"We can all hear change strumming; won't you sing along?"

Metaphors of political action in children's literature

Bachelor's thesis

Hilla Jalonen

JYVÄSKYLÄN YLIOPISTO

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Lasten kirjallisuudella voidaan ajatella olevan monia tarkoituksia: se tarjoaa lukijoilleen ajanvietettä, uutta tietoa ja viihdettä. Lasten kirjojen avulla lapset voivat kehittää lukutaitoaan ja oppia ympäröivästä maailmasta. Usein ajatellaan, että lapset ovat aikuisia herkempiä ulkopuolisille vaikutteille, ja näin ollen alttiimpia ideologioille, joita he kohtaavat. Vaikka moni haluaisi lasten kirjojen ja politiikan olevan erillään toisistaan, todellisuudessa lastenkirjallisuus pitää sisällään monenlaisia ajatusmalleja, joilla on kyky vaikuttaa lasten näkemyksiin esimerkiksi yhteiskunnallisista asioista.

Metaforilla on monia tarkoituksia, mutta niiden pääperiaatteena on se, että verrataan kahta eri konseptia, jotka saattavat olla hyvin erilaisia keskenään. Metaforat perustuvat siihen ajatukseen, että sanalla voi olla kaksi eri tarkoitusta. Metaforat ovat yhteiskunnallisesti vaikuttavia, sillä niillä voi viestiä ideologioita epäsuoralla tavalla. Metaforia käytetäänkin yleisesti retorisena keinona: tapana vaikuttaa muihin, tai tapana saada muut ymmärtämään oma näkökulma kuvainnollisen kielen avulla.

Tässä tutkimuksessa pyrin löytämään ja analysoimaan metaforia Amanda Gormanin kirjassa "Change Sings: A Children's Anthem". Aineisto valikoitui, sillä Gorman on kirjailijan lisäksi aktivisti, ja käsittelee kirjassaan yhteiskunnallisesti merkittäviä teemoja. Pyrkimyksenä oli selvittää, millaisia metaforia aineistosta löytyy, ja mihin poliittisiin tai yhteiskunnallisiin ilmiöihin niillä viitataan. Tutkimus toteutettiin analysoimalla aineistoa kriittisen metafora-analyysin avulla vaiheittain: metaforat tunnistettiin, luokiteltiin kategorioihin, tarkasteltiin laajemmalla yhteiskunnallisella tasolla, sekä tunnistettiin ilmiöt, joihin niillä viitattiin. Tutkimuksessa selvisi, että aineistossa on metaforia, jotka voidaan luokitella erilaisiin semanttisiin pääryhmiin: ääni, ympäristö ja liike. Metaforilla viitattiin ihmisten yhtenäisyyteen, poliittisen liikkeen etenemiseen ja vahvistumiseen, yhteiskunnalliseen muutokseen sekä omien poliittisten näkemysten ilmaisemiseen avoimesti. Myös intertekstuaalisia metaforia aineistosta löytyi. Aineisto ja sen metaforat käsittelevät poliittista aktivismia siihen kannustavalla ja positiivisella sävyllä.

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1. INTRODUCTION

Children's literature is more complex than it seems, which is why it is worth reading, discussing, and thinking about (Hunt 2005, 2). The topic has not been explored as much as literature for adults, but there are many interesting aspects to analyze, such as educational and ideological purposes. Children's books need to be analyzed in a different manner than books for adults, because they are written for an audience with different skills, needs, and ways of reading (Hunt 2005, 3). Adding on, literary practices cannot be separated from social and cultural issues, particularly issues of power, race, class, and gender, that influence how both children and adults read and interact with books and literature (Rogers 1999, 141). In this context, children's literature will be defined as those texts produced in the hope of appealing to an audience of children. Under the term "children's literature" there can exist various types of texts because the genre is mostly defined by its audience, the readers (Nodelman 2008, 4).

It is essential to study children's literature since it is a valuable means of teaching children about society. By the age of four, the kind of books a child has encountered can have influenced the development of dominant belief systems (Le Grange 2015, 3-4). From having encounters with different texts and visual information, children gradually start learning to organize visual information, build knowledge and develop assumptions about the world (Alberts 2008, 189). It is often suggested that children are more impressionable to outside factors than adults and are therefore especially vulnerable to ideologies they come across (Hunt 2005, 2).

Metaphors are used to make comparisons between two different concepts (Igudia 2021, 157). The concept of metaphor relies on the view that words can have more than one meaning (Charteris-Black 2018, 213). Metaphors can be seen as a literary device, as they can be commonly found in literary prose and poetry, but metaphors can be thought of as something more profound than that (Coats 2019, 365). For example, the metaphorical patterns a writer uses might not only be an element of the writer's unique writing style, but also reflect their individual views of the world (Semino & Steen 2008, p. 239). According to Vosniadou (1987, 875), young children below the age of 10-12 years might struggle to understand figurative language. To understand a metaphor, children must know the words used, and understand the implications of the words. Young children

might, to some degree, understand metaphorical comparisons that involve elements that are familiar to them (Vosniadou 1987, 879).

