

Exploring Conceptual Metaphor Analysis as a Critical Literacy Strategy in the Philippines

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ABSTRACT

The understanding of metaphors has evolved from the poetic to the conceptual, which enables transference of meaning from which various phenomena may be viewed. While used in critical discourse analyses of texts, conceptual metaphor analysis (CMA) has received little explicit attention in critical pedagogy, where teachers explore methods to expose students to the oppressive realities around them. Thus, this paper argues that conceptual metaphorical analysis is a viable strategy in potentially developing critical literacy in students, which may help them redefine and challenge violent and gendered realities in the Philippines.

Proceeding from the premise that language is crucial in enforcing ideologies, this paper performs conceptual metaphor analysis on a range of texts in order to map out the various instances of the current violent and misogynist history under which we teach and write. First we look at how Duterte's speeches during the first six months of his term have reshaped the meaning of human life in the Philippines. Then, we consider how women have been (and continue to be) represented in political speeches and advocacy materials, explicating the historical roots of this misogyny in the Marcos era, and linking it to present-day discourses surrounding sexual harassment. Finally, we will show how the analysis can form the basis of a critical literacy strategy that responds to present political and cultural realities in the Philippines. Our analysis highlights the importance of studying metaphors not only in language and literature but also as a critical literacy strategy that teachers may use to develop in Filipino students the critical consciousness to grapple with and work towards challenging their lived realities.

KEYWORDS

conceptual metaphor analysis, critical pedagogy in the Philippines, multimodal text analysis

One of the basic tenets of critical pedagogy (CP) is that what is learned inside the classroom cannot, and should not, be divorced from what happens beyond it. Though the term "critical pedagogy" is understood in various yet overlapping ways (Crookes 76), in this paper, we use critical pedagogy as an approach that enables teachers to "teach for social justice... [and] support the development of active, engaged citizens who will... critically inquire into why the lives of so many human beings... are... inadequate... and take action accordingly" (Crookes 8). It views learning as a social event (McArthur 303) and examines how educational practices are intricately connected to sociopolitical and economic contexts (Lankshear and McLaren 47). Critical pedagogues teach students to problematize the unequal power relations maintained by certain institutions and cultural practices, and help them develop critical thinking skills to challenge and transform these inequalities (George 92).

CP was pioneered by Paulo Freire, who believed that education should raise critical consciousness in students (74). He made clear that part of developing critical consciousness in students is making them aware of the ways language is used to construct realities and position readers; as Freire points out, "ideologies express themselves in language" (qtd. in Leach and Moon 55). In this light, language teaching in general and English language teaching (ELT) in particular, which is the focus of this paper, becomes a deeply ideological and political endeavor, since it reflects the interests of particular people or institutions who are powerful in society (Pennycook 295). Thus, the critical pedagogue goes beyond teaching functional language skills and practices ELT as a value-laden activity that aims to transform society through education (Akbari 277).

Such an endeavor becomes necessary, especially when educators consider how the current sociopolitical climate of the Philippines, the context in which this paper is situated, is one that is constructed through the use of language to inflict violence. While a lot has been written about Duterte's "real" and "no pretenses" personality and public persona, the seamless merging of which is claimed by some scholars to be the conditions that enabled his rise to power (Curato, "We Need to Talk About Rody" 1-36; Pertierra 219-229), it is ultimately his violent language that has captured the world's attention. It is the same language he uses to staunchly enforce his commitment to ending the "drug problem" in the Philippines, along with squashing forms of dissent, particularly those coming from the youth and women sectors. The president's multiple attacks on the identity and safety of women in Philippine society are often voiced through crass "jokes" implying rape and violence the population should allow and inflict upon women. Such instances include the president's "barilin sa puki" remark against women who have taken up armed struggle, ogling the legs of female members of the administration, and a "harmless" kiss with a Filipina OFW in front of a cheering crowd.

The Duterte regime is an administration that maintains its oppressive reign not only through militaristic abuse but also through the violence it commits through speech and spectacle on life in general and on women's lives in particular. It is a rule enabled by the long intersecting histories of misogyny, violence, and war, and one that relies, among many things, on the ability of language to shape reality. These lead us to examine the traditions of violence in the country that have allowed such actions to not only be accepted, but also celebrated as a marker of change. This interrogation has always had historical roots, significantly evident in the women's movement in the Philippines in the 1970's to the 1980's which informs present analyses given the parallels of previous authoritarian rule with today's state-sponsored threats to human rights. Additionally, Duterte's treatment of women reflects how Filipinos have traditionally viewed matters of rape and sexual harassment, which position women as helpless victims. Although significant progress has been made by feminist and activist groups in creating spaces of resistance against abuses, specifically against the multiple forms of violence against women, contradicting and harmful views against victim-survivors continue to be reinforced in the language of advocacy materials that are supposed to encourage women to speak up against their abusers. These pervasive realities are all around us, and as our analysis will attempt to show, critical ELT is uniquely positioned to tease out the ways in which language is used to perpetuate systemic violence and oppression within a patriarchal and autocratic regime, as well as in the history that enables it and the culture it, in turn, enables.

