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Cornish Self-determination: a semiotic analysis of political cartooning

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Published in:

Democracy and European Emerging Values

Publication date:

2015

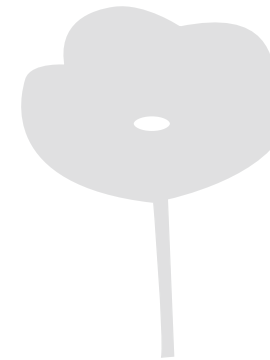
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Citation for published version (APA):

Tredinnick-Rowe, JF., & Khanwalkar, S. (2015). Cornish Self-determination: a semiotic analysis of political cartooning. In G. Bona i Fonoll, & E. Gruffydd (Eds.), *Democracy and European Emerging Values* (Vol. 0, pp. 22-43)

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**DEMOCRACY AND EUROPEAN
EMERGING VALUES:
THE RIGHT TO DECIDE**

**COORDINATED BY GERARD BONA
LANGUAGE REVIEW BY EMYR GRUFFYDD**

CENTRE MAURITS COPPIETERS
2015

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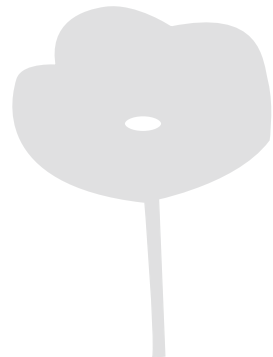
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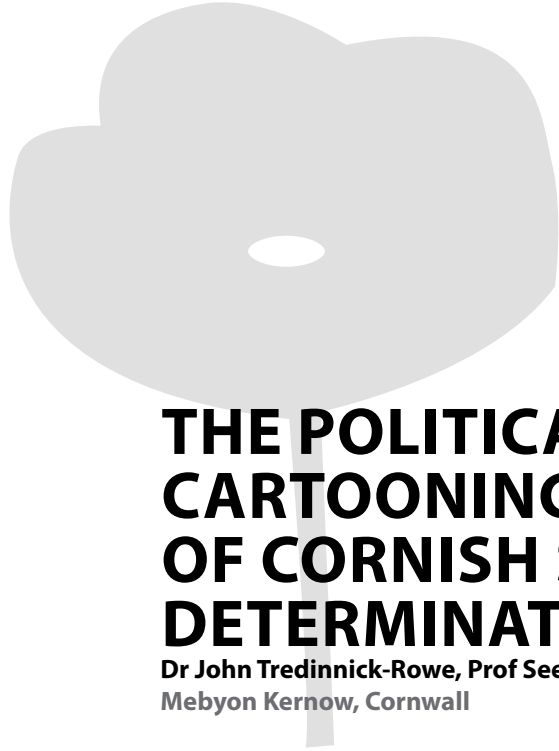


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THE POLITICAL CARTOONING OF CORNISH SELF- DETERMINATION

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INTRODUCTION

This chapter explores the concept of Cornish self-determination through political cartooning. A selection of images from a range sources and dates has been chosen to reflect the variety of vested interests in the debate around self-determination in Cornwall. We have applied semiotic analysis to the visual and textual content of the cartoons, to explain the multimodal representation of self-determination in a Cornish context.

CORNWALL AND SELF-DETERMINATION

The politics of self-determination in Cornwall have been addressed primarily in the works of (Willett, 2013, Willett and Giovannini, 2014, Tregidga, 1999, Sandford, 2006). The works mainly contextualise the

KARTOUNWEYTH POLITEK A OMERVIRANS KERNEWEK

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KOMENDYANS

An chaptra ma a hwither an konsayt a omervirans kernewek dre gartounweyth politek. Dewis a imajys dhyworth pennfentyunyow ha dedhyasow a lies kinda re beu dewisys dhe dhastewynnya an eghennow a bernow personel y'n dhadhel a-dro dhe omervirans yn Kernow. Ni re weythas dielvennans sinoniethek dhe dhalgh gwelesek ha testennek an kartounyow, rag styrya an portrayans liesgisek a omervirans yn kettesten gernewek.

KERNOW HAG OMERVIRANS

An bolitegieth a omervirans yn Kernow re beu dyghtys kyns oll y'n oberow a (Willett, 2013, Willett and Giovannini, 2014, Tregidga, 1999, Sandford,

place of Cornwall in regards to other nations and regions of the UK that have been successful and unsuccessful in achieving devolution of political power. Whilst the movement for self-determination in Cornwall can be traced back many centuries, this chapter will focus on the media from 1970 onwards. Presently, Cornwall is the only Celtic-nation in UK without political devolution.

POLITICAL CARTOONING

It has been suggested by Plumb (2004, p432) that political cartoons are “one of the most powerful weapons in the journalistic armoury” as it helps to expose a “certain kind of truth” (ibid). The political cartoonist’s work has often been said to act as a depictive rhetoric, when strategic pictures, verbal or non-verbal visualizations correspond with the memory of the audiences Even though occupying relatively small space in publications, cartoons have a certain semiotic density, and in this chapter the compact visual and linguistic modalities of the images will be explored.