In this BA thesis I am interested in finding out how metaphors are used as a means of discussing political and social ideology, and what kind of metaphors are used in doing so. My focus is on children's literature, because of the arguments suggesting that books can affect children's belief systems and ideologies. It seems like metaphors are especially subtle in this area, since many of their implications go unnoticed by young children. The specific book I have chosen has explicit themes of encouraging young people towards taking social action. The book I will study in my thesis is "Change Sings: A Children's Anthem", which is a New York Times best seller children's book written by American poet and social activist Amanda Gorman and illustrated by Loren Long. The book is quite recently published (September 2021), so it would indicate what kind of ideologies many children are exposed to now.

2. THEORETICAL FRAMEWORK

Now I am going to introduce relevant background theory regarding the topic of my thesis. An important theme in this thesis is the concept of children's literature, and first I will be discussing its history, purposes, and definition. Then I will discuss the interconnections between language, ideology, and power. Finally, the concept of metaphors will be reviewed from different points of view.

2.1. History of children's literature

Even though books for children are nowadays recognized worldwide, and have a long history as such, children's books also require the notion of a recognizable "childhood" that has not always existed (Hunt 2005, 4). Stevenson (2011, 180) seems to suggest similarly, adding on that defining "children" is not necessarily as simple as it seems. For example, some novels of the 18th century targeted towards young readers, were aimed at people we would nowadays consider completely adults (Stevenson 2011, 180). While there have always been children, childhood still has not been recognized the same way as today; instead, children were viewed as miniature men and women (Rudd 2010, 3). Along with the growth of capitalism and the industrial revolution, the children started to be acknowledged as a market with its own products such as books, toys, and games (Rudd 2010, 3).

The earliest indications about children reading date back to the classical era. Records suggest that young people were reading texts for adults, or adaptations of them (Stevenson 2011, 184). Hunt (2005, 4-5) states that at the time, children reading adult books was quite natural, since early printed literature in many societies included traditional stories that appealed to all ages. There are some theories suggesting that children represented in books for children are an adult construction that represents what adults would like the child to be. Therefore, for example, Peter Pan by J. M. Barrie could symbolize an adult's desire to stay an innocent child forever (Rudd 2010, 141).

Written stories made specifically for children began to emerge gradually, when there was more demand for books of varied interests and needs. The earliest children's literature included many traditional elements, and did not reach the modern form, as it is now known, until the nineteenth century (Hunt 2005, 4-5). Earliest books directed for children were mostly for educational or behavioral purposes (Hunt 2005, 5). Some written fairy tales likely emerge from oral tradition - stories passed down by people unable to read or write before they were collected, written down, altered, and stylized. However, it is difficult to confirm connections between oral tales and written stories, so the connections made are mostly theoretical (Rudd 2010, 181). If the notion of children's literature demands a definition for a recognizable childhood, and should not be shared with adults, according to Hunt (2005, 5) it is possible to argue that English-language children's books only emerged in the 18th century.

According to Mickenberg (2017, 7), works such as "Alice in Wonderland" by Lewis Carroll (1865) and "Little Women" by Louisa May Alcott (1868) are often classified as part of the "Golden Age of Children's Literature" that took place approximately between 1865-1920. The period is also referred to as "age of the child" - when children started to be acknowledged as people with their own special needs, rights, and gifts. During this period people started to pay attention to serving and protecting children, for example, by arranging pediatrics, kindergartens, and children's librarians. At the turn of the 20th century, there emerged a new ideal of childhood where children have a right to proper care, education and play instead of work (Mickenberg 2017, 7).

The growth and establishment of children's literature has been different in each country. For example, in Spain, authentic books for children only started to gain popularity near the end of the 19th century, but in the Netherlands, the growth of fiction for children was huge at the end of the 18th century. In India, children's literature started to gain attention after the establishment of "School Book Society" in 1817 (Hunt 2005, 5). As a language, English has been dominant in some

countries traditions of children's literature. For example, in France in the year 1988, half of the children's books published were translated from English. Different countries have literary traditions of different styles and genres. For example, Germany is commonly thought of as an origin to some of the world's richest traditions of fairy tales (Mickenberg 2017, 13). Children's literature of the Soviet Union on the other hand has been thought to often contain revolutionary ideology, such as internationalism and opposing views to imperialism and colonialism –with distinct biases of the Soviet and Russian people (Mickenberg 2017, 10-11).

