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Music Metaphors in the Issues of the Almanac *Latvian Music* Published in the 1970s

Mūzikas metaforas almanaha *Latviešu Mūzika* 20. gadsimta 70. gadu laidienos

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Summary

The most significant periodical of musicological thought in Soviet Latvia was the yearbook *Latviešu Mūzika* (Latvian Music), of which 19 issues were published from 1958 to 1990. The yearbook consisted mainly of analytical essays, biographical studies, summaries of musical life, and chronicles. Meanwhile, a part of the Latvian musical thought was continued in another yearbook, published by the diaspora Latvians. Although many papers published in *Latvian Music* have become obsolete in terms of scholarly relevance, they still give a notion of how the musicological thought was contextualizing the musical experience through the years of the Soviet occupation. In this paper, I focus on the contextualization and representation of musical experience from the viewpoint of metaphor discourse, drawing from the Conceptual Metaphor Theory (CMT) and cognitive semantics in a wider sense. Using content analysis, I have systematized a music metaphor corpus from the issues of the Soviet yearbook printed in the 1970s (6 issues, around 290,000 words). The first partial results show a quantitative prevalence of space metaphors in the source domains of music contextualization. These metaphors served for the Soviet era musicologists as a tool for evaluating new musical pieces and the presence or absence of philosophical, psychological, or emotional depth in them. Thus, they fulfilled one of the most important functions of a Soviet musicologist: explaining the musical meaning to the listeners. The meaning which – in the yearbook by the Soviet Latvian musicologists – is unraveled or revealed by the composer or music itself.

Kopsavilkums

Padomju Latvijā nozīmīgākais muzikoloģiskās domas periodiskais izdevums bija almanahs *Latviešu Mūzika*, kas ar nelieliem pārtraukumiem nāca klajā no 1958. līdz 1990. gadam kopskaitā 19 laidienos. Almanaha saturu no teksta žanra aspekta lielumties veidoja analītiskas esejas, biogrāfiskas studijas, mūzikas notikumu kopsavilkumi un hronikas. Vienlaikus daļa no latviešu rakstītās domapmaiņas par mūziku norita citā almanahā, ko izdeva diasporas latvieši. Lai arī pētniecības pieņemuma vērtība *Latvju Mūzikas* rakstiem daudzviet novecojusi, tie sniedz priekšstatu, kā muzikoloģiskā doma kontekstualizēja muzikālās pieredzes padomju okupācijas laikā. Šajā pētījumā es pievērsos mūzikas kontekstualizācijai metaforu diskursā, teorētisko pamatu ņemot no konceptuālās metaforas teorijas (CMT) un kognitīvās semantikas plašākā izpratnē. Izmantojot kontentanalīzi, esmu sistematizējis korpusu ar mūzikas metaforām no padomju almanaha 70. gadu laidieniem (kopskaitā seši, ap 290 000 vārdus). Pašreizējie daļējie rezultāti rāda, ka daudzskaitlīgāko avotjumu vidū ir telpas metaforas. Ar tām padomju laika muzikologi novērtēja jaunradītus skaņdarbus, vērtējot filozofiska, psiholoģiska vai emocionāla dziļuma klātesmi vai iztrūkumu un tādējādi izpildot vienu no svarīgākajām padomju muzikologa funkcijām – izskaidrot mūzikas vēstījumu klausītājiem. Tieši mūzika vai komponists padomju Latvijas muzikoloģijas almanahā ir vēstījuma nesējs, atsedzējs, atklāsmes veidotājs.

The year is 1978. If you are a member of the Latvian diaspora and you take at least moderate interest in the musical events of your community, and you have settled anywhere from the United States of America to Australia¹, there is a fair chance that you subscribe to the almanac called *Latvju Mūzika* (the English title given by the editorial staff reads *Latvian Music Magazine*, henceforth: LMM), and your mailbox will receive the 10th edition soon. It contains around 100 pages of essays and reviews focusing on the legacy of Latvian composers, as well as musical events, personalities, and anniversaries in the Latvian refugee community that emigrated from the homeland in the aftermath of WWII.

When the first issue of the LMM was released in 1968, another, similar almanac had already been produced for 10 years on the other side of the Iron Curtain in the capital of the occupied Latvian Soviet Socialist Republic. It had almost the same title: *Latviešu Mūzika* (Latvian Music, henceforth: LM). The thematic outline and structure of both was almost identical.

By 1990, when Latvia regained independence from the Soviet occupation, LM – the total number of printed issues had reached 19 – ceased publication. LMM saw new releases for another 15 years until 2005 (total 30 issues).

From today's perspective, it is clear that for both the diaspora and Soviet Latvians (more precisely, for anyone who belonged to the relatively small readership²) these almanacs were the most essential representation of current musical thought, a concise summary of events, personalities, and publications on musical topics. The relevance of LM and LMM was acknowledged by the almanac editors themselves, using contrasting metaphors to describe the cultural context of each almanac. The first issue of LMM began with a foreword by the editorial staff. They wrote:

Just as other spheres of our spiritual life, the Latvian musical art has steadily bushed out so much that episodic accounts in the common periodicals is not enough (*Latvju Mūzika* 1968: 3).

