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## **BOSNIAN AND AMERICAN POLITICAL MEMES AND CARTOONS DEPICTING HURRICANE IRMA**

The paper analyses political Internet memes and a cartoon that employ devastating hurricane Irma, as an input space, through the prism of Conceptual Integration Theory. The memes and cartoon relate to current political situation in Bosnia and Herzegovina and the United States of America. For the purpose of comprehension of the humorous conceptual blends present in the memes/cartoons, the principles of Theory of Conceptual Integration and the main theories of humour are used as theoretical framework. In each blend, the input space of the hurricane Irma provides elements that can be put in relation with elements from the input spaces that trigger frames of politics and controversial political figures. Due to incongruity and through the back-projections the audience re-establishes, enriches and/or reinforces the background knowledge of one of the input spaces, i.e. input spaces of political situation in the USA and Bosnia and Herzegovina. Regardless of the country in which a meme/ cartoon was created, Bosnia and Herzegovina or the USA, there are similar cross-space mappings and each blend contains emergent structure in which a political figure is perceived as more destructive than the hurricane itself. Moreover, there is often a word play that influences the creation of the emergent structure in the blend and leads to powerful memes and cartoons which illustrate political situations in these countries. Despite being amusing, these particular memes and cartoon are good examples of how outwardly naïve, ludicrous creations carry deep symbolic meaning as they illustrate serious issues.

**Key words:** conceptual integration; memes; cartoons; hurricane

## 1. INTRODUCTION

The world is constantly changing. What remains the same is not only the everlasting use of humour to alleviate the stress we have in the societies we live in, but also the everlasting use of natural forces to explain and understand the current events in the world we live in. The aim of the paper is to analyse Internet memes and cartoons through the prism of *Conceptual Integration Theory*. For the purpose of complete comprehension of the humorous conceptual blends involved in the memes and the cartoon, theoretical framework is provided prior to the analysis of the blends. Thus, *Theory of Conceptual Integration* as well as the main theories of humour are described. In each item the analysed input spaces are determined and the meaning of the blend is explained. Moreover, the aim is to illustrate that natural forces are often used as an input space in blends related to politics. In each blend, one of the input spaces is related to the recent hurricane Irma that was devastating. It will be shown that the destructive force of hurricanes is related to destructive power of political systems and such relation reoccurs and is employed in both American and Bosnian memes and cartoons.

## 2. THEORETICAL BACKGROUND

*The Theory of Conceptual Integration (CIT)* was developed and explained in detail by Gilles Fauconnier and Mark Turner in 2002 in their book *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. The theory is also called Conceptual Blending Theory, *Conceptual Integration Theory and Many Space Model* (Evans 2006: 12). There are several important elements to be defined in the CIT. These are mental spaces, cross-space mappings and emergent structure of blending. According to Fauconnier and Turner (2002: 40), mental spaces are “small conceptual packets constructed as we think and talk for the purpose of local understanding and action”. They are related to and structured by frames, long-term schematic knowledge. In the process of conceptual blending, there are minimum four mental spaces. Namely, there are at least two input spaces, a generic space and a blended space. The generic space contains what two inputs have in common (ibid: 41). There is a cross-space mapping between elements of both input spaces. Final element is the blended space, i.e. the blend itself. Some elements of input spaces are mapped into the blended space and this process is called *selective projection* (ibid: 47). However, some new

elements appear in the blended space as well. Accordingly, the blend actually creates an emergent structure which is not present in the inputs (ibid: 42). The emergent structure is created in three ways: the processes of composition, completion and elaboration (ibid: 48). First of all, elements can be composed from the input spaces in order to provide relations that do not occur in the inputs. Secondly, completion is possible due to the background knowledge we recruit. Finally, “we elaborate blends by treating them as simulations and running them imaginatively according to the principles that have been established for the blend” (ibid: 48). Composition, completion and elaboration lead to emergent structure.

Fauconnier and Turner (ibid: 46) created the basic diagram which illustrates the blending process (Figure 1).

All crucial relations in construction of a blend are called *Vital Relations* (ibid: 92). These are: *Change, Identity, Time, Part-Whole, Space, Cause-Effect, Representation, Role, Analogy, Disanalogy, Property, Similarity, Category and Intentionality*.