2.2. Purpose of children's literature

Children's books can have different purposes. They can be used as time fillers, for acquiring literacy, for expanding imagination, for teaching social attitudes, for coping with issues and for dealing with prejudice, for example. Many of the books do several of these things at the same time, or more (Hunt 2005, 10). At the core, children's literature studies have a concern with children and childhood (Hunt 2005, 11). Children's books can affect children's formation of identity, such as their views on themselves, friends, and society. Books can influence the ways in which children develop their thinking patterns and behavior (Monoyiou & Symenidou 2015, 589-590).

The purpose for children's literature can also be examined from the point of view of social change and representation. For a long time, the adult literary canon has been socially constructed in ways that only represents the interests of dominant cultural groups, and when the literary canon created for children is examined, the issues become even more serious (Rogers 1999, 143). Adults are responsible for constructing the literary canon for children and deciding how children interact with it. Often adults see childhood as a time of innocence, and only bring forward their own perception of childhood. This could cause issues, because it only provides partial representations of what children can be (Rogers 1999, 143). It is important to offer realistic representations to children because they can be valuable sources of information. For example, realistic characterizing of disability can help children familiarize themselves with disabilities in authentic and positive ways (Monoyiou & Symenidou 2015, 589-590).

Children's literature can be used as a means of educating children and making them politically aware. However, mainstream books for children still often avoid political issues, considering them to be inappropriate for children. There seems to be a view that children's literature should protect children's political innocence (Thompson 1999, 4). To avoid depicting different races to talk about

racial issues, children's books often present a raceless diversity with animals like bunnies, cats and puppies all getting along (Thompson 1999, 4). However, matters such as racial politics and equality are as much a part of children's experience as they are of adult's experience (Thompson 1999, 7).

2.3. Ideology in children's literature

Children's books rarely produce overt ideology as a thematized component of text (McCallum & Stephens 2010, 350). The word "ideology" is often thought to have negative connotations, because it is associated with groups of people who have radically different beliefs from our own. However, as ideologies are sets of beliefs and views of the world, we all have them (Mooney & Evans 2019, 18). In this context it includes the social and cognitive functions that make social life possible: a child must understand the signifying codes of society to participate in it (McCallum & Stephens 2010, 360). Since the topics of children's books are commonly connected to social issues, the books may promote attitudes or values as something the readers should adopt. This advocacy is subtle and focuses on the characters and events (McCallum & Stephens 2010, 361). Most powerfully ideologies function in books that reproduce assumptions of which the reader is unaware. In practice, this would mean that a book that is viewed as ideology-free by the reader is closely aligned with the reader's own assumptions. (McCallum & Stephens 2010, 360). Mooney & Evans (2019, 18) compare the tendency of not noticing our own ideologies to the phenomenon of not noticing our own accents in speech and only noticing those of others.

Mickenberg (2017, 1) points out that children's literature has always been a force of affecting change in the society: for example, it has advocated for the role of children in society. Mickenberg introduces a term called "radical children's literature". According to many, "radical children's literature" as a concept seem paradoxical because they want to maintain the ideal of childhood as an innocent time. For example, according to Norderstam & Widhe (2021, 2), it is commonly thought that children's literature should not include content that is too instructive, intrusive, or boring, and should instead offer enjoyment and aesthetic appeal. Nevertheless, the definition of radical children's literature is that is challenges norms and expectations about matters such as childhood and society in general (Mickenberg 2017, 2). Writers of radical children's literature have explored modern political movements of in their writing, such as socialism, feminism, environmentalism, and LGBTQ rights. Despite the arguments against apparent ideology in children's literature, to induce social change now and in the future, it is crucial to involve children in the conversation (Mickenberg 2017, 39).

Jarkovská (2014, 76) suggests that children's stories are a political matter, which can be seen from disputes over popular children's books and TV shows that do not follow typical social norms. An example of this would be a Slovakian book called "*Hups' Spelling-book*" (2013) that provoked controversy by presenting a genderless main character, Hups. Hups was neither a woman nor a man, which was perceived by conservative Catholics as gender ideology imposing on social norms (Jarkovská 2014, 76.) Whether it was the intention or not, this example shows how political ideologies can be detected almost anywhere, including children's literature though many would like politics to be separate from children's books.

2.4. Language and ideology

Ideologies are ideas, and belief systems that are shared by groups of people. Ideologies consist of social representations that characterize the social identity of a group. That includes the member's beliefs about its fundamental conditions, ways of existing, and reproduction (Van Dijk 2006, 117). Social movements and political parties often have distinct ideologies. Ideologies have cognitive and social functions. They organize social representations that are shared by members of a group (Van Dijk 2006, 117). On one hand ideologies can be seen as a specific set of representations - discourses, images, stereotypes - that serve a particular purpose. This would include the well-known "isms": liberalism, socialism, and communism, for example, and matters such as racism and sexism. These kinds of ideologies usually have a clear origin and patterns of development (Blommaert 2004, 159). Nevertheless, ideologies are not always easy to describe and attributed to a certain actor.

