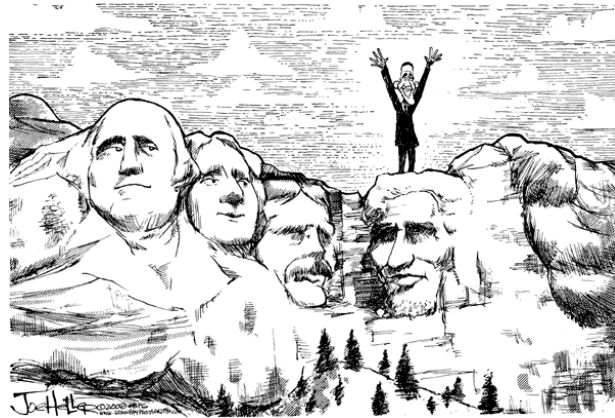


Context as a constraint in political cartoons

A conceptual integration approach



Author:

Melina Ekić

Student number:

s1334212

E-mail:

s1334212@student.rug.nl

Lecturer:

dr. E. Pascual Olivé

Date:

6 July 2010

Education:

*Communicatie- en
Informatiewetenschappen,
Rijksuniversiteit Groningen*

Course:

Master thesis

Context as a constraint in political cartoons

A conceptual integration approach

Author: Melina Ekić
Lecturer: dr. E. Pascual Olivé
Student number: s1334212
Date: 6 July 2010
E-mail: s1334212@student.rug.nl
Education: Communicatie- en Informatiewetenschappen, Rijksuniversiteit Groningen
Course: Master thesis

PREFACE

SUMMARY

Conceptual integration theory (a.k.a. 'blending') (Fauconnier and Turner 1994) accounts for the cognitive process of conceptualizing something as fused with something else (e.g. character Superman and actor Christopher Reeves in "Superman is dead"). Since this is a theory of imagination, the focus has mainly been on the human mind's seemingly unbounded creativity. The less creative aspects from which imagination arises have received little attention. In particular, the role of context as a constraint to creativity has barely been studied. This research focuses on the use of the message's context in order to present something as something else (an aspect of that context) in political cartoons.

This master thesis focuses on the constraint of the context in political cartoons. The main question of this thesis is:

How does context constrain creativity in political cartoons and how can this be accounted for within the theory of conceptual blending?

In order to answer this question, an analysis question has been set up:

What aspects of context are used to frame the cartoon, define the elements of the presentation space and define how these elements are projected to the blend?

Four sets of four cartoons with a shared context and contextual aspect are analyzed. Two of these datasets are defined by the use of topic, one group by time and one group by place. In the study, it was analyzed how the cartoonists used aspects of the context in order to present the cartoon and the message, but also how other concepts that were used, like metaphors, were influenced by this very context.

The results showed that cartoonists indeed often used certain aspects of the context in order to present the message in the cartoon. The aspects of context that were used in the cartoons in this analysis were those of topic, place and time. Two of the four groups had the cartoon's topic as their main defining aspect of context, one had the place of the context as its main defining aspect and one group was defined by the time of the context. Next to that, the analysis showed that when a cartoonist used a metaphor, this metaphor was often closely linked to the context and could also be traced back to a conceptual metaphor.

The conclusion of this thesis is that context indeed constrains the creativity, and that in this particular analysis, three aspects of context have been found which do so. But not only does context have a constraining influence on how the cartoon and the message are presented, but also on the metaphors that are used.

CONTENTS

| | |
|--|-----------|
| CHAPTER ONE: INTRODUCTION..... | 1 |
| CHAPTER TWO: THEORETICAL OVERVIEW | 4 |
| 2.1 <i>The political cartoon</i> | 4 |
| 2.2 <i>Conceptual blending</i> | 4 |
| 2.2.1 Conceptual blending basics..... | 4 |
| 2.3.2 Cross-space mapping relations | 9 |
| 2.3.3 Constitutive and governing principles..... | 12 |
| 2.4 <i>Context</i> | 15 |
| 2.4.1 The grounding box | 15 |
| 2.4.2 Communicative spaces | 18 |
| 2.4.3 The Semiotic Base space | 19 |
| 2.5 <i>Conceptual Metaphor Theory</i> | 22 |
| CHAPTER THREE: ANALYSIS | 24 |
| 3.1 <i>Selected data</i> | 26 |
| 3.2 <i>Methodology</i> | 32 |
| 3.2.1 Conceptualization and operationalization | 32 |
| 3.2.2. Method of analysis..... | 34 |
| 3.3 <i>Analyses</i> | 36 |
| 3.3.1 Group 1: Topic..... | 36 |
| 3.3.1.1 Global context | 36 |
| 3.3.1.2 Cartoons..... | 36 |
| 3.3.1.3 Conceptual integration diagram | 38 |
| 3.3.1.4 Contextual analysis | 38 |
| 3.3.2 Group 2: Topic..... | 42 |
| 3.3.2.1 Global context | 42 |
| 3.3.2.2 Cartoons..... | 42 |
| 3.3.2.3 Conceptual integration diagram | 44 |
| 3.3.2.4 Contextual analysis | 44 |
| 3.3.3. Group 3: Space..... | 51 |
| 3.3.3.1 Global context | 51 |
| 3.3.3.2 Cartoons..... | 51 |
| 3.3.3.3 Conceptual integration diagram | 53 |
| 3.3.3.4 Contextual analysis | 53 |
| 3.3.4 Group 4: Time | 55 |
| 3.3.4.1 Global context | 55 |
| 3.3.4.2 Cartoons..... | 56 |
| 3.3.1.3 Conceptual integration diagram | 57 |
| 3.3.4.4 Contextual analysis | 58 |
| CHAPTER FOUR: RESULTS | 63 |
| CHAPTER FIVE: CONCLUSION AND DISCUSSION | 64 |
| 5.1 <i>Conclusion</i> | 64 |
| 5.2 <i>Discussion</i> | 66 |
| 5.2.1 Thesis discussion | 66 |
| 5.2.2 theoretical discussion | 68 |
| REFERENCES | 72 |
| APPENDICES | 75 |
| APPENDIX I..... | 75 |
| APPENDIX II..... | 75 |

| | |
|--------------------|----|
| APPENDIX III..... | 76 |
| APPENDIX IV..... | 76 |
| APPENDIX V..... | 77 |
| APPENDIX VI..... | 81 |
| APPENDIX VII..... | 93 |
| APPENDIX VIII..... | 97 |

CHAPTER ONE

INTRODUCTION

Those that have experienced a *déjà vu* know what it means: it means that you get the feeling that one has already seen a certain person before or heard the same sentence, but cannot remember when and where. I got this feeling as I was looking at certain political cartoons that evolved around the housing market crash. They all looked so similar to me, that after seeing a few I got the feeling I was looking at the same cartoon over and over again. Was it possible that those considered as the creative professionals, namely cartoonists, were all drawing similar cartoons? And if so, how creative is creativity in the end? Are we always constricted in our creativity, even though we may think that we are not?

Undoubtedly, the possibilities of creativity in conceptual blending, which entails the fusion of one concept or process with another one, seem limitless. We can practically blend just about anything together. This does not mean however, that we will always make use of this possibility. As my curiosity was awakened by the cartoons I had seen, I decided to look further. No doubt I came across a range of different blends in several cartoons, for example US president Barack Obama being portrayed as an athlete or a doctor. However, these blends seemed to have a lot of similarities when they evolved around the same event, such as the loss of the Chicago nomination for the summer Olympics of 2016 or the health care reform, as was the case with the two previously mentioned portrayals of president Obama.

Certainly in the past decade, the theory of conceptual blending has received a lot of attention. In the light of that theory, the political cartoon and humor have been popular subjects of research, such as Coulson (2001) who has given special attention to the humoristic aspects of this special kind of cartoon, Fuji (2008) who deals with meaning construction in humorous discourse and Krikmann (2009) who discusses humor and figurative speech. Brône and Feyaerts (2005) have focused on humorous headlines. However, the research done on conceptual blending has mainly focused on the creative aspects of human cognition. Next to that, there is one aspect that is often mentioned for its importance, but the constraints of that aspect have not been dealt with thoroughly yet: context. Like Coulson and Pascual (2006) have justly pointed out, blending operations are jointly constrained by content and context. They refer to this content as being the frames and cultural models of a particular community and that the context contains the modeling factors of the here and now. Several researchers, like Coulson and Oakley (2005), Pascual (forthcoming) and Brandt and Brandt (2005) have discussed context and made

important contributions to the literature on this specific subject, but mostly the context has been discussed *as such* and not in terms of its restrictions.

When considering the earlier mentioned political cartoons, it seems that several cartoonists who wished to present a certain message in a cartoon, were making use of the same aspects of the context in order to present the message of the cartoon. The goal of the analysis in this master thesis is to show how this process takes place. The overall goal is to show how context may constrain the process of creativity, and with that to contribute to the literature on conceptual blending. Because political cartoons are a way of communicating, be it visual communication, it is also interesting to see how context aids to effective communication, since we can logically assume that a cartoonist wishes to get his message across to his audience and thus wishes that his audience understands the cartoon. The use of context may prove to be an effective tool to do this, but then also may restrict the cartoonist in that very same way.

It is important to mention, that the context in the cartoons that will be analyzed is actually also part of the topic of the cartoon. As such, the context in these cartoons is not just used in order to structure the cartoon, but this context is what the cartoon is actually about. In Figure 9 (page 24) in this thesis, the organizing structure of the cartoon is that of airport customs. However, this is also the topic of the cartoon, which is that of heightened security at airports. In this cartoon, the context is the organizing structure of the cartoon as well as a part the topic. This is not always the case. When one takes a look at the advertisement in appendix I, there is a clear difference. The context of this advertisement is that the World Championship of football is taking place, which makes this ad suitable only at that particular time. However, this context is used purely to structure the advertisement and is not what the ad is actually about. What the ad is about, is how well the deodorant helps against sweating. So while in the ad the context is used purely for structuring methods, in the cartoons that will be analyzed the context is used as a structuring device whilst the context is also the topic.

With conceptual blending, context and political cartoons as the main concepts of this research, the main question of this thesis is as following:

How does context constrain creativity in political cartoons and how can this be accounted for within the theory of conceptual blending?

An analysis will be conducted on political cartoons in order to answer this question. The analysis question is:

What aspects of context are used to frame the cartoon, define the elements of the presentation space and define how these elements are projected to the blend?

In chapter two a theoretical overview will be given of the literature that is of importance in this research. In chapter three the analysis will be presented, which is a bottom-up analysis of the selected cartoons. In chapter four, the results of this analysis will be discussed. In chapter five, the conclusion will follow as well as a discussion. In the first part of this discussion, the results from the analysis will be discussed. In the second part of the discussion, the results will be discussed in the light of other contributions made in the literature of conceptual blending concerning context.

CHAPTER TWO

THEORETICAL OVERVIEW

2.1 THE POLITICAL CARTOON

The political cartoon is a concept that finds its roots somewhere in the sixteenth century in France (van Kuijk 1940). The political cartoon is a humoristic drawing that represents political figures or happenings. In the USA, where the cartoons used in this analysis are from, the political cartoon finds its first manifestation in woodcuts and copper engravings which was somewhere around 1780 (Nevins and Weitenkamp 1944). By now, it can be found in almost every newspaper. According to Nevins and Weitenkamp (1944) a nation feels gratitude towards an eminent cartoonist in times of crisis as well as in times of peace. Cartoonists were even given knighthood for their labors, which indicates the important role of political cartoons and their manufacturers. Nevins and Weitenkamp (1944) also have a set of three requirements for political cartoons. The first one is that of wit or humor, which should be smart and flashing and not just a mere broad comic effect obtained by exaggeration. The second requirement is that of truth or at least one side of the truth. The characters must be instantly recognizable and the presented situation must possess at least a rough relation to the facts. The third requirement they set is that of moral purpose by the cartoonist. According to them, cartoonists with strong convictions are those that will end up having the most influence.

2.2 CONCEPTUAL BLENDING

2.2.1 CONCEPTUAL BLENDING BASICS

Fauconnier and Turner's (2002) theory of conceptual blending stems from the mental space theory which was developed by Fauconnier (1994). Mental spaces are conceptual domains structured by processes, elements, roles and relations between them. They are small conceptual packets that are constructed as we think and talk for purposes of local understanding and action. Examples of mental spaces are the reality space, the belief space, the dream space or the hope space. Let us discuss these mental spaces with the example of the woman Ursula (Pascual, 2002). In the sentence 'Ursula dreamed that she was married to a millionaire, and cried when she woke up', there is a reality space where Ursula is not married to a millionaire and a dream space where she *is* married to a millionaire. Another example is the following sentence: 'Ursula thinks she is married to a millionaire, but her husband is in fact broke'. Here, there is a reality space where Ursula is married, but her husband is very much without money, and there is a belief space, in which Ursula has a husband who is not broke but who is a millionaire. A third example

is that of a hope space. Consider the next sentence: 'Ursula hopes she will marry a millionaire one day, but she will not.' Here, in the reality space Ursula is single and not married to a millionaire (nor will she in the future), but in the hope space she does find a rich man and gets him to marry her. In a diagram, that looks as follows (Pascual, 2002):

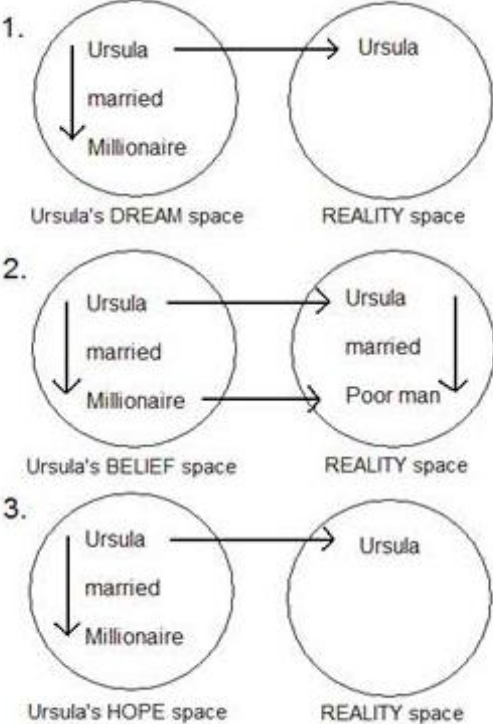


Figure 1

The theory of mental spaces was developed because there were certain aspects of meaning construction that formal logic has no way of dealing with. An example of such a construction is the utterance 'If I were you I'd hate me'. Both the 'I' and 'me' should refer to the person speaking, but however, they do not. There is actually a split self with one space that is the reality space where the 'I' is himself, and there is a counterfactual space in which the 'I' is 'you' and hates the 'I' in Reality space. In a diagram, that looks as follows:

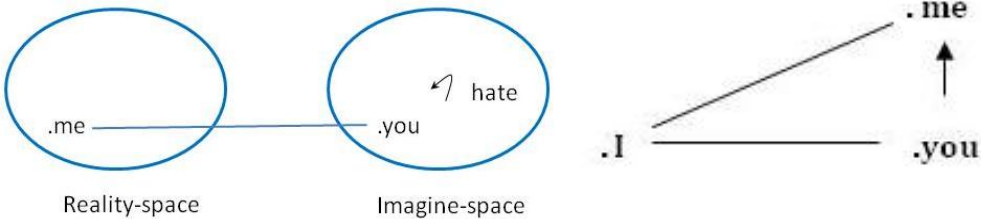


Figure 2

The theory of conceptual blending takes the theory of mental spaces to the next level. The basic cognitive operation involved in conceptual blending is the combination of two or more mental input spaces that share a common generic space and that get integrated into another space, namely the blended space. The eventual blend has its own emergent structure, which is partially extracted from the structure of the input spaces. Conceptual blending “constitutes a theoretical framework for online meaning construction” (Pascual 2002:43). A basic conceptual network diagram has a structure like shown in Figure 3 (referred to as Figure 3.6 in Fauconnier and Turner, 2002)

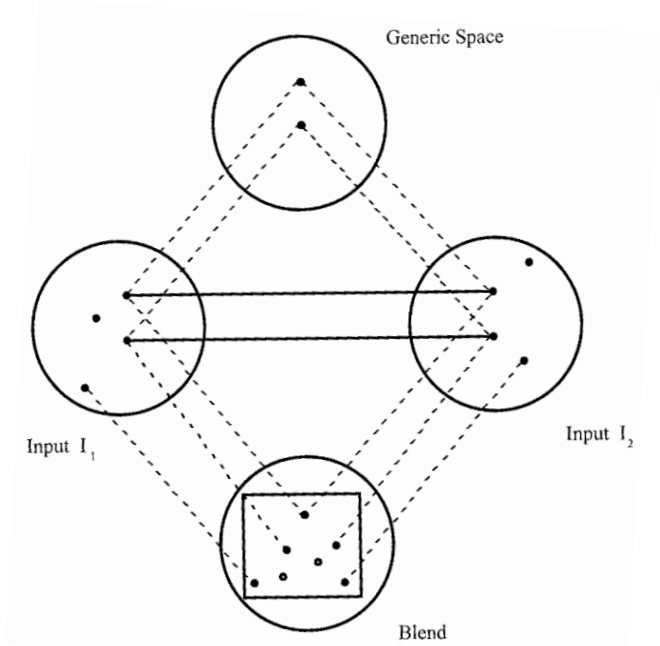


Figure 3

The basics of conceptual blending are the generic space, two or more input spaces which are connected through cross space mappings and the blend. The generic space, the input spaces and the blend are all mental spaces. These spaces together form the conceptual integration network. To illustrate the workings of conceptual blending the riddle of the Buddhist Monk will be used as illustrated and explained by Fauconnier and Turner (1998, 2002), which was first used by Koestler (1964). In this riddle, the reader is presented with the question whether a monk, that starts walking up a mountain at dawn and reaches the top at sunset and starts walking back another day at dawn and reaches the foot at sunset, will occupy a place on the path at the same hour of the day on these two separate journeys. The answer to solving this riddle is to imagine the monk walking up and down simultaneously on the same day. Then there must be a place where he meets himself, and that is the answer to the question. However, we can only come to this answer by blending the journey upwards and downwards together, which creates an emergent structure of an encounter which is not an aspect of either of the two separate

journeys. In the riddle of the Buddhist Monk, there are two input spaces. One input space contains information about the upward journey and the other input space contains information about the journey downwards. The two input spaces are connected through cross space mappings. The cross space mapping connects counterparts in the input spaces. In the case of the Buddhist Monk, it connects the mountain in the two different input spaces, as well as the moving individual, day of travel and motion of travel.

The generic space contains structure that is common to all the mental spaces in the conceptual integration network (Fauconnier and Turner 1998, 2000, 2002). In the case of the Buddhist Monk, this generic space contains information about a moving individual and his position, a path linking the foot and the top of the mountain, a day of travel and motion in an unspecified direction. This is all information that the two input spaces have in common.

The blended space, the fourth mental space in the case of the Buddhist Monk, also referred to as ‘the blend’, contains information that is projected from the input spaces. Each of the mountain slopes in the two input spaces are projected into one single mountain slope in the blend. This counts for the two days of travel as well. These two different days are projected into a single day into the blend and are fused. However, this does not apply to the moving individuals and the direction in which these individuals are heading. Also, the time of day is preserved and not fused. This means that in the blended space, times and positions are preserved. In Figure 4 (Fauconnier and Turner 2002 Figure 3.5), it can be seen what this blend looks like.

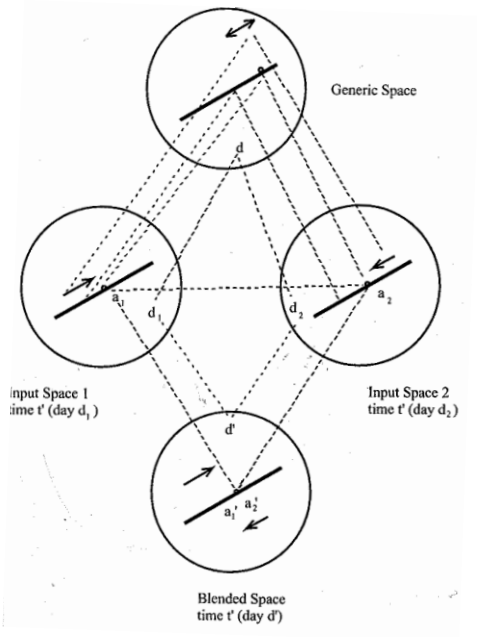


Figure 4

In the blend, an emergent structure develops that does not exist in the separate input spaces. This *emergent structure* arises out of the operation of three blending processes: composition, completion and elaboration (Fauconnier and Turner 1998). Composition is a process that enables relationships to exist in the blend that do not exist in the separate input spaces. In the case of the Buddhist Monk, in the blend there are two moving individuals, but this is not the case in either of the separate input spaces. In the blend, the two individuals are starting from opposite ends of the path, moving in different directions and their positions can be compared since they are travelling on the same day.

Next to the process of composition, the process of completion brings additional structure to the blend. The structure of two people moving on the path can be viewed as a salient part of a familiar background frame: two people starting a journey from opposite sides of a path. Finally, by means of completion the familiar structure of two people starting a journey at opposite ends of a path can be recruited into a blended space. And at this point, the blend is integrated: it is an instance of a familiar particular frame. By virtue of this frame, we are now able to run the scenario dynamically: in the blend of the Buddhist monk, the two monks move along the path. As we run the blend, the links to the input spaces are kept. This means, that anything fused into the blend projects back to its counterpart in the input spaces. The process of completion is pattern completion that takes place when a structure in the blend matches information in the long-term memory, like the pattern of the two people starting their journey at opposite ends of a path.

The process of elaboration is a process that often involves mental or physical simulation of the event in the blend. This elaboration can be either coupled or decoupled. When the elaboration is decoupled, that means that it involves little or no physical realization. Elaboration that is coupled however means that it is coupled with physical activity. A part of the power of blending is that there are always many different possible lines of elaborations which can go on indefinitely. In the case of the Buddhist monk for example, we can imagine them meeting each other and having a philosophical discussion.

There are 4 different kinds of conceptual integration networks, which are: the simplex network, the mirror network, the single scope network and the double scope network. "A simplex blend constitutes the fusion of a frame onto certain kind of elements as values in an ordinary mental space" (Pascual 2002:76). In the simplex network, there is a frame in one input space that applies to certain kinds of elements as values and in the other input space are some of those kinds of elements (Fauconnier and Turner 2002: 120). An example of a simplex blend is that of the blend of the English sentence 'Paul is the father of Sally' like presented by Fauconnier and Turner (2002). In one input space there is the frame of kinship, *the family*, which includes various roles like a mother, a cousin and a grandfather. In this particular example, in one input space there are the roles of father and daughter. In the other input space, there are two human

beings, namely Sally and Paul. In the eventual blend, Paul is the father of daughter Sally. There is a frame-to-values cross mapping between the input spaces and the blend which connects the *value* of Paul to the *role* of father and the *value* of Sally to the *role* of daughter. “A mirror network is an integration network in which all spaces – input, generic and blend- share an organizing frame.”(Fauconnier and Turner 2002:122). An organizing frame is a frame that specifies the nature of the relevant activity, as well as the events and participants. So, while a ‘competition’ is not an organizing frame since it does not specify a cognitively representable type of activity and event structure, a ‘man walking along a mountain pad’ does count as an organizing frame since it does specify the nature of the relevant activity, event and participants. The latter organizing frame is in fact the organizing frame of the earlier discussed example of the Buddhist Monk, which tells us that the conceptual integration network of the Buddhist Monk is in fact a mirror network. In a single-scope network, there are two input spaces with different organizing frames and out of these two frames one is projected to organize the blend. “Its defining property is that the organizing frame of the blend is an extension of the organizing frame of one of the inputs but not the other.”(Fauconnier and Turner 2002:126). As an example, Fauconnier and Turner (2002) discuss the scenario of two men boxing which gives us a frame to use in compressing our understanding of two CEO’s in business competition where one CEO can land a blow out or knock the other cold out. In one input space there is a boxing input and in the other input space there is a business input which are connected via cross-space mapping and where each boxer is connected to a CEO. One input, in this case the boxing input, provides the organizing frame for the blend, which is often called the *source*. The other input, in this case the business input, is often referred to as the *target*. In a double-scope network, it is necessary to use a frame that has been developed specifically for the blend and that has central emergent structure (Fauconnier and Turner 2002:340). Such a network has inputs with different and for that matter often clashing organizing frames as well as an organizing frame for the blend (Fauconnier and Turner 2002:131). A strong clash between two inputs can also create a double-scope network.

2.3.2 CROSS-SPACE MAPPING RELATIONS

The mappings that occur between the input spaces and the eventual blend can be based on several, different kinds of relations. Fauconnier and Turner (2002) refer to these relationships as *vital relations*. They make the distinction between inner-space and outer-space vital relations. The outer-space relations are the links between input spaces, whereas inner space relations are those that are compressed in the blend. Fauconnier and Turner discuss fifteen of these vital relations, which will be presented briefly.

Change: Change is a relation that connects one element to another, like a puppy that changes into an adult dog or a person that changes from a child into an adult, like in the cartoon in appendix II.

Identity: This relation can be considered as one of the most basic kinds of relation. In the example given about the Buddhist Monk, the Monk in input space 1 is “identical” to the Monk in input space 2, although there are differences like the fact that the Monk in input space 2 is a few days older.