Political cartoons are composed of two elements: caricature, which parodies the individual and allusion, which creates the situation or context into which the individual is placed. Caricature is said to have originated around the Mediterranean, and cartoons of a more editorial nature developed in Germany, a chillier climate.

The rise of cartoons was linked to the visual propaganda by Martin Luther’s socio-religious reforms. The appeal of the cartoons to the emerging merchant class and their rise to leadership, and the largely illiterate public was due to the distribution of simple broadsheet posters or illustrated pamphlets through population centres. Cartooning uses a range of stylistic devices including distortion, cliché, exaggeration, simplification, caricature, double meaning, allusion and irony to highlight a political point or message (Seymour-Ure, 2001). What may seem surreal and small in size often hides a well-defined target. Cartoons share rhetorical devices with Poetry, and one of them is ‘dialogism’, literally ‘double-voicedness’ because the sole purpose of cartoonists is to persuade readers to think critically about current political situations in society.

2006). An oberow a gettesten dre vras an le a Gernow ow tochyha gwlasow ha ranndiryow erel an RU re beu sewen ha heb sewena yn unn gowlwul digresennans a allos politek. Kynth yllir sewya a-dhelegh an omsav rag omervirans yn Kernow dres lies kansvledhen, an chaptra ma a wra fogella war an media dhyworth 1970 hag alena rag. Y’n jydh hedhyw, Kernow yw an unn wlas keltek y’n RU heb digresennans politek.

KARTOUNWEYTH POLITEK

Y feu profyes gans Plumb (2004, f.432) bos kartounyow politek “*onan a’n arvow an moyha gallosek y’n arvji jornalyasek*” awos ev dhe weres diskudha “*unn eghen a wiryonedh*” (ibid). Y leverys yn fenowgh y hwra ober an kartounydh politek servya avel retorek portrayus, pan omdhesetho lymnansow stratejek, dismygyansow, kyn fons i war anow po heb geryow vyth, gans kov an woslowysi. Kyn hwrons i kevanedhi yn perthynek spys byghan yn dyllansow, kartounyow a’s teves unn dosedh sinoniethek, hag y’n chaptra ma modholetow gwelesek ha yethoniethek kesstrothys an imajys a vydh hwithrys. Kartounyow politek yw komposys a dhiw elven: gesdresas, hag a barod an unigyn, ha kampil, hag a great an studh po kettesten, ynno mayth yw gorrys an unigyn. Y leverir y tallathas gesdresas a-dro dhe’n Kresvor, ha kartounyow a natur moy pennskrifek a veu displegys yn Almayn, hin yeynna. Y feu tevyans a gartounyow keskelmys dhe’n plontyans gwelesek gans amendyansow socyo-kryjyk Martin Luther. An tennvos a gartounyow dhe’n renkas marchont ow sordya ha’ga tevyans dhe’n soodh a ledyoreth, ha’n poblans dre vras anlettrys, o awos bos an lesrannans a skrisellow sempel po folenigow lymnys dre gresennow an poblans. Kartounweyth a dhevnydh kadon a dhevisyow gisek y’ga mysk omgammans, krindyth, gorliwans, sempelheans, gesdresas, styr dewblek, kampilans ha gesedh dhe wolowboyntya mater po messach politek (Seymour-Ure, 2001). An pyth a hevel bos gorwir ha byghan yn myns yn fenowgh a gudh kosten kler hy styr. Kartounyow a gevren devisyow retoregel gans Bardhonieth, hag onan anedha yw ‘omgowsieth’, mayth yw styr y bennfenten ‘dewblek-levegneth’ drefen bos a unn acheson a gartounydh dhe berswadya redyoryon dhe brederi yn freusel a-dro dhe studhow politek a-lemmyn y’n bys ledanna.

ANALYSIS METHOD

This chapter will apply the approach of Moeran (2005) and his use of *frames* to highlight the perspective of those *inside* and those *outside* a community. The concept itself can be traced back to Bateson (1972) and more directly to the pioneering work of Goffman and Bennett (1986) in Framework Analysis. The community in this case being those who are pushing for Cornish self-determination. This community has over the years come to encompass a wide variety of groups. The cartoons used in this short text, have been sourced from political parties such as Mebyon Kernow, housing campaign groups such as Cornwall Concern Group, independent research organisations such as Cornish Social and Economic Research Group (CoSERG), pamphleteers like Nowodhow an Myttyn (Morning News), and social media based satire groups such as Bulloverman's Tomb of the Bizarre. The list of other potential sources of data could go on, but due to space restriction in this text, these will be the primary items upon which we will draw. The reason frames are so useful as a theoretical devices is encapsulated by Van Leeuwen (2004) in his descriptions of the role of metaphor:

"The essence of metaphor is the idea of 'transference', of transferring something from one place to another, on the basis of a perceived similarity between the two 'places'." P30

These *two places* will be explored in a chronological order so that the development of different themes and styles of cartoon on the topic of self-determination can be seen to emerge.

