

REVIEW

Review

УДК 78.01

DOI: 10.56620/2782-3598.2023.2.191-196



Review of the Book:
Solodovnikova N. G., Sorokina E. A.
Emotive Linguoecology of Modern and Ancient Texts.
Volgograd: Peremena, 2021. 270 p.*

Polina S. Volkova

*Herzen State Pedagogical University of Russia,
St. Petersburg, Russia,*

polina7-7@yandex.ru, <https://orcid.org/0000-0002-2424-7521>

Abstract. The publication presents a review of Natalia Solodovnikova's and Elena Sorokina's monographic research *Emotivnaya lingvoekologiya sovremennykh i drevnykh tekstov* [*Emotive Linguoecology of Contemporary and Ancient Texts*] (Volgograd: Peremena, 2021, ISBN 978-5-9935-0436-0). The book is written in the tradition of the Volgograd school of emotivity, whose founder was Victor Shakhovsky (1939–2022) — a significant Russian linguist, doctor of philological sciences, professor, and recipient of the title of Merited Activist of Science of the Russian Federation, whose works are widely known both in Russia and outside of it. Besides the students who attended Professor Shakhovsky's courses from 1969, under his guidance over thirty dissertations for the degree of Candidate of Arts and fourteen dissertations for the degree of Doctor of Arts have been defended. Among Shakhovsky's post-graduate students was one of the authors of this monograph – Natalia Solodovnikova, as well as the author of this review. The interest towards Solodovnikova's and Sorokina's monographic research is stipulated by the passing of emotiveness beyond the confines of philological studies proper into the spheres of music and the visual arts.

Keywords: Victor Shakhovsky, Russian linguistics, Volgograd school of emotiveness, Volgograd State Pedagogical University

For citation: Volkova P. S. Review of the Book: Solodovnikova N. G., Sorokina E. A. *Emotive Linguoecology of Modern and Ancient Texts*. Volgograd: Peremena, 2021. 270 p. *Problemy muzykal'noi nauki / Music Scholarship*. 2023. No. 2, pp. 191–196.

DOI: 10.56620/2782-3598.2023.2.191-196

* In Russian the article was published in the *Journal of Psycholinguistics*. 2022. No. 1 (51), pp. 149–155.

Рецензии

Рецензия

**Рецензия на книгу:
Солодовникова Н. Г., Сорокина Е. А.
Эмотивная лингвоэкология современных и древних текстов.
Волгоград: Перемена, 2021. 270 с.**

Полина Станиславовна Волкова

*Российский государственный педагогический университет
имени А. И. Герцена, г. Санкт-Петербург, Россия,
polina7-7@yandex.ru, <https://orcid.org/0000-0002-2424-7521>*

Аннотация. Публикация представляет собой рецензию на монографическое исследование Натальи Солодовниковой и Елены Сорокиной «Эмотивная лингвоэкология современных и древних текстов» (Волгоград: Перемена, 2021, ISBN 978-5-9935-0436-0). Книга выполнена в русле волгоградской школы эмотивности, основателем которой выступил Виктор Шаховский (1939–2022) — крупный российский лингвист, доктор филологических наук, профессор, заслуженный деятель науки РФ, чьи работы широко известны как в России, так и за её пределами. Помимо студентов, посещавших занятия профессора Шаховского с 1969 года, под его руководством защищены более тридцати кандидатских и четырнадцать докторских диссертационных исследований. В числе аспирантов Шаховского были один из авторов монографии — Наталья Солодовникова и автор данной рецензии. Интерес к монографическому исследованию Солодовниковой и Сорокиной обусловлен выходом эмотивности за пределы собственно филологического знания в область музыкального и изобразительного видов искусства.