Time: The relation of time is one that is connected to memory, change, continuity, simultaneity and non simultaneity and to our understanding of causation (Fauconnier and Turner 2002). In the example of the Buddhist Monk, the inputs are separated in time but in the blend they are brought together.

Space: The vital relation of space refers to physical spaces. In the case of the Buddhist Monk, there is a mountain in each input which are connected through the relation of space and are compressed into one space in the blend through this relation.

Cause-Effect: This relation links two input spaces through the act of cause and effect. The ashes in a fireplace in one mental space are connected to logs burning in the fireplace via this relation.

Part-Whole: This relation seems to be quite common. When one looks at a photograph of a friend, he might point at that picture and say ‘That’s my friend John’ rather than saying ‘That is the *face* of my friend John’. In one input space then, there is the face of John and in the other input space there is the whole person. These two input spaces are linked via this relation and compressed into one in the blend.

Representation: Via this relation, an object in a painting for example, represents something in the real world. When one sees a painting of a pipe, which constructs one input space, this is linked to the second input space of the actual world with an actual pipe via representation (Coulson 2010). The given example can be found in appendix III.

Role: Role is a relation that seems to be present at all times. Examples of roles are Lincoln as *president* and Beatrix as *queen* (Fauconnier and Turner, 2002:98). These roles have values, somebody fulfills them. Lincoln was the value of American president in 1863 as Barack Obama is now.

Analogy: The relation of analogy is one based on similarities of the Role-Value compression. For example, one can take the blend of a cartoon where Kobe Bryant is represented as the Michael Jordan of the 21st century. Jordan was the value of the role of best NBA player in the nineties, whereas Bryant is the value of the role of best NBA player in the present. Bryant in one input space is linked to Jordan in another via analogy (Coulson 2010). The given example can be found in appendix IV.

Disanalogy: The relation of disanalogy is based on the relation of analogy. When one takes a cartoon for example where there are different drawings of one person turning from a child into an elderly, there is an analogous relation between the different drawings in the fact that they all represent the same person but also a disanalogy in the fact that the person represented differs in each drawing. En example of such a relation can be found in appendix II, where the boy changes into an old man.

Property: The relation of property seems somewhat obvious. A blue cup has the property of being blue and a saint has the property of being holy (Fauconnier and Turner 2002). Outer-space relationships, like that of cause-effect, can be blended into a property relation in the blend. A pair of socks can cause a person to have warm feet, the socks are not warm themselves, but in the blend it is compressed into the socks having the property of warm.

Similarity: This is a relation that links aspects together that have shared properties. However, this is a relation that exists only in an inner-space setting and is often the compressed outcome of an outer-space analogy relation (Fauconnier and Turner 2002).

Category: The most obvious examples of category are inner-space examples. In a space of a run of a ship for example, the ship could be a clipper ship (Fauconnier and Turner 2002).

Intentionality: This relation covers for a whole of mental attitudes and dispositions towards a content like belief and fear (Fauconnier and Turner 2002).

Uniqueness: Uniqueness obtains automatically for elements for elements in the blend. Many vital relations compress into uniqueness in the blend (Fauconnier and Turner 2002).

2.3.3 CONSTITUTIVE AND GOVERNING PRINCIPLES

In the theory of conceptual blending, there are the constitutive principles and the governing principles. The constitutive principles are the basic principles which exist and which must be fulfilled in order to achieve conceptual blending. These are matching and counterpart connections, the generic space, blending, selective projection and emergent meaning through composition, completion and elaboration (Fauconnier and Turner 2002). These principles have been discussed earlier in the paragraph of conceptual blending basics. The governing principles are those principles that can be applied for optimizing emergent structure, and they are also referred to as 'optimality' principles (Fauconnier and Turner 2002). First, the governing principles for compression will be discussed and after that the other governing principles will follow. However, with all the constitutive and governing (optimality) principles, there is one overarching goal in the theory of conceptual blending, which is that of *achieving human scale*. "Human beings are evolved and culturally supported to deal with reality at human scale – that is, through direct action and perception inside familiar frames, typically involving few participants and direct intentionality" (Fauconnier and Turner 2002: 322). This achievement of human scale is actually the effect of the constitutive and governing principles on the created blends and is one of the most important principles of conceptual integration. There are also seven sub goals to this goal as described by Fauconnier and Turner (2002). The first is that of *compressing what is diffuse*. The principle of compression has already been discussed and entails compression of diffuse structures. The second sub goal is that of *obtaining global insight*. This sub goal is achieved by integrating cause and effect of certain elements into one mental space (Fauconnier and Turner 2000: 285). The third sub goal is to *strengthen vital relations*, which can be done via the maximization or intensification of relations. The fourth sub goal is that of *coming up with a story*. An example of such a story can be a race. The final sub goal is to *go from many to one*. An example of this can be to portray one banker in a cartoon to represent all bankers or to present US president Obama to represent all Americans. The next sub goal is that of *topology*, which helps to preserve distinctions and finally there is the sub goal of *compression* which helps reduce distinctions. Topology is a principle that entails that it is optimal if for the relations of the elements in the blend to match the relations of its counterparts in the input spaces. The principle of compression is discussed in depth in the next paragraph. These goals all work in cooperation with each other. As an example to demonstrate this, compression is a way to achieve human scale and achieving human scale will produce compression (Fauconnier and Turner, 2002: 323).

On achieving human scale and managing human scale blends, Fauconnier and Turner (2002:312) say the following:

“The most obvious human-scale situations have direct perception and action in familiar frames that are easily apprehended by human beings: An object falls, someone lifts an object, two people converse, one person goes somewhere. They typically have very few participants, direct intentionality, and immediate bodily effect and are immediately apprehended as coherent. [...] Achievement of a human-scale blend often requires imaginative transformations of elements and structure in an integration network as they are projected to the blend.”

GOVERNING PRINCIPLES FOR COMPRESSION

The basic governing principles necessary for the compression of elements, processes and relations from the input spaces to the blend are:

Borrowing for compression

This means that when one input has an existing tight coherence at human scale, but the other input does not that the tight human scale coherence can be projected to blend with the result that the other input is compressed as it is projected to the blend (Fauconnier and Turner 2002: 324)

Single- relation compression by scaling

This entails the compression of some inner-space or outer-space vital relations into a more compressed version in the blend (Fauconnier and Turner 2002:324).

Single-relation compression by syncopation

Here, diffuse structures in or across inputs are compressed as it is projected to the blend by eliminating all but a few key elements (Fauconnier and Turner 2002:324).

Compression of one vital relation into another

This means that in the blend, a vital relation of one kind can be compressed into a vital relation of another kind (Fauconnier and Turner 2002: 324).

Scalability

Some vital relations are scalable, like Time and Space. Those that are not (Analogy, Disanalogy, Identity, Representation) can accordingly be compressed into scalable relations (Fauconnier and Turner 2002: 324).

Creation by compression

This entails the creation of a vital relation via compression for the blend that is not in the inputs, with

the goal of achieving human scale (Fauconnier and Turner 2002: 324).

Highlights compression

“Distributed elements in an overarching Story can be compressed into a simultaneous arrangement in the blend by such instruments as compression to Category, compression to property, and syncopation over detail.” (Fauconnier and Turner 2002: 325).

OTHER GOVERNING PRINCIPLES

Topology

The principle of topology entails that it is optimal for the relations of the elements in the blend to match the relations of its counterparts in the input spaces (Fauconnier and Turner 1998: 163).

Pattern completion

This principle entails that if all other things are equal, elements in the blend are completed by using integrated patterns as additional inputs or using a completing frame that has relations that are compressed versions of important outer-space relations between the inputs (Fauconnier and Turner 2002: 328).

Integration

The principle of integration is that of achieving an integrated blend (Fauconnier and Turner 2002: 328).

Maximization of Vital relations

This is the principle that with all other things being equal, the vital relations in the networks are maximized and in particular those in the blended space and to reflect these in outer-space vital relations (Fauconnier and Turner 2002: 330).

Intensification of Vital Relations

This is the principle of intensifying vital relations (Fauconnier and Turner 2002: 330).

Web

With the manipulation of the blend as one unit, the web of appropriate connection to the input spaces must be easily maintained and this must be done without additional surveillance or computation (Fauconnier and Turner 2002: 331, Fauconnier and Turner 1998: 163).

Unpacking

This principle is that of the blend enabling the understander to reconstruct the entire conceptual integration network, containing the generic space, the input spaces, the cross-space mappings and the network of connections between all these spaces (Fauconnier and Turner 2002: 332, Fauconnier and Turner 1998: 163)

Relevance

This principle entails that any element in the blend should have relevance, including relevance for establishing links to other spaces as well as for running the blend just as an outer-space relation between the inputs that is important in the network should have a matching compression in the blend (Fauconnier and Turner 2002: 333).

2.4 CONTEXT

In this section, several attributions in the literature on context will be highlighted and explained. These attributions will be discussed in the discussion part of this master thesis, where they will be compared to the results of the analysis to see if and how these contributions can be merged with the results.

2.4.1 THE GROUNDING BOX

In their contribution to the theory of context in the mechanism of conceptual blending, Coulson and Oakley (2005) have presented the so-called 'grounding box'. The grounding box is based on Langacker's (2002) meaning of *ground*, which is a device for modeling local contextual aspects of meaning construction (Coulson and Oakley 2005:1516). This *grounding box* seems to have commonalities with the *semiotic space* introduced by Brandt and Brandt (2002). The semiotic space can account for different basic factors that help guide the meaning construction and also affect in a great way the content of each mental space that is developed after that (Coulson and Oakley 2005:1516).

Coulson and Oakley (2005) introduce the grounding box in order to discuss the role of implicit and explicit assumptions in constructing meaning. This grounding box is not a mental space, like the blend and the input spaces in the conceptual integration network are. Instead, the grounding box is a list by the analyst that contains important contextual assumptions. However, these assumptions do not have to be explicitly represented by the speakers, but they do influence for a great deal how meaning construction proceeds. The grounding box can be used to model how

contextual assumptions affect the construction of meaning. In order to do that, “the grounding box can be used to specify roles, values and experiences that ground speaker’s subsequent representations” (Coulson and Oakley 2005:1517).

Coulson and Oakley present two distinctly different variants of ground: the *deictic* and the *displaced* (2005:1517). The main difference between these two variants is that while the deictic ground refers to real usage events, the displaced ground refers to objects and states-of-affair only available from memory or imagination. The deictic space can contain the time and place of utterances, as well as the relative status of the participants and the forum. An example where the relative relation and the forum are of relevance is the next situation presented by Coulson and Oakley (2005:1517): a father talking to his son in a museum. The relative relation is that of the father and the son and the forum is the museum. “These different situations define and constrain the meaning and interpretation” (Coulson and Oakley 2005:1517). The displaced ground is assumed to have a critical role in setting up mental spaces. In the displaced ground, a set of deictic coordinates like *I, you, he, these, yesterday* can be invoked to aspects only available from memory or imagination.

In their presentation of the theory of the grounding box, Coulson and Oakley (2005) use the *presentation space* and the *reference space* as the mental input spaces. The presentation space is the mental space that is used to refer to something in the other mental space, the reference space. The presentation space can be regarded as an organizing frame to refer to something else. The grounding box then serves as a means to describe the contextual information out of which, together with the information in the mental spaces, the derived meaning of the utterance develops.

As an example, Coulson and Oakley (2005) present the sentence:

‘In France, the Lewinsky affair wouldn’t have hurt Clinton.’

In order to reveal the workings of the grounding box and to show that the fully derived meaning of this sentence involves more than the information presented in the conceptual integration network. Coulson and Oakley place this utterance in two different, hypothetical situations. In one situation, this sentence is written in an editorial column in *The Washington Times*, which is one of the most conservative daily newspapers in the USA. In this hypothetical column, the French Politics are discussed in the wake of France’s blockage of the vote by the United Nation’s Security Council authorizing war with Iraq. The conceptual network integration and the workings of the grounding box can be seen in Figure 5 (Coulson and Oakley 2005: Figure 1a). In the other situation, the sentence is written in an editorial column in *The Nation*, which is one of

the most progressive publications in the USA. In this column, the French politics is discussed in relation to the threat of global terrorism. The conceptual network integration of this utterance and the workings of the grounding box in this particular situation can be seen in Figure 6 (Coulson and Oakley 2005: Figure 1b).

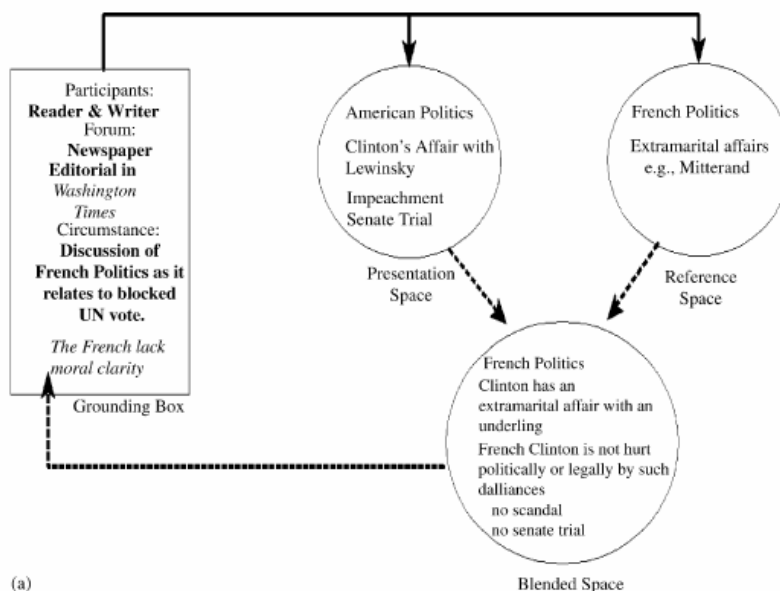


Figure 5

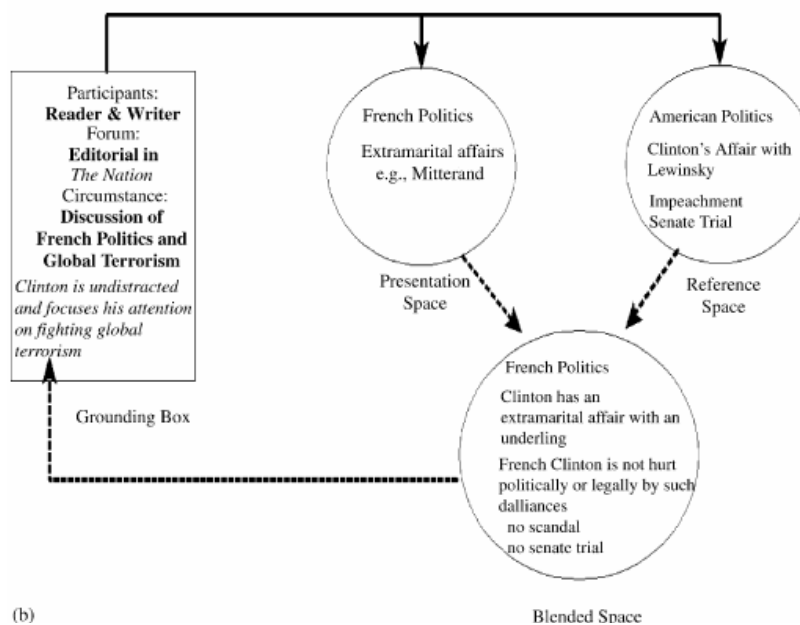


Figure 6

The workings of the grounding box become evident when looking at the two diagrams. In these two diagrams it can be seen that through the workings of the grounding box, and thus the context, the utterance is processed differently. The utterance of the sentence used activates a mental space for American politics in which there was an impeachment and a senate trial

(Coulson and Oakley 2005). In Figure 5, where the hypothetical situation is that of the sentence in a conservative daily newspaper, the American politics space serves as a representation space to refer to French politics. The adverbial phrase 'in France' is in this case a linguistic so-called 'space builder' for the content of the reference space (Coulson and Oakley 2005). The grounding box presents general information about what the column is about and the reference space gives information about the specific focus, namely that French voters do not really care about extra-marital affairs that their leaders have. This leads to the emergent structure in the blend, which produces a French Clinton having an affair with no unwanted political consequences. The eventual meaning of this utterance depends quite strongly on negative emotional feelings that the writer as well as the readers most likely have, which one could assume due to the background of the newspaper, towards Clinton and the French. This means that the emergent structure mentioned earlier feeds back from the blend to the grounding box. The fully derived meaning of the utterance would be the venal nature of French politics, illustrating how a reviled political figure like Clinton would thrive in such a country (Coulson and Oakley 2005). The grounding box is then updated, which means that subsequent meaning making might focus on the lack of moral clarity in France.

Figure 6 shows that the information in the presentation space and the reference space is reversed in comparison to Figure 5. Due to the grounding box, the American politics space serves as the reference space and the French politics space as the representation space. The French are more likely to be construed as a rational people who do not mix the personal life of a politician with his work, whereas the American people are more likely to be construed as an irrational people who cannot distinguish one's personal life from his professional life. In Figure 6, Clinton has not been unjustly punished and his attention has not been diverted from more pressing matters, as in this case the threat of global terrorism (Coulson and Oakley 2005).

Although the blend remains the same, the meaning of the utterance which flows back to the grounding box differs due to information on the background of the utterance which have caused the information in the reference space and the presentation space to be reversed. Whereas the interpretation in Figure 5 the utterance is taken to say something about French politics, in Figure 6 the utterance is taken to say something about American politics which causes difference in meaning.

2.4.2 COMMUNICATIVE SPACES

In her attribution to the literature and understanding of context in conceptual blending, Pascual (forthcoming) introduced the communicative spaces. In her article, Pascual presents a list of different context-defining mental spaces. These spaces seem to be of great significance in

situated communication. Pascual introduces six communicative spaces, some of which stem directly from mental space literature, whereas others are developed by Pascual. These communicative spaces are basic mental spaces in which verbal performances take place (Pascual forthcoming). The first type of communicative space presented is the HERE-AND-NOW space. This space represents the most basic context of production and interpretation, with the time-specific coordinates, the language and the channel of communication (Pascual forthcoming). The second type is the REAL space. “The REAL space is the mental representation of a conceptualizer’s perceived physical surroundings” (Pascual forthcoming)ⁱ. The REAL space can then be considered as the place where the conceptualizer *is* at that moment, like a courtroom or a toilet. The third type is the EVENT space. “This is the space that defines a given situation in the world as a token of some type (e.g. blind date, lecture funeral)” (Pascual forthcoming). The EVENT space can help to interpret a particular event appropriately, which can be induced by actually reminding the addressee in what kind of situation they are engaged in (Pascual forthcoming). The fourth type is the PERFORMANCE space. This particular space refers to the everyday social interaction that a person has with others. Examples of the PERFORMANCE space are telling a joke, answering a question in class and verbal fighting (Pascual forthcoming). The fifth type is the VERBAL PERFORMANCE space. “This is a type of space that frames the relationship between utterers and their messages in whatever kind of performance they are involved in” (Pascual forthcoming). The examples Pascual (forthcoming) gives are sworn speech, irony and sarcasm. The sixth and final type that Pascual discusses is the VERBAL space. The VERBAL space contains the linguistic register of a communicative act (Pascual forthcoming). An example given by Pascual is that what one says vs. what one believes and what is actually the case.

2.4.3 THE SEMIOTIC BASE SPACE

In their discussion about the metaphor ‘This surgeon is a butcher’ Brandt and Brandt (2005) introduced the semiotic Base space. In their paper, they present this metaphor as it is being uttered by a recovering patient who feels the surgeon has left a bigger scar than should have been the case. Brandt and Brandt (2005) argue that the meaning of the metaphor such as uttered by the patient is fivefold and that it entails: 1. sentence apprehension; 2. metaphoric space-building; 3. a structured blend; 4. emergent meaning; 5. implications for the situation of communication. They explain these five steps as following (Brandt and Brandt 2005: 221):

“The addressee, having understood the utterance, has grasped: that (1) “a butcher” is predicated of “this surgeon”. Comprehension, at this level, requires familiarity with the words and syntax employed in the sentence; (2) that the predication is metaphoric (either with respect to his personal identity or with respect to his professional identity); (3) in what specific sense this

surgeon is a butcher; (4) the evaluation that follows from (emerges in) this blend. This is the meaning of the blend; (5) what pragmatic implications arise, given the emergent meaning in the blend and the circumstances characterizing the communication taking place.”

In the case of this metaphor in this particular situation, the addressee has made a correct pragmatic inference; he reassures the woman that the scar has no influence on her beauty. This shows that the addressee has understood all the five steps. Brandt and Brandt (2005) explain the process that is likely to occur in the mind of a speaker who utters a metaphor. In Figure 7 (Brandt and Brandt 2005: Figure 5) the semiotic network diagram can be seen. With this diagram they give an account for the context of utterances and how this affects meaning.

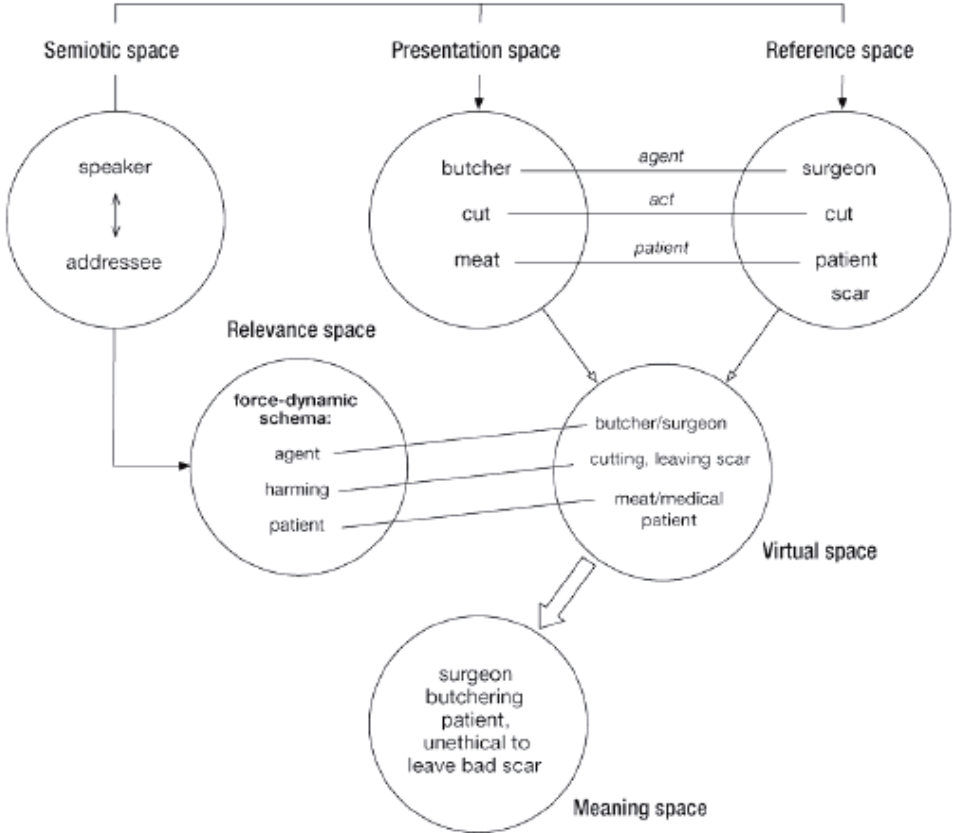


Figure 7

The semiotic space is the space in which utterances are uttered and this is the space where an utterance come to mean whatever it is that they are supposed to mean. Brandt and Brandt (2005) argue that this is a space of expressive signification as such and that it provides the base for all further space building. This is the reason why they propose the alternate name of 'Base space'. However, this alternate name must not be confused with Fauconnier and Turner's (2002) notion of Base space. The Base space as proposed by Brandt and Brandt (2005) is closer to Langacker's notion of 'ground', which refers to the actual speech event, its immediate circumstance and its participants (Langacker 1999). In this semiotic space the space of surgery

and the space of butchery (in the case of this particular metaphor being uttered by the patient) are set up. This Semiotic Base space, which can be seen in Figure 8 (Brandt and Brandt 2005: Figure 1), has three spheres or layers. First, an inner sphere of circumstance pertaining to the expressive acts as such (semiosis). This inner sphere is entailed in a larger sphere that characterizes a specific situation as it is framed by the participants (situation) and the outer sphere comprises such conditions that are universally given in the human phenomenological life-world, also referred to as the pheno-world.