POLITICAL CARTOONING OF CORNISH SELF-DETERMINATION: CORNWALL - INTERNAL FRAME

PRE 1970S

The movement for self-determination in Cornwall in the modern era can be traced to the formation of Celtic societies and political pressure groups after WW2 and into the 1960's, hence the authors wished to include work from these earlier periods. Take for example the primitive pamphlet in Figure 1 from a little know organisation calling itself Nowodhow an Myttyn (Morning News). The exact date is unknown but it is likely to be before

METHOD DIELVENNANS

An chaptra ma a wra gweytha an maner a Moeran (2005) ha'y us a *framyow* dhe wolowboyntya gologva an re na *a-ji dhe* ha'n re na *a-ves* kemeneth. Y hyllir sewya a-dhelergh an konsayt y honan bys dhe Bateson (1972) ha moy syth dhe'n ober ragresek a Goffman ha Bennett (1986) yn Dielvennans Framweyth. An gemeneth y'n kas ma yw an re na usi owth omherdhya rag omervirans kernewek. An gemeneth ma re dheuth dres an vledhynnyow dhe gylghya kemmysk efan a vagasow. An kartounyow devnydhys y'n tekst berr ma re gavas aga fennfenten dhyworth partiow politek kepar ha Mebyon Kernow, bagasow kaskyrgh anedhans kepar ha Bagas Bern Kernow, kowethyansow hwithrans anserghek kepar ha Bagas Hwithrans Erbysek ha Kowethasek Kernewek (CoSERG), folenigoryon kepar ha Nowodhow an Myttin (Morning News), ha bagasow ges selys yn media socyal kepar ha Bulloverman's Tomb of the Bizarre. An rol a bennfentynnyow a vanylyon potencyal aral a yll pesya, mes dre strothans a spys y'n tekst ma, an re ma a vydh an taklennow gwreydhek anedha may tennyn ni. An acheson mayth yw framyow mar 'vas avel devisyow tybiethel yw berrskrifys gans Van Leeuwen (2004) yn y dheskrifansow a'n rann a vetafor:

"An sugen a vetafor yw an konsayt a 'dreusworrans', dhe dreusworra neppyth dhyworth unn le dhe le aral, war sel a hevelepter klewys ynter an dhew 'le'." P30

An *dhew le* ma a vydh hwithrys yn ordyr amseroniethel may hyllir gweles sordya an displegyans a themow ha gisow a gartoun war an desten a omervirans.

KARTOUNWEYTH POLITEK A OMERVIRANS KERNEWEK: KERNOW – FRAM PERVEDHEK

KYNS AN DHEGVLEDHEN 1970

Y hyllir sewya an omsav rag omervirans yn Kernow y'n osweyth arnowydh dhe'n furvyans a gowethasow keltiek ha bagasow-ynia politek wosa Nessa Bresel an Bys ha bys y'n 1960ow, ha rakhenna an awtours a vynna komprehendya ober dhyworth an spysow a-varra ma. Kemmer rag ensampel an folenik sempel yn Figur 1 dhyworth kowethyans le aswonys hag

1970, as the price is written in a pre-decimal currency which ended into the United Kingdom in 1971.



Figure 1 is written solely in the Cornish language, the use of the indigenous Celtic language functions as a form of literary activism. There are various cartoons in this satirical pamphlet including:

- Mocking BBC radio Cornwall for its Anglicisation of speech,
- The lack of Cornish language content in newspapers,
- Republican sentiment issued towards Prince Charles, the Duke of Cornwall

Moving into the 1970's with Figure 2, the quality of the illustration can be seen to improve. This cartoon is taken from Cornish Nation, the official publication that is attached to Mebyon Kernow – the party for Cornwall. A political party that has been central to the self-determination movement in Cornwall (Cole et al, 2011). Throughout the 1970's Cornish Nation used the same masculine figure to signify the struggles Cornwall and its people were facing. The text reads: *Embodiment of the spirit of Cornwall, Guardian of Cornish interests. With Mebyon Kernow a new Kernow Aries!*

a omhenwys Nowodhow an Myttin. An dedhyas poran nyns yw godhvedhys mes yth yw gwirhaval y vos kyns 1970, drefen bos an pris skrifys yn mona kemmyn rag-degedhek an pyth a dheuth dhe benn y'n RU yn 1971.



Figur 1 yw skrifys yn tien y'n yeth kernewek, us an yeth teythek keltek a ober avel furv a weythresieth liennek. Yma kartounyow divers y'n folennik esek ma a gomprehend:

- Gul ges a Gorteb Radyo Kernow rag ysowsnekheans a gows,
- Fowt a dhalgh an yeth kernewek y'n papyerow nowodhow,
- Klewans poblogethek dyllys troha Pennsevik Charlys, Duk Kernow

Owth avonsya bys an 1970ow gans Figur 2, y hyllir gweles gwellheans gnas an lymnansow. An kartoun ma yw kemerys dhyworth Kenedhel Gernewek, dyllans sodhogel hag yw stegys dhe Vebyon Kernow – an parti rag Kernow, parti politek re beu kresel dhe'n omsav omervirans yn Kernow (Cole et al, 2011). Dres an 1970ow Kenedhel Gernewek a dhevnydhyas an keth person gorow dhe styrya an strifow esa Kernow ha'y fobel orth aga enebi. An tekst a red: *Personegyans an spyrys a Gernow, Gwithyas a lesow kernewek. Gans Mebyon Kernow, Kernow nowydh a sav!*

1970S

The breaking of the chains in the image relates to the 3 characters dressed in top hats shown to be running out of Cornwall. The labels on the characters read: Tory, Labour and Liberal.