- *Change*: Vital Relation which connects one element to another and suites of elements to other suites. (ibid: 93)
- *Identity*: is the most basic Vital Relation. There are identity connectors between elements of input spaces.
- *Time*: related to memory, change, continuity, simultaneity, non-simultaneity and our understanding of causation (ibid: 96).
- *Space*: Vital Relation in which there are different physical locations in the inputs and single physical space in the blend (ibid: 96).
- *Cause-Effect*: In order to completely understand a complex event, two aspects need to be taken into consideration: conscious apprehension of the series of steps/elements that build the whole as well as intuitive apprehension of the whole itself. We intuitively connect a rattle (cause) with the potential bite of a rattlesnake (effect). (ibid: 76). There are sub-kinds of *Cause-Effect*, such as *Producer-for-Produced* (ibid: 96).
- *Part-Whole*: a part of an element is fused with the whole element. (ibid: 97).
- *Representation*: in the blend the link between the thing represented and thing representing it is compressed into uniqueness.
- *Role*: roles have values i.e. in the integration network one element, the role, is related to other element which is its value. For instance, Elisabeth II is value for queen (ibid: 98).
- *Analogy*: is dependent upon Role-value compression (ibid: 98).
- *Dis-analogy*: grounded and coupled to analogy (ibid: 99).

- *Property*: it is an obvious vital relation. For example, a saint has the property holy (ibid: 99).
- *Similarity*: is an inner-space Vital Relation linking elements with shared properties (ibid: 100).
- *Category*: the most obvious status of a category is an inner space Vital Relation (ibid: 100).
- *Intentionality*: comprises a group of Vital Relations connected to our hopes, desires, want, fears, beliefs, etc. Goffman (cited in Fauconnier and Turner 2002: 100) identifies two manners of framing an event – unintentional and intentional event. For instance, the colour of a cat that crossed our street may be important to us.
- *Uniqueness*: is very significant as many Vital Relations are compressed into Uniqueness in the blend (ibid: 101).

Since the aim of the article is to analyse the political memes and cartoon that are humorous using the *Conceptual Integration Theory*, not only is it important to define and explain the key concepts of the theory but to explain the creation of humour itself as well as the theories of humour. Therefore, the following part of the article is devoted to the main theories of humour. Moreover, the relation between the *Conceptual Integration Theory* and emergence of humour is explained as well.

There are three main theories of humour, each focusing on one type of humour only. However, they complement each other (Raskin 1984: 40). The theories are: *The Incongruity Theory*, *The Release Theory* and *The Hostility Theory*.

*The Incongruity Theory* is best illustrated through an example provided by Kant, one of the first authors who is, together with Schopenhauer (Attardo 1994: 47), generally linked with this theory. “Suppose that the heir of a rich relative wants to arrange for him a very solemn funeral service, but complains that things are not quite working out: For (he says), the more money I give my mourners to look grieved the more cheerful they look. - This evokes ringing laughter in us, and the reason is that we have an expectation that is suddenly transformed into nothing” (Kant 1987: 204). Accordingly, attention is drawn to the contents of the joke, high expectation aroused and then turned into nothing. “In jokes... we are led long one line of thought and then booted out of it” (Mindess 1971: 21-22, quoted in Raskin 1984: 31). Schopenhauer even uses the word *incongruity* to define the cause of laughter itself (Schopenhauer 1909: 95) and claims that this theory is so simple that it is even unnecessary to provide an example to illustrate the theory and that “everything

ludicrous which the reader may remember is equally valuable as a proof of it “ (Schopenhauer 1909: 96).

There are two significant versions of the incongruity theory. These are *Semantic Script Theory of Humor* and *General Theory of Verbal Humor*. Each shall be described briefly. *The Semantic Script Theory of Humor (SSTH)* was developed by Victor Raskin. He explained the main hypothesis of his theory - joke-telling mode of communication in relation to bona fide communication, the notion of the script overlaps and opposites in his pivotal work *The Semantic Mechanisms of Humor* (1984). The main hypothesis is that a text is a single-joke carrying text if it fulfills two conditions. The first condition is that the text is compatible with two different scripts, i.e. scenarios. The second condition is that these scripts are opposite. These scripts overlap fully or partially (Raskin 1985: 99). The punch line of the joke is always the point where the hearer realizes that there had been two possible scripts all along. *General Theory of Verbal Humor* was designed by Raskin and Attardo. In fact, it is a broadened version of SSTH and the five-level joke representation model introduced by Attardo. In this theory they (Attardo & Raskin 1991: 295) point out that many jokes are very similar and then they define six knowledge resources (KRs) that are parameters of joke difference. The KRs are organized hierarchically. They are: language, strategy, target, situation, logical mechanism and script opposition.