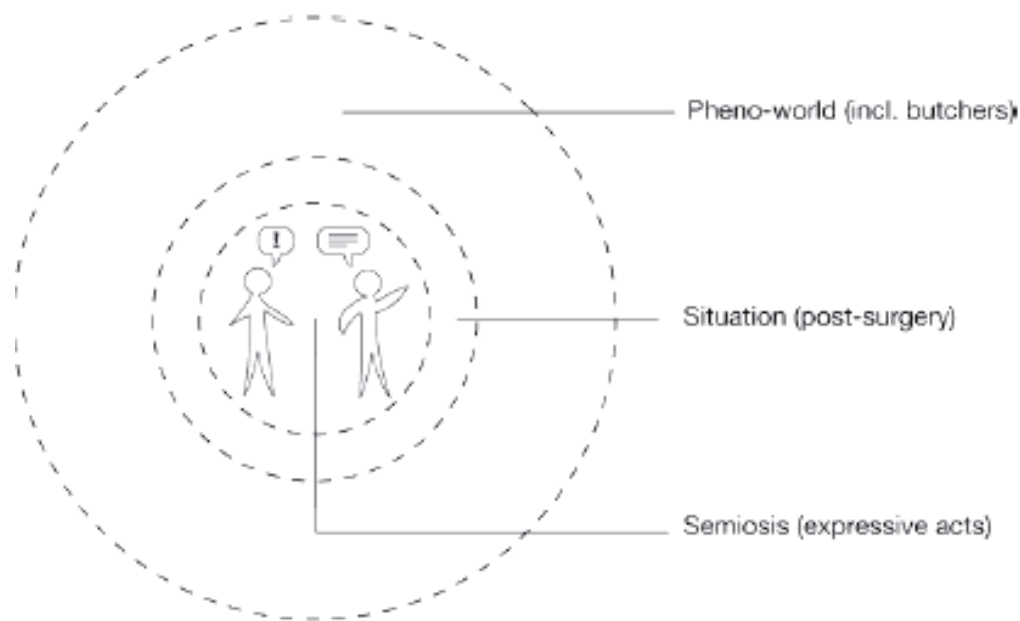


Figure 8

Brandt and Brandt (2005) argue that in order to make sense of things, that is to think and to communicate, is to operate from within this phenol-world. This pheno-world determines our acts and processes of signification. This means that this signification process is always part of a situation which serves as a background. As can be seen in Figure 8, in the case of the metaphor discussed by Brandt and Brandt (2005) this situation is that of two people in a hospital room, with the speaker as the person who is recovering from a surgery and the topic is a scar. A situation however only consists of the relevant aspects of the immediate environment and those aspects of the future and the past that are of consequence to the interpretation of the present. This means that whether the sun was shining or whether there were other patients in the room is not relevant in this particular matter and as such these are not part of the description of the situation.

“The situated semiosis is contained in a *phenomenal world*, by which we mean the world as it is accessible to human thought, including the physical world with all its features and

regularities and constraints on human action, as well as beliefs and counterfactual realities. The phenomenal world (or ‘pheno-world’) consists of everything that can serve as objects of thought, regardless of any belief in their existence outside of the minds of the cognizers. It is the realm of subjective and inter-subjective experience, including things like butchers, which we believe exist independent of our thinking of them, and the winning lottery ticket we did not buy last week, which exists only by virtue of its significant absence.” (Brandt and Brandt 2005: 226).

The specifiable situations in the pheno-world offer an infinite supply of possible spaces in the semiotic space, which means that any situation or aspect of the world at large can potentially be relevant for cognition. The Semiotic Base space thus seems to represent Pascual’s (forthcoming) HERE-AND-NOW space, with the most basic context of production and interpretation.

In the case of this specific metaphor being uttered in this specific situation, Brandt and Brandt (2005) claim that the phrase ‘is a butcher’ does not have a predictable meaning independent of the context of use, that is to say, independent of the Semiotic Base space.

2.5 CONCEPTUAL METAPHOR THEORY

Conceptual blending networks are often enriched or structured by metaphors, which are analyzed as instances of ‘blending’. Lakoff and Johnson (1980), who have laid the foundation of the conceptual metaphor theory, define the essence of a metaphor as: “understanding and experiencing one kind of thing in terms of another” (1980: 5). For a long time, metaphors were thought to be an aspect of rhetoric and a matter of figure of speech. However, Lakoff and Johnson (1980) have shown that humans do not only talk metaphorically, but that our conceptual system in terms of which we think and act, is fundamentally metaphoric in nature. An example that they use throughout their book is the conceptual metaphor of ARGUMENT IS WAR. A few linguistic metaphors that derive from this conceptual metaphor are ‘I demolished his argument’, ‘Your claims are indefensible’ and ‘He shot down all of my arguments’ (Lakoff and Johnson 1980). What Lakoff and Johnson claim, however, is that we do not only *talk* about arguments in terms of war, but that we can *actually* win or lose an argument. Conceptual metaphors are those metaphors that structure how we perceive, what we do and what we think. Other examples of conceptual metaphors are LOVE IS A JOURNEY or TIME IS SPACE. In the case of the conceptual metaphor LOVE IS A JOURNEY, there are many linguistic metaphorical expressions like ‘We’ve hit a dead end’ or ‘This is where we split ways’. We are hardly aware of this conceptual metaphors being existent, precisely because it appears so conventional to us. In the case of the ARGUMENT IS WAR metaphor we are hardly aware of this being a conceptual metaphor because we talk about argument in terms of war because we conceive of them that way, and we act according to the way we conceive things (Lakoff and Johnson 1980). Some of

these conceptual metaphors are found to be semi-universal, as is the case with the TIME IS SPACE metaphor. Although in different countries around the world the linguistic metaphorical expressions may vary, a lot of these expressions can be traced back to the conceptual metaphor of TIME IS SPACE. This also entails that conceptual metaphors, as opposed to linguistic metaphorical expressions, are more abstract in nature because of the fact that they are more generic. This is in fact the reason why conceptual metaphors are written in capitals, as opposed to linguistic metaphorical expressions, to mark their different ontological status.

CHAPTER THREE

ANALYSIS

This chapter contains the analysis. A bottom-up analysis will be conducted on the selected data in order to define how the cartoonist makes use of the context in order to present the message of the cartoon. The main question of this thesis is:

How does context constrain creativity in political cartoons and how can this be accounted for within the theory of conceptual blending?

In order to answer this question, an analysis will be performed on political cartoons. To perform the analysis, though, a question must be formulated that is suitable for analysis, but that also provides an answer to the question of the thesis. The question that is formulated for the analysis is as following:

What aspects of context are used to frame the cartoon, define the elements of the presentation space and define how these elements are projected to the blend?

An answer to the main question is one that provides an explanation to how it is that context may constrain creativity. In order to answer this question, an analysis question is required that shows if and how cartoonists actually use context. The question that is set up for analysis does exactly that. Via this question, an answer will be provided that shows not only if context is used by cartoonists in order to present the cartoon in question, but also what aspects of that very context are used. When an answer for the analysis then is retrieved, that is to say, when it is known how cartoonists make use of the context in order to present the cartoon, an answer is provided for the thesis question as well. When it is known how cartoonists use the context, this also shows how they are restricted by it in that very same way. Let us take a look at the cartoon in Figure 9 in order to explain this.



Figure 9

This cartoon shows a baby representing the year 2010 being checked at the airport security gate. Here, the contextual aspect of time -both the reader's time and the time of events presented in the cartoon- is used to present the message of the cartoon, namely that airport security measures became stricter in 2010 due to the failed assault in December 2009. Through conceptual integration, the baby stands for both the year 2010, when stronger security measures were met as well as the passengers who undergo these measures. The symbol of the baby is a common means of presenting the new year. More specifically, in this cartoon, a baby boy is supposed to represent the year 2010 as he is being checked at the airport security gate. Without further in-depth analysis at the moment, the cartoon shows that the cartoonist uses the aspect of time in order to present the message of the cartoon, namely that airport security measures have become stricter in 2010 due to the failed assault in 2009 with the consequence that (in the cartoon) even underwear is being checked. The fact that the cartoonist uses a baby to represent the year 2010 may seem creative, but is in fact not that creative as one may think. The symbol of the baby is very common in order to present the new year (Baby Time), which was actually the case in the time of the context, since the year was just passing from 2009 to 2010. More than that, the cartoonist cannot just use any year, he has to represent the year 2010 if he wants to get his message across to his audience. Hence, while the way of presenting the message may seem creative, the cartoonist uses very common symbols and is restricted by the time of the context. To refer back to the thesis question, this example shows that context can indeed be constraining in the process of creativity.

As can be seen, the analysis deviates a little from the conceptual blending theory as developed by Fauconnier and Turner (2002) in that it uses the term *presentation space(s)*. This is the mental space as used by Coulson and Oakley (2005) and Brandt and Brandt (2005), which is actually input space 1. The choice to use the term *presentation space(s)* as opposed to *input space 1*, like used by Fauconnier and Turner (2002) is twofold. Before discussing why the term of presentation space will be used, let us take a look at what Coulson and Oakley (2005:1516) have stated about this presentation space.

“Thus conceptual blending involves at least two input spaces in which one, the presentation space, elicits a mental scenario that functions to evoke the other reference space. The presentation space is akin to the notion of source domain in conceptual metaphor theory, and as Brandt (2002) specifies, often serves as an “immediate object of wonder” (2002: 53), especially in language judged figurative.”

First of all, this analysis focuses on how the cartoonists make use of the context in order to present the topic and message of the cartoon. In other words, the interest of this analysis goes

out to the representation which makes the representation space a more suitable term for analysis. As is stated by Coulson and Oakley (2005), this *presentation space* elicits a mental scenario (that of the context, be that a frame or a mental space) that functions to evoke the reference space. In other words, the frame or scenario in which the cartoon is presented is used in order to refer to the political situation, which shows that the term *presentation space* applies very well. Secondly, there are cartoons which have more than two input spaces and more mental spaces are being evoked in order to present the topic and message of the cartoon. However, the interest does not only go out to one input space, like input space 1, but all the input spaces that are evoked by virtue of the context and are used to present the cartoon. In order to avoid any confusion then, as well as to make sure that every space evoked by the virtue of context is analyzed, the term *presentation space(s)* seems to be the one most suitable for analysis.

3.1 SELECTED DATA

There are three reasons why this analysis on context is conducted on cartoons. First, cartoons have the power of communicating a lot with minimal information, illustrating the English common phrase ‘A picture speaks a thousand words’. However, it has become more and more apparent that although it looks like there is minimal information available and we are in fact immediately capable of grasping the meaning of a cartoon, more comes into play, something that has become apparent via the theory of conceptual blending. It is by the very virtue of the context that we are able to understand the message and meaning of most political cartoons. In his study on the Dutch calendar cartoons by Peter van Straaten, Forceville (2005) shows how the day in which a cartoon is supposed to be read for instance (e.g. Monday, Labor day), can play an important role in the cartoon itself, which would be about that day. However, to my knowledge, how the cartoonist uses the context and is thus restricted by it at the same time, has not yet been systematically examined. The second reason is the fact that cartoons, and in specific political cartoons, often contain blends which make them a fertile database for analysis. The third reason is my own personal interest in this matter and my fascination for the cognitive workings of something that seems so simple, looking at a cartoon and grasping the outcome, can in fact be so complex.

The choice for the distinctive political cartoons as the database in opposite to all cartoons is not a coincidental one. Most cartoon characters, like ‘Garfield’ for example, also contain blends. In the case of Garfield, this would be the personification of a cat where the input spaces of a cat and a human being are connected via analogy. However, there are certain constraints that ‘normal’ cartoons have in comparison to political cartoons. The first constraint is a pragmatic one. In order to conduct an analysis, it is desirable to have comparable elements for analysis. For this

analysis, cartoons are selected that have the same context and where the cartoonists have used the same aspect of that context in order to present the topic and the message of the cartoon. In that sense, they are fit for analysis since they have commonalities. However, this does not apply for non-political cartoons. Most cartoons, like the earlier mentioned Garfield, might have a context but this context differs most of the time. So, although one might conduct a context analysis with different non-political cartoons, it seems that we would then be ‘comparing apples and oranges’. Indeed, one could compare different non-political cartoons with the claim that they have the commonality of being cartoons, just as oranges and apples *do* have the commonality of being fruit, but it seems for the purpose of conducting research on context that more is necessary than just the commonality of something being a cartoon.

All of the selected data stems for the website www.cagle.com. This website is an initiative by Daryl Cagle, who is also host of the website. Daryl Cagle is a cartoonist for MSNBC. MSNBC is, according to their own claim, one of the most honored news organizations and it is part of the NBC company (MSNBC 2010). MSNBC is a joint venture between NBC and Microsoft and is one of the most trafficked news sites. The reason that the www.cagle.com website is chosen is fourfold. First, it is a renowned website for political cartoons where the best political cartoons are posted. This is significant, because it shows that these cartoons are appreciated and understood by the public, and thus that they are actually published and as such have a certain credibility. The second reason is the fact that all cartoons stem from one American website. This means that the cartoons are in fact comparable to each other, since the group from which they stem from is homogenous. This is important in terms of credibility of the analysis, because there is a homogenous group to which the outcomes of the analysis can be applied to. It is also important for the transferability of the analysis, because it makes evident what specific group of cartoonists and cartoons has been used. The third reason is the fact that the cartoons on the website are categorized around a certain political event or person, that is to say, that they are categorized around a certain context. An example of such a context is ‘Obamacare’ about president Obama’s plan to reform healthcare or the context of ‘Recession is over’. This makes the data more suitable for selection, since any interpretation flaws that could be made by the analyst about what the context of the cartoon may be are thus ruled out. This aspect is again important for the credibility and the transferability of the analysis. In terms of credibility, the context has been posted under the heading of a certain context with the permission of the cartoonist himself, which assures that the cartoonist agrees with the categorization of the context. In terms of transferability, it is ensured that the cartoons used can be found under that specific categorization of the context on the website. The fourth and last reason is the fact that there is a wide range of cartoonists whose cartoons are used. The pragmatic advantage of this fact is that it is easier to find multiple cartoons with the same context. The other advantage, in terms of

credibility and transferability of the analysis, is that it can be ensured that because of the use of cartoons originating from different cartoonists, the results can be applied in a more general way than would be the case when only cartoons from one cartoonist would be analyzed.

What needs to be considered is that in fact we are comparing the products of creative processes, namely the cartoons, rather than comparing the creative processes as they take place. There are advantages to conducting research by observation of the process rather than the resulting product. The most obvious one is that such a method enables the observer to compare the process itself and thereby compare how the creative process takes place in different settings or by different cartoonists and how and why certain choices are made by the cartoonist, rather than just relying on the outcome of those choices. However, gaining access to the data needed for such a research is non-trivial. A group of cartoonists from the same country would have to be observed as they work on a cartoon on the same subject. Moreover one would for example have to find the cartoonists willing and able to work as they think out loud, so as to gain access to their online creative process. Only then could these verbalizations of the creative process be compared and analyzed. This would be an endeavor worth taking in a later research of longer duration. It should be now noted that the methodology and data chosen for this research is nonetheless accurate, since the cartoons that are compared are from the same time and country, on the same subject and are created by appreciated cartoonists for the same kind of audience.

The cartoons selected are divided into 4 groups of 4 cartoons, with a total of 16 cartoons. These 4 groups all have a different context and thus a different topic. The cartoons were selected by a number of questions.

1) Is it a political cartoon; is there a political person, event or issue entailed in the cartoon?

No => Do not entail cartoon in dataset

Yes => Proceed to the next question

2) Is there a blend in the cartoon?

No => Do not entail cartoon in dataset

Yes => Proceed to the next question

3) Does the presentation space(s) seem to be motivated by a particular part of the context?

No => Do not entail cartoon in dataset

Yes => Proceed to the next question

4) Are there at least four cartoons available with a blend and where the presentation space(s) is motivated by the context?

No => Do not entail cartoon in dataset

Yes => Select cartoon for dataset

The first question was necessary to make sure that the cartoon was about the subject of the thesis, namely political cartoons. The second and third question were necessary because if the cartoons do not contain a blend or do not have a presentation space(s) motivated by the context, the cartoon is of no use to this particular analysis. The final question was necessary in order to assure that enough data is available on the same context. After answering these questions, a dataset of 4 groups was selected with 4 different topics. These 4 groups all have a shared context as well as a shared aspect of context that is used by the cartoonist in order to frame the cartoon. There are 2 groups that have the topic as the aspect of context as its main defining aspect, one group that has place as its main defining aspect and one that has the element of the time of the context as its main defining aspect.

A complete overview of all of the cartoons can be found in appendix V, VI, VII and VIII together with the title under which they are posted on the website of www.cagle.com. In the appendices, the cartoons that are used in the analysis can be found as well as those that are not. As mentioned above, there are 4 groups of 4 cartoons each. The first group evolves around the nomination loss of Chicago for the summer Olympics of 2016, the second group is about the health care reform in the US, the third group is about the legislation of gay marriage in California and the fourth and final group is about the introduction of body scans at airports due to heightened security. The total amount of cartoons is presented below, as found on the website of www.cagle.com, as well as how many of these contain blends that are based on the context.

Also presented below in Table 2 and 4, are overviews of used elements belonging to the frame used in the cartoons. These tables have been developed for the first and second group of cartoons, due to the fact that these two groups consist of simplex blends and thus entail a frame. The cartoons in Table 2 can be found in Appendix V under the corresponding numbers as noted in the table and the cartoons in Table 4 can be found in Appendix VI. These tablets have been developed in order to show which elements are actually used and how often.

GROUP 1

| | |
|--|----|
| Chicago Olympics | |
| Total cartoons | 15 |
| Cartoons containing a blend based on context | 9 |
| Containing | |
| Topic | 9 |
| Place | 0 |
| Time | 0 |

Table 1

| Frame elements | Obama* | Afghanistan* | Health care* | Chicago Nomination* |
|-------------------|-----------|--------------|--------------|---------------------|
| Athlete | X | | | |
| Hurdles / Weights | | X | X | X |
| Total cartoons | 5 | | | |
| Cartoon numbers | 1,2,3,4,5 | | | |

| Frame elements | Obama |
|-----------------|-------|
| Javelin | X |
| Total cartoons | 2 |
| Cartoon numbers | 6,7 |

| Frame elements | Obama | Tripping over |
|----------------|-------|---------------|
| Athlete | X | |
| Olympic rings | | X |
| Total cartoons | 1 | |
| Cartoon number | 8 | |

| Frame elements | Obama's credibility |
|----------------|---------------------|
| Olympic rings | X |
| Total cartoons | 1 |
| Cartoon number | 9 |

1

Table 2

GROUP 2

| | |
|--|----|
| Health care reform | |
| Total cartoons | 58 |
| Cartoons containing a blend based on context | 33 |
| Containing | |
| Topic | 33 |
| Place | |
| Time | |

Table 3

¹ For those elements marked with an asterisk, it means that the cartoon entails at least one of these elements, but possibly more, this counts for the elements in table 4 as well.

| | | | |
|-----------------|-------------|--------|--|
| Frame elements | Health care | | |
| Ambulance | X | | |
| Total cartoons | | 5 | |
| Cartoon numbers | | 1 to 5 | |

| | | | |
|-----------------------|-------------|---------|--|
| Frame elements | Health care | | |
| Medicine / Instrument | X | | |
| Total cartoons | | 8 | |
| Cartoon numbers | | 6 to 13 | |

| | | | |
|-----------------|--------|----------|--------------|
| Frame elements | Obama* | America* | Health care* |
| Doctor | X | | |
| Patient | | X | X |
| Total cartoons | | 18 | |
| Cartoon numbers | | 14 to 33 | |

Table 4

GROUP 3

| | |
|--|----|
| Gay marriage | |
| Total cartoons | 16 |
| Cartoons containing a blend based on context | 9 |
| Containing | |
| Topic | 5 |
| Place | 4 |
| Time | 0 |

Table 5

GROUP 4

| | |
|--|----|
| Body scans | |
| Total cartoons | 15 |
| Cartoons containing a blend based on context | 8 |
| Containing | |
| Topic | 1 |
| Place | 0 |
| Time | 8 |

Table 6

Although this analysis is qualitative in nature rather than quantitative, the choice was made to entail these tablets in the thesis. This has been done in order to show the general nature of the use of context in order to present the message of the cartoon, rather than being a rare and

unique appearance. As can be seen in all the tablets, for every group at least half or more of the total amount of cartoons are cartoons that contain blends and for which the context has been used in order to present the cartoon.

3.2 METHODOLOGY

3.2.1 CONCEPTUALIZATION AND OPERATIONALIZATION

There are five elements in this question that need a operationalization. These are: context, frame, elements, presentation space(s) and blend.

CONTEXT

In order to define the aspects which the cartoonists use to frame the cartoon, it is necessary to define what context is. According to the dictionary, the context is: “The circumstances in which an event occurs; a setting” (The free dictionary, 2010). This seems a concept of context that is very well applicable to the present analysis, in which the event is the cartoon. However, the goal is not to research the circumstance is which the cartoonist draws the cartoon or in which the reader reads the cartoon, but the circumstances that the cartoon refers to. Hence, the event is actually not the cartoon itself, but the cartoon’s message. To exemplify this, a cartoon on the legislation of gay marriage in California will be discussed.



Figure 10

In Figure 10, two male people can be seen eating their wedding cake representing gay marriage. The cartoon’s message is that a gay marriage took place and that the Republicans oppose this. The context on which the cartoon is based is that in the year 2008 the Californian supreme court legislated gay marriage in the state of California.ⁱⁱ But the interest not only goes out to how the cartoonist uses the context, but also what specific aspect is being used. This calls for a further operationalization of context, since it needs to be divided into different aspects. When

considering the whole context of the cartoon in Figure 10, we can divide this context into three different aspects. The first is the time, which is 2008, because that was the year that gay marriage was legalized. The second aspect is the topic, which in this case is the legislation of gay marriage, which is that what the context is about. The third one is that of place, which in this case is California, because that is the state where gay marriage was legalized. This means that in the case of this cartoon the context can be divided into three different aspects, that of topic, time and place, which are actually the three W's: what, when and where. After a scan throughout the selected data it seems that these are the three aspects mainly used by cartoonists, and as such, these will be the aspects in which context is divided into. This entails that the operationalization of this concept is done inductively with these three aspects as the result.

FRAME

In order to establish what kind of frame the cartoonist is using, the definition of frame that will be used during this analysis needs to be established. For the purpose of this analysis, the definition of frame will be followed as noted by Pascual (2002). Pascual (2002:48) describes frames as “patterns of role-value pairs like the family, a debate or a conversation”. In “Mark is the father of Jane”, the family frame is used, with for example Mark as the value of the role of father and Jane as the value of the role of daughter.

ELEMENTS

The use of the word element in this analysis refers to the elements that are existent in the mental input spaces of the conceptual integration network. These elements mapped onto elements in other input spaces and (partially) projected to the blend, these elements are the content of the input spaces.

PRESENTATION SPACE(S)

The presentation space is a mental space like the input spaces in the theory of conceptual blending. The presentation space is actually input space 1 in the case of a conceptual network diagram where there are two input spaces and input space 1 is used to say something about input space 2. Then input space 1 is the presentation space en input space 2 is the reference space. As mentioned earlier, the goal of this analysis is to find out how the cartoonist uses the context in order to present the subject and message of the cartoon, in other words, how the cartoonist uses context to present that which he is referring to. In this analysis then, following the normative theory, the presentation space is that mental space that is used to refer to the subject of the cartoon.

BLEND

The definition of a blend is like the blend discussed in the theoretical overview. The blend is the integrated mental space of two or more input spaces, or presentation and reference spaces, in the conceptual integration network.

3.2.2. METHOD OF ANALYSIS

As mentioned earlier, this is an analysis that will be conducted bottom-up. This means that first the blend and the input spaces will be established. The main question of this analysis evolves around the constraining function of context on elements and framing of the presentation space(s) and the eventual blend. The input spaces and the blend will be established first, before the actual analysis takes place. Although the cartoonist may use certain aspects of the context, the context itself can never predict what the eventual cartoon, and thus the conceptual integration network, will look like. The analysis is conducted by looking at the cartoon first and then establishing the aspect of context that is being used, instead of establishing the context and then determining what a cartoon *must* look like due to this context. Reasoning by logic, this is also an impossible task, since we cannot predict how a cartoonist will shape a cartoon due to its context, but we can look in hindsight to establish what aspect of the context the cartoonist used in order to shape the cartoon. Moreover, due to the nature of the research question, it would be too hard to come up with a suitable laboratory experiment. The input spaces, that is the presentation and reference spaces, and the blend are presented in a conceptual integration diagram. The mappings between the different space elements are presented via lines between these elements.

The analysis will focus on the aspects of the context that are used by the cartoonist in order to frame the cartoon and define the elements of the presentation spaces(s). For the purpose of conducting this analysis, 4 groups of cartoons were chosen. The analysis will be conducted on each cartoon separately. For each cartoon, the aspect of the context which the cartoonist has used in order to frame the cartoon and to present the topic of the cartoon will be explained and elaborated on. This aspect of the context is presented in the conceptual integration diagram as the contextual space. This is presented as a mental space to visualize the workings of the concept in the conceptual integration diagram. Whether it is an actual mental space like the other spaces in the diagram will be discussed in the conclusion and discussion part of this thesis. However, in order to give a synoptic overview of the diagram, the choice has been made to present it as a mental space for the time being.

In the conceptual integration diagram in this analysis, the generic space as discussed in the theoretical overview is not shown. This decision is based on multiple reasons. The first reason is

that for this particular analysis, the visualization of the generic space in the diagram has no added value, since the analysis focuses on the framing of the reference space(s) and the mappings, and the eventual projection of the space elements to the blend. This reason is thus a pragmatic one, because the diagram just represents that which is to be analyzed and stays more synoptic. The second reason for not showing this space in the diagram has to do with the fact that there is still a lot of discussion in the literature as to whether this space is an actual mental space. Fauconnier and Turner (2002) for example claim that it is, while other researchers like Brandt & Brandt (2005), Oakley & Coulson (2008) and Coulson & Pascual (2006) claim that it is not. Although all scholars agree that there must be a sort of commonality between elements in order for these elements to be mapped and eventually integrated with each other, the question arises whether these commonalities actually exist in a separate mental space. Due to this discussion, and due to the fact that the presentation of this space has no added value for this particular research, the choice has been made not to show the generic space in the conceptual integration network.