Figure 2 - Male figure as an embodiment of Cornwall Source: (Cornish Nation, 1970)



Figure 3 - Masculine Figure as a Clay Miner opposing the image of a rich industrialist Source: (Cornish Nation, 1971)



Figures 3 depicts a clay pit worker opposing an industrialist. The terms Kernow and Pow Saws are the Cornish words for Cornwall and England respectively. There is a clear association with the Cornish worker as a proletariat suffering unemployment at the hands of an English capitalist. A continuation of the themes echoed in Figure 2.

AN DHEGVLEDHEN 1970

Terri an chaynys y'n imach a sin orth an 3 ferson gwiskys yn hattow owrlin, diskwedhys ow ponya yn-mes a Gernow. An labelew war an bersons a red: Tori, Lavur ha Livrel.

Figur 2 - Person gorow avel personegyans a Gernow. Pennfenten: (Kenedhel Gernewek, 1970)



Figur 3 - Person gorow avel Den Bal Pri Gwynn owth enebi imach a dhywysansydh rych. Pennfenten : (Kenedhel Gernewek, 1971).



Figur 3 a dhiskwedh oberor pri gwynn owth enebi dywysansydh. An termys Kernow ha Pow Saws yw an geryow kernewek a-gettep rag Cornwall hag England. Yma kevren gler gans an oberor kernewek avel den gwerinek ow perthi diweythieth orth diwla chatelydh sowsnek. Hemm yw pesyans a'n testennow daslevys yn Figur 2.

Figure 4 - Masculine figure demanding autonomy for Cornwall from the political establishment Source: (Cornish Nation, 1972)



Figure 4 shows the same character – the personification of Cornwall - demanding autonomy from the Crowther Commission. A commission set up to investigate the constitutional structures of the United Kingdom.

The cartoons from the 1970's clearly have socialist and emancipatory overtones. Figures 2,3 and 4 shows a character who is not only seeking freedom from a political system but also an economic one as well.

1980S

Figure 5 - Depictions a London immigrant to a new house in Cornwall Source:(Deacon et al., 1988)



Figure 5 it taken from a Corish research and campaign group with a focus on housing issues. The sign reads: Sold Trefaust & Sons. Trefaust being a Cornish-English portmanteau meaning house of Faust. Suggesting a Faustian pact between property developers

Figur 4 - Person gorow ow chalenja omrewl rag Kernow dhyworth an fondyans politek. Pennfenten: (Kenedhel Gernewek, 1972)



Figur 4 a dhiskwedh an keth unigyn – an personegyans a Gernow – ow chalenja omrewl dhyworth an Desedhek Crowther. Desedhek fondys rag hwithra strethurow korf laghel an Ruwaneth Unys.

An kartounyow a'n dhegvedhen 1970 a's teves yn efan hyntyansow socyalythek ha livresonel. Figurys 2,3,ha 4 a dhiskwedh unigyn na hwil rydhses dhyworth system politek hepken mes keffrys dhyworth onan erbysek.

AN DHEGVLEDHEN 1980

Figur 5 - a dhiskwedh ynvroyas a Loundres dhe ji nowydh yn Kernow. Pennfenten: (Deacon et al, 1988)



Figur 5 yw kemerys dhyworth bagas hwithrans ha kaskyrgh, ha'ga fog war vaters a anedhans. An arwodh a red: Gw-erthys – Trefaust & Mebyon. Trefaust yw ger portmantel Kernewek-Sowsnek a styr Tre a Faust, ow pro-

in Cornwall and external influences. The cartoon highlights the issue of Cornwall not having control over its own planning laws. A situation that exists to this day. Note the use of the London dialect of English in the speech bubble.

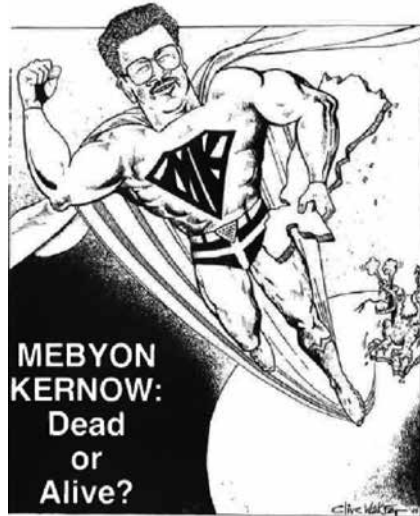
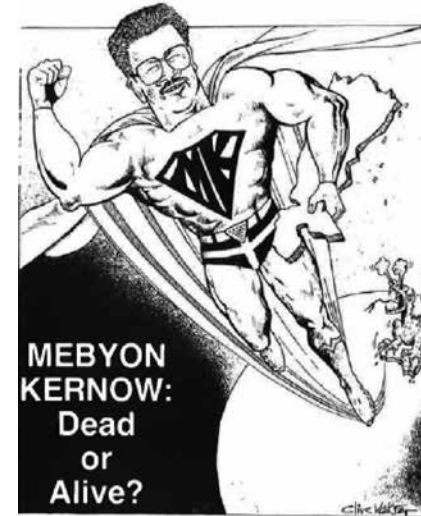