1 The almanac was sent to readers in USA, Canada, Australia, England, Germany, and Sweden, and printed in total 1300 issues.

2 The Soviet almanac *Latvian Music* was available for sale. From the 1960s to the 1990s, the total number of issues varied from 2000 to 3000. The price of the first issue in 1958 was 13 rubles and 65 kopecks, while in later decades an issue was sold for around 1 ruble. Regarding the diminished price, one must take into account the monetary reform which took place in 1961. In 1973, Niils Grīnfelds, one of the editors of LM, wrote: "[We must] make sure that this sole and to a certain extent periodical publication about music reaches wider masses and engages new friends in the musical art" (Grīnfelds 1973: 18).

In 1973, the Soviet Latvian musicologist Nilss Grīnfelds wrote in the 10th issue of LM that the almanac is rightly regarded as “rostrum of the republic’s musicological thought” (Grīnfelds 1973: 18).

The purpose of this preface is two-fold: 1) to briefly introduce the historical context of the data used for this paper, and 2) to remind that an inquiry into Latvian musical thought during the Cold War requires consideration of the disintegrated state of the Latvian communities. That is why I am referring here to both almanacs. Some comparative remarks will be made throughout the text, although this paper will mainly be focused on the metaphorical descriptors of music found in the almanac of the Soviet musicologists (LM).

Thus the **goal** of this study is: to examine metaphors that appear in the musical thought³ by the music professionals of the Soviet-time Latvia. The discourse of music metaphors comprises a broad field of interdisciplinary studies in different languages, but previously no one in Latvian musicology – nor in any other academic discipline – has studied music metaphors in written Latvian texts.

Here I return to the aforementioned 1978 edition of LMM, where a diaspora author by the pseudonym G. R. describes a particularity of the Soviet musicologists:

The called-up writers P. Pečerskis and L. Krasinska adjusted a “general line” to everything and everywhere, at the same time recruiting new writing personnel, because the Soviet system needs more ideological explainers of music than composers themselves. (G. R. 1978: 900)

I will argue that this specific feature of Soviet musicologists is represented explicitly by the music metaphors in the LM almanac.

Music and metaphor

Raymond Gibbs (2008: 12) urges that metaphor scholars should strive, as much as it is possible, for explicitness and verifiability in the process of gathering the data and of determining what is or is not a lexical metaphor.

When it comes to music metaphors – by that I mean the metaphors we use to conceptualize musical experience – sometimes it is fairly straightforward to acknowledge that a particular figurative utterance is not a part of the musical domain, but rather indicates a source domain, a non-musical domain that is mapped on the

3 ‘Musical thought’ is a term I have borrowed from Holly Watkins (Watkins 2011). It denotes a discourse of musical writing.

musical experience. An example is given by Lawrence Zbikowski (Zbikowski 2008: 502–503) who proposes two types of musical thought. The first type is metaphorical: to describe music, one relies on figurative speech. Zbikowski also calls this type “more colorful and more accessible” (Zbikowski 2008: 502). The other type is literal, where a musical description is created with (almost exclusive) use of musical terminology. By describing the first (metaphorical) type, Zbikowski demonstrates why musical descriptions such as “sour, biting dissonances”, “sweet, dark consonances”, or “murky sounds of pizzicato” are metaphorical: you cannot taste the notes; the notes are not biting anyone; and musical notes cannot reflect light.

To grasp the notion of metaphors in musical thought in broader contexts of music criticism, philosophy, and musicology, Zbikowski (2008) and Beard & Gloag (2016) are good reference points.

Method

CMT (Conceptual metaphor theory) states that metaphors in language and thought are not just literary tropes – rather, metaphorical concepts have “a basis in our physical and cultural experience” (Lakoff, Johnson 2003: 14). CMT proposes to view metaphor as a mapping between two experiential domains. Zbikowski’s example referenced above provides a good example to clarify the concept. The “dissonances”, “consonances”, and “sounds of pizzicato” constitute the target domain – properties of a musical work – on which concepts from a number of source domains are mapped in order to convey to the reader a musical thought, in other words, a verbal musical impression. “Sour” and “sweet” are clearly descriptors of taste. In a musical description, one can interpret these as sensory (in particular, taste) metaphors (the source domain) mapped onto the consonant and dissonant harmonies of the music (the target domain). The property of “biting” mapped onto same musical harmonies could be identified as a bodily or physical metaphor. “Dark” and “murky” (meaning “gloomy”, “muddy”) refer to visual experience; thus, I would interpret them as visual metaphors in Zbikowski’s example. Consequently, according to CMT, I can derive from these musical descriptions three conceptual metaphors: MUSICAL EXPERIENCE IS GUSTATORY EXPERIENCE; MUSICAL EXPERIENCE IS BODILY EXPERIENCE; MUSICAL EXPERIENCE IS VISUAL EXPERIENCE. One way to advance this argument would be to collect more lexical evidence in order to test the strength or weakness of these mappings (whether they are just idiosyncrasies made up by Zbikowski or frequently used concepts in the musical thought in a certain language). To clarify the notion of conceptual metaphors, I provide below an oft-quoted example in the metaphor literature – the conceptual metaphor ARGUMENT IS WAR (ibid.: 4). A few of the examples provided by authors are:

Your claims are *indefensible*.
He *attacked every weak point* in my argument. (ibid.: 4)

In the examples above, concepts of defense and attack from the source domain of war are mapped on the concept of exchanging claims in an argument. Thus the conceptual metaphor is ARGUMENT IS WAR. Gerard Steen provides an elaboration on the process of mapping between the conceptual domains:

conceptual metaphors [...] consist of conceptual correspondences between elements, relations, and attributes in one domain and their projected counterparts in another domain (Steen 2007: 50).