A schematic conceptual integration diagram is presented for each group of cartoons. It must be considered that this network is more general in nature, precisely due to the fact that it represents four cartoons instead of just one. This might seem an inadequate way of analyzing the cartoons, since as a result the diagram might not be as precise as it would be if these diagrams would be made for each cartoon separately. However, the goal of this analysis is to show how different cartoonists make use of the same aspect of the context in order to present the topic of the cartoon. Besides, the selected cartoons have been chosen exactly on the basis of the demand that they have a shared context and that the topic is presented through the same aspect of this context. This makes it possible to present a more general conceptual integration diagram that applies to all the cartoons, although some details may differ amongst the different cartoons. In the contextual analysis itself of course, these details will be discussed specifically as they apply to that specific cartoon, and the focus will shift from the general conceptual integration diagram to the particular cartoon.

As mentioned earlier, each cartoon will be analyzed separately. The use of the context by the cartoonist will be explained, as well as other conceptual structures the cartoonist may use, such as metaphors. The elements of the presentation space(s) will be discussed, as well as emergent structures that appear in the blend. Specifically, the aspect of the context which the cartoonist uses in order to present the topic will be discussed in relation to these elements in the presentation space(s) and the blend.

3.3 ANALYSES

The four groups of cartoons are analyzed in the following sections. First, a global context will be given for the cartoons, after which the analysis of these cartoons will follow. After that, the conceptual integration diagram will be presented and then the analysis of the context for each cartoon separately.

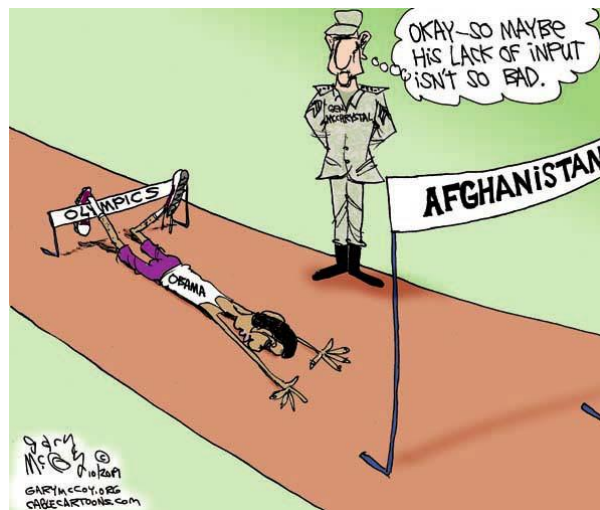
3.3.1 GROUP 1: TOPIC

This group of cartoons evolves around the American bid for the summer Olympics of 2016 with the city Chicago.

3.3.1.1 GLOBAL CONTEXT

The city of Chicago was the American bid for the summer Olympics of 2016. US president Barack Obama was very happy with this news, since he himself is a former resident of Chicago. Unfortunately for Obama though, Chicago was one of the first nominated cities to be eliminated.

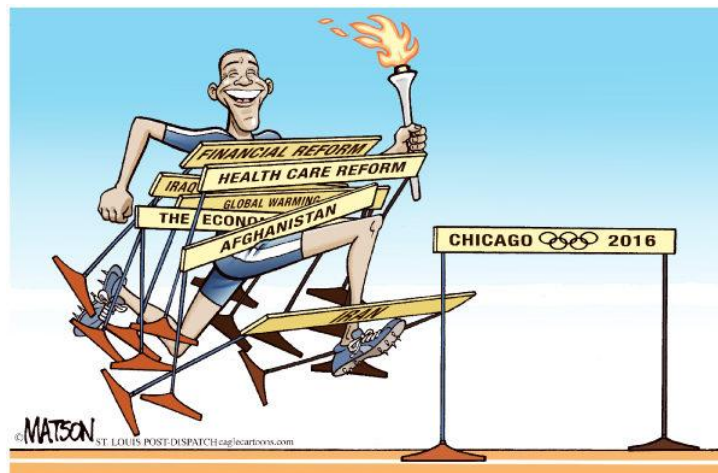
3.3.1.2 CARTOONS



Cartoon 1



Cartoon 2



"WHAT'S ONE MORE HURDLE?"

Cartoon 3



Cartoon 4

3.3.1.3 CONCEPTUAL INTEGRATION DIAGRAM

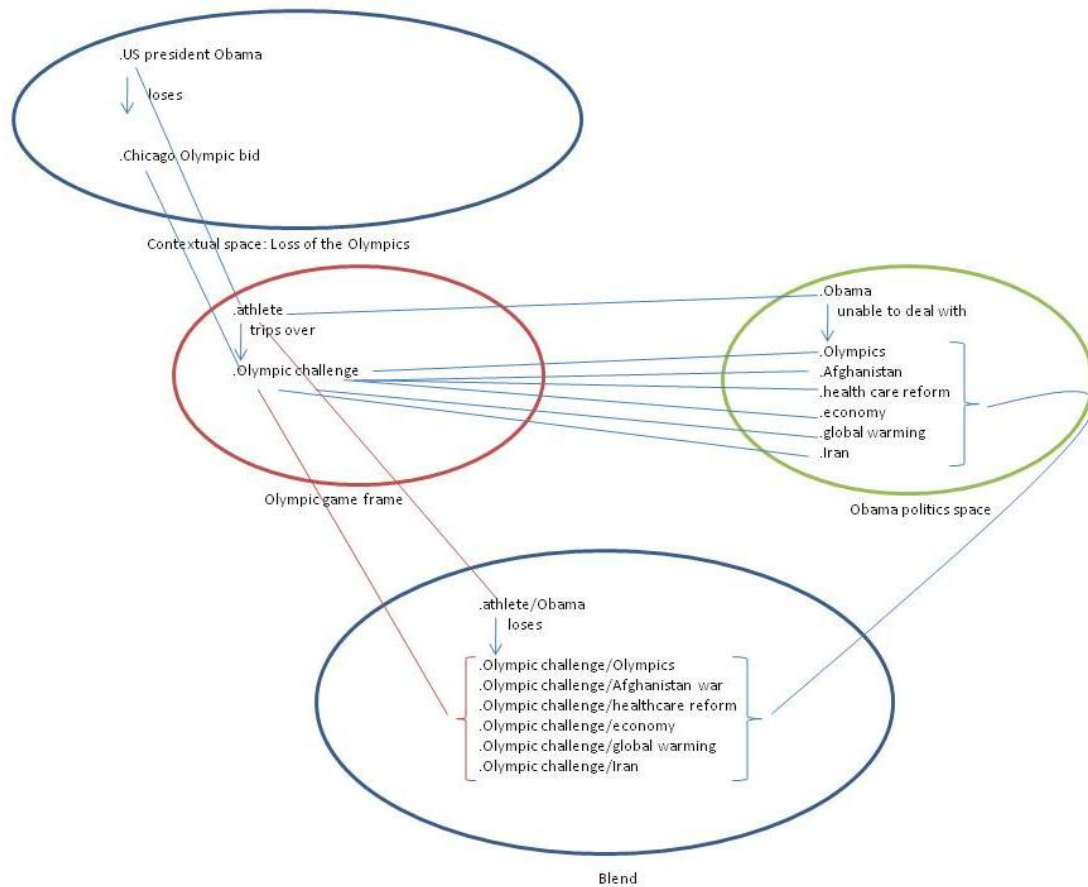


Figure 11

3.3.1.4 CONTEXTUAL ANALYSIS

The network of these cartoons is a simplex network. In one input space (Olympic game frame), there is the frame of an Olympic sport with the role of athlete and with an Olympic challenge that has counterparts in the second input space. This entails that there is a frame-to-value cross mapping.

In cartoons 1 to 3, the frame of hurdle running is being used to present the cartoon. The fact that this frame is used is motivated by the topic of the context. The topic of the context is that Obama as the president of the United States has lost the chance to host the summer Olympics of 2016 in Chicago. This event is both what the cartoon comments upon and breaking news at the time the cartoon is produced and intended to be read. Hurdle running is actually a sport that is exercised at the summer Olympics. The use of this frame then shows how the cartoonist has made use of the topic of the context in order to frame the cartoon. The cartoonist is namely using a frame that is very closely related to the topic in order to present this topic and thus the message of the

cartoon. In this frame, which is referred to as the Olympic game frame in the conceptual network diagram, there is an athlete and an Olympic challenge, which in this case is hurdle running. The use of both of these elements is also motivated by further topics in the situational context, namely the fact that Obama was also dealing with the new health care reform and the Afghanistan war when he lost the bid for the Olympics. Hence, the Olympics topic is the aspect of the context that the cartoonist chose to use in order to present numerous challenges in Obama's presidency. The different hurdles in the Olympics frame are used to refer to different political challenges. The fact that hurdles are used is of course closely related to the fact that this is the frame of hurdle running. However, there is a motivation due to the topic of the context why this particular frame and thus the hurdles are used. Hurdles are objects in real life that are used to perform the sport of hurdle running. However, hurdles are used metaphorically as well, like in the case of this cartoon where the conceptual metaphor DIFFICULTIES ARE OBSTACLES TO MOTION (Lakoff & Johnson 1980) is used by the cartoonist. In the topic of the context, Obama has lost the Olympic bid. Metaphorically, this is a hurdle on Obama's path as the president of the United States. In the cartoon, this is presented as an actual hurdle for the athlete. This topic of the context is what the cartoonist uses in order to set up a relation between the actual hurdle in the cartoon and the metaphorical hurdle of the topic. The metaphorical hurdle of the topic of the context is used as an actual hurdle (Olympics and Afghanistan) in the blend. A relation of analogy is established between the loss for the Olympics in the context and the hurdle in the cartoon which is compressed into uniqueness in the blend. They are both hurdles be it one a metaphorical hurdle and the other an actual hurdle. On the one hand, it is closely related to the topic due to the fact that hurdle running is a sport exercised at the Olympics and as such there is a part-whole relation between the hurdle running and the Olympics, one aspect of the Olympics represents the entire Olympics. On the other hand, the Olympic loss as part of the topic of the context is represented as a metaphorical hurdle by the cartoonist. This same metaphor also motivates the use of Obama as an athlete. For the sport of hurdle running to be presented, there needs to be an athlete actually doing the running, since otherwise there would be just hurdles instead of hurdle running. Hence, an aspect of the motivation for the use of an athlete finds its roots there. However, this is not just any athlete, this is president Obama being presented as an athlete. This is again how the topic of the context is used by the cartoonist. In the context, it is Obama who has lost the Olympic bid. Although of course it is actually America as a country who has lost this, Obama is, at the time of Chicago being eliminated, president and he has to run the country and he is trusted on by the people to make sure that honorable events, such as hosting the Olympics, be brought to the country. This entails that a relation of part-whole has been established between Obama and the American people. Obama as one person represents the entire American nation. In this case, he has failed. However, there is also a conceptual metaphor

that is used here, namely that of **CONTROLLER FOR CONTROLLED** (Lakoff and Johnson 1980: 38). America as a country has lost the chance to host the Olympics but only Obama, who is the president of the United States and thus the controller of the country, is portrayed as the one who lost this chance. This also has to do with the goal of achieving human scale, which is achieved by going from many to one (Fauconnier & Turner 1998). All the people in the United States are represented as one person, namely Barack Obama. In the cartoon, Obama is presented as tripping over the hurdle that represents the Olympics. When looking at the context, Obama is the one tripping over the metaphorical hurdle. There is a relation of analogy established by the cartoonist between Obama in the context and the athlete in the cartoon. This metaphor is actually a sub metaphor of a conceptual metaphor, which is that of **LIFE IS A JOURNEY** in general and **PURPOSES ARE DESTINATIONS** in particular. These are commonly used metaphors which has a lot of culturally elaborated metaphors that derive from it, with the metaphor in the cartoon being one of them.ⁱⁱⁱ However, something else is going on in the cartoon as well. The hurdles in the cartoon representing the Olympics and Afghanistan are of different heights. This has to do with the outcome of the blend, that is to say, the message of the cartoon. This message is that if Obama has failed to win the chance of hosting the Olympics, which is evidently in the eyes of the cartoonist just a small issue, he will never be able to deal with the war in Afghanistan, which is of a lot bigger scale. This is also motivated by the topic of the context. When looking at the issue of the Olympics and Afghanistan somewhat objectively, the issue of losing the Olympics seems to be of less importance than the war in Afghanistan, which is in reality a matter of life and death. This motivates the use of different hurdles in the cartoon. Although the issue of Afghanistan is not in fact part of the topic of the context as such, the Olympics is. And due to the fact that the Olympics is used as a reference point for the issue of Afghanistan, this shows how the cartoonist has used the topic of the context in order to refer to Afghanistan.

In cartoon 2, there are two differences in comparison to cartoon 1. The first difference is the fact that three hurdles are used here instead of the two used in cartoon 1. However, both the issue of Afghanistan and the Olympics are used, but that of health care has been added. Although there is no specific motivation in the context to use either the issue of Afghanistan or that of health care, the objective of this analysis is to explore how and which aspects of the context are used in order to frame the cartoon and the elements of the presentation space. In this cartoon, the context is used in the same manner in order to frame the cartoon, and the same use of the topic is made with the hurdles, the use of an athlete and the use of different heights of hurdles as in cartoon 1. The second difference is the fact that Obama in cartoon 1 has already tripped over the first hurdle representing the Olympics, while in fact here he has not.^{iv} This shows that the cartoonist is making use of this very topic again. Although Obama does not fall or trip over the hurdle yet,

due to the topic of the context, it is known that he does so the cartoonist may have felt that it is not necessary to show this explicitly.

The frame of hurdle running is used again in cartoon 3. However, there are three differences that are interesting for analysis. The first difference is that while in the other cartoons the hurdle of the Olympics was the first one, in this cartoon it is the last one. In the context, that is to say in reality, Obama has lost the Olympic bid and the other issues are still to be dealt with. This means that the topic of the context is actually the political issue which has already been dealt with, as opposed to the other issues. This explains how the cartoonists in the previous two cartoons made use of the topic to represent the subject, namely to present the topic of the issue, which has been dealt with, as the first hurdle. This is opposed to how these issues are presented in this cartoon. In this cartoon, Obama has already taken all the other hurdles, except for the Olympics. This use of the other issues as well as the Olympics shows again how the cartoonist is making use of the topic. However, in order to explain this, first another difference must be discussed. In the cartoon, the athlete is dragging along the hurdles instead of jumping over them, which is in fact the favored outcome in hurdle running. When looked at metaphorically, these are hurdles on Obama's presidential life path that he is dragging along instead of overcoming them, that is, solving them. On this life path, there is one hurdle that Obama did already take but did not overcome, which is that of the bid for the Olympic Games. Returning to the cartoon and bearing in mind the first difference, the motivation for presenting these issues (hurdles) in this manner is motivated by the topic. It is to be assumed that Obama will drag this hurdle along just as he is dragging the other hurdles along, which is strengthened by the fact that he is presented as saying: "What's one more hurdle". In reality, Obama has lost the Olympics, so dragging this hurdle along in that same way equals losing. The topic of the context then motivates why these hurdles are presented in the way that they are.^v The third difference is that in this cartoon there is no difference in height in the hurdles, which would metaphorically entail that they are all evenly hard to overcome. In the previous two cartoons it has been discussed how the topic of the context motivates the use of different heights. In this cartoon, it has not been done so, which tells us that the cartoonist did not wish (or think about) putting an emphasis on the difficulty of the issues presented concerning how hard it is to deal with them. This shows that although context may be used to present certain elements in a particular way, it does not guarantee that this in fact will be done.

Cartoon 4 is set up differently than the three cartoons discussed earlier, but the elements in the presentation space actually remain the same as well as the blend and the particular frame and elements are again a demonstration of how the cartoonist makes use of the topic of the context to present the message. The frame used to present the subject of the cartoon is that of weight

lifting. Although this is another frame than that of hurdle running, it is actually also a sport exercised at the summer Olympics. So, like with the hurdle running, the topic of the context is used to frame the cartoon. The use of an athlete also comes forward in this cartoon. Much like with hurdle running, the athlete is part of the Olympics frame, since without the athlete there would only be weights instead of weight lifting. Thus, the use of this athlete as to represent Obama is a choice made by the cartoonist that shows the use of the topic as its motivation. In reality, and the context of this subject, Obama is the one who has lost the Olympics and who has to deal with the other issues presented as the weights as well. In the blend, he is the one who has to do the lifting. This is how the cartoonist has set up the analogical relation between these two aspects in order represent Obama’s presidential challenges. In this cartoon, much like with the previous ones, there is also the use of a conceptual metaphor. This metaphor is that of ‘difficulties are weights’. This derives from the conceptual metaphor of DIFFICULTIES ARE PHYSICAL OBJECTS. In the cartoon, the difficulties are the political issues that Obama needs to deal with and these are presented as actual weights, which brings this metaphor to life.^{vi}

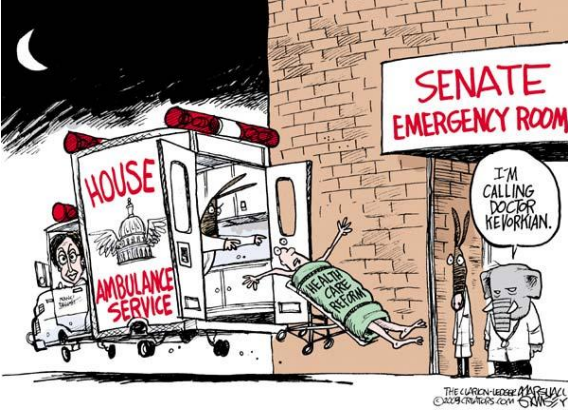
3.3.2 GROUP 2: TOPIC

The second group of cartoons is all about the subject of health care, specifically on the health care reform in the United States of America.

3.3.2.1 GLOBAL CONTEXT

When Obama was campaigning during the election time, the health care reform was a big issue on his agenda. Now that he is president, he indeed wishes to change the health care system of the United States. However, there is a lot of critique on this reform, for instance that the costs are too high. Especially the Republicans oppose Obama’s plans, which have now actually been introduced.

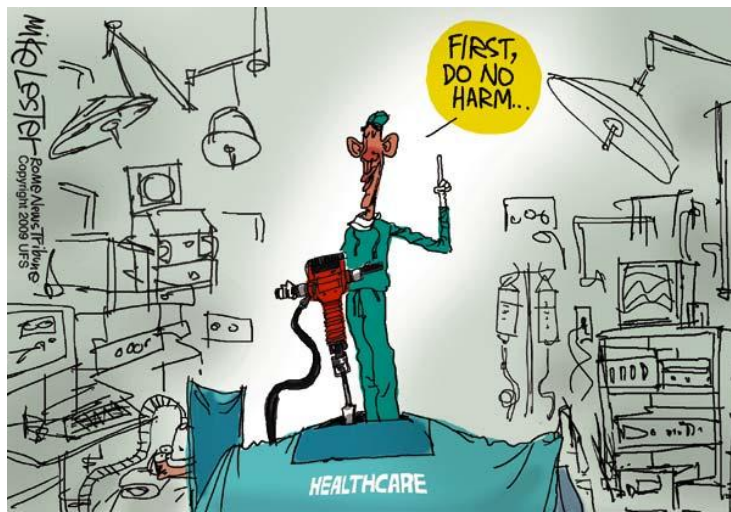
3.3.2.2 CARTOONS



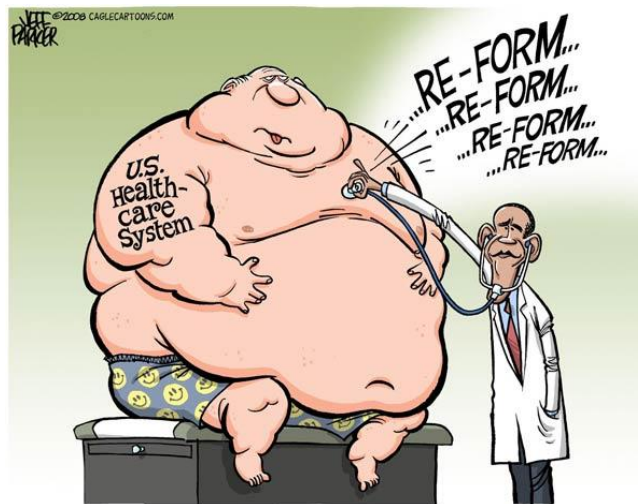
Cartoon 5



Cartoon 6



Cartoon 7



Cartoon 8

3.3.2.3 CONCEPTUAL INTEGRATION DIAGRAM

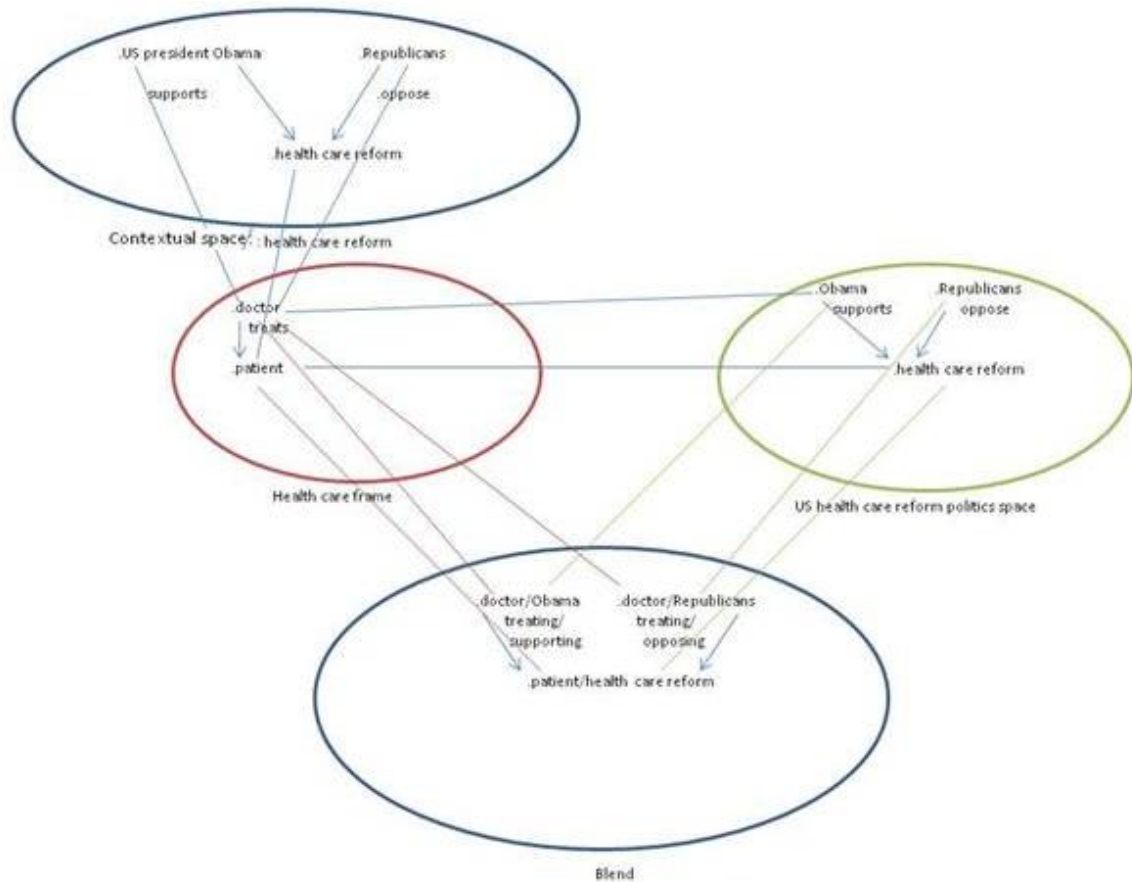


Figure 12

3.3.2.4 CONTEXTUAL ANALYSIS

As with the first group of cartoons, the conceptual integration network here is also the simplex kind of network. Again, there is a familiar frame with the values of the roles of doctor and patient in the other input space. Like in the first group of cartoons discussed, there is a frame-to-value cross mapping between the health care frame and the US politics space.