The link between ideology and language can be seen in different ways: for example, when we express and acquire ideologies, it is usually by speaking or writing. Often language is identified as only one of many relevant semiotic systems or signifying processes, but even in those cases it is usually addressed as the prototypical case (Cameron 2006, 141-142). Language ideologies are ideas and beliefs of what language is, how it works and how it should work. These beliefs are widely accepted in communities, and this is often consequential to how languages are used in authentic social situations in those communities. In the community of western intellectuals, important language ideology contains the theory that language is the means of conveying ideas from one mind to another via symbols or words. The process includes an unsaid social contract where speakers of the same language have the same symbols for the same ideas (Cameron 2006, 143.) Just like there

are no private languages, there are no private, personal ideologies. The belief systems are shared by the members of a collective (Van Dijk 2006, 116).

2.5. Language and power

Language is involved with power and struggles for power. (Fairclough 2001, 14). Language could be described as the primary medium of social control and power, and it has grown expandingly in terms of the uses it is required to serve (Fairclough 2001, 3). Certainly, it cannot be suggested that language is the only means of power: power exists in different ways, including concrete physical violence (Fairclough 2001, 3). Using language in a certain manner conveys the matters one views as important and reveals something about one's values and character. We make judgments about people based on the language they use (Mooney & Evans 2019, 22).

According to Stuckey (1996, 28), the relations between power and language can be analyzed from a political discourse point of view. By Van Dijk's (1997, 15) definition, along with political actors, events and practices the term "politics" also includes political processes, systems, and ideologies, such as communism or liberalism. Along with professional politicians, political discourse is also produced by the recipients of political communicative events. This includes the public, citizens, and other groups (Van Dijk 1997, 13). Power in language can be conveyed deliberately, but also without intention or silently (Stuckey 1996, 29). Political groups can use language to strengthen a sense of a union through slogans, stereotypes, and arguments (Stuckey 1996, 29).

As well as being determined by social structures, discourse has effects upon social structures and contributes to the achievement of social continuity or social change (Fairclough 2001, 37). Power in discourse has to do with powerful participants controlling and constraining the contributions of non-powerful participants (Fairclough 2001, 46). The variety of language we speak can influence the attitudes of other people towards us: for example, many people view the standard variety of a language as the optimal one, for example: British English. Speakers of the standard variety are viewed as more educated and capable, which in turn can give them better employment opportunities, for example (Mooney & Evans 2019, 14).

2.6. Metaphor

In current metaphor theory, a metaphor is a word or phrase that has a more basic meaning than the meaning that it has in the context where it is used (Charteris-Black 2018, 213). Metaphors are

figures of speech where comparisons are made between two different matters. The word metaphor is derived from a Greek word meaning "carry across", and metaphors can be thought of as "carrying" meaning from one idea to another (Igudia 2021, 157). Traditionally, in literary theory and education, metaphors have typically been considered as figures of speech typically found in poetry or literary prose (Coats 2019, 365). However, metaphors should not be viewed solely as stylistic devices. Writers can use metaphors to help readers see something as they want them to see it, and to convey the emotional and psychological aspects of something (McGuigan et al. 2007, 52).

The ability to understand metaphors develops gradually. Metaphor comprehension seems to be a rather complex ability that develops in late childhood or early adolescence (Vosniadou 1987, 875). Coats (2019, 367), however, points out that even young children can make basic connections between sensory information and more abstract social awareness. For example, if the child is away from the caregiver and the environment is dark, they might start to associate the feeling of loneliness or fear to the concrete experience of darkness. From having more experiences of the world, children start to develop more category distinctions of this kind as well as language abilities. Eventually, metaphors start to affect cognitive schemas that influence interpretations of the world (Coats 2019, 367).

Along with literary contexts, metaphors are also recognized as an important rhetorical device (Musolff 2012, 302). Metaphors are socially powerful, and they have been used as means to discuss potentially problematic or harmful concepts without risking being held legally or socially accountable (Musolff 2012, 304). However, some metaphor users have been held accountable for the connotations of their discourse. Critically oriented analysis of metaphors could be needed in communication ethics, since it provides credible analysis of intended discourse meanings that speakers can be held accountable for, rather than dismissing it as solely exaggerated rhetoric (Musolff 2012, 307).