*The Release Theory/Relief theory* is closely related to Freud’s analysis of humor and sexuality and thus it belongs to psychoanalytical theory of humor (Raskin 1984: 31). The basic idea is that “laughter provides mental, nervous and/or physis energy and thus insures homeostasis after a struggle, tension, etc.” (Raskin 1984: 38). All the social conventions, rules of reasoning and other limitations are at times a burden and humor helps us to break the chains and feel free for a moment. Freud argues that nonsense jokes help us in releasing tension and cutting loose from rules of logic. He illustrates this through the following example:

“*Life is a suspension bridge*”, said one man.

“*Why is that?*” asked the other.

“*How should I know?*” was the reply.

The person who hears this joke at first wants to find sense as they expect a joke, not nonsense. However, there is no hidden sense. “The pretense makes it possible for a moment to liberate the pleasure in nonsense” (Freud 1905: 180).

*The Hostility Theory* is known by several names: superiority, malice, aggression, derision, disparagement and dispositional theory. Its main focus is on “humor

communications in which one party is disparaged or aggressed against by another party” (Raskin 1984: 37).

### 3. CONCEPTUAL INTEGRATION THEORY AND HUMOR

Coulson (2002)<sup>1</sup> notes that “though not all blends are humorous, blending does seem to be an inherent feature of humor”. This is due to the fact that humor occurs when two different input spaces are combined and the incongruity in the blended space is crucial for humor. However, not only is the incongruity the key element of humor as the input spaces need to be redefined again as well. To understand the joke, we need to reconstruct the whole network again. Coulson gives the example of joke about a computer virus with human characteristics: “Menendez Brothers Virus: Eliminates your files, takes the disk space they previously occupied, and then claims it was a victim of physical and sexual abuse on the part of the files it erased.” There are two input spaces: knowledge about computer viruses and that of Menendez brothers’ murder trial. The first input space provides us with the information that viruses can delete files, occupy disk and have various names. The second input space is the social knowledge of a famous trial. Namely, two brothers, teens, confessed to murdering their parents. Afterwards, they claimed that they had been abused by their parents and that murder was self-defense. Since the idea of virus being a victim of physical and sexual abuse is complete nonsense, it forces us to project backwards to the input spaces and realize that such a virus is as absurd as the brothers’ claims. Therefore, we first recognize the incongruity and then this incongruity makes us reconstruct the input spaces. Coulson’s example is just one among many that prove that CIT has contributed to better understanding of emergence of humor.

### 4. MEMES AND CARTOONS

There is no doubt that media plays an important role in shaping public opinion. McGlade notes that the following apocryphal quotation by William Hurst is often used to illustrate the impact that media has on society: “You furnish the pictures and I’ll furnish the war” (McGlade 2016: 18). Indeed, the one who has the power to spread

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<sup>1</sup> Coulson, S. (2002), *What’s so funny: Conceptual blending in humorous examples*, Available at <http://www.cogsci.ucsd.edu/~coulson/funstuff/funny.html> Evans, V. (2007), *A Glossary of Cognitive Linguistics*. Edinburgh University Press, Edinburgh

the information in a way they intend, has the power to influence people's opinion. Various mechanisms are used to achieve this. Whilst cartoons have been used for this purpose for centuries, memes are a relatively new phenomenon. However, they have been proved to be quite effective in influencing the public opinion and, as it will be demonstrated, are much more than simple form of entertainment.