In cartoon 5, a patient is being dropped off by an ambulance to the emergency room. The frame that is being used is the health care frame. The use of this frame is motivated by the place of the topic of the context. The topic of the context is that Obama wishes to reform health care. Although the debate around this health care reform does not actually take place at a hospital, a hospital is a place where health care is provided. This shows how the cartoonist has used this place of the situational context in order to structure the cartoon. Note however, that this is not the place of the debate context itself or the reader's context. The place of the context itself is the senate or the White House, where the debate around this discussion takes place. First, the

patient being dropped off will be analyzed. This patient is not a real patient, but represents the health care reform. The fact that the health care reform is being presented as a patient is how the cartoonist has used the topic of the context in order to present the message of the cartoon. The topic of this context is that Obama wishes to reform health care. Before coming to the explanation of how this topic motivates the use of a patient to represent health care, let us take a look at the particular frame in which this patient is used. In the frame, the patient is being dropped off at the hospital by an ambulance. In reality, when a patient is dropped off by an ambulance it means that he is not well and in need of immediate treatment. The doctor is there to perform a medical examination in order to establish what is wrong with the patient. When this is established, the doctor might decide that the patient needs stitching, or an operation, or pills, and so on.^{vii} In other words: the doctor is treating the patient. By treating a patient, a doctor might be considered to somewhat 'reform' a patient as well. The sickness might disappear or the wound might be closed. When referring back to the topic of the context, Obama is reforming something as well, namely health care, which in the blend is sick and thus in need of treatment. Hence, it is both the health care system and a patient than can be reformed. It becomes evident here then how the topic has been used to present a patient to represent health care, a relation of analogy has been established between the patient and the health care, due to this use of the patient. This explains the motivation for the element of a patient in the presentation space.^{viii} Secondly, there are the animals represented as doctors. There are two things going on here. The first is the matter of the animals. These animals are symbols of the Democrat and Republican political party, where the donkey represents the Democrats and the elephant represents the Republicans. As such, there is a relation of representation between the symbols and the political parties, the symbols are used as a representation for these political parties. There is also a part-whole relationship between the animals and the parties, one animal is used to represent the whole party. It appears that this has been done to achieve human scale, via the goal of going from many to one. This is a symbol that is used very often in political cartoons. So first of all, these animals are not just animals, but in fact represent the whole of the Democrat and Republican parties. There are the political parties then, represented as doctors. This shows in very much the same way the use of the topic as with the patient representing health care reform. The health care reform is a political issue which must be decided on by the Democrats and the Republicans. When we take a look again at the doctor-patient frame, the doctor is the one examining the patient and deciding which treatment is best, just as Republicans and Democrats are the ones deciding if and how the reform should take place. So, in this particular setting, the use of a doctor representing the Democrats and Republicans is again motivated by the topic of the context, via a relation of analogy. Finally, there is the matter of the senate represented as the emergency room. This is motivated in mostly the same way by the topic of the context as are the

use of a patient to represent health care and the use of a doctor to represent Republicans and Democrats. The senate is the place where the debate about health care reform between Democrats and Republicans takes place, as the emergency room is the place where the patient receives treatment after being dropped off by an ambulance. However, this relation of analogy between the emergency room and the senate that is set up shows not so much the use of the topic of the context by the cartoonist, but actually the place of the context. There is one aspect of the cartoon that is not shown as such in the conceptual integration network because it is not an element of the presentation space, but it is actually a different mental space entirely. This is the aspect of the doctor representing the Republicans (the elephant) calling on the aid of Dr. Kevorkian. I wish to discuss it here because it is essentially the joke of the cartoon, and although it is not part of the presentation space, it is motivated by the context as well. Dr. Kevorkian is the name of a doctor in reality. This doctor is someone who has been sentenced to several years in prison because he has assisted at least 130 people perform euthanasia, according to his own claims. These claims and his sentencing has given rise to the questionable nickname of Dr. Death. The Republicans represented as calling Dr. Kevorkian is motivated in two ways. On the one hand, Dr. Kevorkian is a doctor in reality, and with the health care being the topic and the frame of an emergency room being used to which doctors are closely related to which explains the use of a doctor in general. However, Dr. Kevorkian is not just any doctor. He is a doctor that, as mentioned, has helped people to die. The fact that he is called onto by the Republicans, as opposed to just any doctor, shows again how the cartoonist is using the topic to present the subject. Obama wishes to reform health care, but the Republicans strongly oppose this. So, by them calling in the aid of Dr. Kevorkian in the blend, the patient who is in fact the health care reform, can be assumed to die (read: fail) when Dr. Kevorkian comes to help him. So it is the fact of the topic of the context that the Republicans oppose the reform that motivates the use of Dr. Kevorkian. This happens via association with the topic of the context. The topic is health care, and a doctor can normatively be considered someone who provides health care. With health care as the topic and Dr. Kevorkian being someone who should provide health care but in fact kills his patients, motivates for the use of this doctor in service of the Republicans. This conceptual integration network thus involves a simplex blend of the health care frame and the mental space of the US HEALTH CARE REFORM POLITICS space, and double scope blend with this blended space (the HEALTH CARE FRAME/US HEALTH CARE REFORM POLITICS blend) and the DR. KEVORKIAN space, in which this doctor helps his patients to die.

In cartoon 6, the frame of doctor-patient is being used. Although different from that of an emergency room frame, like used in cartoon 5, the use of this frame is based on the same matter of the cartoonist using the topic of the context to present the subject of the cartoon. The topic of the context is the trigger for the use of this frame. The topic is the health care reform, and an

examination room with a doctor examining or treating a patient is where health care takes place. Hence, the place where the health care takes place is again used by the cartoonist (but again, not the place of the context itself). The patient in this cartoon is the economy and the doctor is Obama. The way the doctor is treating the patient, however, is different from what happens in reality. It has a relation of disanalogy with the normative doctor-patient frame. In the cartoon, we see Obama standing ready to shock the patient with electric paddles. These paddles are used in reality when somebody goes into cardiac arrest to get the heart pumping again. These would never be used on somebody who has a heartbeat, because then these electric shocks could cause serious and life threatening damage. The fact that in the cartoon this is presented differently shows how the cartoonist uses the topic to get the message of the cartoon across to his audience. In order to analyze this use of the context correctly, the topic as shown in the conceptual integration network needs to be elaborated on, the topic becoming: Obama wishes to reform health care which is opposed (by who is not relevant in this cartoon) due to the assumption that it will bring high costs, which could cause the economy to collapse.^{ix} The elements in the reference space then are in fact this topic. In the blend, Obama is fused with the doctor, the paddles are fused with the health care reform (referred to as Obamacare in the cartoon) and the patient is fused with the economy. With the whole topic established, the analysis can be performed. First, there is the use of Obama as a doctor. Considering the use of Obama as doctor, one could state that this does not show the use of the topic of the context as in the previous cartoon, since it is not the health care reform that is the patient. However, when one takes a closer look, it becomes evident that the use of Obama in this cartoon is motivated by the topic as well. The way the cartoon is set up, it looks like the doctor is going to actually hurt the patient instead of helping him. This is also what happens in the topic of the context. Obama is assumed to hurt the economy due to the high costs of the health care reform. Something that also plays a role here is the role that Obama has in real life, which is that of president and the role Obama is represented to have in the cartoon, which is that of doctor. A president is chosen to lead the country, and not to bring it into further trouble or lead it down a path of falling economy. However, the message of the cartoon is that in this case Obama would actually bring harm to the country. These two aspects of the topic of the context are used by representing Obama as a doctor. Obama might hurt the economy with the reform, just as the doctor looks like he is going to hurt the patient. Yet, Obama is not supposed to hurt the country just as a doctor is not supposed to hurt the patient, so the cartoonist has set up a relation of analogy between the two. There is also a part-whole relation between Obama and his cabinet, and Obama is the representative. Only Obama is presented here, but he stands for the entire Democratic party, with all the senators, vice-president, etc. This is actually also the case in cartoon 7 and 8. The second element is that of the paddles used to represent health care. In the cartoon, the health

care reform is referred to as Obamacare, which is the name that has arisen in the media for this very health care reform. The use of paddles representing health care reform is motivated by the topic of the cartoon. In reality, paddles are charged with a certain amount of volts of electricity. The higher the volts, the more severe the shock the patient receives. In the cartoon, it can be seen that the paddles are not charged with electricity but with costs, and the graph representing these costs is going off the charts, which indicates that the paddles are severely charged. When looking at the topic again, the health care reform brings with it high costs, which could cause the economy to collapse. The health care frame is being evoked by the topic, which brings with it certain aspects that are related to this frame due to association, such as the paddles. These paddles are then being used to state something about Obama's politics, they are being mapped onto Obama politics with a relation of analogy. The final aspect is that of the economy being presented as a patient. The patient is also an aspect that is associated with the health care frame and is being mapped onto the economy via a relation of analogy. Based on the topic of the cartoon, it is the economy that will be harmed just as it seems that the patient will be harmed in this cartoon. However, there probably is another aspect in the topic which could motivate the use of a patient to represent the economy. This has to do with the state of the economy at the time of the health care reform. At this time, the economy was still recovering from a worldwide recession. When looking at a doctor-patient situation, it is safe to assume that a patient goes to see a doctor when he or she is not feeling well, in other words, when they are feeling sick.^x Considering the situation of the economy then, it is assumable that the cartoonist has presented the economy as a patient by using this aspect of the situational time of the context, which is the time when the cartoon is drawn and seen by the audience. The economy was 'ill' at that moment, using the conceptual metaphor ILLNESS IS BAD (vs. HEALTH IS GOOD).

In cartoon 7, yet another medical frame is used, which is that of an operation. This use of the frame by the cartoonist is again the making use of the topic of the context like in cartoon 6, so that will not be elaborated on. Obama is presented as a surgeon here and the patient is the health care, who Obama is operating on with a drill. First, the representation of Obama as a surgeon will be discussed. Obama is not just represented as any kind of doctor, but the choice has been made to present him as a surgeon. This choice shows the use of the topic again by the cartoonist, which is that Obama is the person who wishes to reform health care. To reform this health care, this means that changes will be made to the system as it is now. A surgeon is a doctor who operates on people and also makes changes in the body as it was at the time before operating, which could entail the removal of cancerous cells to putting bones together that are broken. So, while in the topic Obama is reforming health care, a surgeon is somebody who reforms a patient. In both cases, Obama and the surgeon are the ones performing the reformation. By presenting Obama as the surgeon then, he relates these two aspects via analogy

and the choice of presenting Obama as a surgeon shows how the cartoonist is using this very topic in order to create the relation of analogy between Obama and the surgeon. The second aspect is that of the health care being presented as a patient. Again, we are dealing with the goal of achieving human scale here. The health care as such would be hard to portray, since it is an array of different aspects and places. However, by representing this health care as a patient, human scale is achieved, it is understandable and graspable. This is motivated in very much the same way as in the use of a doctor for representing Obama. Obama wants to reform health care, which makes the health care the subject of reform. A patient is the subject of reformation by a surgeon. This shows the use of the topic by the cartoonist. By presenting the health care as the patient he establishes a relation of analogy of both aspects being the subject of reformation of some kind. Finally, there is the use of a drill in the cartoon. In order to explain how the cartoonist has made use of the context here, the message of the cartoonist must be elaborated on. The message of this cartoon is not just that Obama wishes to reform health care, but that he wishes to do so with too drastic measures. And it is the topic of the context (Obama wishing to reform health care) that the cartoonist uses in order to present the message. In reality, surgeons operate with a scalpel and have to be very steady and delicate when operating on human tissue. The use of a drill in the cartoon has a relation of disanalogy with the normative frame in reality. This also evokes the metaphor of the surgeon being a butcher. Following Brandt and Brandt (2005: 218), this is not an entrenched conceptual metaphor and as such is not noted as one. The outcome of this metaphor in this case is critique on the way the surgeon is going about business and as such, critique on how Obama is reforming health care, which is in fact the message of the cartoon. So by using a drill, the cartoonist creates an analogy relation between the drastic measures and the drill and thus in fact uses this aspect of the context in order to present the message.

Cartoon 8 has a lot of commonalities with the three previous shown cartoons in this group. The frame demonstrates a use of the topic, like in the previous cartoons, via the location of where health care as such actually takes place, namely a hospital or a medical centre, between a doctor and patient. In this cartoon, the health care system is the patient and Obama is once again the doctor who is examining the patient's heart. The use of a doctor to represent Obama and the use of a patient to represent health care is based on the use of the topic to represent the subject of the cartoon. Obama is the person who has 'examined' the health care system and feels it needs to be reformed. So, the health care system is the subject of examination and Obama is the one performing the examination, just as the patient is the subject of examination and the doctor is the one performing the examining. This shows how the context is a motivation to present the health care system and Obama as a patient and a doctor. The metaphor of personification of a system is being used, since the health care system is being presented as a person. However, this metaphor also derives from a conceptual metaphor. This is the conceptual metaphor of IDEAS

ARE PEOPLE (Lakoff and Johnson 1980: 47). The health care reform is an idea introduced by Obama, and in this case is presented as a person. This is actually also the case in cartoons 5 and 7. In these cartoons, the health care reform is also represented as a person. This again has to do with the goal of achieving human scale. The health care reform as such is an idea that is hard to visualize, since it is mainly a text document with the planned reformations. This is something that might be hard to understand and that is also hard to draw. By presenting the health care reform as a person then, the goal of human scale is achieved. The doctor in the cartoon is examining the patient with a stethoscope, which is a device to examine the heartbeat. In this cartoon the sound that the heart gives is presented as 'Re-Form'. The fact that the doctor is presented to examine the heart as opposed to for example the leg, is a demonstration of the use of the topic of the context. Obama wishes to reform health care at the core, which indicates that he feels that the system as it is now is ready to be changed. The reforms he wishes to induce are pretty drastic (hence the opposition, if it were but minor changes the opposition might not feel so strongly about it), this is to say he wishes to induce change at the very core of the system. When considering this aspect of the topic of the context, and considering the fact that the health care system is presented as the patient, it becomes evident how the topic has motivated for the examination of the heart. The core of a system can be seen as the very heart of that system, without which the system might collapse altogether, but also with changes made to it, it influences the system as a whole. This also counts for an actual heart in a person. The heart here then is a container for the health care as it is now, deriving from the conceptual metaphor of IDEAS ARE CONTAINERS. The health care system is an idea or system which is contained in the heart. There is also a case of metonymy, THE PART FOR THE WHOLE (Lakoff and Johnson 1980: 37). The heart is used to represent the changes that will effect the wellbeing of the entire patient, so the heart of the patient is used to represent the entire patient or health care system. When a heart stops beating, the person dies. When changes are made to this heart, like for example inserting a pacemaker to help the heart, this change has effect on the entire body of that person. This shows how the topic of the context may have motivated for the presentation of a doctor examining the heart. The fact that this heart makes the sound of 're-form' is also motivated by this topic.^{xi} Obama is the doctor and the health care system is the patient, so Obama is the one who has examined the health care system. During this examination of the system, he found that it needed to be reformed. This motivates why the doctor Obama in the cartoon would hear this as the sound of the heart beat of the patient. However, the opinion of the cartoonist himself is also of a big influence in the matter of how the patient looks and in the fact that his heart is making the sound of 're-form'. The way it is presented namely, is not that Obama thinks the health care system should be reformed, but in fact, that health care system itself is screaming to be reformed, as can be seen by the beat the heart makes. Also, the patient is

presented as being severely obese with his tongue hanging out, which indicates that he is not feeling well. By the way the cartoonist has chosen to present this indicates that it is not just Obama’s opinion that the health care system should be reformed, but that it is in fact presented as a sort of objective truth, since nobody who would see an actual person who looks like the patient does would feel that that person should not make some drastic life style alternations in order to get healthy.

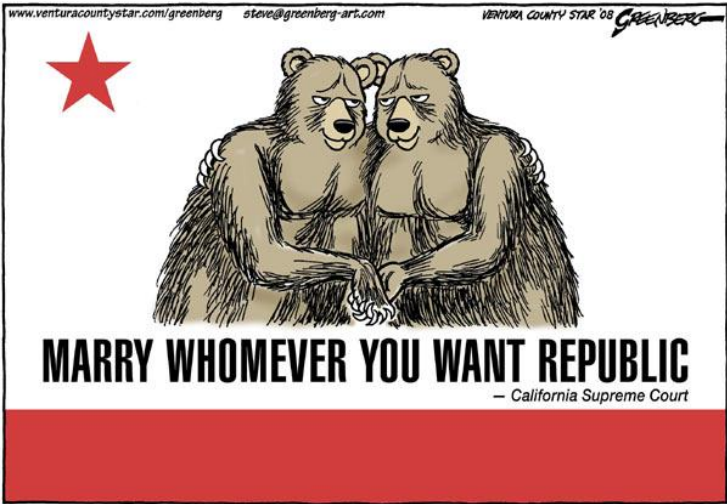
3.3.3. GROUP 3: SPACE

The third dataset of this analysis contains cartoons that have gay marriage as their subject. 8 cartoons were found in total. None of these had a *time* element of context. 4 cartoons had the *topic* element as its defining input of context, and 4 of these had the *place* element of the context as its defining aspect. Because 2 groups of cartoons have already been discussed with the topic as the defining element, the group analyzed here will be the group with *place* as its defining element of context.

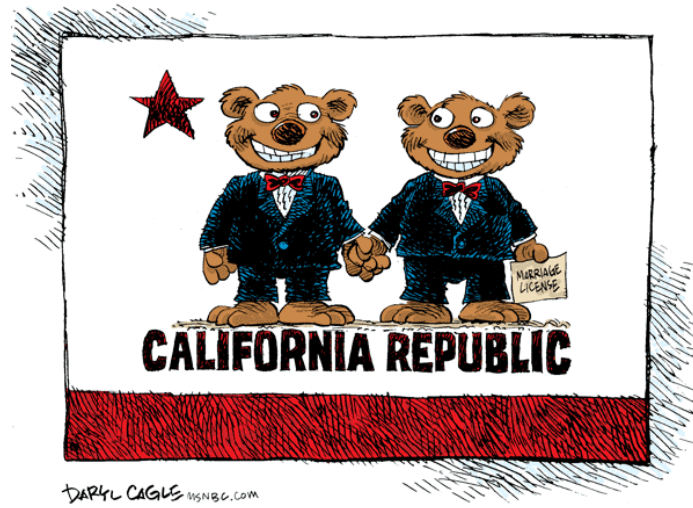
3.3.3.1 GLOBAL CONTEXT

In 2009, California became one of the few states in the USA where people of the same sex could take the vow of marriage. This law was introduced after a verdict by the Californian supreme court.

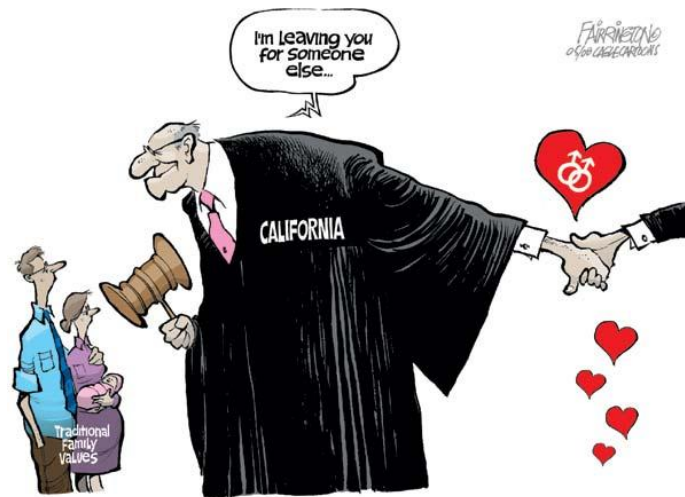
3.3.3.2 CARTOONS



Cartoon 9



Cartoon 10



Cartoon 11



Cartoon 12

3.3.3.3 CONCEPTUAL INTEGRATION DIAGRAM

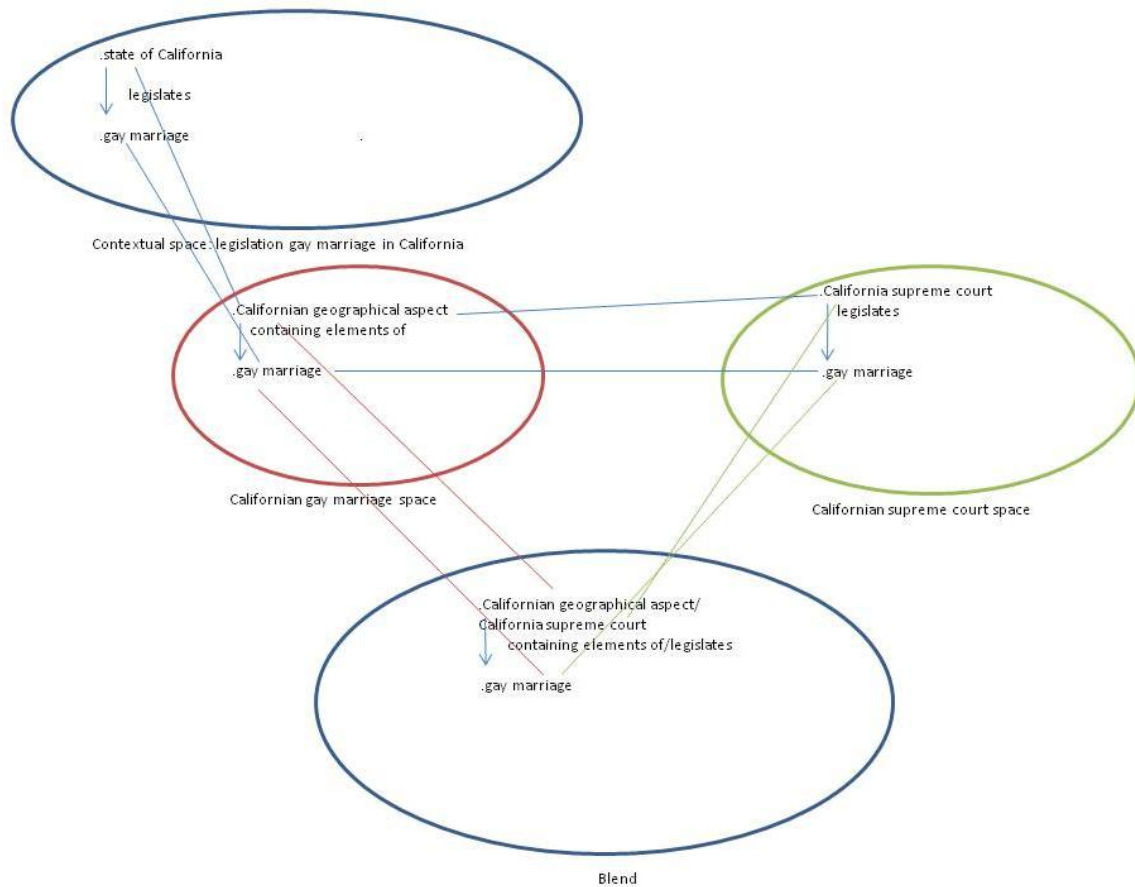


Figure 13

3.3.3.4 CONTEXTUAL ANALYSIS

This network is a double-scope network. There are the clashing inputs of gay marriage and the supreme court. Elements of these two input spaces are mapped onto each other, which allows for the emergent structure of a geographical aspect representing California to represent the Californian supreme court.

Cartoon 9 and 10 will be analyzed simultaneously, because they are so alike in the way they are set up. In both of the cartoons, it is the Californian flag that is represented, which is referred to as a Californian geographical aspect in the presentation space in the conceptual integration diagram. The use of this particular flag is not coincidental and it shows how the cartoonist used the place of the context to frame the cartoon and present the subject. The topic is the legislation of gay marriage. However, this topic is not about gay marriage legislation in general, but about the fact that this has been legislated *in* California. Countries, states and provinces as well are often represented by their flag. Think for example about cars: in Europe, when one goes abroad

with their car, they are obliged to put a sticker on their car with the flag of their home country so that they may be identified as to where they are coming from in foreign countries. In these cartoons, the *place* of the context is used to present the subject of the cartoon, the flag and place are related via a representational relation. However, in these cartoons the place of the context and the topic are very much intertwined. Although the place of the context is used in the framing of all the four cartoons in the group and is in fact an element of the presentation space, in all the four cartoons there is also an element that is used to represent gay marriage. This makes sense, since the topic is not about gay marriage in general but about gay marriage in California, and the place of the topic is not just California in general but about California as a state in which gay marriage is now legal. So, the context place in the conceptual integration network entails both of these aspects of the context. In the other groups of cartoons, there always seemed to be one major influence by one of the aspects of the context and although the other aspects may have played a role as well, this role was significantly smaller. In this group however, both of the aspects of context play an equally big role. The goal of the analysis is not to define *one* aspect that plays a role in the framing and elements of the presentation space, but to define *the* aspects of context that play a role. That being said, the framing of the presentation space however, is defined by the place of the context and not by its topic. In the case of these first two cartoons, the frame is that of the Californian flag. The place of the context is used to frame the cartoon. The elements in the presentation space, however, are motivated by the place as well as by the topic of the context. Since the aspect of the Californian geographical aspect has been analyzed, a look will now be taken at the aspect of gay marriage. The two bears is what represents gay marriage in both of these cartoons. The use of these bears is motivated by the marriage frame, in which one has two individuals, integrated with the representational frame about gay marriage in California. In actuality, the Californian flag only has one bear on it, very similar looking to the bears as sketched in cartoon 9. In cartoon 9 and 10 however, two bears are presented. This involves a split of the self. With the subject being gay marriage, which is also strengthened by the text 'Marry whomever you want republic' in cartoon 9 and the marriage license one bear is holding in cartoon 10, the cartoonists have used the topic of the context and an aspect of the representational element of the state of California in order to present the message of the cartoon. This means that for the element of gay marriage in the presentation space the cartoonists have used the place as well as the topic of the context in order to refer to the message of the cartoon.

In cartoon 11, there is a judge who represents the state of California who is leaving a family representing traditional family values in order to go away with another man, something that becomes apparent through the heart with the two male sex signs. The cartoonist has used the topic as well as the place of the context here again in order to present the subject of the cartoon.

First, there is the judge representing California. The judge is used to refer to the fact that it is the supreme court of California who approved of gay marriage. This is where the cartoonist uses the topic of the context. However, this is not just any supreme court, it is that of California. This is where the cartoonist used the place of the context in order to refer to the subject. The topic of the context then has been used to frame the cartoon, and the place has been used to refer to the message of the cartoon.

