MORE THAN CLASSICAL MUSIC: MULTIMODALITY IN WALT DISNEY’S FANTASIA.
A CONCEPTUAL BLENDING ANALYSIS
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Assuming, after Eggins, that language ‘is modelled as networks of interconnected linguistic systems from which we choose in order to make the meaning we need to make to achieve our communicative purposes’ (2004: 327), the present paper aims to explore a multimodal character of Walt Disney’s animation series Fantasia. To achieve this, a conceptual blending approach, both in the original framework as proposed by Fauconnier and Turner (1998, 2002), and its further modifications (cf. Brandt and Brandt 2005, Brandt 2013) will be adopted. While analyzing various segments of Fantasia 1940 and Fantasia 2000, it is easy to observe that the linguistic component, usually manifesting itself in texts, inscriptions, commentaries, or other forms of linguistic expression, has virtually been replaced with non-linguistic modes of communication, mainly with visual and auditory channels. The overlapping of visual and auditory information as depicted in Fantasia allows us to account for complex cognitive processes which accompany multimodality, thus making it a successful mode of communication (cf. Murray 2013, Kress 2010). Of vital importance here is the interaction between the sender and the receiver of the encoded message. Therefore, at least two problems ensue while approaching Fantasia: (i) how the meanings of particular segments in the series are created and (ii) how they are interpreted by the audience. For the purpose of this presentation, a thorough study will be carried out on George Gershwin’s Rhapsody in Blue, a 12-minute amazing segment from Fantasia 2000.

References:
However, with more music being produced in today’s era than ever before, and with many artist drawing inspiration from classical pieces, this old art form is long from dead. Over the centuries, classical music has transformed itself to become a building block, setting the framework for musicians of all types today. Many studies have even shown that music especially learning or listening to classical can have a wide variety of benefits. Though the roots of music is important, classical music’s reach extends further than just a step in music’s evolution. In fact, many popular artists in today’s music industry have a close relationship to classical music. For many of us, Disney’s Fantasia was our first introduction to the playground of the imagination that is the orchestra. Disney himself said, “In a profession that has been an unending voyage of discovery in the realms of color, sound and motion, Fantasia represents our most exciting adventure.” Having been put to work as a teenager in order to help support his family, Walt Disney never completed more than an eighth grade formal education; nevertheless, from an early age he was determined to be his own boss. Intrigued by the nascent art form of animated films, he went to work for an ad agency, and soon after started his own animation studio in 1921 when he was only 20 years old. Walt Disney’s brother, Roy E. Disney was the helm of producing it and so was Donald W. Ernst, who co-produced it. The movie includes many celebrities that introduced the live action parts with the classical music counterpart. It took many, many years to get the approval to make the sequel and it did really well in the box office. Fantasia 2000 opens with the most famous concert music of all, Beethoven’s Symphony No. 5 in C minor. Following the first film in 1940, this first segment follows abstract images that form the ideas of the heavens, butterflies, bats, and darkness. The second sequence is “Pines of Rome” by Ottorino Respighi, which follows the journey of humpback whale calf as it learns to fly (only because of a supernova). Forbes speaks with Matt Boch, Creative Director of Disney Fantasia: Music Evolved, about the process of working with Disney and the challenge of making centuries-old music relevant to a new audience. I cover the fascinating worlds of Linux & consumer PC hardware. This article is more than 6 years old. Share to Facebook. Share to Twitter. Share to Linkedin. Vision. It’s a quality I often associate with the late Walt Disney, a man who ceaselessly harnessed his imagination to build timeless experiences. That same kind of vision seems to be the principal driving force in the products created by game developer Harmonix.