The concept of metaphor depends on the idea that words have more than one meaning. There are different views regarding metaphors; especially concerning where a metaphor starts and ends, and what counts as a metaphor (Charteris-Black 2018, 213). For example, is "iron curtain" a single metaphor, or should "iron" and "curtain" be treated as separate metaphors? However, Charteris-Black points out that if an electronic corpus of language is utilized in categorizing metaphors when conducting critical metaphor analysis, it is easy to search for such collocations, and thus they can be treated as single examples of metaphor (Charteris-Black 2018, 220). Thus, "iron curtain" would be considered a single metaphor.

Metaphorical language belongs to the category of figurative language. Other types of figurative languages include similes, and metonyms. Similes are different from metaphors, since they explicitly state that a transfer of ideas happens. Metonyms are expressions used for something that they are a part of, or somehow associated with. However, metaphors make transfers between concepts that are not clearly related with each other. It is also possible for expressions to be metaphorical and metonymical at the same time (Bóreus & Bergstöm 2017, 148). Personification is a type of metaphor, where human qualities are attributed to non-human objects or beings (Charteris-Black 2018, 293).

2.6.1. Metaphors in literature

Metaphors in literature and children's literature have been analyzed before from different perspectives. Coats (2019) has studied the visual representation of conceptual metaphors in children's picture books from the perspective of associations with social justice. Coats studied visual representations of gender schemas and concluded that, for example, images would metaphorically link "light" with safety and knowledge, and "darkness" with fear and loneliness. Grandy & Tuber (2009) have analyzed metaphors of transition in children's literature from a psychological perspective.

Igudia (2021) examines rhetoric as a style in children's literature and analyzes aspects such as point of view and figurative language such as metaphors and similes. According to Igudia (2021, 163), figures of speech such as metaphor, simile, and metonymy can be beneficial in intensifying the effect of language in children's literature, and this should be further explored by authors of children's literature.

2.7. Discourse Analysis

Discourse analysis can be utilized in studying underlying ideologies in discourse, such as text and speech (Van Dijk 2006, 115). In this thesis, relevant types of discourse analysis include critical metaphor analysis (CMA) and critical discourse analysis (CDA), which has influenced the establishment and practice of CMA greatly.

2.7.1. Critical Discourse Analysis

According to Fairclough (2001, 25), Critical Discourse Analysis (CDA) is the name of a diverse group of approaches to language, and semiosis. What these approaches have in common is a concern with how language or semiosis connects with other elements of social life, especially with

power relations (Fairclough 2001, 25). CDA analyses texts and interactions, but does not start from there: rather, it starts from social issues and problems. These issues are looked at in terms of their semiotic dimensions (Fairclough 2001, 25).

Fairclough's model of CDA consists of three processes of analysis. This includes the object of analysis, processes by which the object is produced and received, and socio-historical conditions that effect these processes (Fairclough 1995, 97). These dimensions require different kinds of analysis: text analysis requires description, processing analysis requires interpretation, and social analysis requires explanation. According to Janks (1997, 329), Fairclough's analysis provides multiple points of analytic entry which makes it a useful tool. Matters considered include aspects such as visual and verbal signs, lexical selections, intertextual context, and social conditions (Janks 1997, 335-341). Huckin (1997, 87) describes CDA as deeply context sensitive, which means that CDA tries to consider the most significant textual and contextual factors that might contribute to the production and interpretation of a text (Huckin 1997, 87).

2.7.2. Critical Metaphor Analysis

Critical metaphor analysis intents to identify which metaphors are chosen in persuasive genres such as political speeches and press reports and attempts to explain why these metaphors are chosen (Charteris-Black 2018, 217). Critical metaphor analysis derives from critical discourse analysis (CDA) and cognitive metaphor theory (CMT). Cognitive metaphor theory is more focused on metaphors as a cognitive phenomenon and does not leave room for analyzing the speaker's intention. Including aspects of critical discourse analysis allows researchers to analyze the social implications and communication goals behind choosing metaphors (Sudajit-apa 2017, 81). Guo (2013, 576) also recognizes that cognitive metaphor theory offers an advanced explanation of metaphor comprehension but does not comment on why people might prefer metaphors to others in certain contexts.

Critical metaphor analysis has been utilized in different kinds of studies. For example, Mohamed (2014) analyzes metaphors of nature in the Holy Quran by utilizing critical metaphor analysis. Yu (2022) has conducted a critical metaphor analysis on the reportage of Covid-19 in China Daily. Kelly (2016), on the other hand, scrutinized metaphors in cosmetics advertising slogans through the lens of critical metaphor analysis. However, despite having been used in analyzing various types of discourse, traditionally, CMA has primarily been used to study political discourse. According to Li

(2016, 95), to further explore the validity of CMA, other types of discourse such as educational and medical discourse also need to be included in CMA research.

3. PRESENT STUDY

Next, I will introduce the research questions, method of analysis, and process of collecting of the data.