In cartoon 12, there is a map of California with striped colors in it. This however is not just any map, but the geographical representation of California like one can find in an atlas. This map is the geographical Californian aspect that is in the presentation space. In this case, the cartoonist uses the place of the context to frame the cartoon, he uses the map of California in order to refer to the Californian state. There is thus a representational relation between the map and the state of California. In other words, he uses the place of the context to frame the representation of the elements in the reference space. This however is not just a map, but there are specific colors in it. These colors in reality are the colors used on the gay society flag. The cartoonist uses a representation of the topic of the context in order to refer to this aspect of the subject.^{xiii} In cartoon 12, the cartoonist used the place of the context in order to frame the cartoon and used the place and topic of the cartoon in order to refer to the subject of the cartoon.

3.3.4 GROUP 4: TIME

The last group of cartoons is centered around the subject of tightened airport security at the beginning of 2010. In total, 7 cartoons were found on this subject that contained blends. Six of these were found to have the aspect *time* of the context as their main defining aspect, the other one had a *topic* of the issue as its main defining aspect of context. Four cartoons with the aspect of time as their main defining aspect of context will be shown and analyzed.

3.3.4.1 GLOBAL CONTEXT

On the first day of Christmas (December 25th) of 2009, a Nigerian man flying from Amsterdam to Detroit tried to blow up the airplane, but failed in his attempt to do so. The man had sowed several explosive materials in his underwear and was thus able to pass through security. After this incident, the security on the airports was tightened, especially on flights departing from or arriving in the USA.

3.3.4.2 CARTOONS

Airports tighten security...



Cartoon 13



Cartoon 14



Cartoon 15



Cartoon 16

3.3.1.3 CONCEPTUAL INTEGRATION DIAGRAM

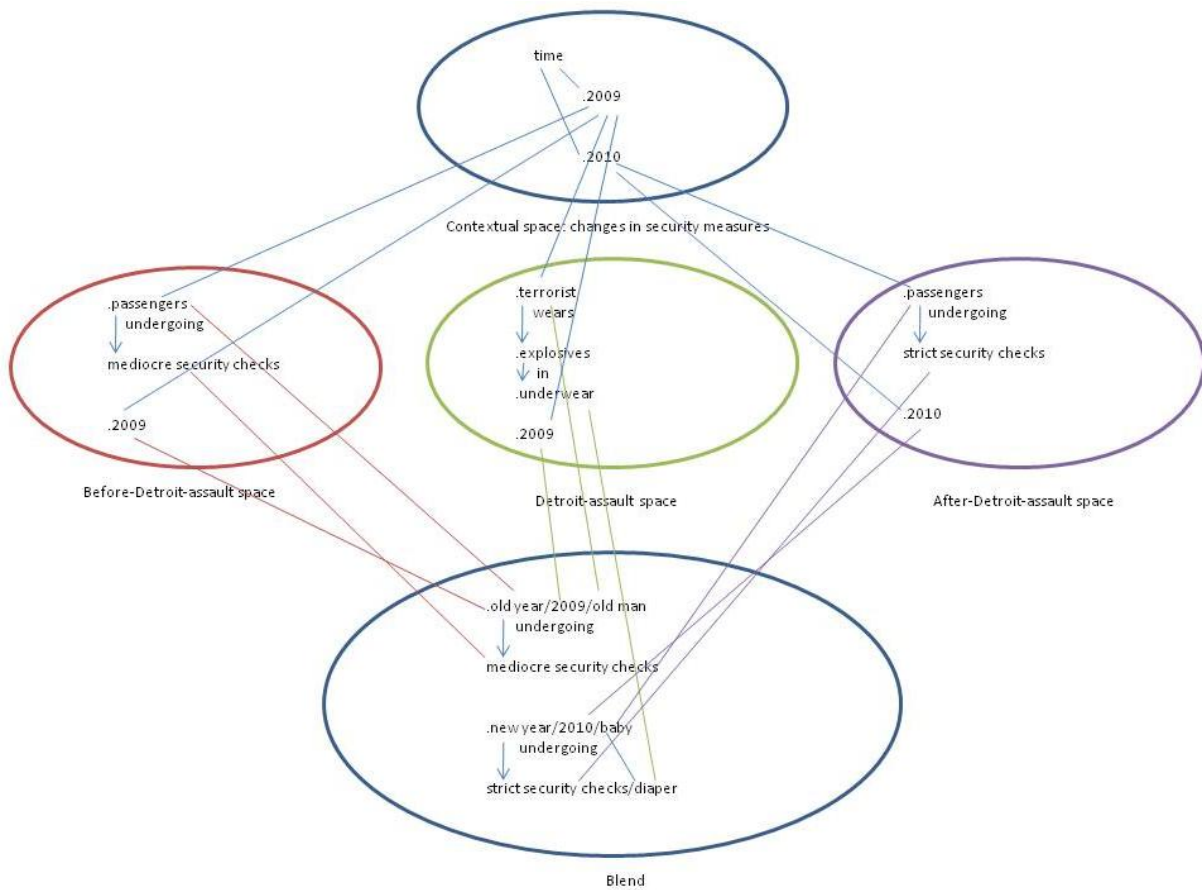


Figure 14

3.3.4.4 CONTEXTUAL ANALYSIS

This network is a double-scope network. There is the integration of three different input spaces, which are all clashing. There is a blend of the before-Detroit space, the Detroit-space and the after Detroit space. There is a cause-effect relation between the three input spaces. Due to the fact that in 2009 there were only mediocre security checks, a terrorist was enabled to hide explosives in his underwear and so the decision was made to take stricter security measures. Out of this integration of the three clashing input spaces arises emergent structure such as that of 2009 being the old year and 2010 being the new year.

The message of cartoon 13 is that airports have tightened their security in 2010 due to the fact that an assault took place at the end of 2009. In order to present this context, the cartoonist has relied on the workings of conceptual blending.^{xiii} The blend in this cartoon is that of a baby passenger representing the year 2010 and an old passenger that representing the year 2009. Due to this representation of these two years, very particular input spaces are evoked as shown in the conceptual integration network.^{xiv} The cartoonist in this case has made particular use of the *time* of the context of the situation presented (tightened security measures after failed assault) as well as the context in which the cartoon is read to present the topic of the context, which is in fact the subject of the cartoon and what the cartoon is about. The year 2009 was the year in which the assault had taken place. The fact that this was able to happen was because at that time, the security measures were not so severe as they became in 2010, which enabled the terrorist to hide explosives in his underwear without the security finding it. The year 2010 was the year in which these stricter measures were introduced in order to prevent such a thing from happening again. The cartoonist has made use of these aspects of the time of the context in order to present the subject of the cartoon. First, the year 2009 will be discussed. This year is not just presented like a number as such by the cartoonist, but in fact as a passenger at an airport. This airport security check is the frame of the cartoon, which will be discussed later. Bearing in mind the goal of achieving human scale and more specifically, 'go from many to one', one passenger here is used by the cartoonist in order to metonymically present all the passengers in the year 2009, which is shown in the presentation space in the conceptual integration diagram, namely the space before the assault. The passenger in the cartoon has an analogy relation with all the passengers in 2009, which relation is evoked due to the fact that he represents a passenger as well as the year 2009. This means that the cartoonist has made use of the year 2009 in order to present all the passengers in this year. However, the presentation of the year 2009 as a baby does not only represent all the passengers in 2009. This again entails the goal of achieving human scale by going from many to one, by going from all passengers to one passenger. Due to the message of the cartoon and the context, the use of the passenger representing the year 2009 also evokes the space of the Detroit assault with the terrorist hiding explosives in his underwear.

This relation is established due to the relation of analogy that the cartoonist has enabled to establish between the passenger representing 2009 and the terrorist. The passenger does not represent just any year, he represents the year 2009, which was the year in which the assault took place. With the use of this aspect of the context and representing it as a passenger, the cartoonist has enabled the viewer to evoke this input space. There is an analogy relation between the terrorist and the passenger in the cartoon, because they are both passengers. There is also a relation of time, which is that the terrorist committed the assault in 2009, which is in fact the year the passenger represents. Due to these relations, the space of the Detroit assault can be evoked. Here again then, the cartoonist has used the aspect of the time of the context in order to represent this context. Secondly, there is the baby in the cartoon, who represents the year 2010. The use of the year 2010 represented as a passenger, shows again how the cartoonist has made use of the element of time to represent all the passengers in 2010, due to a relation of part for the whole (one passenger for all, go from many to one), which can then be established between this passenger and all the passengers in 2010 with the aid of human scale compression. The metaphor used here is also significant. As mentioned earlier, time is not just represented as such, but it is represented metaphorically through the use of the conceptual metaphor of TIME IS A PERSON. When one takes a look at the blend though, there is an emergent structure that appears that cannot be found in either of the input spaces, which is that of 2009 being the old year and 2010 being the new year. When reasoning logically, one could state that the year 2009 is always 'older' than the year 2010. Although this is true, this does not always need to be an aspect that is projected to the blend. In this case though, it is. This again has to do with the way the cartoonist has used the element of the time of the context. The context is that the assault and the heightened security measures did not just happen at any time in 2009 and 2010, but the assault took place at the end of 2009 (Christmas day) and the heightened security measures were introduced at the beginning of 2010. In fact, this means that the time of the context was at the passing of the old year into the new year. This aspect of the time of the context is used by the cartoonist. The passengers representing 2009 and 2010 are not just any kind of passengers. In actuality, they are passengers that one would very likely not see at an airport, a baby wandering alone with a top hat and an old man in a gown holding an hourglass. The fact that they are presented like this again shows how the cartoonist has made use of and emphasized this particular aspect of time of the context. The old man is in fact not just an old man, but he is a symbol for the old year. This symbol represents Father Time and is the old year. This symbol is often portrayed as an old man wearing a gown and holding an hourglass and a scythe, as is the case in the cartoon. The baby is also not just a baby, but is also a symbol for the new year, also known as Baby time. This symbol is often presented as a baby wearing a top hat, which is also the case in this cartoon. These two symbols are often used in western new year's eve customs

where Father Time hands over time to Baby Time. This means that the cartoonist chose not only to represent time as such, but in fact as the old and the new year. This shows that the cartoonist not only makes use of time of the context as such, but uses the specific time of the time, in order to create the blend where 2009 and 2010 are not just any years at any point in time, but are the old and the new year. Another metaphor used by the cartoonist to strengthen this aspect is the use of the conceptual metaphor TIME IS MOTION OVER A LANDSCAPE. Time is a passenger moving over customs, in this case moving from left to right, which is a very common used metaphor. Another aspect used by the cartoonist that can also be found in the blend is the baby's diaper. Although the diaper is part of the baby frame, and is also part of the symbol that the baby in this cartoon represents, what happens with the diaper in this cartoon is somewhat unusual. The diaper is actually being looked into by the airport security employee. This creates a relation of disanalogy with what happens in reality, where airport security employees do not usually check a baby's diaper. The baby's diaper has a relation of analogy with the underwear of the terrorist in the Detroit assault space, since both are a sort of underwear. However, there is also a relation of disanalogy between what happens with the diaper and what happened with the the terrorist's underwear. The baby's diaper is being checked up, while the underwear of the terrorist was not checked, which enabled him to hide explosives in there. The occurrence of these relations is due to the fact that the cartoonist uses the element of time of the context on the baby, which is 2010. Had the baby represented the year 2008 for example or no year at all, this blend would not arise in the way it did now.

In cartoon 14, the cartoonist made use of mostly the same elements as the cartoonist of cartoon 13. The frame is the same, the use of the baby as a symbol is the same and the fact that the employee wants to see the diaper is the same. The big difference then is that in this cartoon the year 2009 as such does not appear. However, the input spaces of the time before the assault and of the actual assault are still evoked. This has to do with the fact that a specific time of the context is still used, which is the year 2010. Although the time 2009 is the time of the assault, which is the reason for the higher security measures, the time of the context of these security measures -the time of the situation presented (tightened security measures after failed assault) as well as the context in which the cartoon is read- actually being introduced is 2010. The relations of analogy and disanalogy between the diaper and the underwear in the assault space are used in the same way as in cartoon 13. It is due to this fact that the baby represents 2010 that the cartoonist enables these relations to be evoked. The employee does not actually look into the diaper, but he does want to see what is in it. The space of 2009 is also evoked by the fact that the cartoonist does use the year 2010. Due to the fact that the space of the assault is evoked and that of 2010 with the stricter security measures by the year 2010 in the cartoon, the space of 2009 can be evoked, in which there were mediocre security measures, enabling the terrorist to

carry explosives by virtue of the time of this context. In the blend, the old and the new year still appear because the year 2010 is presented as the new year by virtue of the symbol of Baby Time, which directly influences the reasoning that 2009 must be the old year then.

In cartoon 15, the same frame is used as in cartoon 13 and 14 and there is an emphasis on the diaper. However, the symbol of the new year is somewhat different. The baby is still 2010, but this time is not presented as Baby Time as with the other cartoons. In this cartoon, it is a baby carried by a stork. In a lot of western cultures, the stork is used as a symbol to show the birth of a baby. This is derived from a myth in which babies are actually not born as such, but that the stork brings new babies from Paris, also referred to as the Birth Stork Blend (Fauconnier & Turner 1998, Coulson and Pascual, 2006). This symbol is a blend itself, and is actually a symbol based on the conventional metaphor BIRTH IS ARRIVAL (Lakoff and Johnson, 1: 1989). The baby that the stork is holding is 2010, which leads to the conclusion that the year 2010 is brand new then, e.g. the new year. So, although the symbol used by the cartoonist differs from those in cartoon 13 and 14, the cartoonist still makes use of the time of the context to present the subject and again not only presents the year 2010 as such, but as being the new year.

Although presented in a different way than in cartoon 13, 14 and 15, the cartoonist of cartoon 16 also uses the time of the context in order to present the subject of the cartoon. The year 2009 is presented in this cartoon as luggage and the year 2010 is presented as a location that one can walk into. The cartoonist presents the year 2009 as a suitcase. Although the suitcase belongs in the frame that is used, that of airports security with a baggage band where suitcases have to be lifted onto, the reason why the cartoonist has chosen a suitcase shows how he makes use of time of the context again to present the message of the cartoon. This choice enables the conceptual metaphor of 'experiences is baggage' to come to life. This is a commonly used metaphor, as in the phrase 'He has had a lot of baggage', meaning that the individual in question has been through a lot, e.g. that he has had a lot of (negative) experiences. So, by the choice the cartoonist has made to represent 2009 as a suitcase, it becomes evident that the cartoonist does not present the suitcase as being filled with clothes (as would be considered normative for the contents of a suitcase), but in fact, this suitcase is filled with experiences of 2009. However, this conceptual metaphor again stems from a broader conceptual metaphor, namely that of EXPERIENCES ARE PHYSICAL OBJECTS, in this case a suitcase. The use of the suitcase however also brings another conceptual metaphor to the attention, which is that of TIME IS A CONTAINER. In this case, time is a container in the form of a suitcase, which is filled with experiences. In the case of 2009, the cartoonist has used the aspect of time in order to frame the presentation space. The presentation space is evoked by the frame that the cartoonist uses and by the use of time, which in this frame evokes the input space of passengers being checked at the airport in 2009. Hence, the cartoonist

uses the time of the context in order to refer to the topic at hand. The frame that the cartoonist has chosen is in fact the place where the stricter security measures are executed, namely the security check at an airport. This frame then represents reality, there is a relation of representation between the two. By the use of 2009, the frame and the particular metaphor that is evoked due to how the cartoonist has chosen to represent 2009, is the second presentation space evoked, but this is in close workings with the aspect of 2010 as well. The location where the passenger is being asked to open his luggage is 2010, which is the time where the higher security measures are introduced. What the passenger is asked to open is the luggage, which is in fact the experiences of 2009, including the experience of the terrorist trying to blow up an airplane. Hence, due to the use of the time and the frame, the space is evoked in which the explanation actually lies of why the passenger is asked to open his luggage in 2010, namely because of the contents of the metaphorical suitcase of 2009. Due to the use of the year 2010 by the cartoonist, the space of 2010 with passengers being checked can be evoked. The year 2010 is represented as a location, namely an airport security check. The TIME IS SPACE conceptual metaphor is thus used, as in "He was here *on* Monday" or "It was a *long* winter". 2010 is also a container, so the conceptual metaphor of TIME IS A CONTAINER is being used, again by the use of the aspect of time of context by the cartoonist, although 2010 is a container in the form of a location one can actually walk into. But again, this is not just any location, it is the location of airport security check. Due to the use of time then, together with this particular frame, the cartoonist enables this space to be evoked. However, the emergent structure of 2009 and 2010 being the old and the new year is also in working in this cartoon, although it is not emphasized upon in the same way as in the previous three cartoons. This emergent structure is caused by the representation of the years, together with the way the passenger is being presented. In actuality, one would not very likely run into a passenger that looks like the passenger presented in the cartoon. He has a party hat on and a tuxedo, which indicates that he just came back from a party. However, due to the use of the year 2009 and 2010, this indicates that the passenger did not just arrive from just any party but in fact a new year's eve party. Because of the use of time of the context and how the passenger is represented, the emergent structure of old and new year appears.

CHAPTER FOUR

RESULTS

The purpose of this study was to analyze whether and how cartoonists of political cartoons make use of the context in order to present the cartoon. It turns out that cartoonists in fact do often use the context in their cartoons as a way of presenting the cartoon message. In this analysis, three aspects of context came forth that were used by cartoonists. These aspects were the topic, the place and the time. The fact that these particular aspects are used should come as no surprise when considering that the question of what, when and where can be indicated as the most important questions for any situation. However, the interest did not only go out to what aspects the cartoonists used, but also how they used them to define the elements in the presentation space as well as in the blend. Although it is impossible to give a general answer to *how* cartoonists use context, there are certain results worth mentioning. The use of very common symbols, like that of Baby Time for example, enabled the emergent structure of 'New year' to appear in the blend in the cartoons about the body scans (group 4). This shows that cartoonists may use symbols that are connected to context (2010 as the new year is in fact part of the context of the cartoons in group 4), in order to enable emergent structures to come to life in the blend. Another aspect that came forth in every group was that of metaphor. It turned out that a lot of cartoonists used metaphors that were closely linked to the context. An example is that of Obama who has to pass metaphorical hurdles in a cartoon about the Olympics. The used metaphors were in fact commonly used metaphors which could be traced back to general conceptual metaphors as well. In the case of the hurdle running metaphor, this could be traced back to the conceptual metaphors LIFE IS A JOURNEY in general and PURPOSES ARE DESTINATIONS in particular. Overall, it became evident that the aspects of topic, place and time of the context were used by cartoonists, as well as common symbols and metaphors.

CHAPTER FIVE

CONCLUSION AND DISCUSSION

5.1 CONCLUSION

The main question of this master thesis is:

How does context constrain creativity in political cartoons and how can this be accounted for within the theory of conceptual blending?

In order to answer this question, an analysis was performed on four groups of cartoons in order to establish how and what aspects of context cartoonists use, if any. It turned out that cartoonists do use the context in order to present their cartoon and the message that they wish to get across. It also became evident that this use of context is not something that occurs incidentally, but, as was the case for the selected data, it occurred in at least half of the total cartoons within the same context. Thus, it is something that happens regularly rather than occasionally. The question of this thesis is how the context constrains creativity using conceptual blending. As discussed earlier, the possibilities of conceptual blending, being a theory of imagination, seem limitless, which could lead to the conclusion that this is a powerful tool for those that depend on their creativity for a living, such as cartoonists. This is exactly the reason why the emphasis in research so far has always been on the creative side of the phenomenon. However, as it turns out, there are also constraints. Even though people might be able to blend just about anything together, this does not mean that they will, not even those considered creative people. It became evident via the analysis that the cartoonists often make use of and rely on the context to present their cartoon. Although blending certainly occurred, in the case of the selected data, these blends could be traced back to the context and could be explained via this very context. In the group with the context about the Olympics, US president Barack Obama was portrayed as an athlete, an athlete having a close relation with sports and thus with the Olympics. Thus, the cartoonist was constrained by the fact that the cartoonist wanted to make a cartoon about Obama and the loss of the Olympics. There were no examples found in this context with Obama being a doctor for example, like was the case in the group of cartoons that evolved around the health care reform. When reasoning on a normative basis, it also seems that it would make little sense to portray Obama as a doctor in a cartoon about the Olympics. When going back to the basics of conceptual blending and the constitutive and governing (optimality) principles, like that of topology, integration and good sense, it seems that the blend indeed would not be optimal if Obama was portrayed as a doctor in a hospital in a cartoon about the loss of the Olympics. So, with all the constitutional and governing principles at hand, it also

seems that a relation with the context is vital for understanding the cartoon and the blend portrayed in it and that cartoonists are (unconsciously) aware of this and that this indeed is what constrains them when drawing a cartoon. When taking a look on the communicative side of this constrain, this might help explain the reason for this very constrain. For a political cartoonist to be successful and published^{xv}, his audience must appreciate his cartoons. For the audience to be able to appreciate the cartoons, they must be able to understand them, in other words: the communication has to be effective. For a cartoonist, this means that when he creates a blend in his cartoon, this blend must be understandable. Again, when looking at the normative situation, it indeed appears that Obama portrayed as an athlete in a cartoon about the Olympics is more understandable than Obama being portrayed as a doctor in a cartoon about the Olympics. This indicates that in terms of effective communication, it makes sense for cartoonists to use aspects of the context in the cartoon to present their message, because there is a relation between what the cartoon is about and how it is presented, which in effect aids the communication.

Looking back at the outcome of the analysis, there were three aspects of context that were used by the cartoonists, namely: topic, place and time. As it was mentioned in the results, this may not come as a surprise, considering the fact that the questions of what, where and when are considered the most important aspects of almost any context. In terms of constrain, this works the same way. Since these are the most important aspects of context, these are the aspects that constrain the cartoonist the most. The question remains then why cartoonists use different aspects of context in different cartoons. In the group about the health care reform, they were based on the topic of the context, whereas the group about the gay marriage was based largely on the place of the context. This difference on the choice of which aspect to use is of course a choice that the cartoonist makes. However, looking at the tables in the analysis, it does appear that in the different groups, there is one aspect in that group that is used the most, like the aspect of topic in the group about health care reform. This could indicate a constrain of the context, but not just by the context as such, but actually a particular aspect of the context. Based on the analysis, the conclusion is that the constrain seems to lie on that aspect of the context which is the most relevant. This can be exemplified with the selected data used in the analysis. In the case of the cartoons about the loss of the Olympics, the loss and the Olympics were the aspects of the context that had the most importance. In which year this happened does not seem to be of particular importance, nor does the place where it had been decided that Chicago was no longer a nominee. In the case of the cartoons about the body scans and heightened airport security, the time indeed was of importance. This was not just at any point in the year, but at the passing of the old year into the new year. It may be argued though, that if anything happens (like increased security measures) that this always takes place at a particular time in the year, so that

that is no explanation why the cartoonist would use the aspect of time in these particular cartoons. Although that is unmistakably true, it must be considered that the celebration of the old into the new year is something that is celebrated largely in almost any culture, which indicates that it is actually a significant occasion in people's lives, while the passing of the month July into August for example is not. Referring back to the question of this thesis, this leads to the conclusion that context does not only constrain creativity *as such*, but that there are certain aspects of the context that play a bigger role than others in this constraining.

Finally, there is one last aspect that needs to be considered. As could be seen throughout the analysis, some cartoonists also made use of metaphors and symbols. These metaphors and symbols were also placed by virtue of the context. In the group of cartoons about the Olympics for example, the metaphor of hurdle running was used three times and a metaphor of weight lifting was used once. These metaphors were presented literally in the cartoon (Obama actually running hurdles and lifting weights), but had a metaphorical interpretation due to the fact that the hurdles and the weight actually presented difficulties that Obama had to deal with. The use of these metaphors and symbols however, is also motivated and restricted by the context. In the case of the group of cartoons about the Olympics for example, the metaphor DIFFICULTIES ARE PHYSICAL OBJECTS ALONG A PATH is not presented through just any source domain as a physical object. They are hurdles and weights which are closely connected to the Olympics, since in reality these are actual sports exercised at the summer Olympics. The conceptual metaphors used are thus closely connected to the context and besides that, they can also be traced back to larger conceptual metaphors. So, instead of creating new creative metaphors, like poets for example often do, cartoonists use conceptual metaphors that are closely connected to the context and derive from larger conceptual metaphors. The final conclusion is that the context can indeed be constraining in the process of creativity, and that this takes place on a regular rather than a occasional basis.

5.2 DISCUSSION

In this analysis, first a discussion will be presented about the own analysis and conclusions, as well as recommendations for further research. After that, a discussion will follow about how the conclusions do or do not fit in the existing literature on context in the theory of conceptual blending.

5.2.1 THESIS DISCUSSION

In the analysis part of this thesis, it was mentioned that the context space is visualized as a mental space like the input spaces and the blend, but that it would be discussed later. Though this is an aspect of the analysis, this will be discussed later when discussing the existing theory.

The choice for this lies in the fact that literature already exists on this specific matter and hence it seems of more use to discuss this within the light of that theory.

