

BOŻENA HOJKA ORCID: 0000-0002-4591-4346
University of Wrocław

ELŻBIETA JAMRÓZ-STOLARSKA ORCID: 0000-0002-3894-4336
University of Wrocław

The Metaphorical Conceptualizations of Music in Polish Picturebooks for Children

Abstract: The article examines the verbal and visual ways of conceptualizing music in Polish books for young children. The theoretical basis is the cognitive theory of metaphor, initiated by George Lakoff and Mark Johnson (1980). Conceptual metaphor is understood here as a cognitive mechanism that allows for conceptualizing abstract domains of discourse in terms of other domains. Music, as an area of ephemeral auditory experiences primarily affecting the emotional sphere of humans, is a special kind of communication. In our analysis, we explore the different areas of experience that Polish children's book authors use to talk about music and the ways of thinking about it that they present to children. We discuss concepts, motifs, and linguistic techniques used to describe and explain musical phenomena. Their interpretation will be conducted considering the cultural background and in relation to the already recognized ways of conceptualizing music in the Polish language (Bilas-Pleszak 2005). We also examine the illustrative aspect to identify visual strategies and graphic solutions used to express music and auditory phenomena through visual language. Detailed analysis was conducted on picturebooks series published in recent years by PWM Edition: *Uwerturki* [Little Overtures] (by Kalina Cyz, Jagoda Charkiewicz) and *Sonia w Krainie Sonostworów* [Sonia in the Land of the Sonocreasures] (by Katarzyna Huzar-Czub), as well as musical picturebooks by Anna Czerwińska-Rydel published by Wytwórnia Publishing House.

Keywords: music in Polish picturebooks, Polish literature for children, metaphors of music, PWM Edition, Anna Czerwińska-Rydel

1. INTRODUCTION

According to Edward Sapir, language primarily serves as a tool for symbolizing – representing human experiences and, consequently, organizing and interpreting them (Sapir, 1978: 33–49). Each language embodies a specific worldview,

reflecting the unique ways in which its users perceive and understand the surrounding reality.

However, the world around us and our functioning within it are filled with phenomena that cannot be directly expressed or translated into linguistic code. Abstract concepts and intangible phenomena pose a particular challenge for the mind's language-based symbolization and are often conceptualized through metaphorical concepts. Music is also such a phenomenon, as its auditory nature is difficult to capture in words for a non-professional recipient. To express the essence of music, we employ various metaphorical concepts that attempt to convey it through more concrete and, therefore, more relatable, and understandable conceptual systems.

The cognitive theory of metaphor by Mark Johnson and George Lakoff, formulated in their 1980 book *Metaphors We Live By*¹, asserts that metaphor is a tool of our thinking and a mechanism of the mind. It allows us to understand one set of phenomena (less familiar, harder to grasp, more abstract) in terms of another (more familiar, grounded in our daily experience, more concrete). The authors of this concept refer to domains of experience – target domains (those being conceptualized) and source domains (those being utilized in conceptualization). The source domain provides a conceptual framework to understand (conceptualize) the target domain. However, each metaphor, by juxtaposing a given phenomenon with the structural features of another, highlights certain characteristics while obscuring others.

Ewa Biłas-Pleszak's analysis of ways of conceptualizing music in the Polish language reveals a very developed system, referring to a rich set of source domains, including: UNIVERSE, NATURE, MOVEMENT, SACRED, HUMAN, ELEMENTS (WATER/FIRE), PLANT, COMMUNICATION, LANGUAGE, SPEECH OF EMOTIONS, BUILDING, FABRIC (Biłas-Pleszak, 2005).

In the Polish language, a significant and established means of expressing musical experiences and describing sound phenomena is through synesthetic metaphors, invoking senses other than hearing. As noted by Biłas-Pleszak in her work on tactile-visual synesthesia (Biłas-Pleszak, 2005: 115–121), this mode of describing music perception is considered “a sheer necessity stemming from the fact that sound phenomena lack distinct terms for their qualities” (Biłas-Pleszak, 2005: 122). The role of synesthetic metaphors in the linguistic representation of one musical phenomenon, namely singing, in the Polish language has also been emphasized by Anna Prochwicz (2013). Her analyses have demonstrated that for capturing acoustic impressions associated with singing, domains primarily drawn upon include those of sight and touch, and to a lesser extent, the domain of taste.

In our article, we will analyze the areas of experience Polish picturebook authors utilize to talk about music and the ways of thinking about it they propose

¹ Polish edition: M. Johnson, G. Lakoff, *Metafory w naszym życiu*, Warszawa 1988.

to children. We aim to examine whether the conceptualization of music and musical sounds found in children's books employs the same metaphorical schemes entrenched in general language (described by Biłas-Pleszak 2005 and Proch-wicz 2013), or if the child audience dictates distinct, specific modes of realization. We inquire whether literature and children's books expand and enrich the repertoire of means used to grasp musical impressions and concepts, creating new metaphorical directions in its conceptualization. To recognize the artistic strategies employed in conveying music and sound through the visual language, we have particularly focused on the visual layer. The interplay between word and image in children's books, especially in picturebooks, provides an intriguing opportunity for multimodal communication, integrating diverse metaphorical schemata and conceptualization directions, as well as visualizing musical concepts. Additionally, illustrations with musical content inherently embody the idea of synesthesia, translating auditory impressions into visual ones. Picturebooks dedicated to music can thus be regarded, from this perspective, as examples of various realizations of the sound–word–image relationship.