3.1. Research questions

This study aims at finding out how metaphors are used as a means of discussing political and social ideologies in children's literature. "Change Sings: A Children's Anthem" is a New York Times best seller children's book that is recently published (September 2021) and due to those matters would indicate what kind of ideologies many children are exposed to today.

My research questions are:

1. "What kind of metaphors are used in the book?"
2. "What kind of social and political action are the metaphors used to refer to in the book?"

The view of children being especially impressionable to ideologies they come across brings forward the question of what ideologies children are exposed to within literature aimed at them. The examination of metaphors in this context can provide interesting insight into ideology in children's literature, since metaphors can be used to discuss even controversial issues in a subtle manner that might go unnoticed by many: especially children.

3.2. Method of analysis

The method of analysis I have chosen is critical metaphor analysis. Metaphors have been studied by other methodologies as well, for example, cognitive metaphor theory (CMT). However, as mentioned at 2.7.2., cognitive metaphor theory focuses more on metaphors as a cognitive phenomenon and does not concentrate on the speaker's intention. CMT provides an explanation of metaphor comprehension but does not consider the reasons behind choosing certain metaphors (Guo 2013, 476). The same idea can be communicated by different metaphors, and the same metaphor can be used in different ways depending on the speaker's ideological viewpoint (Charteris-Black, 2004). Since CDA studies the relationship between discourse and society and this thesis is aimed at

analyzing the social implications of metaphors, using a method that combines aspects of both CMT and CDA seems appropriate (Guo 2013, 476).

First, I selected the data and developed research questions. The next step was identification of metaphors. Words and phrases of the data were analyzed to determine which are metaphors in the context. The metaphors can be divided into categories in different ways: for example, they can be divided into "novel" or "conventional" metaphors, or by their semantical meanings (Charteris-Black 2018, 218). After identification, the metaphors are interpreted. Metaphor interpretation consists of identifying and categorizing concepts. For example, metaphors can be arranged based on having shared lexical characteristics. Semantical categories can be named by using more, or less, inclusive terms. For example, "plants" or "animals" could both be their own categories, or they could be included in a category named "the environment" (Charteris-Black 2018, 230). During this phase, meanings, representations, and evaluations expressed by the reader are analyzed. For example, whether the meanings seem positive or negative.

The fourth step is metaphor explanation: the broader social and political context is considered to determine the purposes the speakers had in choosing the metaphors. One can also examine the effects of the metaphors on the audience, and their persuasive role in consolidating or changing opinions and beliefs. This can lead to identification of underlying ideologies and political myths (Charteris-Black 2018, 219). I will also identify the metaphor target or targets: what are the matters the metaphors are used to discuss. For example, Martin Luther King Jr's political concern was racial segregation, and he discussed the topic through various metaphors from different semantic groups such as illness, prisons, and slavery (Charteris-Black 2018, 230).

3.3. Data collection

"Change Sings: A Children's Anthem" is a children's poetry book that has 32 pages in total. The target audience of the book is children from ages 4-8. The main character is a little girl who is holding a guitar on almost every picture of the book. The text is written in the first person. In a manner typical to poetry, there are plenty of metaphors and rhymes in the text. The atmosphere of the book is quite positive and seems encouraging towards its readers. Throughout the book, the girl reaches out to other people who eventually join her, all of them holding different kinds of instruments.

The data was examined by first reading through it, and then searching for metaphorical expressions in it and identifying them. I decided to categorize the metaphors based on shared lexical

characteristics, and according to the literal meaning of the words, which is called organizing by source domain (Charteris-Black 2018, 218). At this point I considered the meanings and representations communicated by the reader. Finally, I examined the metaphors on a broader social and political context, and the possible purposes of the speaker in choosing the specific metaphors.

4. FINDINGS AND DISCUSSION

The metaphors are arranged into different categories based on their semantical meanings. I detected three main categories of metaphor: metaphors related to sound, environment, and movement. In this section I am going to introduce examples of the metaphors, choices behind them, and identify the metaphor target: what social and political issues they are used to discuss.

4.1. Sound

The first category of metaphors is sound. In this group of metaphors, expressions referring to different sounds are used, such as "song", "chant", "sing" and "strum". The metaphors used seem positive and seem to be intended like that by the writer. Here, it seems like metaphors related to sound could reflect speaking one's opinion out loud, and metaphorically "having a voice", and being brave in the social and political environment. For example:

"I'm the voice where freedom rings."

The abovementioned metaphor also contains the idea that the protagonist's "voice" and beliefs are the ones that would provide freedom to people, and freedom is considered an ideal state. The metaphor of "voice" is something that is commonly used for discussing one's personal attitudes, or tone when writing or speaking. For example, when teaching writing skills, it is common to advice students to discover their own voice, meaning their own style of writing that differentiates them from the rest. (Bowden 1995, 176). This phenomenon can also be linked to the ideology of individualism, since it encourages people to find their own unique style of conveying their ideas (Bowden 1995, 177).