Proceeding from the premise that language is crucial in enforcing ideologies, this paper performs conceptual metaphor analysis (CMA), under the assumption that metaphors facilitate the linguistic construction of reality (Lakoff and Johnson 4). Though often taken for granted, metaphors in fact perform the work of transmitting ideologies—thus normalizing structures of thought—under the guise of natural(ized) and unquestioned speech. The power of metaphors, as Musolff points out, lies in "the argumentative advantage that the metaphor gives its users when they want to (dis-)qualify political developments, social groups or even individuals as threatening the identity or continued existence of a nation state" (303). The work of metaphors thus deserves careful examination if educators are to aid in the conscientization of students in the classroom as they develop critical attention to the use of language.

As a response, this paper recognizes that CMA is a method that has not been explicitly explored as a teaching strategy to help students attain critical literacy, because its use has mostly been found in critical discourse analyses of texts. Our analysis will look at the conceptual metaphors in a range of objects in order to map out the various instances of the violent and misogynist history under which we teach and write. First we look at how Duterte's speeches during the first six months of his term have reshaped the meaning of human life in the Philippines. Then, we consider how women have been (and continue to be) represented in political speeches and advocacy materials, explicating the historical roots of this misogyny in the Marcos era, and linking it to present-day discourses surrounding

sexual harassment. Finally, we will show how the analysis can form the basis of a critical literacy strategy that responds to present political and cultural realities in the Philippines.

Breaking Down the Classroom's Walls: Critical Pedagogy and Critical Literacy

There are multiple approaches to CP, but in this article, we specifically focus on critical literacy (CL), which emphasizes “an understanding of how increasingly sophisticated texts and discourses can be manipulated to represent, and indeed alter, the world” (Luke 145). CL is concerned with the ways texts and discourses are able to construct and transform these power relations in society, and the relationship of language to social change (Luke 145). Thus, CL pedagogues believe that students should learn how to critically analyze texts because language constructs our consciousness and allows us to make sense of the world (Canagarajah 29). Janks argues that people make motivated choices from the language system to convey particular meanings (61). According to her, the teachers’ job is to expose students to the ways texts position their readers and construct certain topics, thus influencing how they understand the world. Chun takes this further by claiming that the language classroom is “inescapably political” because it is a site where teachers and students wrestle with deciding “whose meanings count and are heard beyond the immediate four walls” (2). We follow this approach to critical pedagogy because of its focus on texts and its compatibility with conceptual metaphor analysis (CMA).

Critical literacy, according to Fajardo (31), has two main overlapping areas: the analysis of texts, and analysis of institutional policies and cultural practices. This paper follows the trajectory of critical text analysis (CTA) (e.g. Freebody and Luke; Janks): the approach posits that texts do not have fixed meanings; rather, they are multiple, changing, and influenced by other discourses. CTA assumes that texts are never neutral; thus, students should be made aware of how textual elements present authors’ ideologies, maintain social hierarchies, or marginalize other groups (Lankshear and McLaren 47).

While some scholars have questioned the appropriateness of CL for ESL contexts because some students lack deeper understanding of sociocultural issues in some texts, and have a tendency to unquestioningly accept authors’ ideas (Fajardo 40), or perhaps because students learn English primarily for pragmatic purposes, like getting into university and getting jobs (Haque 83), they should not be seen as detracting from the goals of CL. Chun argues that CL can help English language learners (ELLs) develop their academic skills, because through CL, they become not only aware of how language works, but how it is used to position them (11). Their meaning-making potential is expanded; thus, they can work to challenge these discourses. In fact, in Fajardo’s review of critical literacy practices in ESL contexts, she found that tertiary ELLs’ critical abilities improved through CTA strategies (39) and even made them understand political issues more deeply, making them more empathetic towards oppressed groups (41). As Canagarajah claims, the question is not whether English should be learned, but *how* – and he says that any CL pedagogy needs to be reflexive and recognize students’ backgrounds and motivations for learning English (175). Students need to not only learn the language, but also make sense of conflicting values and discourses surrounding English.

However, despite the potential of critical ELT, the most pressing obstacle to realizing this practice is its disjointed focus on theory, hindering the development of its practical classroom applications (Akbari 276). There is a dearth of research that explains how critical pedagogy can be applied concretely in the language classroom (Ewald 278). Another challenge is expanding the contexts in which critical pedagogy is explored, particularly in the Philippines, where, although teaching critical literacy skills to students is a priority, it is not explicitly modeled to teachers (Fajardo 40). Exploring this connection is worthwhile, because language learning leads to critical consciousness, since it allows students to remember meanings, create interpretations, and interpret these interpretations (Berthoff 22). To address these gaps, this paper explores the potential of CMA as a language teaching strategy to further inform the linguistic and social dimensions of critical literacy and critical pedagogy.