2. CHARACTERISTICS OF THE CORPUS

In this article, we will analyze selected picturebooks devoted to music, written, and illustrated by Polish authors, and published after 2010. The second decade of the 21st century brought a distinct revival in the field of art books designed for young readers, also in the Polish publishing market. Alongside works dedicated to painting, architecture, or theater, titles introducing readers to the world of music began to enjoy increasing popularity (Jamróz-Stolarska, 2020: 11–12). This could certainly be attributed to the celebrated 200th anniversary of the birth of Fryderyk Chopin in 2010. On this occasion, a significant number of biographies for children of Chopin and other artists emerged, along with biographical publishing series presenting the lives and works of renowned composers, as seen in the *Nieprzeciętni* [The Remarkable] series by Literatura Publishing House.

The new trend was actively responded to by Polskie Wydawnictwo Muzyczne (PWM), which boasts extensive experience and tradition. Established in 1945 in Kraków, PWM stood as one of the prominent music publishers in Poland alongside Society of Authors ZAiKS until the 80s/90s of the last century, enjoying recognition and renown globally. PWM publishes, among others, musical scores, early music, works of Chopin, educational publications for music schools at all levels, children's books, works in the field of musicology, music history, and encyclopedias (Jazdon, 2017: 412–413). Since its inception, PWM has collaborated with outstanding artists, ensuring an attractive graphic design for scores and music publications (Wincencjusz-Patyna, 2021). Several years ago, PWM established a new imprint called “Little PWM” in which

three publishing series have been released to date: *Uwerturki* [Little Overtures] – cardboard books for the youngest about instruments (5 titles in the years 2017–2021), *Sonia w Krainie Sonostworów* [Sonia in the Land of the Sonocreatures] – an educational series introducing audiences to the world of extraordinary sound phenomena encountered both in music and in our surrounding sonosphere (3 titles, 2018), and *Gama i Pasażerowie* [Gama and Passengers] – a biographical series narrating humorous adventures of eminent Polish musicians of the 20th and 21st centuries (12 titles in the years 2019–2020).

The other significant event that undoubtedly influenced the increase in the number of titles on musical themes in the repertoire of Polish publishers was the awarding of the Bologna Ragazzi Award in 2012 (in the nonfiction category) to the book *Wszystko gra* [All Tuned up] authored by Anna Czerwińska-Rydel and illustrated by Marta Ignerska. The book also received a nomination for the German Children's Literature Award 2014, the Critics' Choice Grand Prix in Vienna, and was included in the White Ravens list by the International Youth Library in Munich, as well as the IBBY Honor List.² Its remarkable success, both in Poland and internationally, prompted Wytwórnia Publishing House and the Fryderyk Chopin Institute, co-publisher of the book, to publish additional musical titles. These subsequent publications were also authored by Anna Czerwińska-Rydel, a recognized and popular children's writer with a musical background. In the so-called "music series," the following works have been published: *Co tu jest grane?* [What Is Playing Here?] with illustrations by Katarzyna Bogucka (2012) and *Co słychać?* [What Are You Hearing?] illustrated by Monika Hanulak and Małgorzata Gurowska (2015). Wytwórnia is a small, independent publishing house known for its innovative, avant-garde, and original children's books. Its offerings are dominated by picturebooks that have garnered numerous awards in prestigious national and international competitions, much like the artists who create them.

The article undertakes an analysis of picturebooks with a musical theme published by the PWM between 2017 and 2021, that are part of the first two series previously mentioned, as well as a music series by Wytwórnia. The aim of this selection of research material was to analyze on one hand picturebooks published by traditional, but specializing in music-themed publications publishing house, and on the other hand books published by a young, niche publisher, whose offerings mainly consist of editions for young readers and which incorporates the latest trends in children's book publishing in its repertoire. The discussed books belong to the genre of informational picturebooks. The creative use of the synergy between words and images to convey the essence of musical phenomena and concepts is particularly evident in the series published by Wytwórnia, which therefore deserves further discussion. The titles in this

² Full list of awards and distinctions: <https://wytwornia.com/pl/p/Wszystko-gra/99> [Access: 08.01.2024].

series follow a modern model of such publications, which are gaining popularity in the children's book market abroad and in Poland. In the increasingly numerous scientific studies dedicated to them, there is an emphasis on moving away from linear ways of knowledge transmission or conventional learning schemes, stimulating creative thinking and provoking readers to acquire knowledge by asking questions (Grilli, 2020: 13). Nikola von Merveldt identifies as their constitutive features, following Elisabeth Dresang, the equivalence of verbal and visual information. According to the researcher, images not only document or illustrate facts, but visually organize and interpret them, not only strengthening the text, but sometimes even reversing the roles between text and image (von Merveldt, 2018: 232–233). The exceptional aesthetic and artistic values of these books are also emphasized, which form the foundation of their innovativeness (Grilli, 2020: 14).