The term meme was first used by a biologist Dawkins. His first choice was Greek word *mimeme* (meaning imitation), but he clipped it for the purpose of rhyming with the word *gene*. Namely, he wanted to emphasize that just as genes in the DNA are replicators and the key ingredient in primordial soup, so are the memes cultural replicators in the new modern soup, i.e. the soup of human culture:

*Examples of memes are tunes, ideas, catch-phrases, clothes fashions, and ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation. If a scientist hears, or reads about, a good idea, he passes it on to his colleagues and students. He mentions it in his articles and his lectures. If the idea catches on, it can be said to propagate itself, spreading from brain to brain.... Meme is actually realized physically, millions of times over, as a structure in the nervous systems of individual men the world over (ibid: 192).*

Oxford online dictionary offers the definition of memes that incorporates semantic elements defined by Dawkins. Namely, it is “element of a culture or system of behaviour passed from one individual to another by imitation or other non-genetic means”<sup>2</sup>. However, the dictionary provides another definition as well, the definition that emerged due to expansion of digital transfer of information. Thus, meme is also “an image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by Internet users, often with slight variations”<sup>3</sup>.

Due to the impact that the Internet has had in the last couple of decades in terms of dissemination of information and shaping people's opinions on important issues, it is no surprise that memes have found their way into cyber space and become a very popular and wide-spread means of influencing and raising people's awareness. Internet memes have already been a topic of serious research and their influence on shaping public opinion has been examined. For instance, Shifman (2013: 5ff) notes that “memes diffuse from person to person, but shape and reflect general social mindset...Internet memes are like Forrest Gump. Ostensibly, they are trivial pieces

<sup>2</sup> <https://en.oxforddictionaries.com/definition/meme>, visited on 21st December 2017

<sup>3</sup> <https://en.oxforddictionaries.com/definition/meme>, visited on 21st December 2017

of pop culture; yet, a deeper look reveals that they play an integral part in some of the defining events of the twenty-first century.”

Regarding political memes, they are about making a point - participating in a normative debate about how the world should look and what the best way to get there is (Shifman 2013: 120). Shifman scrutinizes political memes through the prism of political participation and concludes that there are three interwoven functions of political memes:

- (1) Memes as forms of persuasion or political advocacy;
- (2) Memes as grassroots action;
- (3) Memes as modes of expression and public discussion.

These three functions are found in both democratic and nondemocratic societies (Shifman 2013: 123). Indeed, media has a huge influence on shaping the public opinion and internet memes and political cartoons are important modes of that influence.

Whereas memes are a relatively modern term and means of dissemination of ideas, political cartoons have been used for shaping the public opinion for quite a long time. According to Oxford online dictionary a cartoon is a “simple drawing showing the features of its subjects in a humorously exaggerated way, especially a satirical one, in a newspaper or magazine”. So, the focus is on exaggeration of a specific feature of an entity or situation. Hempelmann and Samson (2008: 614) define cartoons “as a humor-carrying visual/visual-verbal picture, containing at least one incongruity that is playfully resolvable in order to understand their punch line”. Thus, in the definition itself they underline how the notion of incongruity is important in creation of humor. Regarding the comprehension of cartoons, Berberović and Delibegović-Džanić (2015: 98) point out that the audience must have background knowledge about a certain topic that helps them understand the true meaning of a cartoon. Moreover, the audience must have knowledge about certain phrases and linguistic units as cartoons often combine visual and verbal elements.

## **5. ANALYSIS OF THE AMERICAN AND BOSNIAN POLITICAL MEMES AND CARTOONS**

### **5.1. BOSNIAN POLITICAL MEME 1**

The meme is a combination of a picture and words, both of which contribute to the meaning of the blend in the meme (Figure 2). The blend can be presented through a



basic diagram as there are two input spaces- the generic space and the blend. The first input space (IS1) is the Hurricane Irma. The second input space (IS2) is the current political situation in Bosnia. Completion of the blend is achieved due to the background knowledge of both input spaces and words used in the meme. Each part of the diagram (Figure 3.) will be elaborated on. The IS1 is a natural phenomenon named the hurricane Irma. The background knowledge for the IS1 is that this hurricane was extremely destructive. It was named after a fierce woman, i.e. goddess of war, Irma, from the German mythology. Moreover, its name is also related to the American meaning of the word Irma: noble<sup>4</sup>. The crucial elements of the IS1 utilized in the blend are: the destructive power of hurricanes<sup>5</sup> and the characteristic of the storm - strong wind blowing. In fact, one of the key segments of the blend is hidden in the polysemy of the word *puhati*. Namely, in the Bosnian language the word *puhati* has a literal and a figurative meaning with the prefix *o-*. The English equivalent for the literal meaning of *puhati* is *to blow* whereas the figurative meaning with the prefix *o-* refers to *stealing a lot*. In this mental space the literal meaning is activated.