Metaphorically Speaking: Conceptual Metaphor Analysis

The term metaphor comes from the Greek verb “*metapherein*” which means to carry from one place to another or to transfer (Brown 1). This definition provides the basic premise in this study: the metaphor talks about one thing as if it were another (Keehley 582). In metaphors, what is transferred is a word and at least a portion of the meaning that the word conventionally conveys (Miller 56). One of the main contentions in metaphoric language over the years is whether the metaphor is a linguistic phenomenon, referring to its novel usage and structure in some forms, or a conceptual prerequisite—this time looking into the functions of the metaphor as a way of understanding the world in more concrete terms.

Conceptual metaphor analysis (CMA) suggests that the metaphor is the “main mechanism through which we comprehend abstract concepts and perform abstract reasoning; [it] is fundamentally conceptual, not linguistic, in nature” (Lakoff and Johnson 34). In this vein, we are led to think of reality as a structure that is built, rather than merely perceived, and the tools with which we construct our understanding of reality lie in these metaphors that are embedded in our daily language. As Lakoff and Johnson state: “The concepts that govern our thoughts are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details” (3). Here is an example frequently cited when discussing the basic principles of Lakoff and Johnson:

ARGUMENT IS WAR

- (1) Your claims are indefensible.
- (2) He attacked every weak point in my argument.
- (3) You disagree? Okay, shoot!

The statement associated with the conceptual metaphor “argument is war” entails elements from one domain, the concept of war, being conflated with another domain, the argument. In this way, arguments, as the target domain, are talked about with the gravity and conflict commonly attached to the idea of war, as the source domain. The process that facilitates metaphors into TARGET DOMAIN is/as SOURCE DOMAIN is called mapping, which are “sets of conceptual correspondences” (Lakoff and Johnson 72). The linguistic metaphor, the utterance itself, under the conceptual metaphor is understood due to a general principle that governs how our “patterns of inference” regarding the source domain are used to reason about the target domain (Lakoff and Johnson 74)—we understand and talk about arguments using the frame and terms of war. This orientation, overall, positions the metaphor in the realm of ordinary language, in contrast to seeing them as embellishments to mundane speech.

So far, CMA has shown that people think in metaphorical terms, but the examples discussed have only been limited to linguistic items. Forceville expanded the study of metaphors beyond linguistic forms, saying that they also occur in static and moving pictures, sounds, music, gestures, even in touch and smell, and in their various permutations (13). This gave rise to the study of multimodal metaphors. Multimodal metaphors are metaphors in which target, source, and/or mappable features are represented or suggested by at least two different sign systems, one of which can be language (Forceville 14).

Forceville also emphasizes the importance of shifting the focus from the linguistic to the multimodal. He proposes that multimodal metaphors have exclusive qualities different from linguistic metaphors that require further probing: more perceptual immediacy lacking in language, stronger emotional appeal, and an allowance for greater cross-cultural access (16). Thus, exposing students to conceptual linguistic and pictorial metaphors may actually improve their critical thinking skills, because they are able to consider the cultural connections and implications of the metaphors they use and see around them. Thus, it is surprising to see that CMA is merely confined to improving students’ vocabulary (Bobrova and Lantolf 18), especially considering how Lakoff and Johnson recognize that CMA and CL already share common goals:

...Metaphors may create realities for us, especially social realities. A metaphor may thus be a guide for future action. Such actions will, of course, fit the metaphor. This will, in turn, reinforce the power of the metaphor to make experience coherent ... and define reality". (Lakoff and Johnson 112-113)

Thus, though conceptual metaphor theory (CMT), upon which conceptual metaphor analysis (CMA) is based, is traditionally part of critical discourse analysis (CDA), its overlap with critical literacy (CL) as shown in the literature suggests that CMA can form the basis of a critical pedagogy strategy rooted in the examination of the ways language works in texts and critiquing their relationship with present realities and crucial histories. Because conceptual metaphors are made manifest in everyday language as well as in specialized discourses and modalities, students ought to be taught how to recognize what these metaphors are and how they influence ways of thinking about certain topics. Once students are able to see language as a site of meaningful discourse, students are given the space to examine their own patterns of speech and what those may say about how social events and actors are communicated to them. This exercise necessarily touches upon conventions of language and meaning-making that are defined by the context in which both students and teachers live. The following section will demonstrate how a conceptual metaphor analysis of a range of texts that tackle relevant issues can be used as a CL strategy in the Philippines.