3. RESULTS OF THE ANALYSIS – SOURCE DOMAINS UTILIZED IN PICTUREBOOKS ON MUSIC

The analysis of selected 11 picturebooks has primarily revealed a significant diversity in the ways of conceptualizing and depicting music. The most crucial source domains identified by us, providing concepts used in metaphorical speaking about music and describing musical auditory experiences include: COLOR, SHAPE, MOVEMENT, NATURE, PLAY, CULINARY ARTS, COMMUNICATION, and EMOTIONS.

These are general domains upon which detailed, more specific metaphorical schemes are constructed in the texts and illustrations of the analyzed books. We will discuss them further in the article, illustrating with specific examples. Importantly, in individual realizations – both textual and visual – various metaphorical schemes permeate each other, are inclusive of one another, and imply each other, creating not just a set but a system of conceptual metaphorical frameworks used in conceptualizing music. The positions analyzed by us are picturebooks, so it is not surprising that the most prominent direction of conceptualizing music in them is capturing it as something that can be shown and seen. This synesthetic underlying concept is realized not only in illustrations (which is obvious) but also in texts, where sounds and musical phenomena are described in terms related to visual perception. The most important of these are SHAPE and COLOR. In the PWM series titled *Uwerturki* by Kalina Cyz and Jagoda Charkiewicz, visual representation of music appears on illustrations as undulating staff lines, on which musical notes are arranged, or, as in *Solo i w duecie...* [*Solo and Duet...*] colorful spots corresponding to the notes of the scale. Their values (do–re–mi, etc.) beneath the staff are also represented by appropriate colors. In the book *Koło, trójkąt i pięć linii...* [*Circle, Triangle, and Five Lines...*], in addition to notes on the staff, colorful puzzles are arranged,

further reflecting the understanding of music as a composition of fitting. In *Czarno na białym...* [*Black on White*], a similar illustration featuring a staff and arranged colorful blocks is accompanied by the text: “Music is sounds arranged like your colorful blocks.” Here, we also encounter a specific realization of the metaphor of music as a building, and its creation as constructing – a metaphor described by Biłas-Pleszak as one of the “more significant and suggestive structural metaphors” used for conceptualizing music in the Polish language (Biłas-Pleszak, 2005: 113).

The shape and color also play a crucial role in expressing and describing sounds in the book *Wszystko gra* by Czerwińska-Rydel. In Ignerska’s illustrations, the sounds of individual instruments are conveyed through lines (emanating from the instruments) in three COLORS: black, neon pink, and orange. In the text, these sounds are characterized through visual synesthesia (e.g., the trumpet is pure brightness, gleaming, shining, and each of its sounds is of pure silver; the domain of the bassoon is dark basements; the clarinet corresponds to a matte sound). In the graphic layer, the differentiation of sounds from various instruments is additionally conveyed through the SHAPE of the lines visualizing them. This technique – lines of varying shapes, thickness, and color as a graphic representation spreading through space – can also be observed in other books analyzed by us (e.g., in *Alikwoty* [*Overtones*])

Original references to SHAPE as an attribute of metaphorically conceptualized music are also evident in the second series published by PWM, titled *Sonia w Krainie Sonostworów*. This series, authored by Katarzyna Huzar-Czub (text) and illustrated by Gosia Herba, consists of three titles: *Glissando*, *Ostinato*, and the aforementioned *Alikwoty*. The titular concepts are introduced to children through short, rhymed stories featuring Sonia, a girl, and creatures serving as personifications of these concepts. In the case of the first title, even the shape of the creature is an attempt to visually represent the essence of the musical phenomenon. Glissando is a concept denoting a smooth transition from one sound to another, achieved by introducing intermediate sounds between the pitches. In the book, its visual representation is a creature resembling a worm, whose shape rises and falls (Figure 1).

The up-and-down opposition is a compositional element that organizes all the illustrations – hills, slides, and stairs appear on them, reflecting the sequence of up-down-up-down, and so on. The connection of this visualization method with the titular concept is explained to the child reader in the text – Glissando likes to slide and climb, sometimes faster, slower, descend and rise. A specific SHAPE is thus additionally linked to MOVEMENT, which is another important domain used in conceptualizing music. Music, as a process, a phenomenon unfolding over time, is perceived as something moving and therefore has its dynamics and tempo.



Figure 1. K. Huzar-Czub, *Glissando*, il. G. Herba, Kraków: PWM, 2018.

