LANGUAGE AND GENDER IN CHILDREN'S PICTURE BOOKS IN PAKISTAN: A MULTIMODAL ANALYSIS

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Language and Gender in Children's Picture Books in Pakistan: A Multimodal Analysis

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the **Language and Gender in Children's Picture Books in Pakistan: A Multimodal Analysis** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Language Use and Gender Representation in Children Picture Books: A Multimodal Analysis

Gender as a social and cultural phenomenon, rather than a biological one, is instituted in children in early stages and children's picture books play an imperative role in shaping up such gender related views and attitudes. Following these lines, the focus area of this study is gender depiction in children picture books written by Pakistani authors. Reading being one of the most frequent activities done by children plays a significant role in teaching them appropriate values and attitudes. Children who are unable to read by themselves observe illustrations in picture books and imbibe what is presented to them. Hence, the current study attempts to look at the use of language and the portrayal of gender in the selected children's picture books written by Pakistani authors. For this purpose, qualitative descriptive approach was adopted and textual analysis of six selected picture books was conducted to identify and analyze the gender depiction through the use of linguistic and non-linguistic areas of text. For linguistics analysis the study is based on Dale Spender Dominance approach to language (1980). To investigate the adjectives used to describe characters of different genders the study is based on Turner Bowker (1996) and Alsagoff (2009) categorization of adjectives. Using Kress and Van Leeuwen's (2006) Representational meaning as a focus the illustrations were analyzed to identify gender biases in images of children's picture books. The findings of the study reveal that male and female characters were assigned gender-oriented tasks confirming them to traditional and stereotypical gender roles. Male characters are described as active, arrogant and proud while females are described as beautiful, clumsy and scared showing females as submissive and subservient. Most females are in the role of daughter, mother and sister; even if women are shown in the public domain, they are assigned tasks which require nurturing and caring abilities. On the other hand, male is shown in the position of authority. This study is imperative for parents, teachers, peers and authors of children's books to select gender neutral books for children to help children develop a positive self-image of themselves and others.

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CHAPTER 1

INTRODUCTION

Children's literature is of utmost significance in any given culture for it serves as an effective medium of transmitting social, cultural, and ethical norms and ideals to children (Cherland, 2006). Picture books are one of the most preferred mediums of storytelling among parents and children. Picture books like many other forms of literature have the potential to transfer social values and attitudes to children through representation or underrepresentation of characters. Cultural-based representation of gender is a transmittable feature, and studies conducted on children's literature indicate that children's books have the capacity to disseminate gender-biased concepts. Under-representation of gender can have enduring implications on children such as low self-esteem and limited realization of their abilities, ambitions, and skills (Adams, Walker, & O'Connell, 2011). The present study examines the language and visual representation of gender in children's picture books by Pakistani authors.

Different cultures, communities, and ethnic groups picture gender differently with the assumption that how male and female genders are supposed to behave and act. To put it differently, in accordance with social and cultural norms men are expected to talk, behave and act differently from females. Our society has set certain roles for both men and women, males associate themselves with roles that are considered as masculine like wage-earning tasks. While females, on the other hand, are more likely to relate to feminine tasks such as domestic chores (Brown, 1965; Hartely, 1969). Gender roles tend to be stereotyped by putting males and females into two opposite and diverse categories. Children from a very early age are exposed to these 'expected' gender roles. Hence, they consider it 'appropriate behavior' and try to mould themselves accordingly. Children pick cues about gender roles from their immediate environment so stereotyped gender roles may influence their expectations from other individuals and also their own gender choices. These gender-stereotyped cues are picked by children in their early ages through books and media.

