

Conceptual disintegration and multimodal metonymy in musical understanding

Paula Pérez-Sobrino
University of La Rioja

In this presentation I study conceptual disintegration as a tool for meaning construction in partially represented verb music hybrids. *Conceptual disintegration* has been originally introduced by Hougaard (2005) under the paradigm of Conceptual Blending Theory (CBT; Fauconnier and Turner 2002) to designate the process that carries out the selective projection of the inputs to the blended space. However, I shall argue that CBT does not provide us with a transparent insight on the principles regulating this process (although it is a pre-requisite for the emergence of the blend). Moreover, blends tend to overlap the twofold nature of integration, which Gibbs (2000) referred to as product and process. Regarding the study of the former (product) I formulate my own proposal to describe and represent conceptual disintegration in multimodal environments: the Multimodal Conceptual Integration Model (MCIM). A disintegrated hybrid is created by (a) fragmentation of a conceptual domain into partial subdomains (e.g. Papageno's flute motif in Mozart's *Magic Flute* gives access to the character even in absence of his voice) or by (b) substitution of one input by other (e.g. title and music in instrumental program music, as in Smetlana's *The Moldava*, where the title guides the interpretation of the music but its absence does not jeopardize the integrity of the musical part).

Additionally, the process of meaning reconstruction can be approached from Conceptual Metonymy Theory (Barcelona, 2000; Ruiz de Mendoza, 2011) in the field of multimodality (Forceville 2009). Correspondingly, (a) metonymy establishes an internal mapping between a fragment and the implicit whole input, i.e. between a subdomain and the most encompassing domain (e.g. Papageno is recognized by a flute motif via a metonymic expansion process INSTRUMENT FOR PLAYER). Another option in connection to metonymy is (b) cueing, a cognitive operation wherein partial information guides the conceptual activation of relevant parts of musical material, which in turn sets the development of the whole narration (e.g. the verbal title *The Moldava* activates the subdomain 'river', subsequently elaborated in the instrumental part).

Additional examples in program music are analyzed to illustrate each of these patterns of combination between music and text.

Keywords: conceptual disintegration, multimodality, metonymy, cueing, program music

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