In the analyzed books, sound is associated with MOVEMENT in various ways. The first approach is the association of sound and music phenomena with specific activities. In *Co słycać* by Czerwińska-Rydel, different musical tempos are depicted in the text as the pace of eating by individual characters – family members, and the evening household bustle is equivalent to a concert. In *Alikwoty*, tones dance, jump, spin, whirl, and scatter – both in the text and illustrations. In the titular *Ostinato*, the concept is defined as “a sound that keeps returning, spinning stubbornly in circles”. In *Glissando*, the essence of the musical ornament is portrayed as the action of sliding up and down, in connection with typical children’s activities. Thus, the type of movement is associated with the typical area of children’s experience – PLAY (in this case, sledding and going down a slide).

Another way to utilize the domain of MOVEMENT is by characterizing sounds and music using vocabulary related to it – terms such as “the sound gently undulates” or “it grows rapidly” (*Co słycać*), “voices vibrate” (*Wszystko gra*), “piano sounds flow smoothly”, “sounds carry themselves gracefully” (*Alikwoty*). Movement also has its direction – in relation to music, it is most often oriented vertically, according to the opposition of up and down (in cognitive metaphor theory, this is an orientational metaphor that allows the understanding of a concept through spatial references) (Lakoff, Johnson, 1980: 36). Therefore, the sounds in the books we discuss reach the sky or vibrate deeper and lower, they are played higher and lower, caught in flight, etc., which is also depicted in the visual layer where shapes and lines illustrating sound descend and rise.

Finally, the utilization of the MOVEMENT domain in specific metaphorical approaches to music in the books we analyzed directly stems from a broader

metaphor of music/sound/instrument as a living entity (ontological metaphor) (Lakoff, Johnson, 1980: 56–58), which in turn is an implementation of the overarching metaphor that conceptualizes music through the semantic field of NATURE. An example of this is the animizations and personifications of sounds, musical phenomena, or instruments that appear both in the illustrations and in the text. The result is not only their already indicated movement but also the change occurring in the described sounds (e.g., “this one is to grow, this one is to shrink”, “it contracts and grows again” – referring to overtones in the book of this title).

Beyond attributing liveliness to music and sounds, the use of the domain of NATURE also involves conceptualizing music as a natural phenomenon present in the surrounding world – as in *Ostinato*, where the titular phenomenon is found in bird songs, the rustling of the wind, but also in breathing, snoring, heartbeat, etc. This is particularly interesting when we realize that music in its proper sense, as an art form, is the opposite of nature, as it is an intentional creation of human activity that does not exist spontaneously in the world (see Biłas-Pleszak, 2005: 114). Recognizing the similarities between musical phenomena and natural sounds, however, allows us to better understand them.

The understanding of music and sounds as living entities and the closely related examples of describing them in terms of human behaviors and characteristics stems from the domain of EMOTIONS. An example is the feeling of emotions by playing instruments appearing in *Wszystko gra* by Czerwińska-Rydel: “the flute is jealous...”, the horn “resounds with pride,” the trombone “buzzes cheerfully,” and the violin “speaks out in fear.” The invocation of specific emotions is justified by the narrative situation (conversation and argument among the instruments), but the association of specific emotions with instruments also reflects the specificity of their sound. Furthermore, the characterization of different genres of musical compositions (and their parts) through the invocation of the language of emotions is present in *Co tu jest grane?* by the same author. Such procedures can help associate musical phenomena with certain emotional states familiar to young audiences, and thus facilitate their reception.

The personification also results in the use of a more detailed metaphor of MUSIC AS COMMUNICATION. In the analysis conducted by Biłas-Pleszak, two versions of this metaphor emerged – music as a conversation between instruments and music as a speaking entity (Biłas-Pleszak, 2005: 107–108). In the children’s books we examined, the first version is realized – music is presented as a polyphony of instruments that communicate with each other, achieving varying degrees of harmony (from conversation to argument). This metaphor forms the basis of the concept in *Wszystko gra* by Czerwińska-Rydel, which, due to its originality and artistic value, will be further discussed in the later

part of the article (dedicated to the so-called music series of the Wytwórnia Publishing House). The comparison of a concert to a conversation also serves as a compositional axis in one of the chapters of the book *Co słyszc?*

The last domain distinguished by us, from which the conceptual system was transferred to the semantic field of music, is CULINARY ARTS. In *Co słyszc?* by Czerwińska-Rydel, the act of eating is used as a reference that allows understanding of the concept of musical tempo, and a family dinner is compared to a concert. In the analyzed books, the domain of CULINARY ARTS is also a source of textual synesthesia that describes sounds in the context of taste, most often sweet: “in sweet tones” (*Alikwoty*), “sweetly hummed” (*Wszystko gra*). The most elaborate and creative use of this domain, in the form of detailed metaphors such as MUSIC IS A CAKE and COMPOSING IS BAKING, is realized in the book *Co tu jest grane?*. It is worth noting here that the basis for such metaphors is the perception of music as a composition of appropriately connected elements, which was also evident in the Owerturki series, where music was compared to arranged blocks or puzzles. The same way of understanding music is also the basis for metaphors described by Biłas-Pleszak: MUSIC IS A BUILDING and MUSIC IS A FABRIC (Biłas-Pleszak, 2005: 112–114). These metaphors were not present in the books analyzed by us, but it can be considered that the metaphor MUSIC IS A CAKE is an original way of highlighting the same aspects of music.