Different scholars and linguists such as Narahara, Fried, Kortenhaus, and Demarest have conducted research on linguistic sexism and gender stereotyping found in children literature. Mostly in children's books, the main character is a boy, man, or a male animal; females are either invisible or underrepresented in content, illustration, or book titles. The most preferable role for females in children's books is of mother, daughter, and sister. The content

of the book is mostly about the male adventures or revolves around the incidents that happen in a man's life. Despite the fact that female representation has immensely improved since the 1970s, gender biases in terms of representation, social roles, and language are still found to be present in children's books (Patt & Mc Bride, 1993; Gooden & Gooden, 2001). Female characters are portrayed as less important than male characters by having fewer dialogues, are given supporting roles, or are either invisible in the whole story. It encourages children to believe that women or girls are less important members of society than males thus strengthening the existing gendered system. Books chosen for children by parents and teachers consist of more males than females thereby supporting the gender imbalance society. However, in the Pakistani context, there is a need to conduct studies on existing gender imbalances in different dimensions to overcome such gender discriminations.

Pakistani society is viewed as a rigidly patriarchal society where gender-based attitudes are considered to be woven intrinsically within the fabric of society. A society where males are in the position of authority and hold primary positions is referred to as a patriarchal society. Further, these beliefs are extremely conservative and traditional in nature. In such an orthodox society, one gender rules another. One group becomes dominant and authoritative and the other is tyrannized, subdued and oppressed. This mindset of males being the dominant and authoritative figure of society and women as inferior is so deep-rooted that even children's literature reflects this belief system. Children through books are exposed to these biased values and consider them as appropriate and inculcate them in their minds which ultimately lead to change in their attitude and behavior (Bahiyah et al., 2008). Rather than transforming and bringing positive change in society, children's literature misrepresents it. This study attempts to determine whether the gender patterns in Pakistani children's literature affirm the traditional gender concepts or there exists a change in their treatment of gender.

Understanding and developing gender concepts is the most significant learning experience that children acquire during their early years. For children, books are information providers and role models for the acceptable behavior of being male and female. Children's view of the world is expanded through listening and reading stories in their favorite books. Despite the dominant role of electronic media in today's world books are still considered to have a major influence on children. Books read to children during their preschool years are remembered by them throughout their lives. On the other hand, TV programs are forgotten by them with the passage as it is viewed by children for a short span of time and children are not involved in it as they are in literature. Keeping in view the enduring effects of literature on

children, it is obvious that characters portrayed in picture books have the potential to transform children behavior and their comprehension of socially accepted roles.

A picture book is one of the powerful mediums for transmitting cultural values to children so it makes it a significant area for research. Language is one of the most influential tools to understand gender depiction in children so it is imperative for the researchers to pay attention to expressions used for gender portrayal. The characters depicted in books are the cultural representation of gender roles and children think of them as appropriate and imbibe what they see. Children being exposed to books from an early age learn a lot from them. Any kind of inaccuracy will limit their mental growth and lead to false comprehension of gender roles. Reading material with biased gender depiction, favoring one gender over other impacts children's understanding of what it means to be male and female (Taylor, 2003).

Children from an early age acquire knowledge about gender roles and identities even before they step into the formal education system. Through different socialization tools they acquire and internalize gender roles and think of them as appropriate and acceptable attitudes. Children are introduced to literature through picture books so they play an important role in building the personality of children (Weitzman et al., 1972). Hence the language as well as the illustrations used in picture books is of utmost importance to generate positive perception of children. In this research, we concentrate on socialization of children through picture books written by Pakistani authors. As a vehicle to transmit societal values to children, it is imperative to analyze language of these books.

1.1 STATEMENT OF THE PROBLEM

Children's learning process begins from an early age. They can get influenced by the media, material, and environment around them, where reading books is one among them. Books are of particular importance as they are one of the means of transmitting cultural knowledge. Books have indelible imprints on children's minds at this tender age. Children internalize most of the ideas and concepts as presented to them and think of them as appropriate. They inculcate gender roles and identities as being presented to them through books. In this research, the researcher has explored how gender stereotyping and linguistic sexism exist in children's picture books. This study has investigated both the linguistic and non-linguistic areas of the selected children's picture books to uncover the gender ideas.

1.2 RESEARCH OBJECTIVES

The objectives of this research are as follows:

1. To study how male and female characters are portrayed linguistically in the text of children's picture books by Pakistani authors.
2. To study the visual representation of male and female characters in the children's picture books.
3. To investigate whether or not the two modes (textual and visual) complement each other.