Lakoff and Johnson posit that the typical appearance of military vocabulary in linguistic expressions about arguments represent how we as humans comprehend and act on the concept of argument:

Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently (ibid.: 5).

CMT and the concept of metaphor in a wider perspective of cognitive linguistics is discussed in detail by Croft & Cruse (2004: 193–222).

My approach of acquiring the data goes in the direction from language data to conceptual structures (for a more detailed account of different possible approaches to metaphor analysis see Steen 2007). Thus the goal of my analysis is to search for conceptual metaphors in the collected data of figurative speech⁴. Drawing from corpus linguistics, collocations of music metaphors are analyzed with AntConc software (Anthony 2014). (For metaphors and collocations, see Deignan 2005: 193–213.)

Data The two almanacs are represented in the study by two sub-corpora. A corpus is understood as “a collection of linguistic data [...] which can be used as a starting point of linguistic description or as a means of verifying hypotheses about a language” (Crystal 2008: 117). Here it must be noted that both almanacs (occasionally LM, mostly LMM) provided a piece of sheet music at the end of an issue. As Wallmark points out (2018: 3), musical data in the context of corpus analysis might refer to notated music as well. The sheet music (usually of a choir song) is characteristic to LMM, but it is not part of the corpora. For the purpose of this paper, LM will be

⁴ Here and henceforth used in the sense of “the most appropriate general term for the specific phenomena [...] namely: metaphor (including expressions, similes, analogies, etc.) and metonymy” (Deignan et al. 2013: 10).

regarded as the main corpus, while LMM will serve as a reference corpus. Each corpus is compiled manually from the digital archive of Latvian National Library⁵.

The data in this paper represent the 1970s, when LMM and LM were issued eight and six times respectively. The word count varies slightly: ~240,000 for LMM and ~290,000 for LM (for a general overview of both corpora, see Table 1). The reason for the chosen timespan is practical: it corresponds with where I am currently in my dissertation. Additionally, 1970 is a shared chronological point of reference for the two corpora, with a distance of 10 years between their first issues.

Table 1. Two corpora of almanacs LMM and LM. Issues from the 1970s

	<i>Latvju Mūzika</i> (Latvian Music Magazine) (LMM) diaspora Latvian corpus	<i>Latviešu Mūzika</i> (Latvian Music) (LM) Soviet Latvian corpus
Authors	35	34
Issues	8	6
Publications	79	96
Word count	~240,000	~290,000

Text genre Nearly all publications were included in both corpora with some exceptions. A poem, excerpts from a novel, and a few epigraphs were omitted from LMM corpus, while texts of epistolary genre were removed from LM corpus. The remaining text genres were categorized inductively (see Table 2). Some of them are titled in the almanac (**Chronicle**⁶, **Review**, **Essay**⁷). A portrait essay (about a person) is one of the most frequent types of text genre in both corpora, and one of the most varied by the criteria of text register (see paragraphs *Text register* and

5 The digitized issues of LMM can be found at: periodika.lndb.lv. The issues of LM are in the same archive, but in different collection: gramatas.lndb.lv.

6 A typical chronicle would include obituaries, anniversaries, music events and recent recordings. The literary style of a chronicle may differ from issue to issue – from a dry listing of persons/events to whole sentences containing metaphors. The latter fact is why the genre of chronicle was included in both corpora.

7 The text genre ‘essay’ contains most of technical problems in regard to terminology, especially for the LM almanac. While some authors have called their publications ‘essays’, their scholarly scope requires a more adequate designation – a ‘study’ (an example would be the texts by Arnolds Klotiņš in LM). A larger problem is caused by those writers who do not provide any details about

Authors). The rest of the genres were sorted, striving for the most rigid model of genre types that could be applied to both corpora, taking into consideration the specifics of the musical almanacs. Partially, the typology is described by one of the Soviet musicologists in the LM issue of 1973:

Since 1958, 10 issues of *Latvian Music* have been released, which should, by the intention, reflect the development of the Republic's musical life. Around seventy larger texts have been published – theoretical and historical essays, as well as portrayals of individual musicians (Grīnfelds 1973: 18).

Each of the following genre types requires a short comment.

Essays of music history is an umbrella-term that describes the majority of publications in LM and the third largest text genre of LMM. These essays cover topics of historical musicology in the widest sense of the term (including music aesthetics and criticism). Typical topics include analysis of a specific genre or of a piece of music by a composer, descriptions of musical institutions or of musical life in particular locations, and summaries. One might argue that portrait essays fit under the type of music history, and that is a fair point. However, I will argue that differences in text register justify such distinction.

