LSA 119

Mental spaces and conceptual blending
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155 Donner Lab
MW 10:30-12:15

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Compressions
Constitutive Principles

Matching and counterpart connections.
Generic space.
Blending.
Selective projection.
Emergent meaning.
Composition.
Completion.
Elaboration.
VITAL RELATIONS:
INNER-SPACE AND OUTER-SPACE

Change  Disanalogy
Identity  Property
Time  Similarity
Space  Category
Cause-effect  Intentionality
Part-whole  Uniqueness
Representation
Role
Analogy
GOVERNING PRINCIPLES FOR COMPRESSION, 1

Borrowing for Compression  When one input has an existing tight integration but the other one does not, the tight integration can be projected to the blend with the effect that the other input is compressed as it is projected to the blend.
Borrowing a Compression By Blending
Borrowing a Compression Borrows Constructions

“You are digging your own grave.”
“If Clinton were the Titanic, the iceberg would sink.”

This happens routinely: basic metaphors, force-dynamics, mind is a body moving in space, fictive motion, image-schemas, images, . . .
“You are digging your own financial grave.”
GOVERNING PRINCIPLES FOR COMPRESSION, 2

Scaling compression  Inner-space or outer-space vital relations can be scaled to more compressed versions of those vital relations in the blend.
Blending compresses "outer-space" mappings into inner-space human-scale elements that can then be expressed through existing basic human-scale grammatical constructions.
Compressing outer-space vital relations into inner-space structure in the blend
Compression of Representation Relations

A double scope network has inputs with different (and often clashing) organizing frames and an organizing frame for the blend that includes parts of each of those organizing frames and has emergent structure of its own. In such networks, both organizing frames make central contributions to the blend, and their sharp differences offer the possibility of rich clashes. Far from blocking the construction of the network, such clashes offer challenges to the imagination and the resulting blends can turn out to be highly creative.
He made a long straight path so he wouldn’t get lost.
And he set off on his walk, taking his big purple crayon with him.
Harold’s World
(move by drawing, etc.)
Tentative de l’impossible. (1928) Réne Magritte.
Bang Shot: Child’s Description of a New Constellation

“It's a man. He was a soldier in the Revolutionary War. All of the members of his troop were killed, and the British were starting to come in his direction. So he hid inside the barrel of a cannon. But then reinforcements arrived, and fired off the cannons. Now, this cannon was not lowered, so it fired him into the sky, and there he is. But he doesn't know he's dead, so he keeps running across the sky, trying to find a way back into the Revolutionary War.”
GOVERNING PRINCIPLES FOR COMPRESSION, 3

Syncopating compression Diffuse structure in an input can be compressed as it is projected to the blend by dropping out all but a few key elements.
Same-type compression. Hierarchies of vital relations—like analogy, change, identity, or representation and identity—allow compression of a relation higher on a hierarchy into a relation of the same type lower on the hierarchy.
GOVERNING PRINCIPLES FOR COMPRESSION, 5

Different-type compression
GOVERNING PRINCIPLES FOR COMPRESSION, 6

Creation Blends can sometimes be given a tighter integration by creating there a new vital relation, such as intentionality.
GOVERNING PRINCIPLES FOR COMPRESSION, 7

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 and compression to property.
We have seen compressions of

Time and Space
An Inconvenient Truth

“An Inconvenient Truth” is the film version of Al Gore’s slide-show presentation on global warming. Close to the end, Gore shows a picture of the Earth as a what he calls a “pale blue dot.” The Earth is a single pixel on a huge cosmological screen, difficult even to pick out when he points at it. The picture was taken from a distance in space of 4 billion miles. Gore says, “Everything that has ever happened in all of human history has happened on that dot. All the triumphs and tragedies, all the wars and all the famines, all the major advances. That is what is at stake—our ability to live on planet Earth, to have a future as a civilization.”

And then he concludes the film with this blend: “Future generations may well have occasion to ask themselves, 'What were our parents thinking? Why didn’t they wake up when they had the chance?’ We have to hear that question from them now.”
Pale Blue Dot
The Time Blend
at the end of
“An Inconvenient Truth”

And then he concludes the film with this blend: “Future
generations may well have occasion to ask themselves,
'What were our parents thinking? Why didn’t they
wake up when they had the chance?’ We have to hear
that question from them now.”
World Record in the Mile
Linguistic constructions are made available by network projections

“Hicham el-Gerrouj beat Roger Bannister.”

