expressed." [18, p. 6] In this fragment, Asafiev's intention to consider music as an experience of embodying a non-verbalized personal meaning marked by an intersubjective character seems to be fundamental for emotive linguistics.

2) "It is often impossible to say with certainty where in Russian songwriting one should draw the line between real life and a dream about it, an imaginary life. Russian art is a constant demand from Russian life: to be in life, only in life. *Russian utilitarian aesthetics* follows from this requirement, and on the other hand, all the extremes of psychologism, all the *emotional anguish*, and at the same time the spontaneity and sincerity of Russian art are due to the same blurred line between life and dreaming about it, between action and contemplation." [Ibid., p. 11] This fragment demonstrates Asafiev's involvement in a problem area relevant to modern emotive linguistics: how authentic are the emotions experienced in the imagination, and whether they are comparable to the emotions actually experienced.

3) "If we take into account the constant bias of Russian art towards emotionality, its extremely close connection with everyday life and the mentally urgent need to pour out one's soul in song, if we connect this desire with the diverse, extremely complex impressions and influences that the newly emerging young cultural environment of the semi-barbaric youth, miraculously emerged, experienced and was subjected to cities with various painful mental trials, in connection with political vicissitudes, to which a response should have arisen in the heart, — then, perhaps, we will understand the value and deep meaning of St. Petersburg songwriting, as well as the reasons why it took on the flavor of sentimental melancholic thoughtfulness and sad contemplative mood." [Ibid., p. 26] Asafiev's key idea in the quoted passage is the possibility of considering emotivity as a marker of national identity.

4) "In Tchaikovsky's music, the method of enticement or teasing, very often used by him, is of great importance, by developing some kind of sounding idea that irritates the nerve centers, but the development is not complete, not brought to a discharge, but either returned, as if nothing had happened, to the starting point, or sharply refracted. I believe that it is precisely this principle of understatement and imperfection that is the most important and main magical means of influencing his music on our psyche." [Ibid., p. 33] The ability of the composer, revealed by Asafiev, to embody the emotiogenic effect he intended in a musical creation through the "guidance" of the listener, a kind of control of his emotions, can be considered in modern emotiology from the perspective of the effect of deceived expectations.

5) "Music sounds like a constant reaction to life, but, of course, it is not a reaction in the sense of consciously translating what has been experienced into the language of music, but in the sense of an unconscious assimilation of everything experienced by a person and the embodiment of his life formation in musical expression ... the definition of a composer's work as revealing — through the prism of the musical material that sounds in his mind — the disturbing order of the surrounding world or his own mental world, it is somewhat complicated by the introduction of an image of a person reacting to life, but it excludes the psycho-mechanical nature of this process. A greater

or lesser degree of this personal coloring, i.e. a special qualitative sound that evokes an idea of this composer, rather than any other, gives the works various shades of subjectivism." [Ibid., p. 49] In fact, Asafiev's reflections on Tchaikovsky's creative process presented in the quoted fragment correspond to the specifics of emotional intelligence, under the sign of which nonverbal artistic discourse develops.

There is no doubt that Boris Asafiev's passages can be used as the clearest illustrations of all the types of emotivity that Viktor Shakhovsky mentions in his works, as well as the students[15] who develop his ideas. At the same time, the problematic field that arises in the texts of the academician due to the concepts he uses allows us to consider the linguistics of emotions from different angles. These are the techniques of creating emotiogenic discourse, and the methods of its influence on the addressee, including the experience of actualizing counter emotions in the reader, and the precedent of so-called verbal music. Among the possible analogies that arise between emotivity as a musical category and emotivity as a linguistic category, we will focus on three points:

1) if we consider the increase in the volume of emotion in the semantics of a word in the sequence of potentiatives-connotatives-affectives as a kind of conditional gradation, then the stages of Pyotr Tchaikovsky's creative path can be represented as a gradation of his animism (Psyche) [Ibid., p. 49];

2) the gradation of emotion power, which in the works of Viktor Shakhovsky is identified by describing the volume of emotion in the semantics of words (potential-connotation-denotation), can be traced in Boris Asafiev's characterization of Tchaikovsky's stylistic techniques used to "rock" sound materials [Ibid., p. 22];

3) the gradation of the power of emotions, reflected in luring and teasing as Tchaikovsky's favorite method, [Ibid., p. 33] correlates with Viktor Shakhovsky's real and potential emotives.