Essays on music theory is a genre that one will find mostly in the LM almanac. It refers to texts that are concerned with problems of harmony, polyphony, musical form, etc.

Columns are short introductions, commentary paragraphs usually written by the editorial staff.

The quantitative differences between the text genres in Table 2 allow to notice the dissimilar historical contexts of the two almanacs. A reunion of diaspora choirs in a Song Festival was the most important musical event for the exiled Latvian communities. Extensive reviews were written for each concert of the Festival program, and it is of no surprise that these texts of music criticism take up the largest volume of the LMM. In contrast, the LM almanac is largely compiled of musicological essays – as it should be, given that LM was published by academic community united by an institutionalized musicological department (see paragraph *Authors*).

their papers (most of LM authors). In LM, Grīnfelds briefly treats this topic and mentions “dissertation materials” as one type of text found in the almanac (Grīnfelds 1973: 18). Exactly which articles he means could possibly be deduced and guessed, but that does not alter the fact that a more elaborated account of text genres has not been communicated by the almanac's editorial board. To resolve this problem substantially, a separate study focused solely on the text genres should be done. However, the main function of this typology is to introduce reader to the musical almanacs in a clear, systematic way, and for this purpose I hold to the term ‘essay’ and withdraw from more intricate divisions.

Table 2. Text genre in corpora of almanacs LMM and LM. Issues from the 1970s

Text genre	LMM			LM		
	Number	% of publ.	% of volume	Number	% of publ.	% of volume
Concert review	48	44	28	–	0	0
Book review or sheet music review	4	4	3	–	0	0
Portrait essay	17	16	25	20	24	16
Essay of music theory	1	1	4	10	12	15
Essay of music history	13	12	20	39	48	66
Column	13	12	2	7	9	1
Chronicle	12	11	18	6	7	1
TOTAL	110	100	100	82	100	100

Note: *% of publications* shows how much of the total number of publications each genre represents. Basically, it sums up the tables of contents of all the issues enumerated. One must keep in mind that sometimes not all articles are displayed in the table of contents (in one issue of LM, a grouping of a few sub-articles into one whole article and their respective authors are missing from the table of contents. Also, columns of LMM are not always explicitly noticeable). This data column, however, will be misleading in an attempt to establish how much text space each genre covers. For instance, the 12 columns of LMM are mostly short paragraphs compared to the bulk of 13 music history essays. *% of volume* resolves such discrepancies by showing how much of the total volume of the corpus each genre represents. Thus, historical essays cover 20% of the corpus, while columns do only 2%.

Text register Alice Deignan, Jeannette Littlemore and Elena Semino (Deignan et al. 2013) argue that:

[...] there is increasing evidence that the frequency, form and function of metaphor use vary depending, broadly speaking, on the context of communication, and particularly on genre and register (ibid.: 9).

This means that genre and register of the medium (e.g., spoken or written text) can shape the understanding and conceptualization of figurative speech in a particular study. The LM almanac is a clear example of this due to the variety of the professional background of the authors, which can influence a number of variables: the conceptual domains (and the variety of such domains) employed to talk about music; the rate or the amount of figurative speech per article; whether a lexical unit counts or does not count as metaphorical. As Steen puts it: “[M]eaning is always relative to a group of language users” (Steen 2007: 94). Regarding the theory of text register, three features

are usually taken into account – field (“what is happening”), tenor (“who is taking part”), and mode (“what part language is playing”) (see Deignan et al. 2013: 47–48).

Authors As previously noted, both almanacs represent the musical thought and metaphors used by music professionals. But who are they? According to Deignan, Littlemore and Semino (Deignan et al. 2013), they can be described as two separate “discourse communities”⁸, each reflecting on music on different cultural grounds, though having many common aspects⁹, including text genre (ibid.: 42).

Are there different types of professionals, and does that influence text topics and the metaphors applied? The short answer to these two questions is yes. Any generalization about the authors, however, should be approached with caution because of the relatively small size of both corpora. Besides, to give a proper answer to the last question, more extensive analysis should be done, which does not fit the volume of this paper. But the question on the variety of authors deserves an elaboration.

None of the almanacs represents 100% what one may call “musicologist thought”. While most of the authors contributing to the almanacs were trained in the disciplines of composition or music theory (or both), a variety of professional background is characteristic of the participants of almost every issue. For the sake of clarity, it should be mentioned that most of the diaspora writers – this generalization could be attributed to the first generation of post-war refugees – were educated primarily as composers, with music theory included in their curriculum. Most of them were capable choir conductors, some were practicing musicians, and performed the tasks of a musicologist and music critic. Similarly, some of the most prolific authors of the Soviet Latvian almanac were both professional musicologists and composers. This is a simplified account, but I believe that it serves for this paper to justify the label of the

8 “A discourse community is a group of people who have texts and practices in common...a discourse community can refer to several overlapping groups of people: it can refer to the people a text is aimed at; it can be the people who read a text; or it can refer to the people who participate in a set of discourse practices by both reading and writing” (Barton 2007: 75–76, cited in Deignan et al. 2013: 41–42).