The Social Reality of Metaphors: Performing Conceptual Metaphor Analysis

Conceptual Metaphors in Rodrigo Duterte's Speeches about the War on Drugs

The struggle in and through language that has shaped resistance and oppression throughout Philippine history cannot be divorced from the various ways in which these struggles are made manifest today. Arguably, it is Rodrigo Duterte and his use of language that dominates this discourse at present. Within just five months after Duterte was elected president, there has been a total of "20,322 deaths during the... administration's anti-drug war from July 1, 2016 to November 27, 2017, or an average of 39.46 deaths every day" (Buan, Rappler.com). It is no surprise then that attacks on Duterte come from left and right. Human rights activists accuse him of extrajudicial killings, a blatant disregard for due process, and even genocide. Duterte's insistence on the implementation of death penalty does not help. On the other hand, other advocates persist in reorienting the thinking of drug use from a criminal problem to an issue of public health.

In the midst of all of this arises the question of what it means to be human in the time of Rodrigo Duterte. To be human, or to live an "ideal, valued, and invaluable existence" (Tadiar 2) seems to slowly become an impossibility as our current Philippine reality continues to unfold. In trying to track the shifting views on human life, Neferti Tadiar's probing of intimately connected Philippine conditions is followed: "what could it mean to become human? What forms of life, of living, might we create? How can we live otherwise?" (Tadiar 17). The State, embodied by Duterte, is crucial if not determinant of the ways these questions can be answered and, more importantly, lived.

So, how exactly does the State shape the ways we see and live human life, or the lives of particular humans that are constantly victimized by the State? To see how the discourse has taken shape so far, the conceptual metaphors in the speeches during Duterte's first six months in office will be analyzed, the only amount of time, he promised, that he would need to end the so-called drug war.

Human Life is a Threat

TARGET DOMAIN: human

SOURCE DOMAIN: threat

Duterte talks about human life as a threat. This is the first conceptual metaphor prominent in his speeches. As a threat, human life is talked about as something that endangers other human lives, a

contradiction inherent in Duterte's entire political discourse. This contradiction, of course, also reveals how the regime's war on drugs is ideologically built on the different valuations of human life:

"Wala na tayong silbi sa mundo, and you place in *jeopardy* my very own existence"
(July 27, 2016)
"Threatened tayong lahat eh, hindi lang natin alam yan" (July 27, 2016)
"Has entirely placed in *jeopardy* na alangan, napaalangan ang next generation"
(August 20, 2016)

The next generation, or "the youth" figures as the embodiment of the threat's object, an interesting result considering that one of the most covered events related to the drug war is the murder of 17-year-old Kian Delos Santos.

"You know, when I said they're *destroying* the country and they're destroying the youth of the land" (July 7, 2016)
"I'll kill you. Period. Why? Because you're *destroying* my country, you're destroying the young, peace." (July 31, 2016)

The mechanisms by which the metaphor Human Life is a Threat shapes social reality constitutes the creation of a "dangerous other". Nicole Curato's analysis of Duterte's populism calls the public's attention to the "dangerous other" or that creation of the populist reader that receives and concretizes all of the public's "latent anxiety" (Curato, "Politics of Anxiety" 94-100). The "dangerous other's" destiny is to be silenced for "they are considered enemies that should be eradicated" (106).

Human Life is Waste

TARGET DOMAIN: human

SOURCE DOMAIN: waste

Next, the many extrajudicial killings of Duterte's government are also talked about by drawing metaphors from waste. When talking about the many killings, Duterte says:

"We cannot wash away the *stench* of *rotting flesh* from our noses." (July 25, 2016)

These very lives are called "basura," Filipino for garbage, as in:

"Ang tawag nila kasi *basura* eh, ang sa distribution sa streets nila." (September 9, 2016)

These are instances of drug parlance, but nevertheless they reveal how he sees these human lives. On the other hand, some utterances also reveal how the very body *becomes* waste:

"Kagaya niyang *binabalot ng plastic, ilagay sako.*" (August 20, 2016)
"Yung *sira* na, you have to check with them if they are talagang ma-resuscitate pa, ika nga, lagay nalang natin diyari." (July 27, 2016)
"I will promise you a *clean* government and a clean Philippines" (September 9, 2016)

The analysis of conceptual metaphors present in Duterte's speeches raises the questions of what is being threatened and why the State treats particular human lives as waste. Since the intensification of the drug war and its interrogation, many have noted that the human lives taken by the State's systematic killings belong to the urban poor. They say that the war on drugs is a war on the poor and this may in fact be not without basis. The source domains waste and threat of the target domain that is human life "fits well in a social-economic agenda that has no place for the poor—our own

‘wretched of the earth’—and is underpinned by an economic system that kills off (literally and figuratively) those who could not survive the free market jungle” (Militante 45). The source domains are linked: what the State sees as a threat, it turns into waste.