The IS2 is current political situation in Bosnia. An important element of IS2 is a powerful woman, Sebija.<sup>6</sup> Both Sebija and her husband, Bakir Izetbegović, are associated with a strong political party that is often accused (by people) of manipulating (with people) and embezzlement. Furthermore, Sebija made it to the newspaper headlines for her expensive outfits and lavishing money on vast array of fancy accessories during period of severe economic depression in Bosnia. All this background knowledge is required for the completion of the blend. Therefore, one element of the IS2 is destructive power of politicians and political structure that people in Bosnia find corrupt. The second element is figurative meaning of the word *opuhati*, i.e. *stealing*. Therefore, cross-space mappings between the IS1 and IS2 are established as follows (Figure 3):

- 1) Natural phenomenon (entity 1) corresponds to a human being (entity 2);
- 2) The destructive power of natural phenomenon corresponds to the destructive power of corrupt political system that allegedly supports Sebija as well;
- 3) The literal meaning of *puhati* corresponds to figurative meaning of *opuhati*.

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<sup>4</sup> Delzo, J., *What does the Name Irma Mean? Hurricane Named for War Goddess Hits Florida*, <http://www.newsweek.com/how-hurricane-irma-received-its-name-662527>, visited on 11th October

<sup>5</sup> Hurricane Irma had winds of 185 mph. It was a category five storm – the strongest (*Hurricane Irma: All You Need to Know*, <https://www.bbc.co.uk/newsround/41165108>, visited on 12th September 2017).

<sup>6</sup> Even though there is no mention of the hurricane Irma in the meme itself, the blend utilises the hurricane Irma as an input space as it was created and appeared online during the impact of hurricane Irma.

However, there are other elements in IS2 that are projected into the blended space, as well. Namely, Sebija has been working as the head of the University Clinical Centre in Sarajevo (UKCS) and has already become notorious for laying off some distinguished doctors and surgeons allegedly for not obeying her rules. Thus, the UKCS has become devoid of highly qualified medical staff. In the generic space (GS) there is a common element from both input spaces. Namely, the element in the GS which maps on both input spaces is the destructive power. However, in the IS1 it is realized as the destructive power of a natural phenomenon, whilst in the IS2 it is realized as the destructive power of people on the top of the social hierarchy. In the blend, picture and words are activated together to create humor. Namely, we see the photo of a real hurricane destroying the capital city of Bosnia and it is named Sebija. Moreover, the eye of the hurricane is located in the UKCS, where Sebija works. However, we know that is not a natural phenomenon as the vital relation of identity is activated through entity 1 being merged with entity 2. Therefore, in the blend, we perceive the person Sebija as destructive as the hurricane Irma in terms of stealing and firing qualified doctors. In the emergent structure, additional meaning is achieved as Sebija becomes more powerful than the hurricane Irma. Namely, the phrase *Boga oca* colloquially refers to a large quantity. Thus, it means that she is involved in stealing too much.

## 5.2. ANALYSIS OF THE MEME 2

The network in this meme (Figure 4.) is more complex than in the Meme 1 as there are several input spaces. Namely, the blend (Figure 5.) is created through blending of four input spaces. The first input space is the religion Islam. According to Islamic beliefs, a sincere prayer of a true believer can change destiny and future. Accordingly, the power of such a prayer is so strong that it can change what had been written to happen in the book of destiny. Of course, there are various beliefs in this religion. However, none of them is mapped onto the blend except this one. In addition to the element of powerful prayer, another element of IS1 is the person who prays: a true believer. The key segment is not necessarily someone who adheres to all formal rules, but someone who has a sincere, loving heart. The second input space (IS2) is the personality of Bakir, the political leader and one of the members of Presidency of Bosnia. There are several aspects of his personality and career that audience of the Meme 2 must know in order to understand the blend. Just like most politicians, he is