1.3 RESEARCH QUESTIONS

The research questions are as follows:

1. What linguistic choices are made by authors to describe male and female characters in children's picture books?
2. How are the male and female characters portrayed through illustrations in these books?
3. To what extent do the two modes (textual and visual) complement each other in gender portrayal in the selected picture books?

1.4 SIGNIFICANCE OF THE STUDY

It is an essential part for children's books to play as these reading materials serve as guidance to young children in their process of growing up as well as identifying and perceiving gender roles. These children's books portraying pictures of stereotypical gender would harmfully affect children's perceptions of what it means to be a male and female. Hence it is essential to understand how gender is being portrayed in these books. This study tends to focus on English story books produced by Pakistani authors for children aged 3 to 8 years old, and how through the use of specific words and pictorial representation the gender is portrayed. This study has analyzed the gender stereotype depicted in children's picture books and how it is perceived by children. This study guides teachers and parents in the selection of appropriate literature for children. This study is also helpful for authors and illustrators of children's books to remain neutral and avoid gender biasness to make a socially balanced society. Future researchers who are seriously concerned about this issue will also benefit from it.

1.5 DELIMITATION

The main focus of researcher is on Pakistani writers who have written books in the English language representing Pakistani culture and customs. All the books are originally written in English language and are not translated versions of Urdu stories. This study does not include all the picture books written for children in Pakistan; the focus is narrowed down to only six children's books, also the books are not part of any school curriculum. This study highlights how through the pictorial representation and language used gender is portrayed.

1.6 CHAPTER BREAKDOWN

CHAPTER 1 INTRODUCTION

The first chapter is that of introduction, which deals with the introduction of research's topic, explains key words and gives a brief summary of the way research has been conducted. It also constitutes a statement of the problem, research objectives and research questions.

CHAPTER 2 LITERATURE REVIEW

Chapter two incorporates the literature review of the current research study. It examined and critically read different approaches, theories, and studies conducted relevant to my topic.

CHAPTER 3 RESEARCH METHODOLOGY

Chapter three delineates the methodology employed by researcher to carry out research. This chapter covers the research design, data collection method, population and theoretical framework of the study and procedure adopted for data analysis.

CHAPTER 4 DATA ANALYSIS

Chapter four includes the data analysis of the selected picture books. Linguistics and visual analysis of the selected picture books have been conducted.

CHAPTER 5 FINDINGS AND CONCLUSION

Chapter five discusses the conclusion and results obtained from the research. It also has some recommendations for future researchers.

CHAPTER 2
LITERATURE REVIEW

The areas focused under this section are theories related to language and gender; feminism, its different types, and impacts of feminism on children's literature. It elucidates and discusses the prevalent gender concepts in Pakistan and contribution of picture books in children's gender development. It also looks at the works done by the local and foreign researchers on children's literature. Finally, the concept of multimodality is briefly discussed in this chapter.

2.1 Language and Gender

It is a fact that language is influenced by gender but it does not mean that male and female belong to two different categories and should be segregated on the basis of gender. Apart from the gender of an individual other social factors also contribute to the changes in linguistic behavior of an individual. For example, the place they live in and their identities, social identities, have a major impact on the language of an individual. All these factors contribute to the social division of individuals into male and female genders. Language reflects societal value and is an identity marker of an individual. The rules and values we adhere to and obey are reflected in our use of language. The use of a particular variety of language shows that each of us belongs to a different social group. The choice of our words is guided by our thoughts and the way we perceive the world. Languages reveal a lot about people's belief systems, political ideologies and perceived social order. Language is a mirror of how communities see the world and how they in turn see their individual and collective roles within it (Frank &Treichler, 1999).

According to Coates (1988), the discussion about language and gender can be grouped into two different categories i.e.: dominance and difference approach. Further, El-daly (2001) indicated that from 1973 to the end of 20th century three most significant themes ruled the language and gender research. The person who started the debate about language and gender is Lakoff (1973). Lakoff in her book '*Language and Woman's Place'* (1972), affirmed that women's speech is different from men on the basis of some linguistic features that are characteristic of only women's language. Women are uncertain in their language and need constant confirmation from the opposite gender. According to Lakoff some of the most common linguistic features of women's speech are: use of intonation, tag questions, use of

empty adjectives, hedges etc. Use of a specific language by women contributes towards her lower status in society. She further says that women's language is gauged against men's language. Men's language is set as a benchmark which has to be achieved by women in order to be considered a respectable member of society. This approach of Lakoff towards language is referred to as the Deficit model (Wardhaugh, 2010).