First, the data selected for the analysis will be discussed. The data for this analysis was selected by virtue of their suitability for the purposes of this analysis. In other words, the data is strictly selected and is not a-selective. Thus, it might be argued that the outcome of the analysis and the forthcoming conclusions are somewhat set-up, since the data was not randomly chosen. Although this is the case, one must not forget the purpose of this thesis. This thesis was not primarily set up to show for example how often cartoonists use context in their cartoon, but how they are restricted by it and to describe this process. In order to do this then, there is no other option but to choose data in which the context actually plays a role. This does however lead to a recommendation for further research, which could entail a more quantitative analysis. Now that it has been shown how the context has a restrictive working in creating a conceptual blend, it might be interesting to back this up with more quantitative data. Another recommendation for further analysis would be to analyze cartoons from a different cultural background (non-western) or comparing cartoons from different cultures.

Secondly, there is the matter of the analysis itself. The interpretation of the cartoons lies with the analyst. In the matter of interpreting things, as opposed to hard science like mathematics, there is always the possibility of different interpretation by different people, although the interpretation of political cartoons does seem to be less dependent solely on the interpretation than for example an abstract painting. To avoid flaws as much as possible, the choice has been made to select cartoons which were posted under a certain heading on the website, thus avoiding interpretation of the context and what the cartoon is about to a certain level. However, the analysis itself remains for a great part an interpretation process. For the conformability, every step of this process has been described in the analysis. However, in order to achieve an even higher level of conformability, it is recommended that future research be carried out by several researchers working together rather than just one.

Thirdly, there might be the discussion of whether the conclusions made about the political cartoons is applicable in a more general way in the theory of conceptual blending or whether it is just applicable to political cartoons. The fact is of course that the analysis has been performed on political cartoons. Thus, looking at it very strictly, it could be noted that the results do in fact only count for the theory of conceptual blending when dealing with political cartoons. To confirm that these results can be applied in a more general way, more analyses could be carried out in different areas, such as spontaneous and formal speech, newspaper articles, advertisements, etc. Pascual describes an example of a district attorney who in court establishes

an analogical relation between the court room in which he is in, along with the jury the judge and the defendant and between a crime scene by uttering the sentence: “The master bedroom and the master bathroom are the size of this courtroom together.” with the master bedroom and bathroom being the crime scenes and the attorney spreading his arms widely at the last two words of the utterance (2009). In spontaneous speech, one may establish a relation between context and content, as is shown in the previous mentioned example by the district attorney (Pascual 2009). Also, some advertisements make use of the context in which they are read, such as its time (e.g. Queen’s day), place (e.g. train) or actuality (e.g. World Championships, like in the example mentioned in the introduction). So, this does not mean that the results and conclusions gained from this analysis are thus not applicable in the theory of conceptual blending, except when dealing with political cartoons. However, the issue of context has not yet received the full attention it deserves. The conclusions made in this thesis then can serve as a good starting off point for future analysis and has provided deeper insights in the workings of context when dealing with conceptual blending.

5.2.2 THEORETICAL DISCUSSION

The issue that will be dealt with here first is the matter of the contextual space used in the conceptual integration diagram in this analysis and how this fits with the existing literature. Mental spaces are cognitive domains structured by processes, elements, roles and relations between them. Similar to the discussion about the generic space discussed in 2.2.1, the question arises whether the conceptualization of the context in this analysis is a mental space as such. I would argue that it is. It appears that this contextual space shares commonalities with the semiotic space (or ‘Base space’) introduced by Brandt and Brandt (2005). They argue that in order to make sense of, think or communicate something, we operate from within this semiotic Base space. Brandt and Brandt (2005) argue that the metaphor that they discuss in their article, “this surgeon is a butcher”, does not have a predictable meaning outside of the context of its use (Brandt and Brandt 2005: 224). The point made here regarding the context space is also that the cartoons would not make sense if the context were not known. This becomes apparent when we are faced with cartoons –or any other visual or linguistic expressions for that matter– of which we either do not know the context or we do not know what the cartoon represents. This became obvious to me personally when I was faced with cartoon 12 in the analysis. I did not recognize that the map in the cartoon was actually a representation of what California looks like nor was I aware of the fact that the colors shown in the map are actually the colors used on the gay flag. However, due to the fact that I was aware that the cartoon was placed under the subject of legislation of gay marriage in California on the website, I was able to make assumptions about what the drawings in the cartoon represented. Had I not known the context, it would not have

occurred to me that the map was actually California and I would not have made the assumption that the colors had something to do with the gay movement. It seems, however, that this also works the other way around. When faced with a cartoon where we know what we see but do not know the context, it seems that we look for a context nonetheless. As an example, the cartoons from group 4 can be discussed with the context of the heightened security measures at the airport. In 3 of the cartoons in this group, we are faced with a baby which represents the year 2010 and in one cartoon, in addition to this baby there is an old man who represents the year 2009 and they are being checked by an employee of the airport customs. Although the frame of somebody being checked at airport customs as such does not call for any context as such, the baby and the old man and the years that they represent do. It is likely that someone who does not know that the stricter security measures were introduced during the passing of the old year into the new year, it is very well imaginable that due to the way these years are presented in the cartoon, that someone will (unconsciously) try to make sense of this representation and thus look for the context. This claim of course would have to be confirmed via experiments, but it seems acceptable due to the fact that people look for meaning in utterances and due to the fact that in the case of political cartoons –and most linguistic or visual utterances for that matter– the sender has a certain intention with his utterance, be that of a critical, informative or convincing nature, for example. But how does this relate to the made assumption that the context space is in fact a mental space? This is based on the same theory by Brandt and Brandt (2005), that very much as the metaphor that they discuss, cartoons do not have a predictable meaning if the context is not known. Although all the elements in the cartoon may be recognized, like a baby, hurdle running or a suitcase for example, the message of the cartoon will not get across if the context is unknown. For this very reason I would like to present the idea here that the context be considered as a mental space. This idea fits very well within the Semiotic Base space by Brandt and Brandt (2005), since they consider the context to be part of this Semiotic Base space. But how does this fit within the communicative spaces by Pascual (forthcoming) or the ground box by Coulson and Oakley (2005)? First, the results of the analysis on the context will be discussed within the light of communicative spaces. The results of this analysis seem to fit together with the communicative spaces set up by Pascual (forthcoming). Firstly, Pascual considers these communicative spaces to be mental spaces in which verbal performances is construed. This fits with the idea that context itself is indeed a mental space, be that in the light of verbal performances as is the case with the communicative spaces or with a special kind of visual communication, as is the case with political cartoons. It appears that communicative spaces are very well fit to represent the conceptualization of the context in which a person reads a cartoon and the type of text that is (humorous), and that the context space in this analysis represents the context of what is represented in the cartoon, and not necessarily the surroundings of the

person reading it or how it is to be globally conceptualized. However, it should be noted that since the cartoons selected are political cartoons on actuality events (e.g. tighter airport security measures at the beginning of 2010 after a failed terrorist attack at the end of 2009), the context of the cartoon's content will often correspond to the context in which the cartoon is processed (the beginning of 2010). So, while the communicative spaces include the person uttering or hearing a verbal performance in a more active way, the context space defined in this analysis focuses more on the context of the blend itself and not so much on the conceptualizer's. One might assume then that this means that the communicative spaces and the context space are in fact quite different and they would be right. However, while they are different, looking back at the semiotic base space by Brandt and Brandt (2005), it seems that we can actually put them together. Within the light of the theory of the semiotic base space, it appears that we can consider the communicative spaces to be a categorization of the situation in the semiotic base space, considering the fact that these spaces can be considered as part of a situation which serves as a background. The context space in this analysis seems to be part of the situated semiosis, which is the world as it is accessible to human cognition. The situation in a cartoon is a part of this aspect, since it is a representation of the world accessible to human cognition. Therefore, while the communicative spaces and the context space are in fact different aspects of context, it appears that they can both be placed in the semiotic base space. The last contribution in the literature on the aspect of context in the theory of conceptual integration is that of the grounding box by Coulson and Oakley (2005). The grounding box is quite different from the context space set up in this analysis. Coulson and Oakley note that the grounding box should not be considered as a mental space, as I have suggested that the context space should be, but as a list of the analyst that contains important contextual assumptions. That entails a big difference not only between the grounding box and the context space, but also between the grounding box and the communicative spaces as well as the semiotic base space. However, when taking a closer look, it appears that this grounding box can also be placed in the semiotic base space, partly in the pheno-world and partly in the situation. When looking back at Figure 4, participants are mentioned as well as the forum which can be considered part of the pheno-world. The circumstances mentioned in the grounding box in Figure 4 can be considered part of the situation. However, this categorization is not entirely correct. When looking at the difference between the communicative spaces and the context space, it was noticed that the communicative spaces involved the people actively involved in language production, whereas for the context space it was not about the active participants but about the context of the cartoon itself, namely that which has been produced. This also counts for the circumstances listed in the grounding box. These circumstances are not the circumstances of the reader, who could be sitting on a toilet or in the garden for example, but are the circumstances of the situation *described* in the

article. This might mean that a further categorization, be that in the semiotic base space which has constantly been used in this discussion as a leading example, or a new developed diagram, might be necessary to divide the context of the participant and the context of the article, book or cartoon for example, that the conceptualizer is dealing with.

The results from this analysis as well as the other researches and outcomes discussed here, can help communication in terms of optimality. In this discussion and throughout the entire thesis for that matter, it became evident that context is very important in terms of understanding a message, be that a cartoon, a newspaper article, in spontaneous speech, etc. This knowledge can be a helpful tool to anyone communicating, be that communication between two individuals or between one mediator towards a mass audience. If one wants to enhance communication, one should always consider the context and bring the message in the light of that context.

REFERENCES

- Boers, F. (2003). Applied Linguistics Perspectives on Cross-cultural Variation in Conceptual Metaphor. *Metaphor and Symbol*. 18(4): 231-238.
- Brandt, P. A. (2002). Causation and narration: a dynamic approach. *Almen Semiotik* (16) 36–53
- Brandt, L. and Brandt P.A. (2005). Making sense of a blend: a cognitive-semiotic approach to metaphor. *Annual review of cognitive linguistics* (3): 216-249
- Brône, G. & K. Feyaerts. 2005. Headlines and cartoons in the economic press: Double grounding as a discourse supportive strategy. In: G. Jacobs & G. Erreygers (Eds.), *Language, Communication and the Economy*. Amsterdam/Philadelphia: John Benjamins, 73-99
- Cagle (2010). Daryl Cagle's Professional Cartoonists index. <http://www.cagle.com/> (10 January 2010)
- Coulson, S. (2001). What's so funny: Conceptual blending in humorous examples. In V. Herman, (ed.). *The Poetics of Cognition: Studies of Cognitive Linguistics and the Verbal Arts*. Cambridge University Press.
- Coulson, S. en Oakley, T. (2000). Blending Basics. *Cognitive Linguistics*. 11(3/4): 175-196.
- Coulson, S. and Oakley, T. (2005) Blending and coded meaning: Literal and figurative meaning in cognitive semantics. *Journal of Pragmatics*. 37:1510-1536
- Coulson, S. & Pascual, E. (2006). For the sake of argument: Mourning the unborn and reviving the dead through conceptual blending. *Annual Review of Cognitive Linguistics* (4): 153-181
- Fauconnier, G. (1994). *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge University Press.
- Fauconnier, G. & Turner, M. (1998). Conceptual integration networks. *Cognitive Science*, 2(1), 133–187.
- Fauconnier, G. and Turner, M. (2000). Compression and global insight. *Cognitive Linguistics*, 11 (3/4), 283-304.
- Fauconnier, G. en Turner, M. (2002). *The way we think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books

- Forceville, Ch. (2005). Addressing an audience: time, place, and genre in Peter Van Straaten's calendar cartoons. *Humor: International Journal of Humor Research* 18: 247-278.
- Fujii, A. 2008. Meaning construction in humorous discourse: Context and incongruities in conceptual blending. In A. Tyler, K. Yiyoung & M. Takada (eds). *Language in the Context of Use: Discourse and Cognitive Approaches to Language*. Berlin, New York: Mouton de Gruyter, 183-198.
- Krikmann, A. 2009. On the similarity and distinguishability of humour and figurative speech. *Trames* 13(1): 14-40
- Marín-Arrese, J.I. (2008). Cognition and culture in political cartoons. *Intercultural Pragmatics* 5(1): 1-18.
- Nevins, A. and Weitenkamp F. (1944). *A century of political cartoons*. New York: Charles Scribner's Sons.
- Lakoff, G. & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
- Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.
- Langacker, R.W. (1999). Virtual reality. *Studies in the Linguistic Sciences*, 29(2), 77-103.
- Langacker, R.W. (2002). *Concept, Image and Symbol: the Cognitive Basis of Grammar*. Second ed. Mouton de Gruyter, Berlin.
- MSNBC (2010). *About MSNBC*. <http://www.msnbc.msn.com/id/21697053/welcome/> (23 March 2010)
- Moreno, V. (2007). *Creativity and convention : the pragmatics of everyday figurative*. Amsterdam: Benjamins Publishing Company.
- Koestler, A. (1964). *The act of creation*. New York: Macmillan.
- Kuijk, J. van, (1940). *Oude politieke spotprenten*. Den Haag: Martinus Nijhoff.
- Oakley, T. & Coulson, S. (2008). Connecting the dots: Mental spaces and metaphoric language in discourse. In T. Oakley & A. Hougaard (Eds.) *Mental Spaces in Discourse and Interaction*. Amsterdam: John Benjamins, pp. 27-50.
- Pascual, E. (2002). Mental spaces and conceptual blending. In: *Imaginary Dialogues: Conceptual Blending and Fictive Interaction in Criminal Courts*. Utrecht: LOT, 44-52 (2.1 t/m 2.2.2).

Pascual, E. (2009). "I was in that room!": Conceptual integration of content and context in a writer's vs. a prosecutor's description of a murder. In: V. Evans & S. Pourcel (red.). *New Directions in Cognitive Linguistics*. Amsterdam: John Benjamins, 499-516.

Pascual, E. (Forthcoming). Communicative spaces: Context as conceptual configuration. In S. Coulson (ed.). *Language in Action*. Stanford: CSLI

Pelosi Silva de Macedo, A.C. (2007). A psycholinguistics analysis of the metaphor "difficulties are weights" *Linguagem em (Dis)curso – LemD*. 7(3): 389-404

Rosch, E. (1975). Cognitive Reference Points. *Cognitive Psychology*. 7: 532-547.

Sheng, Ying. 2007. The role of culture in metaphor. *US-China Foreign Language* 5(1): 74-81.

Data source

www.cagle.com (2010) Daryl Cagle's Professional Cartoonists index.

APPENDICES

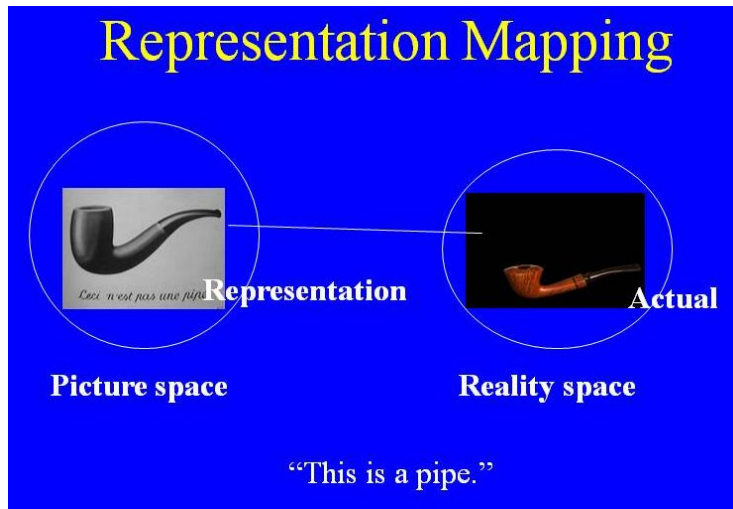
APPENDIX I



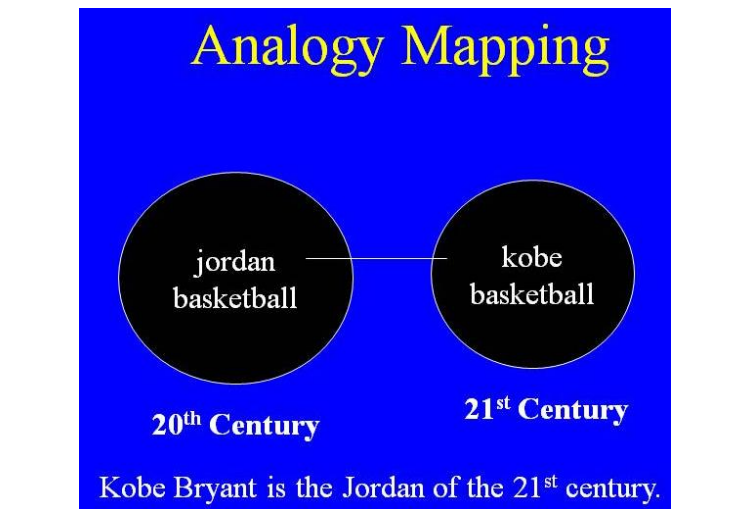
APPENDIX II



APPENDIX III



APPENDIX IV



APPENDIX V

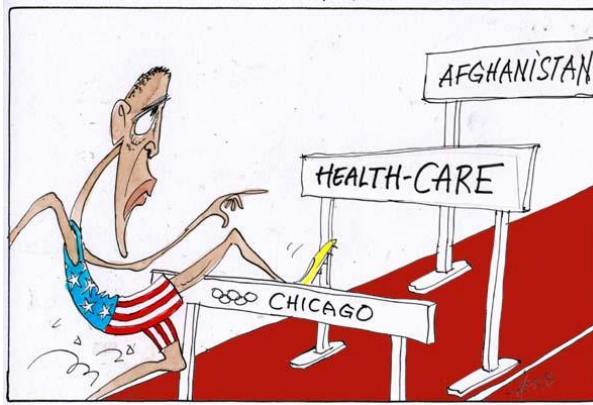
These cartoons are all the cartoons containing a blend that were found under the title 'No Chicago Olympics:: No Olympics for Obama' on the website of www.cagle.com. These cartoons all have the topic as their defining aspect of the context.



Cartoon 1



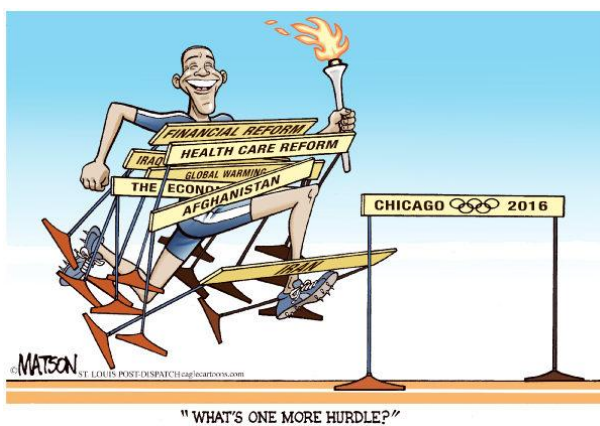
Cartoon 2



Cartoon 3



Cartoon 4

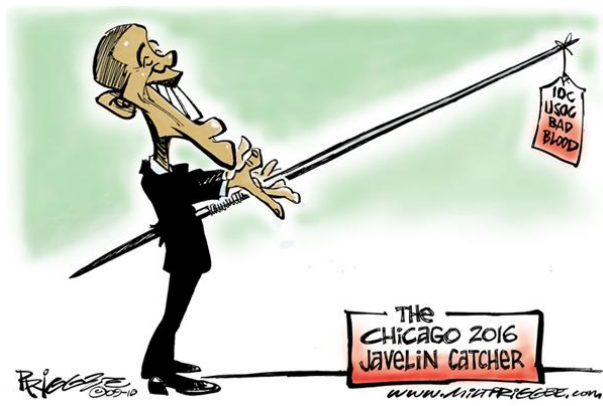


"WHAT'S ONE MORE HURDLE?"

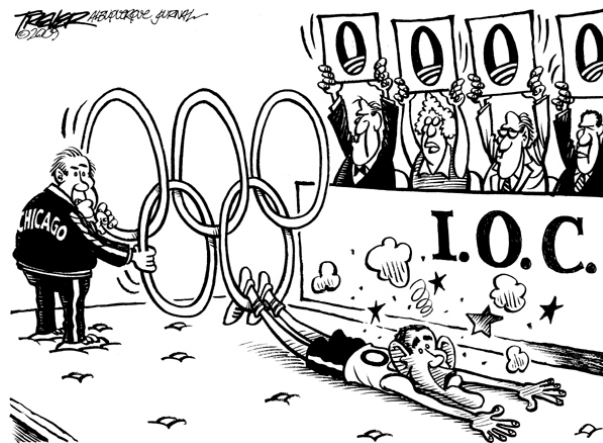
Cartoon 5



Cartoon 6

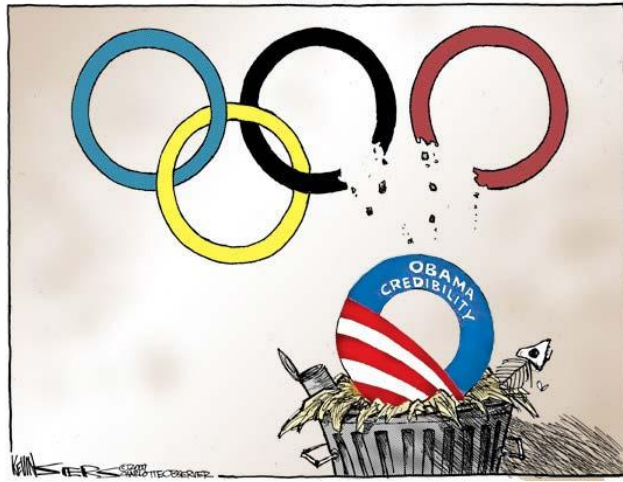


Cartoon 7



Cartoon 8

OLYMPIC RINGS



Cartoon 9

APPENDIX VI

In this appendix, all the cartoons containing a blend are shown that were found on the subject of health care reform. Since this was such a popular topic, there were actually four different groups on the website of www.cagle.com under which cartoons were posted. All these cartoons had the topic as their main defining aspect of the context. Since the cartoons in this appendix are organized based on the elements of the frame, the title under which they have been posted on the website will be shown above the cartoon.

Obamacare: presidents health care plans'



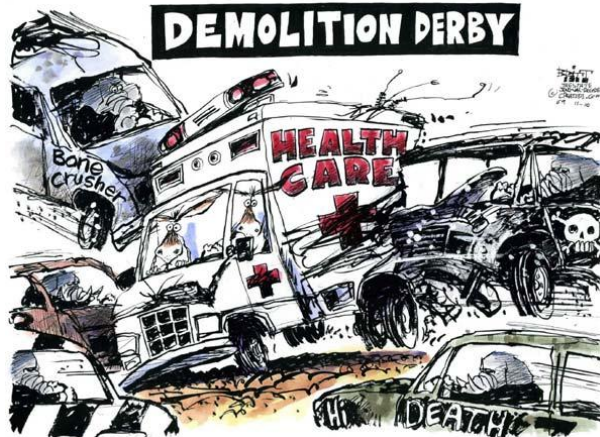
Cartoon 1

Obamacare: presidents health care plans'



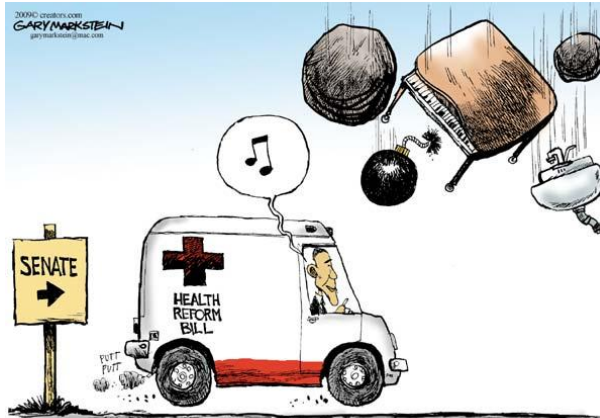
Cartoon 2

'Health reform bill: Insurance for America'



Cartoon 3

'Health reform bill: Insurance for America'



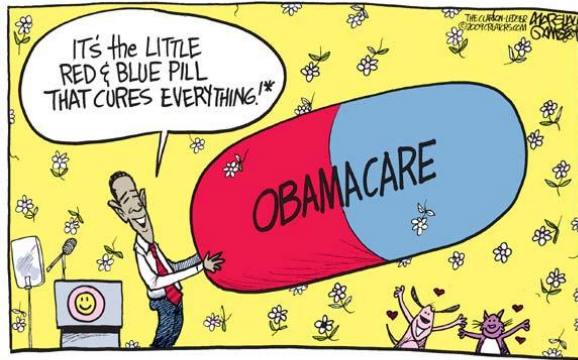
Cartoon 4

'Obama's health care: is this a good plan?'