“Hicham el-Gerrouj defeated Roger Bannister by 120 yards”
Compressions of analogy and disanalogy
Analogy — Analogy — Analogy — Analogy — Analogy — Analogy — ...
Disanalogy  Disanalogy  Disanalogy

Analogy  Analogy  Analogy

Disanalogy

Analogy

Change  Change  Change

Identity  Identity  Identity

Change

Identity

Change

Identity

Uniqueness
Disanalogy Disanalogy Disanalogy

Analogy  Analogy  Analogy  Analogy

Uniqueness
Grammar suited to change for object
Identity & Change from Analogy & Disanalogy

• Dinosaurs evolved into birds
• Dinosaurs turned into birds
• Dinosaurs became birds
CHANGE, UNIQUENESS, INTENTIONALITY

CHANGE IDENTITY

CHANGE IDENTITY

CHANGE IDENTITY

CHANGE IDENTITY

CHANGE IDENTITY
"A fed bear is a dead bear"

Garbage, Birdseed, Pet Food, Food in Cars, Picnic Baskets, Fruit Trees, Etc. . . .

Feeding Our Bears and Cubs Any Time, Anywhere, with Any Food Will Get Them Killed.
Human Death

person

specific event of dying

manner

Death-in-General

Causes

event of dying

by specific means

Causes

Empty Cause

Causes

elements of a class of events

Blended Space:
Death-in-General causes specific event of dying
Blend: Death The Grim Reaper

Reaping/Killing/Causing Death

Plant/Victim/Person who dies
Bear eats

Bear eats

Bear eats

Bear eats

Bear eats

DA A

DA A

DA A

DA A
Human provides food, Bear changes, doomed

CHANGE, UNIQUENESS
Human feeds animal/bear

Poison

Person/We Feeds/Kills Bear/Bears
Reaper
Killer
Human Death
Causal Tautology

Death
Death-in-General

Death The Grim Reaper
Reaping/Killing/Causing Death
Plant/Victim/Person who dies

Blend: Death The Grim Reaper

Person/We/Grim Reaper Feeds/Kills/Poisons Bears/Bear

Wednesday, July 8, 2009
“A fed bear is a dead bear”

Garbage, Birdseed, Pet Food, Food in Cars, Picnic Baskets, Fruit Trees, Etc . . .

Feeding Our Bears and Cubs Any Time, Anywhere, with Any Food Will Get Them Killed.

www.savebears.org
"At what altitude do the deer turn into elk?"

"The new theory is that dinosaurs turned into birds."

"My tax bill gets bigger every year." (Fauconnier)

“The President changes every four years” (Fauconnier 1994 [1985]
Vera Tobin observes that it is common to refer to a literary work as a unique identity that undergoes change. She cites Hugh Kenner’s comment on the five-stanza version of Marianne Moore’s poem “Poetry” as “the one scarred by all those revisions” (Tobin 2008, 171; Kenner 1967, 1432).

In this conceptualization, the many variations published under the title “Poetry” are compressed (Fauconnier and Turner 2002) into a single, concrete entity that the poet has altered many times. This entity is also metaphorically characterized as a living body, and the alterations that remove material from that body as violent mutilations. In this way, even a new, intact printing of an earlier version can be “scarred” by the publication of shorter variations. (Tobin 2008, 171-172)
Identity & Change from Analogy & Disanalogy

“In a leap year, we add a day to February.”
“Kick the habit”
“Your agent is waiting for you.”
“The customer is always right.”
“His girlfriend gets younger every year.”
“Make this problem go away.”
“Get your tennis serve back.”
“Your French has disappeared.”
“The cars get three feet bigger when you enter Pacific Heights,” (Sweetser 1997)

“The fences get taller as you move westward across the United Statues,” (Sweetser 1997)

“The paint gets darker as you move down the wall.” (Sweetser 1997)
Identity & Change from Analogy & Disanalogy

“Make this envelope disappear”
Section on Causal Compressions
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They'll need an excellent grasp of laser technology, advanced computing and molecular genetics. Unfortunately, very few American children are being prepared to master such sophisticated subjects.

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