The other most common and widely held belief is the dominance approach to language. According to the proponents of dominant theory men's language is more dominant than women. Despite the fact that both individuals live in the same linguistic community and have equal resources still men's language is dominant. The dominance that they enjoy in society is reflected in their language as they are in control of ideological apparatuses of society. Because of linguistic dominance men are also superior and dominant members of society while women are subordinate members. As women have no control over language hence, they are mistreated by men in society.

In comparison to the dominance and deficit approach, the difference approach gives some place to women in society. According to the proponents of the "difference approach" male and females are members of two different cultures so there will be differences in their communicative style. They are of the opinion that the difference in conversational style of men and women is because of the fact that they belong to two different cultures. This cannot be referred to as social inequality or subordination of one gender over another. Yet, it is (sub-) cultural miscommunication. This research focuses on language used to describe different genders in children's picture books**.** It highlights the most prevalent issue of today's world that male and female gender belongs to two different categories. And this categorization is made on the basis of differential use of language.

2.2 Gender Socialization

Gender is a social construct which divides men and women on the bases of their appearances, social roles, needs and cultural norms (Nasir, 2017). The concept of gender is deeply interwoven in some other disciplines like anthropology, psychology, politics, cultural studies and linguistics which make it an interdisciplinary field of discussion. These disciplines provide the theoretical bases which are relevant to the study of gender. Gender studies is a discipline in social science which seeks to analyze the representational value of men/women within the socio-cultural sphere. Gender is deeply rooted in our actions, existing dogmas and institutions. These institutions play a vital role in propagating gender narrative and make such

representation of men/women appear natural. There is a need to explain gender before going into detail of the subject matter. According to Butler (1999) gender can be defined as a socially elaborated difference between men and women. It is something that we do or perform instead of being born with something. Society draws a line of demarcation between the roles assigned to men/women and treats them differently. Gender also deals with the concept of masculinity and femininity in view of certain social patterns (Fourie, 2009). The social views of gender bank on the biological bifurcation of men/women which leads to their stereotyped representation and specified roles. Research in gender studies attempts to provide an overview of social, political and cultural treatment of gender. It focuses on the real representational value of gender, in line with social constructs and displays gender biased images in media discourse.

Many theorists reported that gender identity relies on the traditionally perceived roles of men/women in society. Some important theories from psychological perspective in the development of gender identity are: Evolutionary Theory (Buss, 1995 & Shields, 1975), Object-relations Theory (Chodorow, 1989), Gender Schema Theory (Bem 1981, 1993) and Social Role Theory (Eagly, 1987). All of them highlight the image of men and women from a psychological perspective.

The Evolutionary Theory in gender studies refers to genomic dissimilarities between men and women. Men and women are born genetically different, having unlike biological characteristics. The Object-relation Theory postulates the difference in the ways of gender socialization patterns which strongly affect the development of men and women. Chodorow (1985) critically views the role of caretaker (mother) in social context. He is of the view that notions of feminine traits are socially imposed on women. These constructs highlight the difference in the treatment and development of men and women. Gender Schema Theory symbolizes the role of society in developing cognitive patterns of men/women. The theory holds society responsible for the grooming of children differently on account of their biological differences. The word "schema" refers to background knowledge of any concept which exists in mind. Bem (1981) is of the view that gender schema deals with preconceived cognitive patterns in relation to gender socialization. Gender socialization signifies those men and woman not only socialize differently but they are considered to have different cultures. Once they get familiar with their socially defined status and role then these images get imprinted on their memory. It further serves as a gender schema that is considered an unchallenged fact. Bem (1993) argues that children experience the treatment of gender in the outer world and then relate it to their personal existence. This is how their schema regarding gender gets

strengthened and they incorporate the learnt behavior in accordance to their gender traits. Eagly (1987) presents a new perspective of gender socialization with special focus on socially assigned roles to men/women. According to Social Role Theory, the difference between men and women on the basis of sex is the outcome of their stereotyped portrayal in media that leads towards particular social roles assigned to them. Gender stereotypes may be considered as an over generalized belief and this stereotyped representation is found in several contexts like social roles, physical appearance and occupation.