Figure 6 - Mebyon Kernow Leader as Superman Source: (Peninsula Voice, 1988)

Figure 6 continues the theme of the political übermensch, with a parody of Superman. Here a former leader of Mebyon Kernow is shown lifting Cornwall to safety away from and angry dragon. A vexillological symbol of the Wessex region of England. This figure whilst maintaining the superhero theme, does so with an evident amount of satire. Whereas Figures 2, 3

and 4 being taken from the magazine of a political party, entirely avoid satirising themselves. Due to the restriction on space here other cartoons from this period cannot be displayed. For example, also from the 80's, the Cornwall Concern group used cartoons of a bulldozer driving into the Cornish peninsula, running over its national flag and destroying Celtic crosses. Emblazoned on the side of the bulldozer are the words *Heritage Demolition*, behind the bulldozer is a picture of an industrial scene. With the associated text reading: *Sale of the century...2000 years of Celtic Heritage* surrounding by an image of Cornwall.

fya akord Faustel yntra displegyoryon anedhans yn Kernow ha awedhyan-sow a-ves. An kartoun a wolowboynt an mater ma na's teves Kernow kontrol a'y laghys towlenna hy honan, studh hag a bes bys y'n jydh hedhyw. Merk an devnydh a'n rannnyeth Loundres a Sowsnek y'n hwythen gows.



Figur 6 - Ledyer Mebyon Kernow avel Superman. Pennfenten: (Lev an Konna Tir)

Figur 6 a bes an thema a'n übermensch politek gans parodi a Superman. Omma yma diskwedhys kyns-ledyer Mebyon Kernow ow trehevel Kernow dhe sawder dhyworth dragon serrys. Arwodh vanerel an ranndir Wessex a Bow Sows. Kyn hwra an figur ma mentena an thema ughworour, ev a'n gwra gans ges fest kler: byttegyns, Figury's 2, 3 ha 4, kemerys dhyworth lyver

termyn a barti politek, a wra goheles yn tien omesya. Awos strothans a spas omma ny yllir displetya kartounyow erel dhyworth an termyn ma. Rag ensampel, dhyworth an dhegvedhen 1980 ynwedh, an bagas Bern Kernow a wrug devnydh a gartounys a jynn-herdhya a rol bys yn Kernow, ow skwattya an baner kernewek ha distrui Krowsow Keltek. Tenewen an jynn-herdhya yw afynys gans an geryow *Distruyans Ertach*, yma a-dryv an jynn-herdhya delinyans a wel diwysyansel. An desten kelmys orto a red: *Gwerth an Gansvledhen ... 2000 vledhen a Ertach Keltek*, ow kerghynna imach a Gernow.

2010'S

Figure 7 - Mebyon Kernow's leader Dick Cole depicted next to his hero namesake
Source: (Bulloverman's Tomb of the Bizzare, 2015)

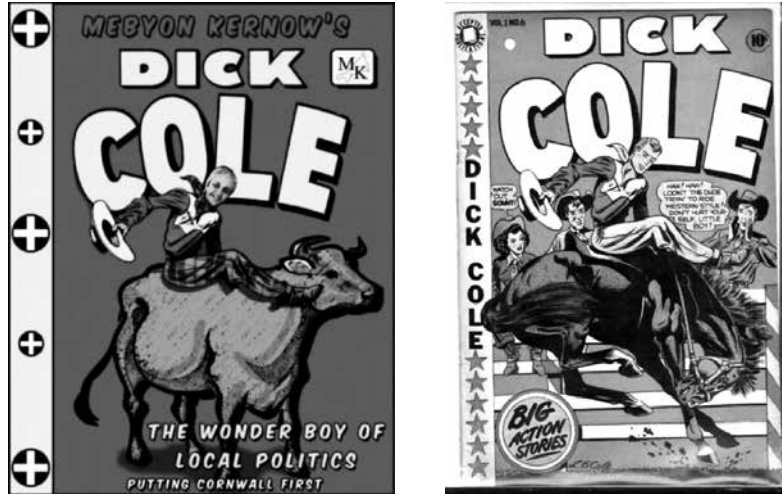
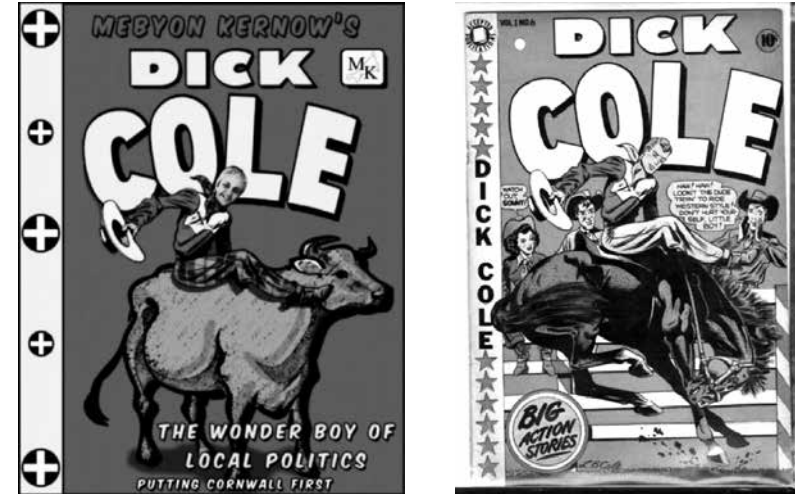