9 It should be noted that in a few instances the overlap of groups of people of the two communities did actually happen over the Iron Curtain from one almanac to another, but only in one direction. This includes an excerpt from choir conductor Klements Mediņš’s book that was originally published in Soviet Latvia and given to the readers of LMM, as well as an essay by musicologist Joahims Brauns that was censored from one of the LM issues and later printed in LMM.

most significant type of almanac authors – **composer/musicologist**¹⁰. There were, of course, exceptions: e.g., practicing musicologists who were also professional musicians, or academically educated composers whose main profession was in an entirely different field. However, such differences are omitted here. The argumentation for the typology of almanac authors as summarized in Table 3 is that it reflects differences of (either or both) 1) text genre and register and 2) the use of figurative speech. An example: in the Soviet corpus, almost all of the texts written by a **choreographer/dance critic, actor/actress, or teacher** fall under the genre of “portrait essay”, which is also often covered by composers/musicologists. The differences can be attributed to the text registers. The mode (a written text within a musical almanac) remains the same in all cases, while the tenor (author of the text is either a professional of the field or a colleague/friend/student of the person described) and the field (a portrayal/obituary of a composer/dancer/actor/teacher) are variables changing from text to text. And the figurative speech indeed takes a different course in the few texts of practicing **musicians** and **poets**, however quantitatively insignificant may be their contribution. Such generalizations are not so easy to make in the diaspora corpus for the single reason that its distribution of authors – by the standard of the typology – is more even.

Table 3. Types of authors in the corpora of almanacs LMM and LM. Issues from the 1970s

Types of authors	LMM Number	%	LM Number	%
Composer/musicologist	19	44	25	69
Choreographer / dance critic, actor / actress, teacher, journalist	11	26	8	22
Musician	10	23	2	6
Poet, writer	3	7	1	3
TOTAL	42	100	36	100

I will summarize both corpora by highlighting their shared strengths and weaknesses. Both almanacs could be described in whole as a fundamental dataset,

10 A merged category of composers and musicologists has its historical motivation – as Boiko (2004) has noted, musicology as scholarly discipline had not been institutionalized in Latvian academia until the middle of the 20th century. During the 1920s and 1930s, the theoretical disciplines of music at the Conservatory were taught largely by composers in the department of Composition and Music Theory (Boiko 2004: 5). It was only in 1946, under the Soviet regime, that the Latvian Conservatory of Music established a Music History department, and only in 1963 a department of Music Theory detached itself from the department of Composition (ibid.: 9).

a basic groundwork of data to start exploring the Latvian musical thought of the post-WWII era. In a long term, this dataset could be expanded by mining music-related publications from the daily press and other sources. It could also function as a diachronic bridge of the Latvian musical thought before Soviet occupation and of the present. The weaknesses – by the standards of corpus linguistics these are quite small corpora. Any generalizations about the language use concern a very small community of authors in a specific discourse, and could not be attributed to the language as a whole. Keeping that in mind, both corpora are still rich sources of musical metaphors, and the different historical backgrounds provide valuable space for scholarly inquiry of various disciplines.

Categorization The metaphor categories were sorted out intuitively, identifying instances of metaphor (henceforth – units of analysis) in the corpus and attributing each of them to a specific metaphor category (or multiple categories). In the process of gathering more data, the number of metaphor categories was gradually reduced. As work with the data coding progressed, some of the metaphor categories withered away in the sense that only single or few lexical metaphors substantiated them. Because at this point data-gathering and coding is still in process, it is expected that the number of metaphor categories will reduce further or that some categories will split in two separate categories. In future studies, the categorization of metaphors may be strengthened in credibility with an inter-rater agreement procedure.

The data are categorized by means of content analysis. From each corpus, sentences with figurative speech are extracted in a column of Excel spreadsheet. Each cell of the column represents one unit of analysis, which is then coded with values of 0 or 1 that correspond to one of 51 metaphor categories¹¹. In this paper, I will analyze only a few of the most frequent categories. 0 or 1 can also correspond to language and actor/subject categories – 9 of each¹², and 4 categories of emotional valence (positive, negative, hard to tell, and not applicable). To illustrate the coding process, I suggest to consider a sample sentence from the LM corpus:

(2) This [opera] monologue resembles a *calm and deep lower reach of a river*.

11 A full list of metaphor categories can be found at: https://github.com/davisengelis/metaphor_pilot_project

12 The language categories are: 'Idiom', 'Phraseologism', 'Personification', 'Reference', 'Dysphemism', 'Euphemism', 'Foreign language', 'Irony', 'Metonymy'. The actor/subject categories are: 'Conductor', 'Song Festival', 'Ensemble', 'Choir', 'Listener', 'Musician', 'Critic', 'Composer', 'Music'.

The nature scenery of the lower part of a river acts as a source domain employed to capture in words the musical character of an opera monologue – the target domain. If the actual music could be heard, it might even be more fitting to conceptualize this metaphor not with the two-domain model of CMT, but the four domains or mental spaces of the Blending theory (for application of blending to metaphor in musical thought, see Zbikowski 2008). Going with the CMT model, I put a value of 1 under the metaphor category of Nature. Because *river* is used metaphorically, I will argue that all the characteristics inherent to the river are also used as metaphors of musical experience. Besides, there is no literal depth in music, and the calmness relates more to the emotional state of the listener. Thus, a value of 1 is also applied to the metaphor category of Space (depth metaphors being just one part of the broader Space category), and the emotional valence, as it is often with evaluative sentences, is either positive or negative. Here, one more value of 1 is added to the former.