All this clearly demonstrates the possibility of talking about emotivity not only from the standpoint of linguistic knowledge, but also in the context of musical art, especially since currently a fairly successful attempt to identify points of contact between verbal and non-verbal (musical) emotivity is demonstrated by research initiated by Ekaterina Prikhodovskaya, a professor at Tomsk State University, Doctor of Art History, and, at the same time, a professional composer and poet. Having studied the works of Viktor Shakhovsky, who very actively supported the initiatives of the young scientist, Ekaterina Prikhodovskaya, in fact, projected the linguistic concept of emotions onto the field of vocal music as the basis of the opera genre, acting as the developer of emotivity as a purely musicological category. Moreover, the concepts used by our contemporary rhyme with the previously mentioned speech phrases used by Boris Asafiev.

For example, the sound theory correlates with *the emotive plan*, designed to connect the semantic areas of the opera with the features of its dramatic architectonics, [19, p. 157] and the impulse elements sound in unison with the *emotive impulse*. [Ibid.] In turn, the concept of *an emotional* or *emotionally directed form* is related to the concept of *an emotional vector*. [Ibid.] Similarly, the *emotional* or *emotional-*

[15] Viktor Shakhovsky has served as the supervisor of more than 30 PhD dissertations and scientific advisor to over 10 doctoral dissertations.

semantic subtext, inner, *emotional meaning* correspond to the attitude according to which "the subtextual semantic layer acts in opera not only as the main 'field' of meaning formation through the mechanisms of emotivity, but also as the main area of combining the multiplicity of synthesis elements and two global linguistic systems observed in opera." [20, p. 1317] As for *emotionalization*, it correlates, in our opinion, with *emotivity* as a musical category, which is "a factor in the integration of expressive means of a vocal composition, acting as an organizing property of the text." [21, p. 144]

At the same time, Prikhodovskaya's monograph *The Embodiment of Personality in Art* hypothesizes that there is a similarity between the hero of a polyphonic novel and a character in an opera. It is significant that the most complete disclosure of the psychological world of the latter, the peak embodiment of which the researcher associates with the genre of monoopera, is unattainable, according to Prikhodovskaya, outside of verbal-nonverbal unity. [14, p. 2] As the scientist writes, "emotion — verbalized or not — is present in any human action, but it does not find expression everywhere," because "not always the one who could, wants to express it." Arguing that, "remaining in consciousness in the form of a subtext," emotion inevitably retains its belonging to the inner world of an individual, [Ibid., p. 4] the art critic comes to the conclusion that "all events occurring in life are facts of many individual inner worlds, appearing in millions of different contexts and angles." [Ibid., p. 5]

Taking into account the fact that "in different languages throughout world history, art speaks about the same thing — about timeless universal values," [Ibid., p. 10] the Russian scientist states: "verbalization is ... one of the forms of expression of emotion; unfortunately, there still does not exist in psychology a well-known and generally recognized system that would classify the verbalized and non-verbal in human consciousness." [Ibid., p. 11] Insisting that the verbal-nonverbal unity present in human consciousness is adequately embodied only in synthetic genres of art, which have both in the spectrum of means of expression, [Ibid.] Ekaterina Prikhodovskaya positions the sought-after unity as the "key" to the transition from reality to its artistic embodiment, from emotion as a psychological phenomenon to emotivity as an aesthetic phenomenon." [Ibid., p. 23] As a result, nothing more than "emotivity contributes to the transfer of emotional charge from the author to the listener, who, as a rule, are not contemporaries of each other." [Ibid.]

Emotions and Emotivity as a Philosophical Category

In unison with the 1920s, when, along with composers and performers, irrational experiences attracted professional philosophers, primarily Ivan Lapshin[16] and Alexei Losev, Yulia Lobanova's study *Philosophy of Emotional Regime* was published in 2025 almost at the same time as Ekaterina Prikhodovskaya's monograph. [22] The modern author's work focuses on the philosophy of emotions, under the sign of which Lobanova comments on multiple events taking place not only in the field of art, but also in the media, politics and other areas of modern society. The legitimacy of this state of affairs is due to the fact that in the socio-cultural

[16] Ivan Ivanovich Lapshin (1870–1952) was a Russian philosopher, publicist and translator, teacher, researcher of musical culture.

dynamics, the status of the emotional sphere of our contemporary has "changed dramatically: from a peripheral and dangerous 'enemy of reason' it has become the fundamental basis of consciousness, cognition and sociality." [Ibid., p. 8]

Therefore, it seems natural to introduce an interdisciplinary dialogue implemented in the context of the philosophy of emotions, in addition to the previously mentioned linguistics, psychology and musicology, as well as cultural studies, history, anthropology and literary studies. [Ibid., p. 16] The latter, in fact, serves as an indirect argument for the justification carried out by Ekaterina Prikhodovskaya analogy between Mikhail Bakhtin's polyphonic novel and the opera genre. Moreover, stating that "the philosophy of consciousness actively discusses the 'complex problem of consciousness' and the place of qualitative, subjective experience (qualia) of emotions in the physical world," [Ibid., p. 16] including taking into account cognitive theories of emotions, Yulia Lobanova makes it possible to talk about participatory thinking, which Mikhail Bakhtin considers "in terms of actual communion, i.e., an act" as "a participating and effective experience of the concrete uniqueness of the world." [23, p. 20]