Figure 7 shows the current leader of Mebyon Kernow Dick Cole (circa 2015) next to an image of the 1940's American comic character Wonder Boy, whose name in the comic series is also Dick Cole. This Figure once more continues the super hero theme, but as with Figure 6 the satire is evident even if it is meant in support. Figure 7 is the first noted use of colour in a political cartoon about Cornish self-determination.

Figure 7 is also the first example political cartooning related to self-determination that was sourced from social media. It comes from a satirical Facebook group known as Bulloverman's Tomb of the bizarre. Who produce surrealist politically themed cartoons and memes.

AN DHEGVLEDHEN 2010

Figur 7 - Ledyer Mebyon Kernow Dick Cole diskwedhys ryb y worour keshenwys.
Fenten: (Bulloverman's Tomb of the Bizarre, 2015)



Figur 7 a dhiskwedh ledyer Mebyon Kernow a-lemmyn Dick Cole (a-dro dhe 2015) ryb imach an person y'n komik Wonder Boy, neb yw henwys Dick Cole keffrys y'n kevres komik. Unnweyth arta an person ma a bes an thema ughworour, mes par dell yw yn Figur 6, playn yw an ges kynth usi ena avel skoodhyans hogen. Figur 7 yw an kynsa devnydh a liwyow merkys yn kartoun politek a-dro dhe omrewl kernewek.

Ynwedh, Figur 7 yw an kynsa ensampel a gartounweyth politek kelmys orth omrewl ha devedhys dhyworth media socyal. Ev a dheu dhyworth bagas Facebook henwys Bulloverman's Tomb of the Bizarre neb a askor kartounyow ha mimys, gorwir ha politek aga themow.

OUTSIDE OF CORNWALL - EXTERNAL FRAME

The external framing of Cornish self-determination is also important to consider when illustrating the political cartooning concept. Here external sources are taken from media outlets based outside of Cornwall. For example Figure 8 from The Cagle Post (2012) which portrays Alex Salmond, former first minister of Scotland and leader of the SNP enthroned as a king, in front of a crowd of adoring Cornish Nationalist.

Figure 8 depicts Alex Salmond, former first minister of Scotland enthroned as king, in front of a crowd of Cornish Nationalist. Source:(The Cagle Post, 2012)



Figure 8 is designed to mock the deficiencies of the Cornish self-determination movement in comparison to the success of the SNP. The text in the top left hand corner labels the political party a *secret English devolution society*. Similar themes can easily be detected in Figure 9.

MES A GERNOW – FRAM A-VES

Pan lymnir an konsayt a gartounweyth politek, yth yw posek dhe brederi a-dro dhe'n framyans a-ves a omervirans kernewek. Omma, pennfentynnyow a-ves yw kemerys dhyworth tardhellow media selys yn-mes a Gernow. Rag ensampel Figur 8 dhyworth The Cagle Post (2012) a dhiskwedh Alex Salmond, kyns kynsa menyster Alban ha ledyer an SNP, a'y esedh avel myghtern, a-rag routh a Genedhlogoryon Gernewek orth y wordhya.

Figur 8 a dhiskwa Alex Salmond, kyns kynsa menyster Alban, war se avel myghtern, a-dherag bush a genedhlogoryon. Pennfenten: (The Cagle Post, 2012)



Desinys yw Figur 8 dhe skornya difygyow an movyans omervirans kernewek kehevelys orth sewena an SNP. An tekst y'n gornel a-wartha kledh-barth a henow an parti politek *kowethas digresennans sowsnek kevrinek*. Themow haval a yll bos dismygys yn Figur 9.



Figure 9 Cornish border guard explains the new currency Source: (Telegraph, 2014)

The caption in Figure 9 reads We've ditched the £ and adopted fudge as our currency. Fudge being a sweet confectionary associated with Cornwall, the word is also a verb that means to fail to complete a task properly. The cartoon is mocking the economic situation of Cornwall as a poor region, whose people are backwards (see Figure 8). The themes found in the external framing of Cornish self-determination function along more traditional political cartooning lines. The

difference framings of the issue of Cornish self-determination however are abundantly clear, and presumably not dissimilar to most representations of self-determination in other European Union member states.