The focal agenda of gender studies is to evaluate the representation of men and women in various domains. The undertaken study focuses on the representation of both men and women in the children's picture books by Pakistani authors. It endeavors to investigate whether or not Pakistani authors fairly deal with the matter of gender. It also strives to unfold the prevailing gender narrative by showing how representation of men and women in children's literature shapes the ideology of children. Next paragraph explains the development of gender identity in children.

2.3 The Construction of Gender Identity

Zucker and Bradley (1995) defined "gender identity" as one's recognition of himself/herself on account of biological bifurcation into male/female. They have categorized gender identity at two levels: one dealing with gender on individual level and the second at collective level. Individual identity refers to recognition of one's self being male/female. On the other hand, collective identity signifies the social imposition in categorizing humans being male/female as society determines the role, status and positional value of men/women. It implies their socially constructed collective identity. Maccboy (1998) and Ruble et al. (2004) further explain that individual categorization of gender identity lays stress on one's self like 'me boy' or 'me girl' while collective functions as social group or gender group using pronouns like 'we boys' and 'we girls. The concept of gender realization being male/female starts early from childhood. Martin et al. (2002) is of the view that the process of gender identification begins at the age of 18 to 24 months approximately while the time they reach at the age of 27 to 30 months, the visual comprehension with regard to gender gets vivid. They are able to differentiate their gender among the same as well as other sex children.

There are few steps which entail the formulation and consistent development of gender identity. Kohlberg (1966) suggests that in order to comprehend the formulation of gender identity, one is required to have knowledge of gender constancy. Piaget (1965) defined gender

constancy as a cognitive and psychological improvement of men/women in realization of the world. Three stages have been outlined by Slaby and Frey (1975) in order to attain the gender constancy which children ought to go through. Firstly, it lays stress on the identification of 'self'. Children must be able to understand their own biological state as well as they should also know the others as boys or girls. Secondly, the concept of gender stability has to be grasped which focuses on the stability of sex. There may occur a few biological changes in their physical appearance as they grow old but their gender remains the same. A boy after certain physical changes, over a period of time, will be a man and the same applies to girls getting transformed into adult women. Third level is of gender consistency which seems to be more similar to the ones explained earlier but the last phase is a bit refined. Despite all 28 apparent changes, the attributes related to sex remain intact rather they get endorsed by the cultural and societal values associated with them at broader level.

Apart from constancy, another facet of gender identity has also been brought under consideration and that is 'evaluation or regard'. Sellers et al. (1998) pointed out that a child's self-awareness of gender into his/her group has either positive or negative valence. Research conducted by Maccboy (1998) states that boys are more inclined towards their collective gender identity as compared to the girls. She also suggested that girls look at the identity of a boy collectively while boys perceive girls as an individual. She also suggests that boys prefer playing in the forms of groups rather than girls tend to play in dyads or triads.

The relationship between gender identity and stereotyping moves parallel. After the identification of their gender, boys/girls behave in accordance to existing sociocultural norms which lead towards stereotypical representation of gender. Maccoby (2002), Martin and Fabes (2001) are of the view that institutions like media, schools, literature and peer interaction serve as base, endorsing gender stereotyped discourse. Children are not born with such gender stereotyped attitudes and behaviors rather it is the society and culture which make them understand these contextualized values. Later, at the age of 5 years this genderbiased stereotyped behaviors get enhanced because of maximum social interaction through institutions such as media and literature.