Metadata of each unit informs of the respective year, source, publication, and author.

A few words on the unit of analysis. Mostly, a unit of analysis is a sentence containing one or more examples of figurative speech. For instance, this sentence where a depth metaphor is extended in a longer sentence with a semicolon:

- (3) The use of *doppelgangers* emphasizes composer's inclination to *deepen* the conflict, thus stressing the ideological direction; in result, the fantasy characters have gained a *deeper* sense.

If a sentence holds two or more metaphors without a semantic connection, I will split the sentence into separate units of analysis (usually these are sentences containing longer enumerations or multi-part sentences that are separated by semicolons or conjunctions such as *but*, *however*, etc. An example:

- (4) In both cases with the help of harmonic *language* – parallel fourths and fifths, bi-tonal chord formations, flashes of seconds, chromatic passages, tremolo, and other uses of illustrative, pictorial instrumentation – the music *conjures* up a spectacular scene of a fantasy fairytale,

but here composer *goes too far* from the *borders* of genre of musical drama and prevalent style.

The author describes composer's harmonic language that conjures up a fairytale scene with flashes of seconds and other musical means (with a positive emotional valence), but in the second half of the sentence turns to an evaluation of the composer's stylistic choices (with a negative emotional valence). Of course, one could argue that both parts of the sentence are in a way semantically related. Another exception is a metaphor that stretches over two or more sentences and sometimes is mapped with different overlaying source-domains.

(5) This [opera] monologue resembles a *calm and deep lower reach of a river*.

With water gathered from brooks and streams, it approaches slowly and inevitably the end of its course to flow together with waters of the sea.

(6) But with its *roots* [...] the genre [of choir song] is *still standing* stubborn and firm *in its soil* – the life of people, their course of work and education.

Like *Antaeus from the Ancient Greek legend*.

This *source of power must be taken care of and tended* as the most precious quality of the singing tradition [...].

The data collection and categorization process can be summarized in three steps: (1) fetching the corpus; (2) extracting the units of analysis; (3) coding the metaphor categories. A fourth step may be added in future: (4) identifying metaphors with XML attributes to facilitate the computational methods of corpus analysis.

Results

Thus far, I have described my approach to the process of acquiring the data from the two music almanacs. The metaphorical language in the musical descriptions is arranged by assigning each case of figurative language found in the corpus to a metaphor category in order to gain a perspective on two enquiries: how music specialists use language to write about music as a non-verbal experience, and how historical or social contexts of their respective communities affect their language use in contextualizing music. The work is in progress, and not all the units of analysis have been coded to specific metaphor categories; that is why the results at this point are partial. Still, the categories that appear most frequently in both corpora begin to emerge, allowing for an early interpretation of the data. Preliminary results in the LM corpus are presented below. Firstly, I discuss the two most frequent metaphor categories used in LM as the source domain in musical descriptions – the PROCESS and SPACE metaphors – in the light of music aesthetics and evaluation, as well as socio-political context, namely, Marxist-Leninist ideology. Lastly, I focus on two conceptual metaphors that are characteristic specifically to the musical thought of Soviet musicologists. These results will be extended in future by more comprehensive and in-depth corpus analysis in the form of dissertation.

PROCESS metaphors

Reading through the texts of the Soviet corpus, it becomes clear even before any further analysis that the word *evolution* appears with a striking regularity in musical descriptions. Two questions arise: is it justifiable to

treat these utterances as metaphorical – as a reference to Darwin in musical context? And is the seeming regularity of the word well-founded from a quantitative standpoint?

I suggest that in the context of the Soviet musicologist writings in the 1970s it is with a good reason to interpret the domain of evolution as an important source domain which is mapped by musicologists on the target domain of music. Over a period of time the compositions of the Soviet composers have evolved into Soviet music or Soviet symphonism, depending on the context. In evolution the evolving life forms keep the best traits of their predecessors. Similarly, Soviet composers keep the best traits of the classical masters – the traits that are, and this comes as a surprise, inherently socialistic, typical of music that is “close to the people”. Here are a few examples:

- (7) In these pieces we can observe the *evolution* of the Soviet symphonism.
- (8) The genre of Latvian choir ballad *reaches one of the glowing culminations* of its evolution.

Thus, the conceptual metaphor: SOVIET MUSIC IS PART OF EVOLUTION.

A comparison of the lemma *evolūcija* (evolution) shows a quantitatively significant difference between the corpora (here by “quantitative significance” I mean quantitative results of LM in relation to the reference corpus of LMM). Both diaspora and Soviet Latvians speak extensively about *attīstība* (development) in musical and non-musical contexts (the word appears 400 times in the diaspora corpus and 500 times in the Soviet corpus). However, the word *evolution* appears 34 times in the Soviet corpus – as regards the corpus of the diaspora Latvians, they speak of *evolution* only twice (respectively, 11.7 and 0.8 times per 100,000 words). Out of 34 occurrences in the Soviet corpus, 30 (88%) are found in contexts of music, musical pieces, and composers.