DISCUSSION

We can see that as we move through the different decades up to 2015 how the visual modality of the cartoons change, noting the reduced articulation of detail, depth, colour and shade in the 1960, 70s and 80s (Van Leeuwen, 2004), until we reach the full technicolour of 2015. Beyond this there is a trend that runs throughout all the cartoons in this chapter that should be explored – politicians as superheroes.

POLITICIANS AS SUPERHEROES

The cartoons in the internal and external frames both utilised the conception of politicians as superheroes but to different ends. The depiction of politicians as superheroes is well documented by Plumb (2004) who suggests that they are a suitable topic for cartoons as they are indexed in the public psyche. The internal vs. external framing acts as a perfect example in the context of political heroes. Figures 2, 3 and 4 can clearly be seen to be portraying a serious male character, aspiring to raise a pertinent issue. Figures 6 and 7 again present strong masculine personas but with the addition of satire. Whereas Figure 8, and 9 show the trivialisation of self-



Figur 9 Gwithyas Oryon kernewek a glerha an mona nowydh. Pennfenten: (Telegraph, 2014)

Yn-medh gwithyas oryon orth Figur 9 “Ni re skonyas an £ ha degemerer fujj avel agan mona kemmyn”: fujj yw hwegyn junys orth Kernow, mes an ger yw verb keffrys hag a styr ‘fyllel kowlwul oberen yn ta’. Yma’n kartoun ow kul ges a studh erbysek Kernow avel ranndir boghosek, mayth yw an bobel anodho talsogh (gwel Figur 8). An themow kevys yn framyans a-ves a omervirans kernewek a weyther moy a-hys linennow hengovek politek a gartounweyth. Byttegyns,

an framweythow dyffrans a’n mater a omervirans kernewek yw fest kler, ha dres lycklod nyns yns i dihaval orth portrayansow omervirans yn statys-esel erel an Unyans Europek.

DADHEL

Ni a yll gweles, ha ni ow kwya dres an degvledhynnyow bys yn 2015, fatel janj gologva welesek an kartounyow, owth attendya an diskwedhyans lehes a vanylyon, downder, liw ha skeus y’n 1960ow, 70ow, ha 80ow (Van Leeuwen, 2004), bys pan dhrehedhyn an liwyow leun a 2015. Dres hemma yma tuedh a res der oll an kartounyow y’n chaptra ma a dal bos hwithrys – politegoryon avel ughorwer.

POLITEGORYON AVEL UGHORWER

An kartounyow y’n framyow hag a-bervedh hag a-ves a wre devnydh a’n tybyans a bolitegoryon avel ughorwer, mes gans amkanow dyffrans. Kovadhys yn ta yw an portrayans a bolitegoryon avel ughorwer gans Plumb (2004), neb a brof aga bos testen wiw rag kartounyow drefen aga bos menegys y’n brys poblek. An framyans a-bervedh erbynn an framyans a-ves yw ensampel perfydh y’n gettesten a ughorwer bolitek. Y hyllir gweles yn kler bos Figury 2,3 ha 4 ow portraya person gorow ha sad, ow medra sordya mater longus. Figury 6 ha 7 a dhiskwa arta tus worow ha krev mes keworrys yw ges. Byttegyns Figury 8 ha 9 a dhiskwa

determination issues in Cornwall. That is to state, from the internal frame political cartooning of self-determination attempts to give importance to issues that are considered trivial by others, whereas those from the external viewpoint tend to trivialised issues of self-determination. Which tends to be of high importance to those who live secessionist regions. Both frames use hero motifs to do this, but to different ends. Perhaps the best example of this is Figure 8 describing Mebyon Kernow as a *secret English devolution society*. Beyond the deliberate misrepresentation of the political party as English, the idea of a secret political party becomes humorously absurd. In conclusion we can return to Van Leeuwen's idea of the 'two places' (passim), that is in sum this chapter shows the shift from the external to the internal frame in political cartooning represents the shift from the iconoclast to the idolisation of political heroes.

an trufans a vategyow omervirans yn Kernow. Henn yw dhe leverel, dhyworth an fram a-bervedh, kartounya politek a omervirans a assay ri roweth dhe vategyow hag yw gwelys avel trufel gans tus erel, mes an huni dhyworth an welva a-ves a's teves tuedh a drufla materyow a omervirans. Ha'n materyow ma a's teves an tuedh a vos a roweth bras dhe'n dus a drig yn ranndiryow omdhibartheek. An dhew fram a dhevnydh motifow a worwer rag gul hemma, mes gans amkanow dyffrans. Martesen an gwella ensampel a hemma yw Figur 8 a dheskrif Mebyon Kernow avel *kowethas digressenans sowsnek kevrinek*. Dres an kammdheskrifans a-borpos a'n parti politek avel sowsnek, an tybyans a barti politek kevrinek a ha bos heb reson ha hwarthus. Avel gorfen y hyllyn ni dehweles dhe dybyans Van Leeuwen a'n 'dhew dyller' (passim): henn yw, yn berrskrif, an chaptra ma a dhiskwa an dreylva dhyworth an fram a-ves dhe'n fram a-bervedh yn kartounya politek dhe representya an dreylva dhyworth an ikonoklast dhe'n gordhyans a worwer bolitek.