In other words, by arguing that "emotions, being historically and culturally mediated, act not as an obstacle to cognition, but as a necessary cognitive condition and cultural-historical a priori (in the tradition of Ernst Cassirer)," [Ibid., p. 80] Lobanova actualizes a new context for understanding the Bakhtin's philosophy of act. Equally valuable here is the attitude that "scenarios of feelings are not external patterns, but internal cognitive schemes that structure an individual's experience, assessment of events, and self-understanding. Consequently, the emotional mode sets the epistemological horizon of the epoch, defining what and how can be known" [Ibid.] and, we add, embodied in the life of each specific subject.

In general, at least three positions defended by Lobanova can be considered fundamental for the future of emotiology. The first includes the need to "make a clear terminological distinction between sensations, emotions and feelings," which "has ... a fundamental ontological character, since it allows us to build the architectonics of the human emotional sphere from pre-reflexive bodily experience to complex culturally mediated forms of experience." [Ibid., p. 35] If the author attributes sensations to the primary, prepersonal level of affectivity, then Lobanova positions emotions as "deliberate reactions." Arising on the basis of sensations, they usually:

– have a focus "on a specific object, situation or event";

– perform "adaptive and signaling functions";

– "they connect the physical and the social." [Ibid.]

In turn, feelings "represent the highest, reflexive level of emotional life." In contrast to the transience and situationality of emotions, feelings are characterized by "long-term states that form the semantic core of a personality. It is feelings that become the basis for the formation of emotional habitus, a system of predispositions that determine the ways of perception and action in the world around them." [Ibid., p. 35] (Note that, despite the validity of the statement according to which "an integral feature of emotional experience is its processuality," [24, p. 84] in connection with which representatives of world science prefer to talk not only about emotions, but also about *emotional processes*. These definitions make it possible to find grounds for interdisciplinary research to a greater extent.)

The second position states that emotions "differ from culture to culture." [22, p. 52] Building a system of argumentation, the

author relies on such cross-cultural studies as the Japanese "amae,"[17] the Ifaluk "fago"[18] or the Innuit taboo on anger,[19] which are not subject to direct translation. [Ibid., p. 69] Nevertheless, the author does not reject the original idea of the universality of emotions, considering it a "structurally necessary cultural myth." [Ibid., p. 52] As the researcher writes, "the belief in universality, being analytically false, is functional because it serves the purposes of intercultural communication, social integration and legitimization of humanistic ideologies, but at the same time it can mask ethnocentrism and be an instrument of symbolic power." [Ibid., p. 69]

Finally, the third position, based on the philosophy and sociology of emotions,[20] is directly related to the idea of the social construction of emotions. In other words, what "we perceive as intimate and authentic is actually a product of history and power." [Ibid., p. 59]

It should be noted that by revising the works of foreign scientists studying emotions, Yulia Lobanova enriches the vocabulary of emotivity with a number of concepts. Among them:

– *emotional repertoire;*
– *emotional mode;*
– *emotional ethos;*
– *emotionalism;*
– *emotiology;*
– *emotionalization;*
– *emotional labor;*
– *emotional navigation;*
– *emotional habitus.*

Let us assume that, having a certain set of essential constants, the designated concepts, in the case of migration from one sphere of scientific knowledge to another, will inevitably acquire additional meanings, as happened with the linguistics of emotions, developed in the space of musical aesthetics. Moreover, this state of affairs is due, on the one hand, to the originality of emotions as biocultural constructs, assessed by Lobanova from the perspective of "dynamic, historically variable and culturally specific formations arising at the junction of universal bodily processes and unique systems of cultural meanings." [Ibid., p. 69] On the other hand, "new emotional modes in modern culture adapt extremely quickly to the changing world and produce new terms to describe them." [25, p. 62] It seems that the study of their meaningfulness in the light of emotiology is fraught with many unique discoveries, the significance of which is directly related to the possibility of preserving the human in a person.

Conclusion

Let us summarize the triangulation of linguistics, musicology and philosophy, which is accepted in this article as the main assumption through the concept of emotions.

From 1967 to 2021, that is, for more than fifty years, Viktor Shakhovsky was engaged in, in fact, a thorough study of only one

[17] "Amae" (甘え) is a concept whose essence consists in the conscious and desired dependence of one's own behavior on others based on their kindness and condescension.