Furthermore, the expression "freedom rings" seems to reference the "I have a dream" speech given by Martin Luther King Jr. in 1963. The speech was about equality and peace among the US citizens,

especially between the black and white citizens of the country. An extraction of the speech:

"And so let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California…" (Luther King Jr., M. 1963).

Charteris-Black (2018, 254) explains that using metaphors intertextually can provoke strong emotions by transferring the emotions provoked by the historical memory of loved and appreciated leaders of the past. Martin Luther King Jr., a human rights activist, is often seen as a representation of democracy, equality, and freedom in the USA (Alridge, 2006). Therefore, this metaphor alluding to Luther King Jr's speech might be powerful in appealing to the reader's emotions. However, the children the book is targeted at might not be familiar with the original speech, so the reference could be planted there as an acknowledgement to the parents. The reference, if identified, might also cause parents to further explain and introduce the topic to the children.

There are also mentions of the sounds getting louder and intensifying. This could be a reference to a political movement growing, gaining more members, and thriving. For example:

"I'm a chant that rises and springs."

There are also references of a bigger crowd that the protagonist is a part of, for example:
"I hum with a hundred hearts."

A hundred people being mentioned seems to allude that there are many likeminded people around the protagonist who share similar beliefs. "Humming" is a quite subtle, small sound especially on its own, but when many people hum at the same time, the volume amplifies.

There is also a metaphor that seems to refer to the protagonist getting along and interacting with all entities across the planet, and its past one's as well. This metaphor also seems to hint at unity with different people from different countries and cultures, since it says the protagonist is "singing with" them.

"I sing with all the planet and its hills of histories"

4.2. Environment

The second category of metaphors is metaphors related to the environment. I discovered metaphors related to the environment, for example: "wave", "skies", "planet" and "windmills".

"We are the wave starting to spring."
"There's a wave where my change sings."

This seems to be another metaphor alluding to a social movement growing and spreading. "Wave" is a quite common metaphor in discussing social and political movements, but it has also been thought to have negative connotations. The feminist movement is often talked about in waves: first wave, second wave, and third wave that happened in different periods of history. However, the wave metaphor is often thought to be problematic, at least in relation to describing feminism (Reger 2017). This is because incorporated in that expression is the implication that like a wave, feminism is also a phenomenon that peaks at other times and recedes in others. The implication of the metaphor is seen as historically misleading. (Nicholson 2010, 1). The metaphor "wave" has also been used by politicians such as Samuel P. Huntington, George H. W. Bush, and William Clinton to refer to democracy and freedom to solidify understandings of international change during periods of transition (Heidt 2013).

"Though some don't understand it, those windmills of mysteries"

In literature, windmills are mostly linked with the past, and calmness. In some literary works, windmills are even given human attributes and described as being a "standing lady" or a "giant creature". A windmill has many purposes: it captures energy of air, crushes grains for food, and gathers people together to share stories and do manual work (Sulaiman 2019, 273). In this example, "windmills" are also linked with mystical features. The multifacetedness of windmills linked with mystery could be why "some don't understand". "Windmills of mysteries" could be a reference to past events or complicated subjects that people who do not share similar values and beliefs as the book's protagonist do not understand.

4.3. Movement

The third and final category of metaphors involves metaphors referring to movement and physical action. Examples of the words used to describe movement are "build", "fight", "take", and "walk".

"I don't make a taller fence but fight to build a better bridge"

This specific metaphor could be used to describe a wish for unity between people, for example, between different cities or countries. The "fence" and "bridge" mentioned could represent mindsets. For example, someone "making a taller fence" towards others could indicate that the person is unwilling to associate with other people: at least people from different cultures or backgrounds. Fences are typically designed to keep somebody or people away, for example, many countries are separated by using fences of some kind. However, "fighting to build a better bridge" could mean the opposite: a willingness to interact with other people. According to Huser et al. (2016, 440), the term "bridge" can have different meanings, such as in music as passages connecting different parts of a song. Most commonly bridges are thought of as the structures that engineers construct to provide passages over gaps and rivers. Bridges allow one to cross areas that would not otherwise be possible to pass over. Bridges can be places where people can meet each other. Building a successful bridge requires plenty of people to build, maintain and repair it. The strength of bridges is affected by the strength of support and interactions encouraged on both sides of it (Huser et al. 2016, 440). Using the phrase "fight to build" makes it clear that the person talking is passionate about this topic, and the word "fight" specifically is commonly associated with war or other disagreements. This could indicate that the topic is somehow controversial.