notorious for making promises that hardly ever come true, such as promising 100 000 vacancies for unemployed people<sup>7</sup>. Furthermore, he is open about his religious views, i.e. claims to be a true Muslim, often saying that if anything goes wrong in the system, that it would be a burden on his soul and he would be responsible<sup>8</sup>. He often claims that he sacrifices for the benefit of all the citizens, especially Bosnian Muslims. Finally, he is alleged to have embezzled a lot of money by using his connections with leaders from Islamic countries and therefore, he is accused of being a hypocritical believer, member of a viperous family and fake benefactor. The third input space (IS3) is a businessman. It is a common public opinion that politicians in Bosnia are more businessmen than leaders who work for the benefit of the country. However, not only are they perceived as businessmen, but also as members of mafia. In the photo, Bakir looks confident and projects the image of a successful large-scale entrepreneur. It is unintentionally left up to the audience to decide if he looks more like a businessman or a Mafioso. The fourth input space (IS4) is the hurricane Irma. It was extremely dangerous and destructive. At the time of production of meme it was heading for the USA and it was the USA that was impacted the most. In fact, this hurricane became one of the costliest in the history of this country as well as the biggest loss of power<sup>9</sup>. The generic space has one element common to all four input spaces and that is power. In the IS1, the element is realized as power of prayer, guaranteed by God himself, in IS2, it is Bakir's political power and political party he represents. In the IS3, it is power of entrepreneurship. Finally, in the IS4, it is the natural power of a hurricane. In the blend we do not perceive Bakir as merely a political figure any more, but as a powerful businessman who can perform religious miracles. However, the blend also includes that he is a liar and hypocrite. Therefore, the audience knows that the blend is just a way of mocking his use of religion and political status to do business for his own benefit and not for the wellbeing of his country.

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<sup>7</sup> There are also numerous memes that include this promise of his, making fun of absurdity of his political campaign and efforts.

<sup>8</sup> *Pressing/Izetbegović: Ako Sebija ne bude radila dobro, neće ostati direktorica UKCS-a*, <https://www.radiosarajevo.ba/vijesti/bosna-i-hercegovina/izetbegovic-ako-sebija-ne-bude-radila-dobro-neece-ostati-direktorica-ukcs-a/227452>, visited on 20th December 2017)

<sup>9</sup> *Harvey-Irma Damages Predicted to Cost 290 Billion; Atlantic Hurricane Season Only at Midpoint*, <https://www.accuweather.com/en/weather-news/harvey-irma-damages-predicted-to-cost-290-billion-atlantic-hurricane-season-only-at-midpoint/70002711>, visited on 20th December 2017

### 5.3. ANALYSIS OF THE CARTOON 1

The blend is the result of three input spaces. The first input space is the hurricane Harvey. The second input space (IS2) is the hurricane Irma. The background knowledge required is the chronological order and intensity level of two hurricanes that made landfall in the USA. The first that occurred was the hurricane Harvey and it was very destructive. However, the hurricane Irma was even more devastating, being put into Category 5 hurricanes that are among the most pernicious forces. The third input space (IS3) is the current US President, Trump. There are two elements of IS3 which are crucial for the blend. Firstly, he is blond. Therefore, the yellow color of the hurricane Donald in the picture alludes to real President Trump.<sup>10</sup> Secondly, he is a very powerful man, both in the world of politics and business. He is accused of being completely incapable of being a leader of the USA that is detrimental to the USA<sup>11</sup>. We can also infer from the size of the hurricane Donald in the picture that it is the most disastrous hurricane. Therefore, the intensity element occurs in all input spaces. Thus, the generic space (GS) has two elements: destructive power and intensity level. In the blend, Trump is seen as hurricane that is more devastating for his own country, the USA, than the natural destructive forces. The question that appears in the cartoon: “*Which is the most dangerous?*” is, in fact, purely rhetoric one. Furthermore, it is obvious from the picture and the size of the ‘hurricane’ Donald that he is the deadliest one. The audience knows that it is in fact the President Donald and his policies that are more dangerous than natural forces and that there is no question about it.