Ключевые слова: Виктор Шаховский, российская лингвистика, волгоградская школа эмотивности, Волгоградский социально-педагогический университет

Для цитирования: Волкова П. С. Рецензия на книгу: Солодовникова Н. Г., Сорокина Е. А. Эмотивная лингвоэкология современных и древних текстов. Волгоград: Перемена, 2021. 270 с. // Проблемы музыкальной науки / Music Scholarship. 2023. № 2. С. 191–196. (На англ. яз.)
DOI: 10.56620/2782-3598.2023.2.191-196

Victor Shakhovsky (1939–2022) asked me to respond to the publication of Natalia Solodovnikova's and Elena Sorokina's scholarly work *Emotive Linguoecology of Modern and Ancient Texts*. We are referring to the major Russian linguist, Doctor of Philology, professor, Merited Activist of the Russian Federation, and founder of the Volgograd school of

emotiveness, whose works are widely known both in Russia and in other countries. Besides the students who attended the classes of Professor Victor Shakhovsky since 1969, 36 recipients of degrees of Candidate of Sciences and 14 recipients of degrees of Doctor of Sciences gained a foothold in the field of music scholarship under his leadership. Among them is one of the authors

of the monograph, Natalia Solodovnikova, as well as the author of these lines.

Obviously, when dialing my phone number, Viktor Ivanovich was quite familiar with the manuscript at that time, because during our conversation with him, he outlined the range of issues examined in the monograph very freely and, overall, spoke approvingly about the results that the authors came to. Fulfilling the request of the instructor, I shall first pay attention to what in my opinion is a very important point. The title of the monograph combines as a strong position of the text three concepts which are basic for Victor Shakhovskiy's creative heritage — emotiveness, linguistics and ecology. The pages of this research work also contain remembrances of one postgraduate seminar at the Department of Linguistics of the Volgograd State Socio-Pedagogical University which was led by Professor Shakhovskiy. It is impossible not to note the accuracy of the positions of emotive linguoecology developed in the monograph, as well as the relevance of the cited fragments of the research works written by the adherents of Shakhovskiy's academic school.

The reviewed work can be considered as a kind of tribute to the Master, a sign of unconditional recognition of the contribution Viktor Shakhovskiy has made to world linguistics — we are referring to socio- and psycholinguistics, communicative linguistics, emotiology, as well as linguoecology. All this indisputably testifies to the social immortalization of the Teacher himself, as well as his work, which was continued in the scholarly research of his numerous wards who in the present day are endowed with a high status and unquestioning authority

among colleagues in the various cities of Russia, the near and the far abroad.

The fact that the authors of the monograph carried out their research with the support of the Russian Foundation for Basic Research grant (20-012-00418 A) indicates the relevance of the work, the modernity and timeliness of which are determined by the total present-day degradation of the culture of speech in Russia. This is noticeable on the example of written speech, the use of which in social networks occurs under the sign of a visual turn (Fredric Jamison), when visual images act as an equivalent of a verbal utterance, as well as on the example of oral speech. The latter appears overloaded with parasitic filler words, derivations from other languages, cultural clichés, monotony and one-dimensionality. I can never forget the situation recounted by Evgeny Vodolazkin¹, a professional scholar and writer and a student of Dmitry Likhachev.

After Dmitry Sergeevich passed away, the “list of expressions prohibited by him for use” continued to hang on the board on the walls of the Pushkin House among various duty announcements for a long period of time. For example, “try not to use dead metaphors like ‘received a residence permit.’ It is not necessary to say ‘practically’ in the sense of ‘almost.’ One should not say ‘data’ when one can say ‘information,’” etc. In other words, the topicality of the monographic research carried out by Natalia Solodovnikova and Elena Sorokina is stipulated by the fact that the authors provide our fellow citizens with the opportunity not only to observe their speech behavior from the outside, having carried out an inspection of the speech they possess. The fact of the

¹ Nikolaevich S. Evgenii Vodolazkin: *Byt' luchshim akynom stepi* [Evgeny Vodolazkin: *To be the Best Akyn of the Steppe*]. URL: https://snob.ru/entry/240152/?utm_source=dzen&utm_medium=social&utm_content=article (accessed: 03.02.2023).

matter is that this work, addressed primarily to students, allows them to encounter a number of modern and ancient texts written in a language remote from Russian culture. By allowing us to learn the peculiarities of the emotiveness of the English language in its current and former guise, the authors simultaneously lay the ground on which genuine intercultural interaction is only possible, which is especially important in a community undergoing globalization.