It can be possible that ideals that are firstly mental transfer into physical action as well. For example, one who is apprehensive towards some people, or a group of people, might also show this in their behavior. What this specific metaphor recalled is Donald Trump's decision to build a wall to the US-Mexico border during his time of presidency. This metaphor could be a way to refer to that as well since Trump's actions have received such attention and criticism. The relationship between the United States and Mexico has been tense for a long time. In fact, Weintraub (2006) points out how the word "fence" can be seen as a metaphor for how the United States considers its relationship with Mexico. According to Weintraub, the United States is portrayed as a country that wants to fence itself off from its neighbors.

"Take a knee to make a stand."

The expression "make a stand" can be understood as publicly asserting one's opinion or defending one's views and beliefs. This metaphor would suggest that the action of taking a knee is associated with stating one's opinion. Kneeling is typically associated with honor and respect - for example, people kneel in front of royals. However, kneeling has also been associated with being a symbolic gesture against racism, especially in the field of sports. Near the end of the 2016 National Football League season, quarterback Kaepernick kneeled during the national anthem and provoked controversy. His decision to kneel was because of the ongoing police brutality, racial inequality, and the larger scale issues in the society that cause these problems (Houghteling & Dantzler 2019, 396). In this case, Kaepernick physically took the knee to demonstrate his opinion and beliefs.

"I also walk our differences to show we are the same."

The word "walk" typically refers to getting from one place to another by using one's feet to move. Here, the more symbolic use of walk could mean a journey towards a destination or goal, and in this case, the walk is done to demonstrate the similarity between people, "us". The differences between people are not ignored, but the similarities are viewed as more important. Walking is about going forward: perhaps a social movement progressing. "Walking" to "show" could also be a reference to demonstrations, where large numbers of people gather to voice their opinions.

5. CONCLUSION

In the data, there are metaphors used from different semantic fields to discuss political and social issues. The semantic fields can be divided into the three main categories of sound, environment, and movement. It seems that the metaphors are commonly used to talk about the unity of people, a political movement and society advancing and strengthening, and people advocating for something and communicating their beliefs. For example, the expression "fight to build a better bridge", can be taken as one wanting to advocate for the unity of people. Metaphors such as "wave starting to spring" and "chant that rises and springs" seem to refer to a political movement progressing. The metaphor "I'm a chant that rises and springs" can be interpreted as someone expressing their views and becoming more confident in one's beliefs.

The book seems to encourage its target audience towards political activism and political change is viewed from a positive angle. Some of the metaphors were quite clear references to real political events, such Luther King's famous "I have a dream speech" and kneeling in the field of sports as a gesture against racism. Some of the metaphors were more subtle and left more room for interpretation.

Research on political ideology on children's literature is quite scarce. According to Cook, if the topic does get attention, it is more related to portrayal of social roles which could have political consequences, such as depictions of minorities (Cook 1982, 8). There is also more recent study on the topic, but it seems to still suggest similarly: Patterson (2019, 235) claims that no existing study has broadly and systematically analyzed political messages in picture books. Patterson has, however, conducted research about politically relevant messages in bestselling children's picture books, from the point of view of content analysis. The results of Patterson's research suggest that political messages consisted mostly of political leaders, such as U.S presidents, such as George Washington, or civil rights leaders, such as Martin Luther King Jr, symbols of democracy, such as the American flag (Patterson 2019, 239-240).

The study is limited by the fact that the sample size is small, only one book: using more books and comparing them with each other could produce more generalizable claims. The fact that this is qualitative research could also make the results and observations biased, but I followed instructions of the chosen methodology while analyzing the data. However, metaphor analysis and identification can be rather subjective since people can use and interpret metaphors in different ways from each other. The metaphors we use and how we interpret them reflects our unique views of the world (Semino & Steen 2008, 239). I chose to approach the topic from the perspective of critical metaphor analysis, but metaphors can be analyzed by using different devices. A more comprehensive view on the topic could be achieved by utilizing cognitive metaphor analysis (CMT), since it would allow one to further analyze the nature, comprehension and working mechanisms of metaphors, for example (Guo 2014, 475).

Future research on this topic could be done, for example, by analyzing metaphors from multiple books, and comparing the findings with each other. It would also be interesting to conduct research about evaluating how children's books with political elements might affect their readers. This could be done by conducting interviews or questionnaires on the topic. Research on metaphor could also be conducted by focusing on metaphors from a certain semantical category, similarly to how Mohamed (2014) chose to focus specifically look for metaphors related to nature in the data.

Political ideology in children's literature can be approached and analyzed from different points of view. For example, along with the text, the images of the books could be analyzed by using a multimodal approach. Along with textual metaphors, visual metaphors can also be analyzed for their meanings and implications. As Coats (2019, 368) points out, visual conceptual metaphors are a semiotic tool for storytelling in picture books. Other rhetorical aspects of the book could also be considered: for example, repetition, rhetorical questions, or use of pronouns.

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