Human life as waste and threat in the time of Duterte is, in a sense, a local manifestation of the inhumane advancement of modernization. In this global process, “the production of ‘human waste,’ or more correctly wasted humans (the ‘excessive’ and ‘redundant’), that is the population of those who either could not or were not wished to be recognized or allowed to stay, is an inevitable outcome” (Bauman 5). In the words of Neferti Tadiar, these people, under capital, are “destined waste” (2). Indeed, in the words and actions of the State, particular human lives who threaten its elitist and fascist ideology are excreted from its system.

Duterte’s deployment of metaphors has larger implications that go beyond the subject of his speeches examined here. The discourse constructed by Duterte’s speeches allows the categories of waste and threat to accommodate other human lives that may not be necessarily addressed directly by the president in his speeches. If waste and threat are what undermine Duterte’s fascist rule, then other lives may be subsumed by such categories, whether or not they are invoked in his speeches. In other words, the existence of such categories, brought about by his language, not only constructs *particular* human lives as waste and/or threat, but more importantly makes it possible for *any* human life that is not lived according to the logic of the State to be seen as threat and/or waste. The expansion of what is deemed as threat or waste can be understood by recalling how Sara Ahmed traces the way the State is able to mobilize hate to refer to any and all bodies that undermine its discriminatory ideologies:

The impossibility of reducing hate to a particular body allows hate to circulate in an economic sense, working to differentiate some others from other others, a differentiation that is never ‘over’, as it awaits others who have not yet arrived. (47)

Given the misogynist nature of this regime, it is not a stretch to say that women’s lives are likewise seen as a threat to its macho and patriarchal rule and are therefore constantly treated as and turned into waste. Here it is clear that Duterte’s devaluation of human life intersects with the history of women’s oppression that underpins it. This is examined further in the next section.

Conceptual Metaphors in Select Speeches and Addresses by Women’s Groups in the 1980’s

The 1980’s was chosen as the temporal site of the analysis because of its being a time of heightened activity toward resistance against a dictatorship. The social and economic violence of the Marcos regime necessitated an upwelling of nationalist and gender-specific sentiments in the women’s movement that led to the establishment of a women’s coalition in the 1980’s. Key points manifest in the literature produced at the time, along with the advocacies and social commentary put forward by various women’s groups in response to these events. Publications from the women’s movement, militant or not, were quick to attack modes of oppression in the form of speeches, statements, and transcriptions from symposiums and gatherings that organized women outside their home and involved them in the struggle for liberation.

This climate of violence in the 1970’s-1980’s and its subsequent repression in mainstream historical accounts and wider public memory in the following decades have led to not only a resurgence but a heightening of the violence waged against women and other minoritized and activist groups in the present. In his speeches, Duterte periodically spews crass comments endorsing the dehumanization of women and dissenters, alongside nostalgic praise for the late dictator Marcos’s leadership. These included references to Marcos’ infrastructure projects in the past, which Duterte contrasted to other politicians’ mere “talk,” and the Marcos family’s on-going support for his administration (Mendez). The historical and gendered trauma that these remarks have caused can be traced to the patriarchal structures ingrained in Filipino culture, which render invisible women’s agency, and also in the overwhelmingly masculine political figure of an authoritarian leader that will take matters into his own

hands in order to singularly fix the country's problems. This categorically positions diverse groups of women and activists as enemies of the state, thereby justifying the violence done then and now.

Filipino women have begun to challenge and resist this notion through various movements across history, ones that coincided with the struggle for broader social change. The following analyses of conceptual metaphors were taken from a separate study which looked at the prevalent notions of identity in speeches and addresses of women's groups in the 1980's. The metaphors were then reframed through critical text analysis in highlighting the relations between ordinary language and power systems and how students could begin to question and transform such conditions in the language classroom.

TARGET DOMAIN: woman

SOURCE DOMAIN: object

Year and Source	Title of Speech	Excerpt	Linguistic Metaphor	Discussion
1984: Women's Desk Concerned Artists of the Philippines	"Statement on Censorship and Pornography"	For him [Marcos], they are no more than slaves of the family and the objects of men's pleasures	Object of men's pleasures	This metaphor describes the woman as an object in the way that it reduces her to being an accessory for male pleasure. An object's lack of life, identity, and agency is mapped onto the woman who is often "used" without regard for her humanity
December 1989: Introduction to Women's Health Issues in the Philippines GABRIELA	"AIDS IS HERE! FIGHT AIDS"	We are the products and the commodities in the transaction of these crimes	The products and commodities	This mapping directly conflates the image of "products" and "commodities" with the woman's miage. In this context, the woman is given no space to react to said "crimes," emphasizing her role as an object to which injustices are singularly imposed.