[18] "Fago" is an emotion typical of the aborigines of Ifaluk Island (Micronesia), which combines compassion and sadness.

[19] The Inuit are an ethnic group of the indigenous peoples of North America, in whose culture there is no such emotion as anger due to self-control. The Inuit are part of a larger group of indigenous peoples of the North, united under the common name "Eskimos."

[20] The sociology of emotions is a well-established discipline within the framework of sociology, designed to study the social and cultural aspects of emotions.

phenomenon — the reflection of emotions in the semantics of the word. Of the scientist's 616 publications to date, one stands out — "Reflection of Emotions in the Semantics of Words," [6, p. 237] dated 1987, which seems to be keynote in his scientific work. We consider it such because it succinctly reveals the essence of the linguistic theory of emotions, its key concepts, research method, history and prospects.

It is in the mentioned article that the scientist:

– provides precise definitions of such key terminology concepts as emotions, emotionality, emotivity, emotive semantics, emotives;

– reveals the principles of the method of analyzing various types of emotive vocabulary in language (dictionary) and speech (text);

– describes the history of the transition from the psychological category of emotionality to the linguistic category of emotivity;

– outlines the prospects for the intra- and intercultural study of emotions in verbal and non-verbal discourse.

These facts make it possible to establish in the works of such authors cited in the article as Boris Asafiev, Ekaterina Prikhodovskaya and Yulia Lobanova points of intersection and analogies on the issue of emotions with the scientific studies of Viktor Shakhovsky, with only one caveat. The terms proposed by Shakhovsky — meaning "potentiatives-connotatives-affectives" — work in this case as a kind of metaphor that reveals the reflection of emotions of different strength and volume in the semantics of completely different units of verbality and non-verbality.

Obviously, with this approach, verbal and non-verbal emotives are interpreted as broadly as possible, excluding a highly specific understanding of emotivity. A similar experience is already implicitly present in Viktor Shakhovsky's works. In particular, within the framework of the linguistic approach developed by the scientist, there is an expansion of concepts due to the inclusion of real (linguistic, with vocabulary emotive semantics) and virtual (speech, with contextually emotive semantics) units in the concept of emotive. In his further works, the scientist writes that the nature of the emotive as a sign can be not only linguistic, but also extra-linguistic, which makes it legitimate for us to study the category of emotivity from the perspective of linguistics, musicology and philosophy.

It is significant that in the works by Boris Asafiev, who used to work creatively long before the appearance of the first works on the linguistic theory of emotions proper, we find not only emotives as part of his own style, actualized in the process of analyzing Tchaikovsky's work, but also see analogies according to which:

1) the stages of the composer's life themselves are comparable in their fullness of emotions with different types of emotives, the volume of emotions in the semantics of which is different[21] (from this point of view, the stage of acquiring a composer's own handwriting rhymes with emotive potential; the time of his more or less successful handwriting reveals an analogy with a positive or negative connotation; the stages of maximum realization or stagnation of the author's style can be likened to the affective culmination of the composer's creative Self);

2) Pyotr Tchaikovsky's creative techniques for rocking music in the case when he teases the listener and only leads him to a premonition

[21] It is important to note that here we are talking about the idea of gradation, and not about the fact that Boris Asafiev uses potentiatives, connotatives and affectives to characterize the work of Pyotr Tchaikovsky.

of certain emotions expressed by music show similarities with emotive potential; where negative or positive emotions reflected in music become obvious to the listener, connotation is observed; where the emotions expressed by music cause certain emotions of the listener, there is affectivity;

3) the works of Pyotr Tchaikovsky themselves are comparable to different types of emotives.

In turn, Ekaterina Prikhodovskaya develops the concept of emotivity in the key of its artistic (that is, aesthetic) essence. This refers to a situation when, in order to fully reveal the inner world of a stage character, emotion requires the unity of verbal and non-verbal discourses, which is culminated in the genre of mono-opera. Moreover, according to Prikhodovskaya, it is emotivity that ensures the processes of meaning-formation and meaning-making in the composer — performer — listener triad.

Finally, Yulia Lobanova treats emotions as a complex cultural palimpsest. The author formulates a holistic philosophical view on understanding what it means to be Homo Emotionalis in the world of sentiment capitalism, impression industry, affective economics, schizophrenia of digital authenticity, and culture of late modernism.

Despite the absence of a strict correlation between emotivity as a linguistic category and emotivity as a category of musicology and philosophy, we are convinced of the importance and indisputability of the following position. The multi-paradigm nature of modern science will give rise to joint research by representatives of different fields of humanitarian knowledge in the field of emotiology, aimed at the formation and development of subjective consciousness as a unique and therefore the only phenomenon capable of resisting the absorption of creative potentials by artificial intelligence as a purely human prerogative.

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