As a result, in addition to its purely scholarly issues, the novelty of which is seen, in our opinion, in the step-by-step identification of the methodological foundations of emotiveness, including its relation to linguoecology, the monograph carries in itself the drive to instruct the reader the basics of dealing with the spectrum of his or her emotions breaking out through speech, expanding his or her emotional competence. Undoubtedly, such an experience serves to harmonize the relations of an emotive-linguistic personality interacting with itself and with the world.

The structure of the monograph, includes, in addition to such traditional sections for any scholarly genre as the introduction, the conclusion and the bibliographic sources section, three basic chapters: **I. Emotive Linguoecology — the New Paradigm of the 21st Century; II. Emotive Linguoecology in Modern Texts; III. Emotive Linguoecology in Ancient Texts.** The Introduction, Chapters 1 and 2, and the Conclusion are written by Natalia Solodovnikova; Chapter 3 is written by Elena Sorokina.

The first chapter is based on three sections:

– *Emotive Linguistics — The Methodological Basis of Emotive Linguoecology;*

– *The Key Concepts of Emotive Linguistics in the Linguoecological Aspect;*

– *A Method of Emotive Analysis for the Linguoecological Monitoring of Texts.*

Notwithstanding the obvious methodological directedness of this chapter, which can be seen in the titles of the sections, its style “transgresses” with lyrical digressions associated with reminiscences of the scholarly and pedagogical activities of the founder of the school of emotiveness Victor Shakhovsky. The inevitability of their “germination” into purely scholarly issues of monographic research is by no means connected with postmodern eclecticism, which often initiates the emergence of such hybrid genre-related forms that do not lend themselves to any classification. The vindication of the slight violation of the purity of the genre is due, in our opinion, to the impossibility, in the questions related to emotive linguoecology as a new paradigm of the era, of which we are the contemporaries, to bypass the personality of Shakhovsky — the thought leader who continues to inspire people around him with his devotion to scholarship, touching upon the most inconvenient topics with a chivalrous fearlessness, developing new directions in emotiology, including linguoecology. Essentially, this chapter is the part of the work which introduces the reader to the problem field of this discipline, which is vital for our future, to an equal degree exposing the infirmities of speech in our society (and doing this as honestly as was always characteristic of Viktor Ivanovich) and, simultaneously, offering a peculiar kind of therapy, the effectiveness of which is unquestionable.

The second chapter of *Emotive Linguoecology in Modern Texts* logically continues the study of the problem field of linguoecology examined in the monograph, but in a different perspective from the previous one: through the prism of texts relevant for

the present day. The content of the chapter is divided into six sections. In the first of them — *The Non-Ecological Nature of Emotional Communication* — a very successful attempt is made to analyze emotively the texts of informational-psychological war, the signs of which are found in one of the local Telegram channels. It is noteworthy that the fixation of the speech actions of the opposing sides is carried out based on a terminological system developed within the framework of the linguistics of emotions, which allows the reader to realize which of the actors remains the winner and wherein lies the advantage of the winner of this verbal duel.

The second section of the Second chapter is built according to the laws of asymmetry, since its formulation reads as follows: *The Ecology of Emotional Communication*. As an example, a situation is presented when, through the efforts of one person — the teacher (Shalva Alexandrovich Amonashvili) — the vector of a clearly negative and potentially non-ecological type of communication changes to its opposite, demonstrating the ecology of humane pedagogy. At the core of the third section of the Second Chapter, *The Ambivalence of the Mode of Ecology of Emotional Communication* lies the principle of “Cum tacent clamant”. The study of the lexeme “silence” by means of comparing its semantic and associative specifiers makes it possible to assert the following: the situation that passes under the sign of silence serves as an illustration of the asymmetry of the emotional zero. The latter can be both ecological and non-ecological, due to its semantic ambivalence and its correlation with different, contrasting emotions in communication.