The conducted analysis of both the textual and visual layers of the discussed picturebooks allows us to formulate the conclusion that the ways of conceptualizing music present in them are generally aligned with the basic metaphorical schemas used to express music in the Polish language (Biłas-Pleszak 2005; Prochwicz 2013), but they also introduce new and fresh directions of metaphorical representation. The first is closely related to the child audience – it involves the use of the domain of PLAY and TOYS (blocks, puzzles, sledding, playing hide-and-seek), while the second involves the use of the domain of CULINARY ARTS in the form of metaphorical schemas such as MUSIC IS A CAKE and COMPOSING IS BAKING. The textual metaphors in the analyzed books are also creatively enriched by the images, which co-create the message in this context as well. Illustrations enhance the imagery, intensifying the evocativeness of metaphorical expressions, especially in visual synesthetic metaphors, but they often introduce a different or additional direction of metaphorical representation independently from the text.

In this regard, publications from the Wytwórnia Publishing House deserve special attention. Therefore, we will discuss in more detail the collaboration between word and image in creating representations of musical phenomena and the coexistence of various metaphorical schemes in one publication using them as an example.

4. THE MUSIC SERIES OF THE WYTWÓRNIA PUBLISHING HOUSE

Wytwórnia Publishing House is considered one of the most progressive and distinguished publishers in Europe (nominated for the Bologna Prize Best Children's Publisher of the Year 2022). The books in its repertoire are characterized by original subject matter and extraordinary creativity in presenting it, which is also evident in the picturebooks included in the so-called music series.

The titles published in the Wytwórnia series are authored by Anna Czerwińska-Rydel, a graduate of the Stanisław Moniuszko Academy of Music in Gdańsk, specializing in Music Theory and Composition. Therefore, she is a professional musician, educator, and above all, an extremely popular author of children's books (Pietraszewska, 2018: 84). The music series was co-created by well-known and esteemed illustrators of the middle generation: Marta Ignerska (*Wszystko gra*), Katarzyna Bogucka (*Co tu jest grane?*), as well as Monika Hanulak and Małgorzata Gurowska (*Co słyhać?*). Their work has been recognized in national and international competitions, with each of them being a recipient of the Bologna Ragazzi Award.

The concept of each of the three books published by Wytwórnia is based on a different metaphorical scheme. *Wszystko gra* depicts a conversation among personified instruments preparing for a concert. The COMMUNICATION between them takes various forms, ranging from courteous exchanges to quarrels. This technique aims to highlight the distinguishing features of each instrument, their place and role in the orchestra, and to present (both verbally and visually) their characteristic sounds.

In the text, the sounds produced by the instruments are named with numerous and varied verbs of speaking: announced, repeated, stated, replied, called, muttered, interjected, spoke, addressed [to], convinced, protested, boasted, snorted, said, warned, agreed. Alongside the EMOTIONS, which also contribute to the characterization of the sounds produced by the instruments, there is an abundance of metaphoric epithets. For example, the violas' sound was "so beautiful. It contained so much warmth and love." The descriptions of individual sounds are notable for their rich metaphoric language, including synesthetic shifts. We encounter "intricate melodies" of the clarinet, the "grotesque, nasal sound" of the bassoon, and the "mysterious, velvety, and deep" tones of the violas. Onomatopoeic words also appear in the descriptions of sounds: the violin's tone is "whining," the oboe "squeaks," the bassoon "muttered" and speaks with a "bass growl," the horn "thundered," and the trombone "boomed."

The creativity in expressing musical impressions is also evident in the visual layer. As mentioned before, Ignerska represents the sounds of individual instruments primarily through lines in different COLORS. For instance, the "piercing voice" of the oboe is depicted as horizontal, multiplied pink lines, with the

number of lines increasing as the sound progresses. The “bass rumble” of the bassoon, described as having its “home in dark basements and underground caves full of bats,” is represented by a wide line drawn straight (resembling a pinkfluorescent highlighter) and bent at various angles, placed on a black-colored bottom panel resembling a cellar. The flute and clarinet engage in a dispute with similar, soft, vigorous “waves,” while offended violas remain silent, cleverly depicted by a computer icon of voice muting. Accompanied by them, the cellos generate harmonious serpentine curves that develop from left to right (Śniecikowska, 2020: 75). The intensity and pitch of the sounds produced by each instrument correspond to the thickness and height of the lines used.