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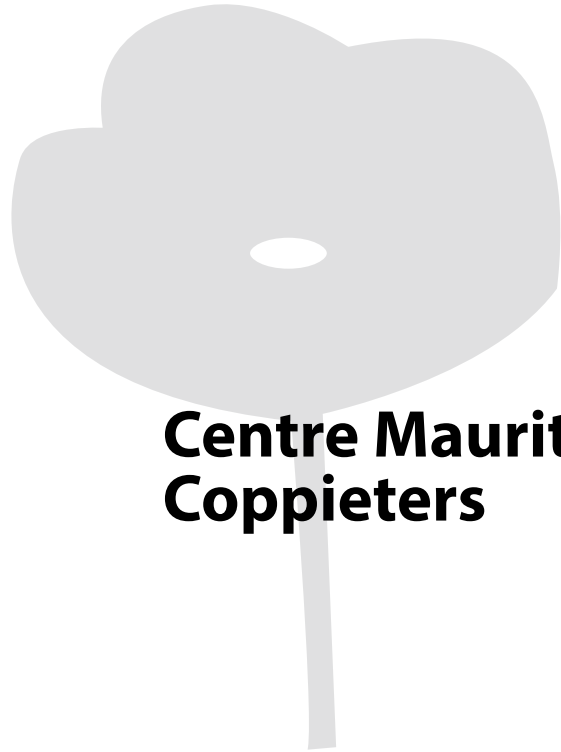
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The European Parliament recognized the Centre Maurits Coppieters (CMC) as a Political Foundation at a European Level in 2007. Since then the CMC has developed political research focusing on European issues, also in the fields of multilevel governance, management of cultural and linguistic diversity in complex (multi-national) societies, decentralization, state and constitutional reform, succession of states, conflict resolution and protection of human rights.

So far, every little step has been important to the steady consolidation and growth of the Centre, that's why I'm especially proud of this publication. Indeed, it undoubtedly represents a crucial contribution to the current state of affairs and will certainly have a notorious impact both in the Academia and among European decision makers in a broad sense, including European Institutions (like the European commission, European Parliament, Council and Committee of the Regions), other political actors, think tanks, research centers and contributors to the European integration process.

On behalf of the Centre Maurits Coppieters and our partners I sincerely wish to thank the authors of the report for their groundbreaking approach to the subject and their passionate, conceptually robust and well structured factual presentations.

Finally I also wish to thank you (the reader) for your interest in our organization and for reviewing our modest contribution to a much wider European political debate in this area.

Günther Dauwen
Secretary of Centre Maurits Coppieters
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MAURITS COPPIETERS (SINT-NIKLAAS, 1920 – DEINZE, 2005)

The Fleming Maurits Coppieters studied history and later became a Doctor of Laws and obtained a master's degree in East European studies. During the Second World War, he refused to work for the German occupier. After many years as a teacher, he worked as a lawyer for a while. He was one of the people who re-established the Vlaamse Volksbeweging (Flemish People's Movement), of which he was the President from 1957-1963.

Coppieters' political career began when he became a member of the Flemish-nationalist party Volksunie (VU) which was formed in 1954. With the exception of two years, Coppieters was a town councillor between 1964 and 1983. He was also elected as a member of the Belgian Chamber (1965-1971) and Senate (1971-1979). At the same time, Coppieters became President of the newly formed 'Cultuurraad voor de Nederlandstalige Cultuurgemeenschap' (Cultural Council for the Dutch-speaking Community, from which later the Flemish Parliament emanated), when the VU formed part of the government. In 1979, Coppieters was moreover elected during the first direct elections for the European Parliament.

As a regionalist, he became a member of the Group for Technical Coordination and Defence of Independent Groupings and Members in the European Parliament (TCDI). Among other things, he made a name for himself when he championed the cause of the Corsicans. In the meantime, Coppieters also played a pioneering role in the formation of the European Free Alliance, of which he became the Honorary President and in whose expansion he continued to play a role, even after he said farewell to active politics in 1981. In 1996, Coppieters joined forces with the president of the Flemish Parliament, Norbert De Batselier, to promote 'Het Sienjaal', a project with a view to achieve political revival beyond the party boundaries. Coppieters died on November 11, 2005.

Among other things, Coppieters was the author of: '*Het jaar van de Klaproos*'; '*Ik was een Europees Parlementslid*'; '*De Schone en het Beest*'. He is Honorary member of the EFA.

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CMC publications, 11

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CMC asbl, Centre Maurits Coppieters, Boomkwekerijstraat 1, 1000 Brussels
www.ideasforeurope.eu

Publication date

2015

Publication series and number

CMC publications 11

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Graphics and Layout

Wils&Peeters - Lier

Printing

Drukkerij De Bie - Duffel

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