Society is also held responsible for inculcating the awareness regarding the development of gender identity. Many studies have reported that the role of picture books is very critical in propagating such content that affects the minds of children and makes them understand the existing gender stereotypes. For example, Ruble et al. (2006) is of the view that

although attempts have been made to reduce this stereotypical portrayal of gender, yet children's literature still empowers the traditional perspective and highlights the stereotyped content. Gooden and Gooden (2001) conducted their study on the representation of male/female characters in children's books. They concluded that the content of children's literature illustrated the frequency of the male characters two times more than that of their female counterparts. Davis (2003) also analyzed the commercials and found greater representation of boys/men in public domain while girls/women were projected engrossed in personal or domestic activities. The current study is different from all other previous research in that it analyzes the Pakistani literature written for children.

This research also views gender representation in the children's picture books and their role in making children to adopt gender-apt roles, thus it is necessary to view and reflect the literature, researches and theoretical beliefs with views on gender and gender polarity if it exists. The following paragraph of this chapter briefly introduces the gender ideas currently prevailing in Pakistan.

2.4. Prevalent Gender Ideas in Pakistan

Prior to the comprehensive analysis of how gender is depicted and transmitted through books, and what different kinds of research have been carried out to see the portrayal of gender, it is necessary to know how it is viewed in Pakistani society. Pakistani society is a rigidly patriarchal society with highly orthodox values and beliefs. A society where one gender i.e., male is considered superior, authoritative and dominant and other being inferior. Male gender is given priority over female gender and can be seen in a wide variety of activities both within and outside home. They are two poles of magnet which exist together but have different values and status. Power structure is created in society with one gender being authoritative and other taking orders. In Pakistani society men are a symbol of power and women are their subject, in more obvious terms their maids (SPDI, 2008).

Studies conducted on gender imbalances that exist in Pakistani society reveals that gender inequality prevails right from childhood. Male children are given priority over females. He is given better education, food and health care facilities than a girl child. Girls are considered less important and worthless than male children. This favoritism continues for whole life. In our society it is the sole duty of male gender to earn for the family and take care of all the outdoor activities while females are supposed to work inside home, take care of children, husband, parents and siblings. She is mostly involved in indoor activities and tasks

which require less physical exertion. It is a popular belief in Pakistani society that women are inferior to men and they are not physically capable to perform outdoor activities or get involved in active tasks.

This preferential treatment of one gender over another can be seen in different fields whether it is family relations outside the domain of home. Within this patriarchal structure of Pakistani society, women are frequently seen as underrepresented in all spheres of life whether it is social, political or economic. In professional institutions male is given priority over female in all ways: from job type to salary. Male gender is given preference over female and is marginalized as not a very important member of society. They are not allowed to make a single decision for themselves as they are considered inferior and have less intellectual acuity. In Pakistani society they come after men in all matters and regards.

Gender disparity in education is also noticeable. In Pakistan male child schooling is considered important because he is the sole bread earner and supporter of his family. Female education is considered not important as ultimately, she has to get married and leave the house so it is useless to spend money on her. According to a recent report (2019), Pakistan is considered one of the lowest performing countries in south Asia regarding female education. Two thirds of females are out of the school, and have no access to education. The reason is clear that gender inequality has made it impossible for females to get education. And also because of the highly patriarchal culture, Pakistan has been placed at the lowest performing index.

Islamic values and belief systems that are prevalent in Asia are believed for the most of the time to be the possible reason behind this scenario. It is a separate debate in itself to look for the possible reasons but here the focus of this study is to investigate the gender portrayal in children picture books by Pakistani authors. To see whether Pakistani authors are aware of gender biasness or transfer the same partial dogmas to children and contributing to the same vicious circle running from centuries.

In addition to all these factors family and society play the leading roles in constructing children's beliefs about the self and the other gender. Adults take it as their responsibility to 'socialize' children, to make them behave in ways that are acceptable to the society they are living in as they believe "childhood (as all of life) is a time for learning about (an adult) world" (Knowles & Malmkjaer, 1996). For this purpose, they utilize different means including presenting them with suitable role models, rewarding or punishing their actions, exercising

their superior physical strength, providing them with apt reading material including textbooks. As the focus of this research is books' role (specifically children's picture books role) in teaching gender thus the preceding paragraph will focus on this issue.