Table 4. Evolution metaphors in music descriptions

Lemma	LMM			LM		
	Raw <i>f</i>	Normalized <i>f</i>	Description of music	Raw <i>f</i>	Normalized <i>f</i>	Description of music
<i>evolūcija</i> (evolution)	2	0.8	2	34	11.7	30

Note: Raw *f* shows the total count of lemma in a corpus. Normalized *f* here (and in the examples below) shows frequency of the lemma per 100,000 words and thus helps to compare the frequencies of a given word in relation to the total amount of words in corpora of different sizes. Normalized *f* is calculated by multiplying the percentage of the total corpus represented by a lemma with the number of words by which the result of raw *f* is normalized. *Descriptions of music* show how many raw *f* examples are found in contexts of music.

Typical musical contexts include evolution of the musical genre, style, systems, form, culture, texture, and composer's writing.

SPACE metaphors Holly Watkins reminds us that we praise musical works for deep emotional impact and we search for deep meanings and deep structures in music (Watkins 2011: 1). The data from LM and LMM corpora affirm Watkins's argument:

[D]epth metaphors in nineteenth-century and early twentieth-century music criticism and analysis are not so much isolated poetic achievements as discursive events that link music to a wide range of other phenomena (Watkins 2011: 14).

This indicates that Watkins's argument can be applied to and verified in a broader chronological and cross-cultural spectrum of musical thought. The differences of musical depth between the two Latvian almanacs are displayed by the quantitative data and collocations. In LM, musical depth is contextualized with a variety of lexical metaphors:

- (9) In the works by Béla Bartók, the Hungarian motive is so *deeply interwoven* in the essence, in the texture of the expression itself [..]
- (10) The most solid and *deep* symphonization
- (11) serious and *deeply* dramatic art, the today's symphonism of J. Ivanovs
- (12) the Latvian Song Festival tradition, which *excavates the ground ever deeper and wider like a torrent of the spring floods*
- (13) The chorale did not have any *national roots* in the Latvian folk, contrary to Germany, where the reformers *drew deeply from the springs* of creation of the German people.
- (14) Motives, which could be described as the *thematic nucleus* of the oratorio, have *deep roots* in the melodies of the folk.
- (15) It is particularly in the souls of these wretched poor creatures where the sensitive folklorist discovers the *deepest sources of the folk's spiritual light*.

(9), (10) and (11) describe a composer's artistic depth; (2), (12) and (13) musical concepts are represented by depths of water; (14) and (15) are examples of national/people's depth. An overlap with the metaphor category of NATURE is typical. Equally true for both corpora: when the authors look for depth in the music with the help of Latvian word *dzīles* (a depth synonym where one of the connotations is that of deep waters), it is always used to conceptualize music. Here is a semantically layered example:

- (16) here music firstly expresses the ancient sense of unity of all simple folk and of primordial solidarity that has grown *from the depths* of every nation and which inherits a specific nationally objective character, and which became one of the reigning currents of content in the Latvian (as well as other nations') classical choir – especially male choir – song.

The opposite can be said of another depth synonym with similar connotations of deep waters – the Latvian word *dzelme* – a rare idiosyncrasy in the musical descriptions.

Table 5. Depth metaphors in music descriptions

Lemma	LMM			LM		
	Raw <i>f</i>	Normalized <i>f</i>	Description of music	Raw <i>f</i>	Normalized <i>f</i>	Description of music
<i>dziļums</i> (depth)	96	40	67	222	76.5	168
<i>dzīle</i> (depth)	3	1.2	3	2	0.6	2
<i>dzelme</i> (depth, deep water)	8	3.3	2	6	2.06	1

Within the tragic context of the disintegrated post-war Latvian communities, Table 5 carries a positive message: one can see what unites the Latvians of both sides of the Iron Curtain. It is music. With a lesser quantitative relevance (40 times per 100,000 words against 76.5 in the LM corpus) the diaspora Latvians show interest in deep music, deep sound, deep musicianship, musical depth; they search for deep musical logic and deep musical roots; they also register deep musical excitement, which sometimes has explicit religious collocations.

Similarly, *deep roots* is a distinctive collocation in the musical descriptions by Soviet Latvians as well – as already illustrated by (13) and (14):

(17) Latvian choir culture has *deep roots*

(18) Pointing to the *deepest roots* of an oratorio's motives of begging and sorrow in Latvian song melodies

(19) Development of Latvian professional music has *deep roots* in folk art.

But by and large, the collocations of musical depth in the Soviet Latvian corpus are different. The most frequent ones include *dziļas jūtas* (deep feelings):

(20) a peculiar depiction of today's reality, *interwoven with deep feelings*

(21) We are heirs to his songs *filled with deep feelings*

And psychological depth:

- (22) The composer *has reached a psychological depth*.
- (23) Emīls Dārziņš has pursued the search initiated by Jurjāns in the sphere of micro-poliphony, canonic imitation, stretto, and drone by means of *psychological deepening*.
- (24) In Symphony's first movement – Lento – we hear a *deeply psychological message*.

Psychological depth turns out to be one of the main criteria to judge the value of a musical piece. And interestingly, diaspora Latvians speak of no psychological depth whatsoever. There is 0 data from the dataset of the 1970s.

