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Językowy obraz muzyki Fryderyka Chopina  
w polskim i rosyjskim dyskursie naukowo-dydaktycznym

The linguistic image of Fryderyk Chopin's music  
in Polish and Russian scientific-didactic discourse

## Summary

The aim of this dissertation was to characterize and compare the *linguistic image of Fryderyk Chopin's music* as reflected in Polish and Russian scholarly-didactic texts. Ten monographs by distinguished Chopin scholars-pedagogues and musicologists were subjected to description and comparative analysis, with five works representing each of the two piano traditions. The empirical material, comprising scholarly-didactic texts devoted to Chopin's piano works, made it possible to examine selected linguistic means through which researchers and pedagogues verbalize the musical experience, above all metaphors, collocations, elements of axiologization and emotives. The abstract concept of piano playing and piano music requires pedagogues-musicologists to transcend the framework of purely academic discourse. The impossibility of an entirely objective description of music perception leads authors to employ evaluative expressions and to articulate the interpreter's subjective emotions. The characterization of works is therefore grounded in the language of emotions expressed through sound. This approach enabled the juxtaposition of the ways in which representatives of both piano traditions conceptualize Chopin's music and translate the musical code into natural language.

The empirical material was analyzed on two complementary levels, according to the principle of moving from the general to the particular. First, the research focused on the verbalization of musical elements in Chopin's oeuvre as a whole, with special attention paid to metaphors and emotives. Subsequently, the analysis was narrowed to selected individual works, where emotives and axiological markers played a dominant role. Such a twofold perspective made it possible to capture both universal strategies of verbalizing Chopin's music and specific approaches to describing individual works.

The study undertaken in this dissertation is interdisciplinary in nature, which results from the choice of the research object – namely, the verbalization of Chopin's music, understood as the process of translating artistic experience into natural language, based on scholarly-didactic texts in the field of music. The methodological framework applied to achieve the research goal drew on cultural linguistics, discourse analysis, communication studies, and the aesthetics of music.

In order to describe the phenomena of conceptualization and verbalization of music, the need was recognized to introduce the term *linguistic image of music*, corresponding to the notion of the *linguistic image of the world*. The *linguistic image of music* was defined in this dissertation as a socially shared and culturally conditioned manner of conceptualizing, interpreting, and evaluating the phenomenon of music, which is codified in language. Research has shown that the perception of music, as reflected in its linguistic image, is a complex and multifaceted process.

The findings indicate that verbalizations of music in Polish and Russian texts converge in their descriptions of stable elements of the musical work. The similarity in the verbalization of metaphors of rhythm, pitch, tonality, timbre, melody, and compositional structure may be traced back to common roots in the perception of music, as well as to the abstractly derived terminology embedded in language. Both Polish and Russian discourses made extensive use of metaphors, particularly synesthetic and spatial ones, as well as epithets and emotives.

The comparative analysis of discourse concerning specific selected piano works by Chopin revealed minor differences stemming from references to culturally specific elements and from the subjectivization of musical perception. Pedagogues interpret compositions by referring to extramusical realities familiar to their readers. Russian commentators, in particular, tend to perceive Chopin's music as a means of approaching the cultural and national spirit of the Polish people through engagement with the composer's works. The study thus sought to answer whether music can embody the spirit and character of an entire nation or whether it is merely a subjective reflection of the composer's individual emotional profile.

Additionally, the analysis aimed to broaden the theoretical perspective of scholarly- didactic discourse in music, combining theoretical approaches with pedagogical practice. As the findings demonstrate, this discourse integrates the description and interpretation of musical works with reflection on performance and interpretative practice. The texts employ specialized terminology, musical metaphors, and expressive means of communication to convey knowledge and artistic experience. Drawing on theories of discourse and discourse communities, the analysis of empirical material made it possible not only to characterize the language of individual Chopin scholars but also to identify general tendencies in the verbalization of the Polish and Russian piano traditions.

The *linguistic image* of Chopin's *music* incorporates metaphorical verbalizations of music perception, including synesthetic metaphors. It also integrates cultural connotations and highlights differences in the evaluation of musical works depending on the interpreter's internal and external perspective. Research into the *linguistic image* of music reveals how a given community categorizes music and what specialized terminology is inherently tied to its verbalization. This analysis provides insights into processes of valuation and stereotyping in a given culture and demonstrates the impact of music on individual emotions as well as the emotional dimension of music within a cultural framework.

With regard to future research on the linguistic image of music, it would be particularly valuable to extend the analysis to an additional language, which would allow for a more in- depth comparative interpretation of verbalizations of music across linguistic traditions. Equally, it would be worthwhile to examine the works of another composer in order to assess the extent to which the observed mechanisms of metaphorization, emotive expression, and narrative construction are specific to an individual style or constitute part of a broader musical discourse. Such an approach would not only expand the theoretical perspective of scholarly-didactic discourse but also contribute to a more universal conceptualization of the linguistic image of music, integrating formal, aesthetic, and cultural dimensions within a cross-linguistic and cross-composer reflection.

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