To visualize the sounds, Ignerska also utilizes SHAPES: the trombone, which buzzes loudly and resonantly, emphasizing the need to “know how to laugh and enjoy,” expresses its joy by floating pink circles that overlap like children’s soap bubbles rising towards the sky. The loud, strong strikes of the drums, whose “echo reverberated in the concert hall for a long time,” are depicted by thick, slightly curved orange and pink stripes that reach the edges of the pages like invisible walls of the concert hall (Figure 2). Throughout the entire book, there is a consistently executed concept of showing sound: the first spread, still in silence, is empty; the climax of the argument is depicted in a chaotic illustration showing the instruments and visualizing their sounds with various lines and splashes; and when the conductor appears on stage and all the instruments achieve agreement and harmony, three parallel, multicolored strips of color-sound are depicted.

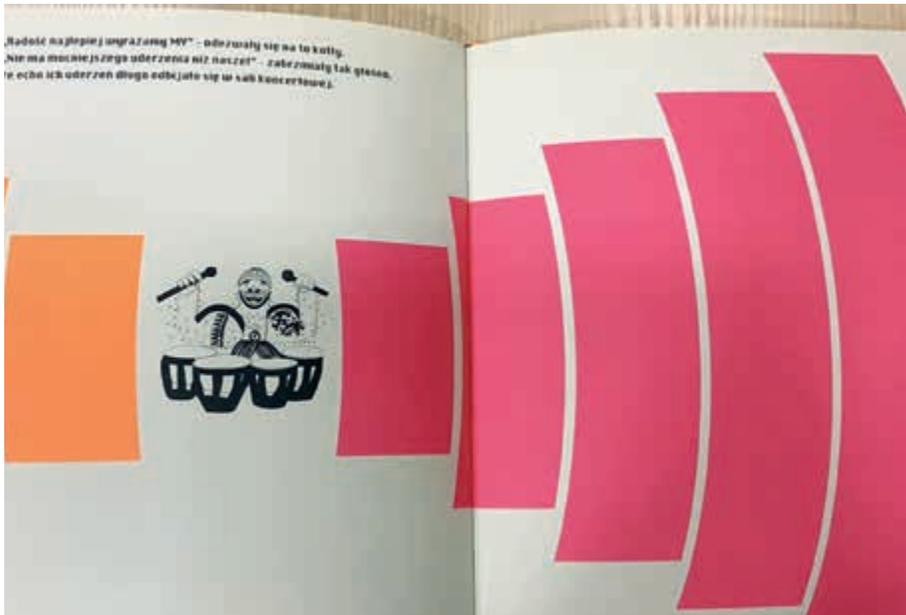


Figure 2 A. Czewrińska-Rydel, *Wszystko gra*, il. M. Ignerska, Warszawa: Wytwórnia 2011.

The originality of the visual layer of the book was appreciated, among others, by the jury of the Bologna Ragazzi Award, awarding it the main prize in the nonfiction category in 2012. In their justification for the choice, they emphasized its innovativeness and playful freshness, comparing it to the revolution brought about by Gutenberg's invention.³ Ignerska drew inspiration from various sources, as references to ancient culture, Assyrian, and Hellenistic art, as well as avant-garde, expressionism, and geometric abstraction, are visible on the pages of the book. The music is humorously and lightly portrayed, combining the auditory and visual spheres. As Małgorzata Cackowska emphasizes, *Wszystko gra* is an "extremely original literary-graphic form of music education [...] seamlessly, as if without any boundaries, the text transforms into an image, and then into music!"⁴

Published in 2012, *Co tu jest grane?* illustrated by Bogucka is the second book in a series introducing readers to the world of music. This time, Czerwińska-Rydel acquaints readers with musical forms such as fugue, sonata, variations, rondo, and several others. The narrative unfolds in an unconventional pastry shop named Note, offering a musical menu. The protagonist receives explanations from the salesperson behind the counter, who asserts, "In a good confectionery, it's like in music. Every piece, like a cake, has its unique form and flavor." The book's conceptual foundation lies in the reference to the CULINARY domain – through the scheme, MUSIC IS A CAKE – serving as an exemplary instance of contemporary informational picturebooks with an interdisciplinary character. By comparing the feast of the palate to a musical feast, the author engagingly imparts knowledge to young readers, encompassing not only musicology but also culinary insights.

The culinary-musical discourse is replete with synesthetic comparisons and associations linking music with the senses of taste, smell, and touch, as well as with the baking process. For instance, a yeast braid is described as "smelling and tasting exquisite, much like a musical fugue in a concert." The analogy continues with statements such as "Contrapuntal elements serve as musical sugar for the fugue," and "Studies and caprices are musical donuts," while the fugue theme, akin to yeast, "swells and expands." Verbal descriptions of musical pieces and their components are enriched with strings of adjectives transferred from the already discussed source domains of MOVEMENT and EMOTIONS. For example, in a sonata cycle, "the first part is brisk, forceful, and eventful," the second part is "slow, gentle, melodic, and delicate," and the third part is "dancelike, cheerful, and light." Such descriptions, in conjunction with the analogies to confectionery, yield an effect of diversity and richness of sensory experiences associated with specific musical forms.