The titles of the fourth, fifth and sixth sections of the Second Chapter repeat the names of the first three with only one corrective. While at the beginning the

research optics was focused on emotional communication, now the emotive texts are examined from the position of non-ecology, ecology and ambivalence of the mode of ecology. The latter, in the fourth section, are real texts in English, which represent the last words of people sentenced to death. The words uttered by people doomed to die make it possible for us to take a look into the space of non-existence. The genre of “the last words” from English linguoculture immerses its reader into a certain socio-cultural context and creates the background for other words uttered not too long ago by one of the first officials of our state. We are referring to the idea of the possible end to the moratorium on the death penalty.

The fifth section includes an emotive analysis of several dozens of texts of *Letters from Packaging* written by the CEO of one of the Russian companies producing products for oral hygiene. Since among the key words of correspondence addressed to the so-called common people are such as *care, trust, the voice of the heart, conscience, education of patience, hope, Motherland, will, relay of good deeds, strength of spirit, the ability to rejoice in simple things, decency and dedication*, etc., the soul becomes calmer from the consciousness that there are exceptions to the rules not only in science, but also in life. The fact is that the ecology of the texts written by the director of a large company serves as proof that among the sharks in the sphere of business there occasionally do exist managers with human faces who avow universal values.

In the sixth section of the Second Chapter, the reinterpretation of the ratio of emotions and words developed by emotiology is realized, which is implemented under the sign of linguoecology. Disclosing the essence of the metaphor of “emotional masks,” this section analyzes the types of their interaction that implement the protective

function of words that serve as masks for emotions. Fragments of classical and popular compositions well-known in Russian are presented as examples illustrating the author's position, among which are: the Aria of Mr. X from Imre Kalman's operetta *The Circus Princess*, Leonid Agutin's song from *Love and Loneliness*, fragments of classical literature (Ivan Turgenev) and psychology (Anna Vedi). At the same time, the emotive text, which has received wide support from a wide variety of strata of the population browsing on the Internet, has become the subject for analysis of how words perform the function of masks for emotions.

The third chapter *Emotive Linguoecology in Ancient Texts* is devoted to the construction of a system of argumentation according to which, regardless of the time of creation, every wordsmith strives to create an ecological emotive artistic text. At the same time, each of the sections introduces another vindication of the adequacy of the position defended by the authors. Accordingly, in the first section of the Third Chapter, *ancient texts are examined in the aspect of emotive linguoecology*; in the second section, *the criteria for identifying the emotiveness of ancient texts and the ancient vocabulary they use are determined*; in the third section, demonstration is made of *research material for identification of the ecology of ancient*

emotive texts; in the fourth, *the historical context of the creation and writing down of Old English texts* is actualized; in the fifth section, *the Old English gedryht is positioned as a marker of the ecology of the Anglo-Saxon poetic texts*.

Taking into account the fact that nothing else other than speech serves as the foundation of intercultural communication, we shall utter the assumption that, all in all, Natalia Solodovnikova's and Elena Sorokina's monographic study *Emotive Linguoecology of Modern and Ancient Texts* may be of great interest to representatives of various branches of scholarly knowledge — philologists, culturologists, philosophers, and art historians. The reviewed scholarly work would be no less useful for musicologists — teachers, lecturers, and scholars who operate with so-called verbal music in their respective work. Finally, the indisputable value of the work of Solodovnikova and Sorokina is determined by the fact that through the problem of emotive linguoecology, we are able to view a portrait of several generations of bright, original people, who provide selfless service to scholarship and represent the vanguard of the Alexander Serafimovich Volgograd State Pedagogical Institute — presently the Volgograd State Pedagogical University, as well as the whole of Russian scholarship in general.

Information about the author:

Polina S. Volkova — Dr.Sci. (Arts), Dr.Sci. (Philosophy), Cand.Sci. (Philology), Professor at the Department of Music Upbringing and Education.

Информация об авторе:

П. С. Волкова — доктор искусствоведения, доктор философских наук, кандидат филологических наук, профессор кафедры музыкального воспитания и образования.

Received / Поступила в редакцию: 22.03.2023

Revised / Одобрена после рецензирования: 23.04.2023

Accepted / Принята к публикации: 10.05.2023