The objectification at work here operates through oppressive institutions—as Cynthia Nolasco in her essay "The Woman Problem: Gender, Class and State Oppression" notes, "the Filipino woman has three statuses but her oppression and exploitation resulting from her living out her roles occasioned not by three separate realities but by only one reality" (78). The first, oppression by virtue of sex, refers to the woman's "natural" inclination toward the home and motherhood, and the second, her being treated as a sex object inside and outside the home (Nolasco 82). PILIPINA's statement on former President Marcos' sexist campaign captures these two levels in its use of the words "slaves of the family" and "objects of men's pleasure". In addition, the utterance "as women, we doubly suffer" creates a link between gender and the burden of living in the Philippines. This also serves commentary on how women are often portrayed weak and are treated as such, as seen in the multiple references to a false and condescending protection often directed toward women.

The second form of oppression, that by class, is seen in the data through the plight of women workers and those who belong to the grass-roots organizations within the women's movement. The issues that weigh heavily down on women's workers appeal to the labor sector and the prominence of this concern in discussing the "woman question" at the time. In a way, this oppression may also be aligned with the third kind, that of the state and its export-oriented economic policies and unjust wages for women in the labor sector, due to how the institutions that impose hardship upon the lives of women are inextricably linked to the political sphere that allows for their existence. A particular sore

point is how women were portrayed in the media, the entertainment industry, and the government's tourism scheme in the 1980's. The conjunction of "exploitative big businesses" (Nolasco 85) and the proliferation of "smut" and other such forms of skewed representation draws from the dominant, almost immutable character of these forces in popular culture and shows how these position women as disadvantaged members of society.

Visual Metaphors in Campaign and Advocacy Materials Against Sexual Harassment

This paper, thus far, has analyzed conceptual metaphors occurring in speeches. The speeches delivered by the prominent figures of the women's movement in the 1970's and 1980's and the speeches of Duterte, who embodies the present patriarchal and misogynist Philippine State, are a clear articulation of the struggles and the everyday abuses that women suffer. Different women and advocacy groups continue to work towards the elimination of these abuses and other forms of gender-based violence against women. Through the efforts of these groups, legal and institutional policies have been introduced, such as Republic Act (RA) 7877 or the "Anti-Sexual Harassment Act of 1995", to specifically address and resolve cases of violence against women in various spaces. This section will continue to explore how CMA can likewise make sense of multimodal metaphors embedded in the representations of sexual harassment in campaign and advocacy materials.

When schools and universities were identified as vulnerable settings for abuses like sexual harassment to happen, the University of the Philippines enacted a policy that required the establishment of the Office of Anti-Sexual Harassment (OASH) to specifically cater to sexual harassment-related problems in the university. Aside from conducting gender-sensitivity programs, the OASH also produces campaign and advocacy materials to raise awareness among the UP community as part of its commitment to end sexual harassment on campus. Local offices in schools, like the OASH, are good sources of sample texts since the students are considered to be the target audience of the materials being produced.

The conceptual chain method, as adapted from Isabel Negro, will be used to map out the verbo-pictorial metaphors in the materials (231). This method expands the conceptual metaphor theory and accounts for the visual aspect of the objects of analysis. The conceptual chain is used to map the metonymy and the metaphor represented. For example, if the hand is symbolic for giving, then the hand is mapped as the metonymic feature and "giving" is mapped as the metaphor. Other visual representations will also be mapped out in the analysis.

TARGET: SEXUAL HARASSMENT
DOMAIN: OPPRESSED WOMAN



Figure 1 Poster against Sexual Harassment in UP campus

This poster was used by OASH during the launch of their campaign towards a sexual harassment-free campus. There is also an instruction below that informs the readers to report cases of sexual harassment to the OASH. The images of three women are also present along with other visual icons. The verbo-pictorial metaphor is expressed in the following concept map or chain:



The central metaphor is, “Sexual harassment is an oppressed woman.” Sexual harassment serves as the target domain and the images, specifically of the women, serve as source domain. This metaphor is visually cued. This means that the message of the poster is embedded within the visual elements of the poster. Given the context of the issue at hand, it can be inferred that the images of the women represent the victims of sexual harassment. The source, “the woman is oppression”, is subsumed under the central metaphor, “Sexual harassment is an oppressed woman” cued by the other visual elements. For example, the woman in the left frame is crying. The tears serve as the visual representation of suffering. In the lower middle frame, inside a tear-shaped outline, a red sash is placed over the faceless woman’s mouth, as if to silence her. Directly above that, enclosed within an eye outline are two pairs of hands. The closest pair holds a torn red sash. The other pair of hands successfully breaks free from chains. In this context, the chain is a visual representation of control over the victim, and the portrayal of breaking free from the chains shows the freedom from that imposed control.