## 6. CONCLUSION

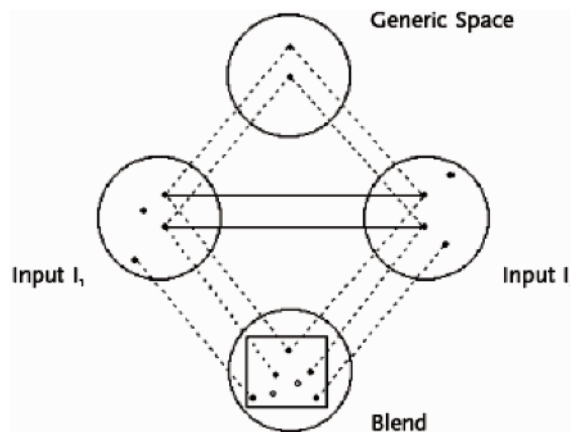
There are some main conclusions to be drawn from the analysis above. First of all, *the Theory of Conceptual Integration* can account for the humour in all items analysed. The natural power is correlated with the other kinds of a single-man power and a power of a deity. Namely, in each blend, the input space of the hurricane Irma provides elements that can be put in relation with elements from the input spaces that

<sup>10</sup> President Trump’s hair has been used in many other memes that mock and/or criticize him. In fact, not only color, but the hairstyle as well, has been used in creation of these memes.

<sup>11</sup> Sampathkumar, M., *Top Democrat Says Trump Seems “incapable” of Being President and Does Not Know What Country Needs*, <http://www.independent.co.uk/news/world/americas/us-politics/trump-president-incapable-democrat-adam-schiff-empathy-introspection-character-a7905211.html>, visited on 5th January 2018

trigger frames of politics and controversial political figures. In each meme and the cartoon, the generic space contains the common element of power that is realized in different input spaces as different type of power: natural, political, business or even religious. Due to incongruity and through the backward projections the audience re-establishes, enriches and/or reinforces the background knowledge of one of the input spaces, i.e. input spaces of politics. It is this incongruity that evokes ringing laughter in us and reinforces the absurdity of power of certain political leaders. Secondly, regardless of the country in which a meme/ cartoon was created, Bosnia and Herzegovina or the USA, there are similar cross-space mappings and each blend contains emergent structure in which a political figure is perceived as more destructive than the hurricane itself. Accordingly, despite being amusing, these particular memes and cartoons are good examples of how outwardly naïve, ludicrous creations carry deep symbolic meaning as they illustrate serious issues. Natural force of a hurricane is used to illustrate the social phenomena of the world we live in, in a very simple, yet an effective way.

## LIST OF FIGURES



**Figure 1.** Basic Diagram for Blended Space (Fauconnier and Turner 2002: 46)



Figure 2. Meme 1

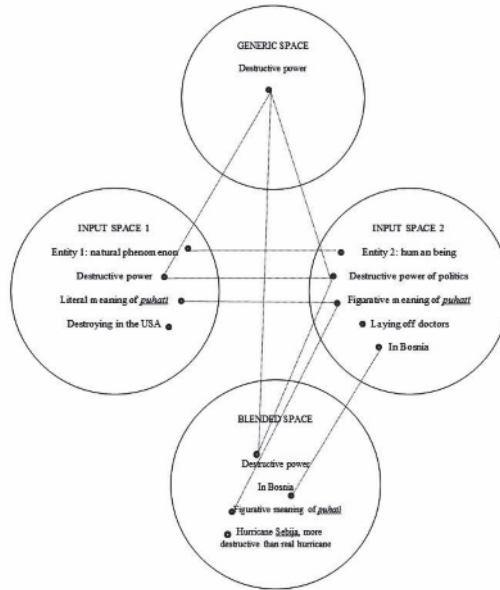
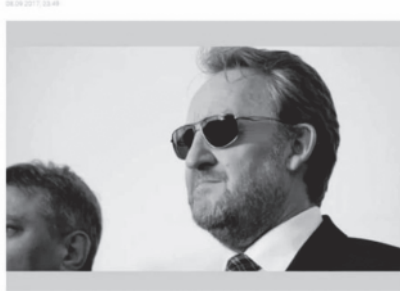
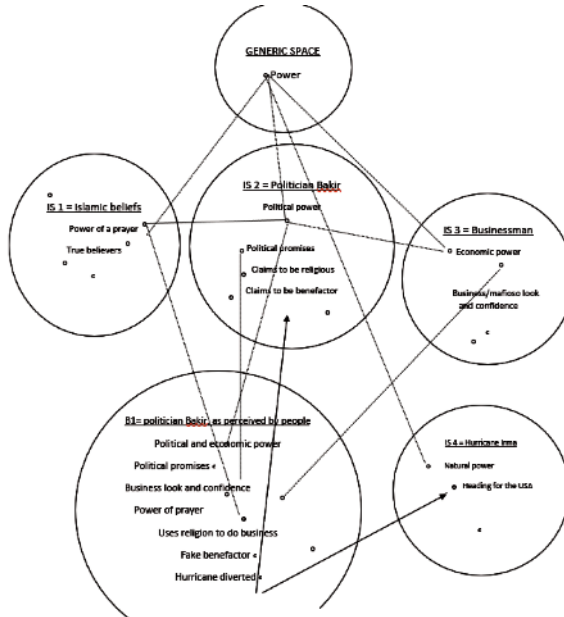