³ The jury's entire reasoning can be read at: https://bolognachildrensbookfair.com/media/libro/press_release/2012/braw_2012_en.pdf [Access: 10.01.2024].

⁴ Review by M. Cackowska, *Dlaczego wszystko gra we Wszystko gra?* <https://wytwornia.com/pl/p/Wszystko-gra/99> [Access: 08.01.2024].

An additional asset of the book are Bogucka's illustrations, which relate to the verbal descriptions, but at the same time also introduce new content and additional expression. The artist has delved into her favorite retro style with elements of primitive art and comics. Through illustrations characterized by muted color palettes, she instills a joyful atmosphere, portraying figures that appear to lightly float in dance, shown in dynamic poses. Among them, one can identify renowned composers such as Bach, Beethoven, or Chopin, as well as the owner of the Wytwórnia Publishing House – Magdalena Kłos-Podsiadło. In addition to their expressive function, the illustrations can also serve an educational role – showcasing confectionery products, to which various musical compositions are likened. The structural pattern of a rondo, for instance, is compared to a birthday cake. Its successive parts ABACA are described as follows: a refrain (sponge cake – part A), couplets (creams: B – lemon, C – chocolate), with the theme (i.e., sponge cake, or part A) appearing between them. The accompanying illustration, with arrows indicating the cake's layers forming the rondo pattern, not only aids in visualizing the intricate concepts of music theory but also facilitates their memorization through synesthetic association (Figure 3).



Figure 3 A. Czerwińska-Rydel, *Co tu jest grane?*, il. K. Bogucka, Warszawa: Wytwórnia 2012.

The remaining pastry-inspired compositions are presented in an equally captivating manner. Bogucka demonstrates a profound understanding of this theme, and the selection of her as the illustrator for the book has proven judicious, particularly considering that in 2015, the artist received recognition through the Bologna Ragazzi Award for *Wytwórnik kulinarny* [Culinary Notebook], another work published by Wytwórnia.

The final and third title in the music series, *Co słyszać?*, was designed by Hanulak and Gurowska. The objective of the book, released in 2015, is to illustrate that music is not confined solely to concert halls but permeates all everyday activities. By examining the rituals of the Allegri family, the author elucidates challenging musical terms derived from the Italian language. The predominant domain in the book is MOVEMENT. During dinner, readers are introduced to the musical tempos of the Allegri family's eating habits. Conversations about vacation plans provide an opportunity to explore concepts related to the dynamics of musical composition, and the evening bustle of the family becomes a pretext for discussing articulation, i.e., the manner of shaping and producing sound. Various parameters of musical compositions are thus associated with different types of movement and activities familiar to the child from everyday life. Like the *Uwerturki* series, this approach reveals the presentation of musical phenomena as inherent in our surrounding reality – found in keystrokes on a keyboard, the sound of falling water droplets, the resonance of conversations, or the clatter of blocks being dropped into a box. This concept is explicitly expressed in the book: “Everything we do is accompanied by sounds. You could say there is music everywhere.” Vocabulary related to movement also serves to discuss sounds, as seen in the passage: “In music, silence always appears. Immediately after it, we can hear how the sound gently undulates or grows rapidly and overwhelms us completely.”

Abstract concepts explained in the book are accompanied by abstract illustrations. The members of the Allegri family are depicted as schematic, black and white, unreal figures, whose faces do not express any emotions, although we learn from the text that “Maria is getting annoyed” and “Anna is scared.” Perhaps such representation of characters, focused on one activity, allows for better anchoring of the discussed concepts in memory, according to mnemonic principles. This is also served by the accompanying colorful lines and shapes, but also typographic highlighting of the terms discussed in the text.

The pace of eating spaghetti by individual family members is depicted through various compositions based on lines in different colors. “Mom eats at a *lento* pace. She slowly pulls out each strand of spaghetti...”, which is illustrated by calmly undulating pink lines from bottom to top. Short, intersecting red lines at right angles symbolize a *moderato* tempo in which dad eats, while yellow, serpentine, and nervous spirals represent *accelerando*, which characterizes Maria's way of eating.

To illustrate concepts related to dynamics that determine the strength of sound, the artists used duplicated SHAPES in bold, flat colors. *Mezzo forte*, used by the mother (“she speaks calmly but forcefully”), is represented by repeating vertical bands in a pink color, fairly wide. A slightly louder *forte*, emanating from Maria's voice (“her voice is high and strong”), is expressed by

sharp, yellow semicircles transitioning into larger, merging triangles. Meanwhile, Anna's progressively quieter, almost whispered words (from *piano*, through *pianissimo*, *decrescendo*, to *piano pianissimo*) are visualized using thin, green vertical lines, gradually decreasing in density from bottom to top until they become barely visible.

SHAPES also illustrate the concepts discussed in Chapter 3 related to articulation. *Staccato* is compared to the rhythmic tapping of the computer keyboard by the father, and the red, three-dimensional keys floating in the air complement the verbal description (Figure 4). On the other hand, the mother's soft lullaby (tactile synesthesia) at bedtime (*legato*) is depicted as smoothly floating and intermingling pink circles of various sizes.