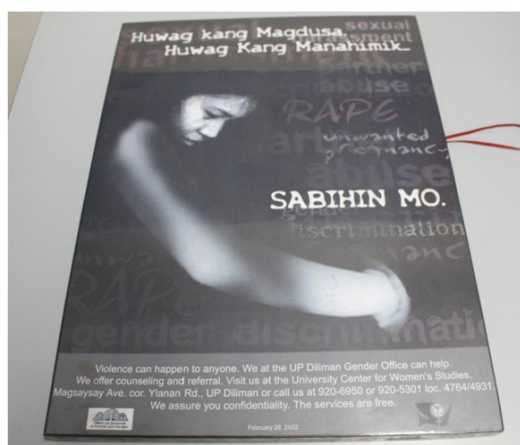
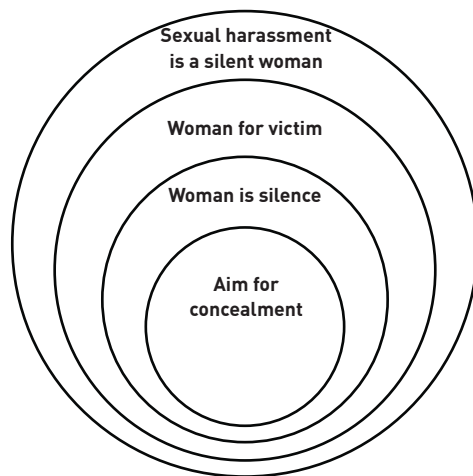


Figure 2 Poster against Gender-related Violence

Figure 2 above is another sample poster produced by OASH. Alongside the texts is a black and white image of a woman. The target sexual harassment is visually cued by the source domain, woman. The relationship is expressed in the conceptual chain.



In this poster, the target is still sexual harassment and the source domain is also woman. However, there is a specific nuance distinct from the first source domain. Here, sexual harassment is a silent woman. That silence is reinforced by the text “Sabihin mo” (“Say it”). Here the woman embodies the silence through her stance. Her arm can be seen covering the lower half of her body, as if trying to make herself small. The grayscale color scheme also gives the illusion of the woman blending in her surroundings and depicting a narrative of not wanting to be noticed or known. This concealment is metaphorized by the arching of the arm towards the body.

In both posters, the source domain of the target domain “sexual harassment” is the image of the woman. This implies that the metaphorical conceptualization of sexual harassment highlights the female victim narrative. In separate studies, MacKinnon and Herbert propose that in cases of sexual harassment, women are seen to be the less powerful, thus, the more likely victim (98). Based on the other visual features present, the victim narrative foregrounds the silence, oppression, and powerlessness that are perpetuated by acts of sexual harassment.

Reading the World through the Word: Conceptual Metaphor Analysis as a Critical Literacy Strategy

The analysis so far positions language as the beginning of critique. The teacher and the students share the roles of observers in the on-going processes of text and knowledge production. In this particular example, the speeches mark a significant point in our history and the analysis is able to make connections between critiques of the past with those of the present regarding the on-going sexual violence and objectification that women experience. Speeches make the association between speaker and audience more immediate, thereby allowing students to learn how to be critical not just of the use of language in the text but also of the lives that are implicated in the different uses of language. In the classroom, this part of the discussion may allow students to see their relationship with the audience of and the lives that are the subject of the speeches. The teacher’s task is to make the student realize that they are not separate from the human lives the speaker is talking about and that these lives, along with theirs, are in turn inextricably linked to the audience of these speeches. Grounding this criticality in conceptual metaphor analysis makes explicit the basis and evidence students need to be able to understand and perform sound and incisive critique.

A focus on historical ties and language also counteracts the propagation of misinformation and the lack of inclusive, comprehensive discussion of our history in public channels. Teachers facilitate this critique through an examination of language: questions that ask students to draw from their

personal experiences, specifically examining how they have heard and talked about various social issues and what those say about the conditions that have led to such metaphorical/linguistic prevalence.

To facilitate the illumination of these connections, the teacher may distill the principles of conceptual metaphor analysis into the following questions: what are recurring words in the text? When do these words come up and how are they used? How might we link these words to the theme of the speech? What are other instantiations of the metaphor? These questions may help locate the target domain. For the source domain, the teacher might ask: what other words in the speeches are used to describe these recurring words? Why were these words chosen? When choosing these words, what is the effect on the listener? More importantly, what is the effect on you? Once the metaphors are clear, the discussion might—if not must—end in compelling the students to articulate their criticality: having read these speeches, how do you respond? Through what metaphors now will you see the issues?