Figure 3. Diagram for the Meme 1

**BAKIR DOVOM OKRENUO URAGAN IRMA KA AMERICI I ODBRANIO BIH**



**Figure 4.** Meme 2



**Figure 5.** Diagram for Meme 2



Figure 6: Cartoon 1

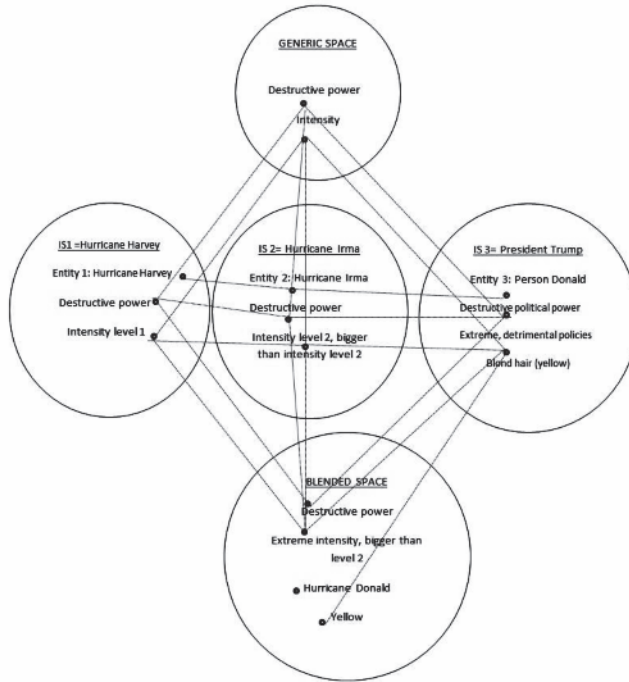


Figure 7. Diagram for Cartoon 1



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## KONCEPTUALNI BLENDING SA HURIKANOM IRMA KAO ULAZNI PROSTOROM U BOSANSKIM I AMERIČKIM POLITIČKIM MEMOVIMA I KARIKATURAMA

### Sažetak:

Rad analizira političke internetske memove i karikature koje koriste razarajući hurikan Irmu kao ulazni prostor kroz teoriju konceptualne integracije. Memovi i karikature se odnose na trenutnu političku situaciju u Bosni i Hercegovini i Sjedinjenim Američkim Državama. Radi boljeg razumijevanja humorističnih konceptualnih blendova koji su prisutni u memovima/karikaturama, principi teorije konceptualne integracije i glavne teorije humora su korišteni kao teoretski okvir. U svakom blendu

ulazna domena hurikana Irma daje elemente koji se mogu dovesti u vezu sa ulaznim domenama koje pokreću okvire politike i kontroverznih političara. Zbog nesklada i povratnih projekcija u ulazne prostore, publika ponovo utvrđuje, obogaćuje i pojačava znanje o nekom od ulaznih prostora, tj. ulaznih prostora politike. Bez obzira na to u kojoj je zemlji mem/karikatura kreiran, u Bosni i Hercegovini ili Sjedinjenim Američkim Državama, postoje slična preslikavanja između ulaznih prostora a svaki blend sadrži strukturu u kojoj je političar percepiran kao neko ko je destruktivniji od samog hurikana. Nadalje, često postoji i igra riječi koja utiče na stvaranje nove strukture u blendu a koja vodi do snažnih memova i karikatura koje ilustruju trenutnu političku situaciju u ovim zemljama. Iako su zabavni, ovi memovi i karikature dobar su primjer kako naizgled navine, smiješne kreacije nose duboka, simbolička značenja budući da opisuju ozbiljne probleme.

**Ključne riječi:** konceptualna integracija; memovi; crtići; uragan

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