Figure 4 A. Czerwińska-Rydel, *Co słycać?*, il. M. Hanulak, M. Gurowska, Warszawa: Wytwórnia, 2015.

In the textual layer, the presented concepts are indirectly associated with EMOTIONS, which accompany the actions and activities that represent specific phenomena in the book. During the conversation, mother speaks calmly (*mezzo forte*), while Maria gets annoyed (*forte*). *Portato* appears when Stefan throws blocks into the container, and “he doesn't like to clean up. This moment before going to bed, when he must tidy up all his toys, is very unpleasant for him.” The associative sequence of musical concept-action/movement is expanded in these cases by the emotional state that enhances the expression of the respective phenomenon. In combination with the shapes and colors utilized in the illustrations, we get expanded, multimodal representations of the discussed musical phenomena.

CONCLUSIONS

The analysis of 11 Polish picturebooks dedicated to music allowed us to identify and reconstruct an elaborate system of linguistic ways of conceptualizing musical phenomena and experiences. Its elements consist of metaphors and synesthetic comparisons, which depict music and sounds in terms of sensations associated with other senses (primarily sight, but also touch and taste), as well as conceptual metaphors drawn from domains such as COLOR, SHAPE, MOVEMENT, NATURE, PLAY, CULINARY ARTS, COMMUNICATION, and EMOTIONS. Different metaphorical schemes intertwine, creating a rich network of associations that facilitate grasping the essence of music and related sound phenomena.

Various methods of visualizing music and sounds accompany the linguistic conceptualization in the analyzed books, presenting them as visible phenomena primarily through diverse color patches and lines. Particularly noticeable – especially in the books of Czerwińska-Rydel – are the original and innovative ideas of the illustrators, who creatively exploit the idea of showing sound or illustrating sometimes challenging musicological concepts for the non-professional audience. Thanks to the close collaboration between the author and the artists, readers receive informational picturebooks that form a coherent whole, in which the reader becomes more of an explorer seeking experiences and sensations than information. The visible pictorial turn described by von Merveldt manifests itself not so much in the quantity, but in the quality of visual representations, providing intellectual and aesthetic experiences, enabling the experience of the correspondence between music and the art of words and images. Textual and visual representations in the discussed publications co-create polysemiotic approaches to music, stimulating children's imagination and appealing to the senses through a rich set of associations and metaphors.

BIBLIOGRAPHY

- Biłas-Pleszak, E. (2005). *Język a muzyka: lingwistyczne aspekty związków intersemiotycznych*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.
- Grilli, G. (2020). *Introduction*. In: G. Grilli (ed.) *Non-fiction Picturebooks. Sharing Knowledge as an Aesthetic Experience* (11–17). Edizioni ETS.
- Jamróz-Stolarska, E. (2020). *Sztuka książki – książki o sztuce. Wpływ współczesnych polskich wydawców na kształtowanie wrażliwości estetycznej dzieci*. *Sztuka Edycji*, 2, 7–18. DOI: 10.12775/SE.2020.00024.
- Jazdon, A. (2017). *Polskie Wydawnictwo Muzyczne (PWM)*. In: M. Skalska-Zlat, A. Żbikowska-Migoń (eds.) *Encyklopedia książki*. T. 2 (412–413). Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego.
- Lakoff, G., Johnson, M. (1980). *Metaphors We Live By*, Chicago: University of Chicago Press.

- Pietraszewska, D. (2018). Wiedza muzyczna i sposoby jej przekazywania w książkach dla dzieci Izabelli Klebańskiej i Anny Czerwińskiej-Rydel. *Annales Universitatis Paedagogicae Cracoviensis Studia Poetica*, 6, 84–98. DOI: 10.24917/23534583.6.8.
- Prochwicz, A. (2013). Jak mówimy o śpiewaniu? Metafory synestezyjne jako element językowego obrazu śpiewu ludzkiego w polszczyźnie. *Linguarum Silva*, 2, 55–70.
- Sapir, E. (1978). *Kultura, język, osobowość*. Warszawa: Państwowy Instytut Wydawniczy.
- Śniecikowska, B. (2020) Muzyka – obraz – synestezja? Wokół wczesnych prac Zofii Lissy (i artystycznych wizualizacji muzyki). *Acta Universitatis Lodziensis. Folia Philosophica. Ethica – Aesthetica – Practica*, 35, 59–79. DOI 10.18778/0208–6107.35.04.
- Wincencjusz-Patyna, A. (2021). Kolory tonacji, nie zawsze pięciolinie. Polska szkoła ilustracji a druki muzyczne dla dzieci i młodzieży. *Prace Kulturoznawcze*, 25 (2), 15–32. DOI: 10.19195/0860–6668.25.2.2.
- von Merveldt, N. (2018). Informational Picturebooks. In: B. Kümmerling-Meibauer (ed.) *The Routledge Companion to Picturebooks* (231–246). London-New York: Routledge.