Cartoon 5

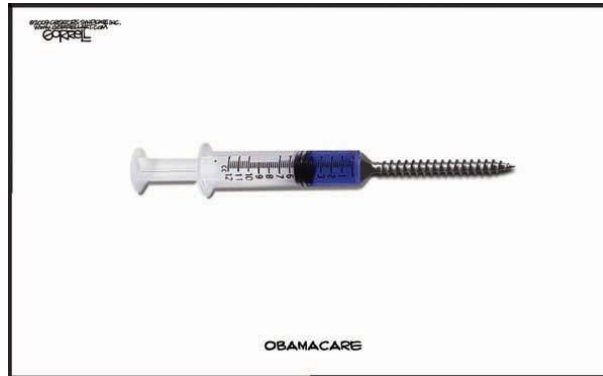
Obamacare: presidents health care plans'



* WARNING: SIDE EFFECTS MIGHT INCLUDE BLOATING OF THE NATIONAL DEBT, INCREASED TAXATION, LESS CHOICE, REDUCTION OF END-OF-LIFE CARE, LESS ACCESS TO SPECIALISTS, BUREAUCRATS MAKING HEALTH CARE DECISIONS, WATERY EYES IN REPUBLICANS AND LOSS OF PRIVATE HEALTH PLANS.

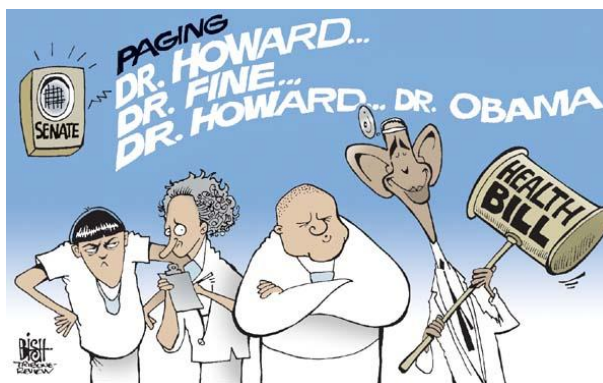
Cartoon 6

'Obamacare: presidents health care plans'



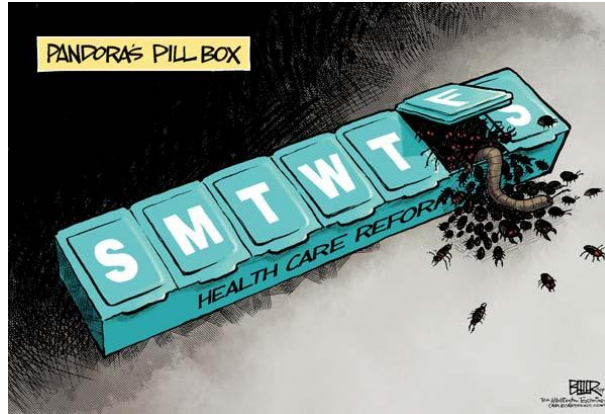
Cartoon 7

'Health reform bill: Insurance for America'



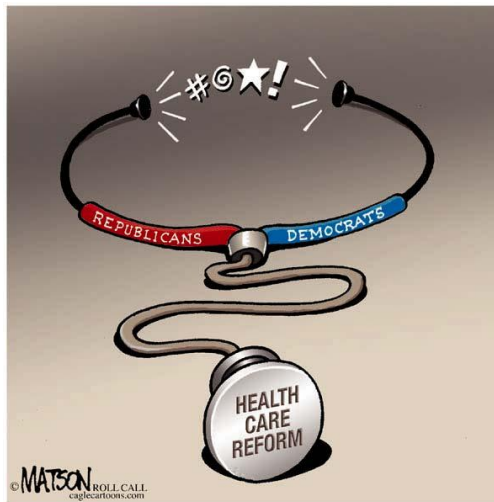
Cartoon 8

'Health reform bill: Insurance for America'



Cartoon 9

'Health reform bill: Insurance for America'



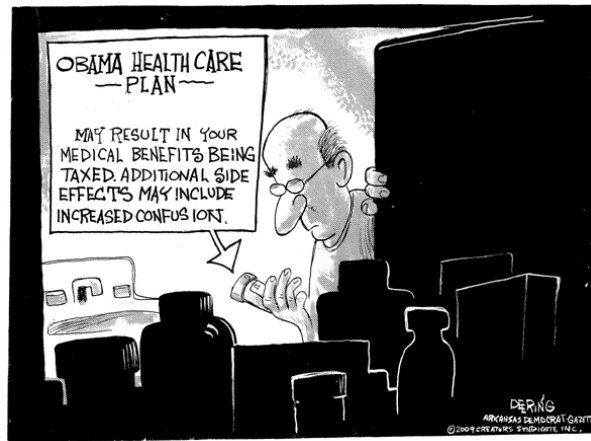
Cartoon 10

'Health reform bill: Insurance for America'



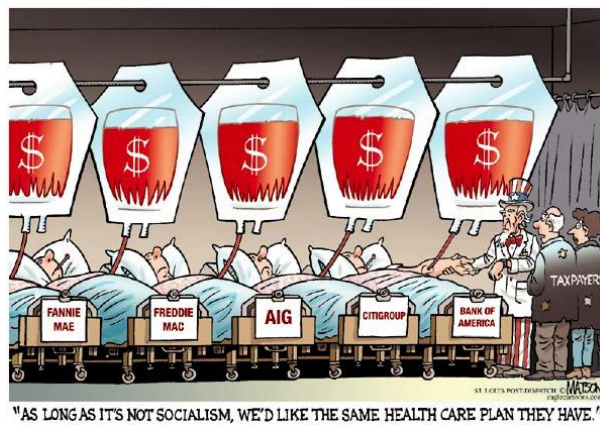
Cartoon 11

'Obama's health care: is this a good plan?'



Cartoon 12

'Obama's health care: is this a good plan?'



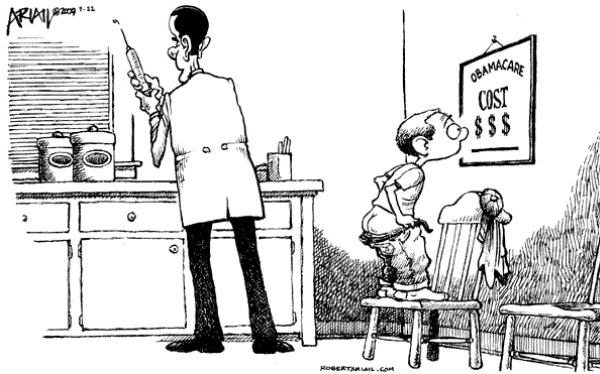
Cartoon 13

Obamacare: presidents health care plans'



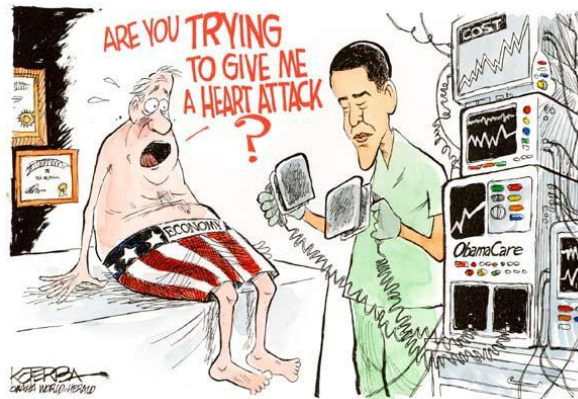
Cartoon 14

Obamacare: presidents health care plans'



Cartoon 15

Obamacare: presidents health care plans'



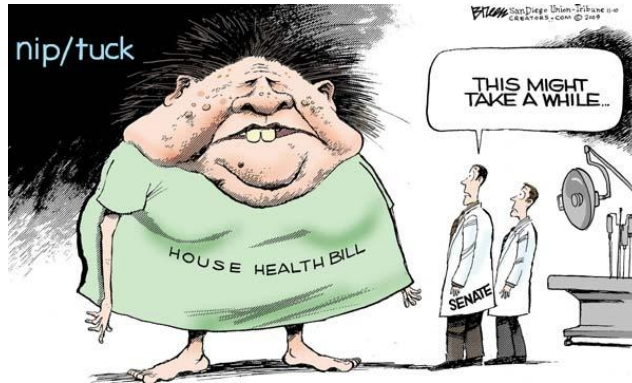
Cartoon 16

Obamacare: presidents health care plans'



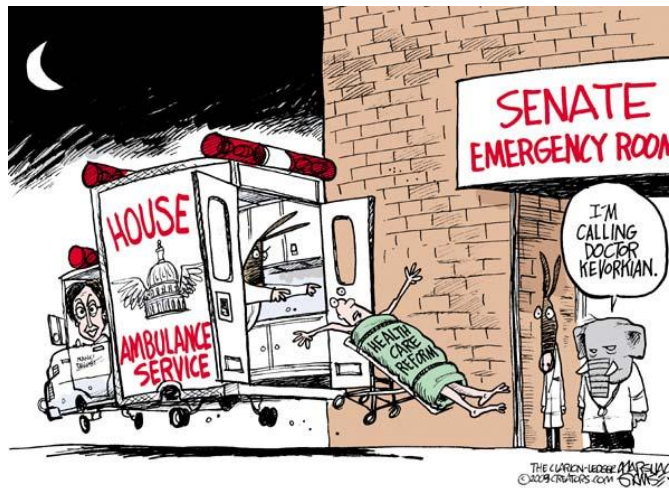
Cartoon 17

'Health reform bill: Insurance for America'



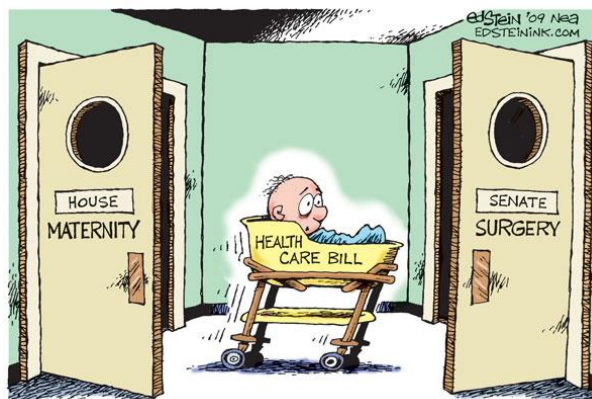
Cartoon 18

'Health reform bill: Insurance for America'



Cartoon 19

'Health reform bill: Insurance for America'



Cartoon 20

'Health reform bill: Insurance for America'



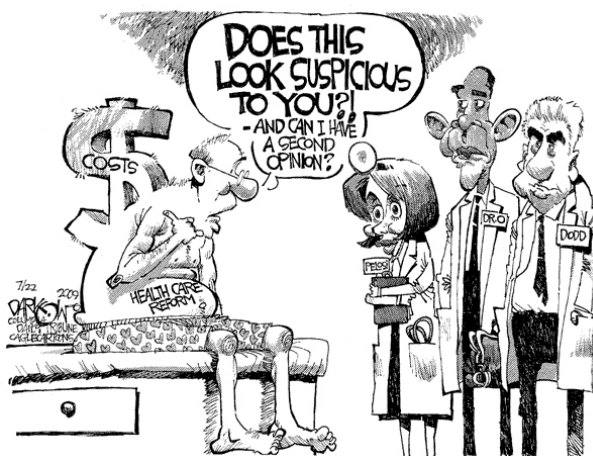
Cartoon 21

'Health reform bill: Insurance for America'



Cartoon 22

'Health reform bill: Insurance for America'



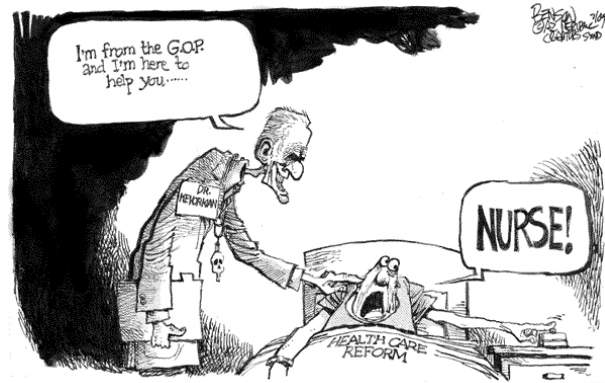
Cartoon 23

'Health reform bill: Insurance for America'



Cartoon 24

'Health reform bill: Insurance for America'



Cartoon 25

'Health reform bill: Insurance for America'



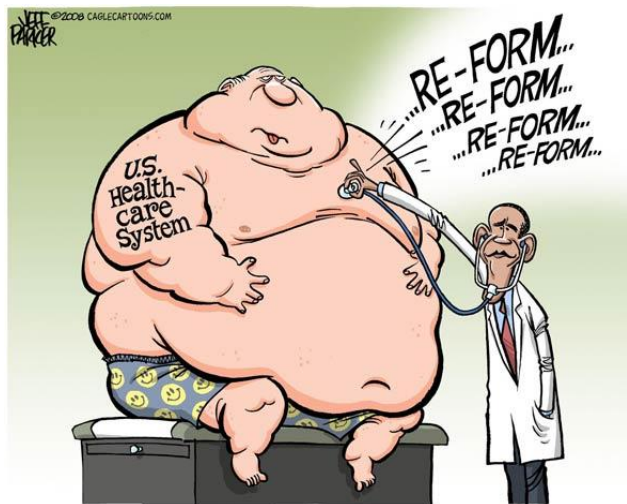
Cartoon 26

'Health reform bill: Insurance for America'



Cartoon 27

'Obama's health care: is this a good plan?'



Cartoon 28

'Obama's health care: is this a good plan?'



Cartoon 29

'Obama's health care: is this a good plan?'



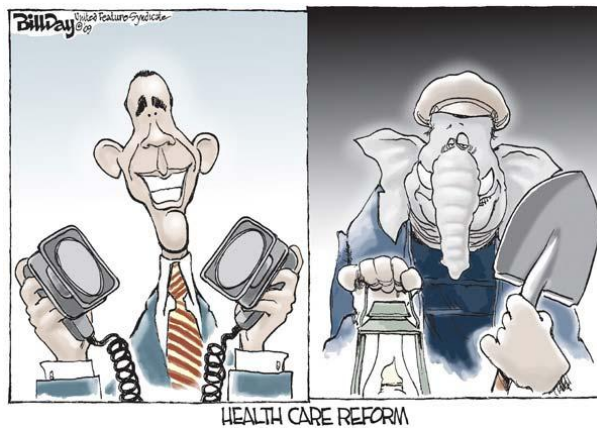
Cartoon 30

'Obama's health care: is this a good plan?'



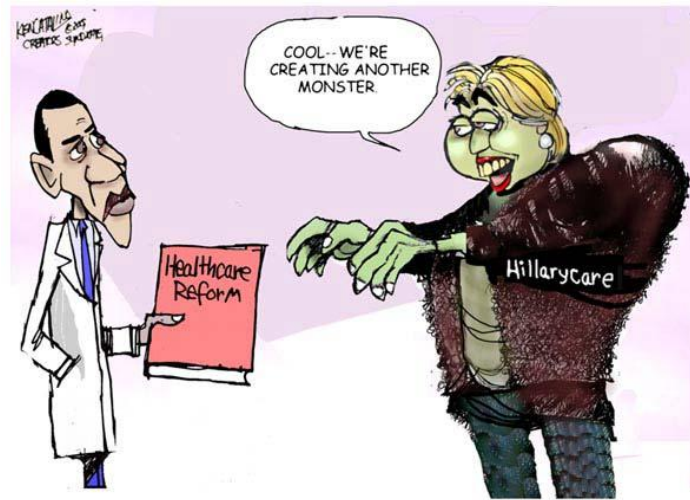
Cartoon 31

'Health reform bill: Insurance for America'



Cartoon 32

'Health reform bill: Insurance for America'

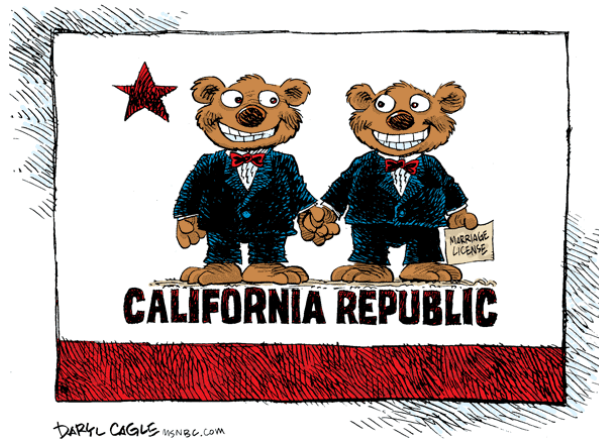


Cartoon 33

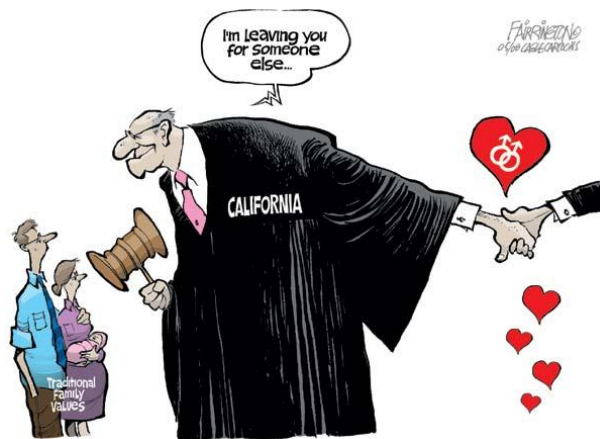
APPENDIX VII

In this appendix, all the cartoons containing a blend that were found on the subject of gay marriage in California are shown. These were posted under the title 'Gay marriage: it's legal in California' on the website of www.cagle.com. In total, there are 9 cartoons. 4 of these cartoons have the place as their main defining aspect, and 5 have the topic as their main defining aspect.

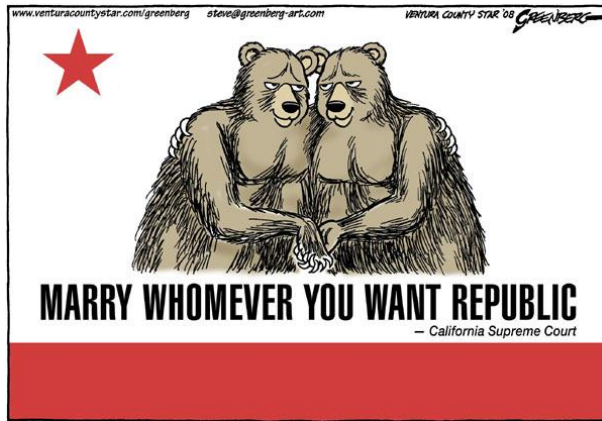
Defining aspect: Place



Cartoon 1



Cartoon 2



Cartoon 3



Cartoon 4

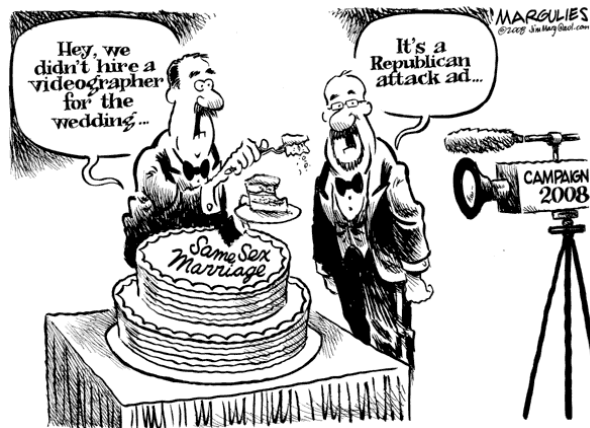
Defining aspect: Topic



Cartoon 5



Cartoon 6



Cartoon 7



Cartoon 8



Cartoon 9

APPENDIX VIII

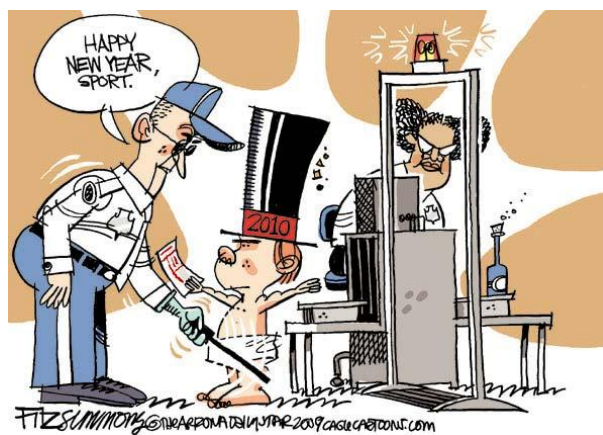
In this appendix, all the cartoon containing a blend that is defined by an aspect of the context van be found on the subject of the introduction of body scans as a measure to heighten airport security. These cartoons can all be found under the title 'Body scans; now that's exposure' on the website of www.cagle.com. One of these cartoons has the topic as it's main defining aspect and 8 have the time as it's main defining aspect.

Defining aspect: Topic



Cartoon 1

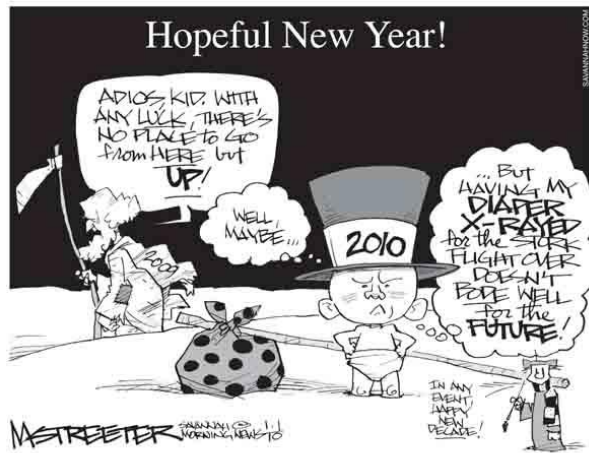
Defining aspect: Time



Cartoon 2



Cartoon 3



Cartoon 4



Cartoon 5



Cartoon 6

Airports tighten security...



Cartoon 7



Cartoon 8

ⁱ Due to the fact that this article was not published yet as this thesis went to print, it was not possible to include page numbers since it was not yet evident where and how this article would be published.

ⁱⁱ At the end of that same year however, the Californian state decided to no longer grant marriage licenses to same-sex couples. However, that was not yet known at the time the cartoon was drawn (which becomes obvious since the two male's in the cartoon are married) and as such is not part of the context.

ⁱⁱⁱ For more information and elaborations on this metaphor, see Ying (2007) and Boers (2003).

^{iv} Note however, that due to the way Obama is actually drawn it does not look like he will make it pass the hurdle.

^v Note how the presentation of these hurdles together with the text is also the joke of the cartoon. Obama is clearly losing, but as if that is not bad enough he does not seem to have a clue since he is saying that this is just another hurdle and smiling along the way.

^{vi} For more information on research on this metaphor, it is interesting to read Pelosi Silva de Macedo (2007).

^{vii} Of course, there is also the chance that the doctor might not be able to do anything for the patient. However, in this case I am relying on the normative doctor-patient frame, in which the doctor actually is able to help the patient. It is after normative frames that are used as input in simplex blends.

^{viii} There is also the woman driving the ambulance, which is not discussed further in the analysis. I have not done so, because to date I have not been able to find out who this woman is supposed to represent. Due to the way she is drawn though, with quite a lot of details, the suspicion rises that she is supposed to represent a political person.

^{ix} It might be argued that if the topic can be elaborated on like this, that the topic might always be altered by the analyst in order to fit the cartoon. However, it must be considered then that the topic of the context is actually the subject (or input space 2 or reference space) of the cartoon, so it is not the analyst who defines this topic of the cartoon but the cartoonist. The topic presented in the conceptual network diagram is more general in nature in order to fit the whole group, which means that it can be elaborated on, depending on what it is that the specific cartoonist chose as the subject.

^x Of course, there are people with a rare condition who imagine themselves to be sick and visit the doctor without actually being physically sick. However, the normative situation is that of somebody visiting a doctor when they are actually ill. Again, it is the normative frame that is used as input in blends.

^{xi} The way the word 're-form' has been written down, also is mapped with the beating of an actual heart. The beating of a heart has a short pump directly followed by a longer one, just like the pump of 're' is the shorter pump and 'form' is the longer one.

^{xii} In this particular cartoon, it became quite obvious to me personally how strong the influence of context is concerning the projection of certain elements to the input spaces and the blend. Having little knowledge of American states and the way these states look like geographically, I would not recognize this particular map as the state of California. However, due to the context I assumed that it was used to represent California, which after looking it up in an atlas turned out to be in fact true. The same counts for the colors used. It did not recognize these as the colors represented on the gay society flag, since I had no knowledge of such a flag even existing, but I assumed these particular colors were used to represent gay society due to the context. This again, turned out to be true. So, just by looking at this cartoon without knowledge about the context, I would not be able to blend it (unconsciously of course) in any other way that just any map with certain colors on it. However, by virtue of the context I was able to blend it as a map representing California and the colors as representing gay society.

^{xiii} Due to the fact that conceptual blending is such a common and very unconscious activity though, it is safe to assume that the cartoonist did not make this choice very conscious, e.g. the cartoonist probably did

not think, in order to present the subject, I will be making use of the workings of conceptual blending this time.

^{xiv} This becomes very apparent when one imagines a cartoon where the passengers are just presented as such, without the particular physical elements they entail (being a baby and an old man) and without the years written on them.

^{xv} Though a cartoonist may be published, this does not effectively mean that he is successful in the current age of internet. Cartoonists may publish their own cartoons online, and still not be understandable and appreciated by an audience. However, I rely on the normative situation here where a cartoonist is published in a newspaper and paid to do so, which would not be the case if he did not draw cartoons that are understood and appreciated by the audience that buys the paper.