A historical context that makes this search for psychological depth somewhat contradictory in the context of the self-proclaimed atheistic Soviet regime, is illuminated by Friedrich Geiger. He notes that depth and sincerity are among the top values used to evaluate musical works, and in their original connotations – going back at least to Johann Gottfried Herder – depth and sincerity are religious concepts¹³ (Geiger 2003).

The variety of collocations containing depth metaphors in the LM corpus also include *dziļas pārdomas / dziļi pārdomāts* (deep contemplation / deeply thought-out), tragic, philosophical depth, deep symbols, and deep thoughts.

The results here reflect the generally well-known fact underlined in the beginning of this paper: that the main function of the Soviet musicologist was to explain the meaning of a piece of music to the general public. The musical metaphors of depth provides an insight of how they did that.

Musicologist is decipherer, music is speaker/actor The title of this section refers to a few conceptual metaphors that have thus far been confirmed by the gathered data in both corpora. The following comparison table shows the remarkable differences in the comprehension of such notions as musicologist and music between the two almanacs and the musician/scholar communities represented by them. The two conceptual metaphors – MUSICOLOGIST IS DECIPHERER, and MUSIC IS SPEAKER/ACTOR – are characteristic to the Soviet corpus, while the diaspora corpus lacks such metaphorical mappings.

Only one diaspora writer uses the word 'decipher' to conceptualize music – at an insignificant rate. Along with that, in another example one of his colleagues describes him as a composer "who is hard to decipher". These are the only examples of deciphering found in the diaspora corpus.

13 Holly Watkins approves Geiger's point and includes Wilhelm Heinrich Wackenroder and E. T. A. Hoffmann as critical figures besides Herder who contributed to the momentum of depth metaphors in German musical writings (see Watkins 2011: 24).

Table 6. Lemmas for metaphors *musicologist is decipherer* and *music is speaker/actor*

Lemma	LMM			LM		
	Raw <i>f</i>	Normalized <i>f</i>	Description of music	Raw <i>f</i>	Normalized <i>f</i>	Description of music
<i>atsedz</i> (uncover(s)/ unveil(s))	1	0.4	0	23	7.9	19
<i>atsegt</i> (to uncover/ unveil)	0	0	0	14	4.8	13
<i>atšifrēt</i> (to decipher)	6	2.5	3	22	7.5	15
<i>atslēga/atslēgt</i> (key / to unlock)	6	2.5	1	14	4.8	8
<i>atklāsme</i> (revelation)	7	2.9	7	53	18.2	50
<i>slēpt/slēpts</i> (to hide / hidden)	22	9.1	7	40	13.7	26
<i>pauž</i> (expresses/ utters)	5	2.08	1	67	23.1	51
<i>paust</i> (to express/ utter)	5	2.08	0	20	6.8	11

Table 6 shows that the quantitative difference between the diaspora corpus and Soviet corpus is quite striking when the musical thought must be unveiled or deciphered. There are no examples of musical unveiling in LMM corpus, but altogether 32 samples were found in LM corpus:

(25) the folk's intonation serves as a characterization of Russian society's strata and types, as *unveiling of* the social truth

In Table 6, the fifth row indicates that the LM corpus, compared to that of LMM, is filled with musical revelations (18.2 times per 100,000 words, total 50 examples).

(26) *to decipher* different approaches by three authors to the *revelation* of the same theme

This is hardly ever so in the diaspora corpus.

The last two rows of the table also attract attention. *Pauž/paust* (expresses / to express) is the same verb in different inflectional forms: *pauž* is the 3rd-person present tense form, while *paust* is the infinitive form. As previously noted, the Soviet musicologist translates, unveils, and deciphers musical meanings. But in the texts of LM, it is not the musicologist but the music itself (or the composer) that uncovers the hidden meanings of the music.

(27) symphony's dramaturgy is based on arrangement of philosophically lyrical, energetic, genre-based, majestic characters *expressing* deep contemplation

(28) In the 1st Symphony, the slow movement *expresses* the programmatic idea

The hidden and decipherable character of the music – in the interpretation of music aesthetics in the Soviet era – is a given, objective quality.

Conclusion

In the larger scale of metaphor scholarship, it seems that musical thought and metaphors within it has become a somewhat neglected field, albeit a recent contribution by Nina Julich-Warpakowski has given the music metaphor discourse a new lease of life (Julich-Warpakowski 2022). I do hope that this CMT-informed perspective on metaphors in the Latvian musical thought of the 1970s will contribute to the vitality of the discourse. As already noted, a more detailed analysis comparing the both corpora will follow in my dissertation. This paper presents partial results of the collected data by demonstrating how metaphorical mappings contribute to the contextualizing of musical experience in the written discourse of Latvian music professionals, and how ideological differences between the two separated communities of diaspora Latvians and Soviet Latvians affected the ways music was understood and thought about. The obvious further steps are: 1) to gather and code the data from all the issues before 1970 and from the 1980s, and 2) to repeat and extend the analysis on a larger scale, including diachronic analysis of metaphor categories and concordance plots. With a larger dataset it is possible that the typology of text genre may change slightly.

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