Additionally, students are bombarded with multimodal texts on a day-to-day basis, especially during a time that increasingly relies on visual representation as its language. Because of the normalcy of multimodality in their daily lives, they seldom take time to understand or comprehend the messages and the possible implications of these texts. This can result in a lack of critical thinking and disengagement. Through the process of multimodal metaphor analysis, teachers can ask students to question what the dominant representations in the sample texts reveal about society's conception of sexual harassment and other similar issues. Teachers can also ask them to recreate or rewrite these representations through creative and collaborative activities like poster-making or organizing awareness campaigns. By choosing advocacy and campaign materials as objects of analysis of visual metaphors, teachers can help develop students' multimodal critical literacy skills. Thus, by asking students to investigate these multimodal metaphors with criticality and responsibility, teachers can help them uncover, understand, and even question the range of representations constructed in their immediate contexts and lived-in realities.

Questioning must lead to reimagining. To encourage students to imagine something else is the next step for the teacher. In a writing class, existing conceptual metaphors can be prompts for other ways of imagining or speaking about a subject. We want this analysis to be productive—to enable students to produce writing that veers away from oppressive language, sensibilities that would manifest even outside of the writing classroom. Critical pedagogy places focus on the relationship between knowledge and power (Cho 311); through this, students are encouraged to find manifestations of such relationships among various kinds of texts: from academic writing, public texts and policy to mundane speech and extend those to more progressive horizons. The learning resource in the classroom is then widened and thus pushes for engagement and transformation instead of passive learning.

Following from the sample texts analyzed here, teachers can facilitate a discussion among students about the prevalent conceptual metaphors concerning women, violence, and human life today, drawing from materials that are relevant to the course, and how they compare to the ones found in earlier materials. This emphasizes how conceptual metaphors are part of historical analysis as much as history is key in understanding the social grounding of conceptual metaphors. The teacher can take this exercise further to include a rewriting of such metaphors, changing the source domains in particular, to reflect students' own responses to past and present political structures that impact women's and other minoritized groups' lives. Imagining that other ways of thinking and living are possible is the goal.

To prepare for these kinds of discussions, teachers may find it helpful to consult theories on conceptual metaphors, particularly Lakoff and Johnson's seminal text. This should help in providing the necessary concepts and vocabulary for the process of analysis to be performed in class. Additionally, given that the premise of critical literacy is engagement with political issues, the teacher must be willing to facilitate possibly difficult conversations and accommodate varying and often conflicting beliefs and opinions in the classroom. Moreover, this kind of discussion often teeters into sensitive territory, which the teacher must be able to handle as well. This kind of atmosphere may be brought about by the different realities, cultures, and positions of students who are part of the discussion. Here, conceptual metaphor analysis is of help since its aim is to facilitate the varying ways individuals see certain objects.

The teacher's task is to make explicit these competing ways of seeing and interrogate why such differences exist. CMA lays bare the assumptions behind meaning making or how and why certain metaphors are used, thus aiding in the resemiotization of these metaphors or how "meaning making shifts from context to context, from practice to practice, or from one stage of a practice to the next (Iedema 41). The suggested questions/activities above show how teachers and students can redefine what these metaphors mean and the force by which they make ideologies concrete, thus shaping reality.

Teaching Metaphors We Live By

This paper thus far has suggested how critical pedagogy may be practiced in the Filipino classroom, focusing on laying the theoretical and practical applications of the strategy. It has contributed to the growing body of research on critical pedagogy in the Philippines, and has shown how conceptual metaphor analysis, which is still not usually practiced in mainstream ELT classrooms, is a viable strategy for teachers to use because it is easy to demonstrate to students while yielding meaningful discussions that can accommodate the depth and complexity of their answers. It is also practical because authentic texts will be easily accessible, and a variety of materials may be used. Most importantly, these texts will be relevant to students' sociopolitical lives, and thus will motivate them to critique the language used in them (Janks 192). The analysis of these texts and the process through which they may be taught can serve as preliminary strategies to help students understand how metaphorical discourse positions them, and how they may in turn, challenge the ways in which these metaphors construct their position. After all, as Goatley says, "manipulative functions of discourse cannot be performed without resorting to metaphorical language" (cited in Bobrova and Lantolf 25).

By asking students to challenge these dominant conceptual metaphors, we are also valuing students' contributions by giving them the opportunity to relate their own narratives and histories to what is being taught, and thus empowering them for social change (Giroux 1). Conceptual metaphor analysis, overall, has the potential to improve students' critical consciousness because they are able to reflect on their language use and thus make choices about their language use (in this case, choose more empowering conceptual metaphors) to bring about further social change (Berthoff 22). The goal for both teacher and student is ultimately to examine the most meaningful ways to make sense of the links between the classroom and our shared realities.

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Appendix

Women's Movement Speeches for Conceptual Metaphor Analysis:

- 1984: Women's Desk Concerned Artists of the Philippines "Statement on Censorship and Pornography"
- December 1989: Introduction to Women's Health Issues in the Philippines GABRIELA "AIDS IS HERE! FIGHT AIDS!"

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