2.5 Role of Children's Literature in Gender Development

Books are the cultural representation of any society. Books contain the morals, values, beliefs and traditions of any society. Children's books play a very crucial role in a child's education. They are one of the first mediums through which a child is exposed to the outside world. Books help children to know about themselves and also about other people, places, and events. They get to know how things work and how society wants them to behave. Because the people and society portrayed is real one (Lands Berg, as cited in Hunt, 1996, p. 17). One of the best ways to transfer our culture and values to our children is through books. The characters, relations, and events presented in story books are the real depiction of our society. Ideas and thoughts which parents and peers think of as difficult to teach are taught to children in a very amusing way.

So, books along with entertaining children also teach them values of society. Children's books are generally written for this purpose. As stated by Knowles and Malmkajer, children's literature is very impactful and of great significance in transmitting cultural values to children. Unlike all other forms of literature children story books paint a picture of society as they want or ever wished for such a society.

As a result, reading books makes it easier for children to know about their role in society not merely as an individual of society but also as a gender being. Taylor emphasized that children's books are not only the cultural representation of any society but also used to teach gender roles to the children. In accordance with this reading, children adopt those behaviors which they consider are appropriate for their gender. Books are one of the most powerful socialization agents through which social values are transferred from one generation to another. Children's books give children clues about life and what kind of behavior is suitable for an individual of their gender. Gender schema theories and social learning theories also emphasized the fact that children look for structure in their lives to follow. They quickly learn those things which they hear or see. As an active observer, they look for these schemas in the environment surrounding them. Books being one of the primary sources assist children to acquire living structures suitable for their gender (Otlowski, 2003). An ample amount of work has been done to show the role of books in children's gender development.

Furthermore, proponents of psychoanalytic theory also appraised the importance of books in gender identity construction among children. When a child reads a book, he/she not only absorbs what is written on the page of the books but also gets influenced by the hidden meanings. The psychoanalytic theorists labeled this meaning "the subliminal theme of a work" (Hunt, 1996, p. 89). Thus, the theme propounded in children's books has an immense impact on youngsters while they formulate their world view. Psychoanalysts and their followers admit the fact that children's mental health is profoundly influenced by the literature they read. What they see in books stays with them throughout their life. Stereotypical presentation of gender in books limits their world view. So, parents and teachers must be conscious while selecting a picture book for their children.

Picture books, one of the first literatures that children come across play an irreplaceable role in a child's early education. Children are introduced to literature through picture books by family members and teachers. Even if children are unable to read by themselves, picture books are read to them by their peers. Children learn a lot from the stories not from the lessons that are given to them by parents/ teachers (Park, 2015). Lessons are forgotten by them but stories become a part of them. Children are attracted by the color, images, and lines of the picture books.

These early picture books often address issues that a child faces in his/her life. These books teach children how to be a socially acceptable human being in society. Besides being an agent of socialization, it is crucial to understand how gender is portrayed in children's picture books. Next part is going to focus on Feminism as supporting theory to raise voice against the stereotypical and prejudiced depiction of gender and especially female gender.

2.6 Feminism and Gender Representation in Books

Although women constitute half of the population of the world still in many societies they are considered as inferior and not very productive citizens. They face discrimination at hands of male majority in different fields (Kirk & Margo, 2009). In different literary genres they are either not represented or a distorted image is shown to the world. This biased representation of women in literature is not a new thing. In fact, it proved to be a turning point in the history of literature where different feminist movement questioned the status of women. In a simpler way, women started a movement to get their rights and question the supremacy

and authority of men in society. Before describing the impacts/outcomes of feminist movement it is necessary to briefly discuss that how this movement started.

Feminism as a movement emerged mainly as a reaction to the authoritative position that is given to men in society. According to Beauvoir when a woman finds that she has no status in society and is living under the dominant reality of men then she takes shelter under the umbrella of Feminism. She finds this as the only way to get her due status in society and make place for herself. They used different mediums to protest, writing was one among them. Various feminist writers come to the forefront to give voice to their inner thoughts and feelings. Through their writings they talk about their rights and challenge the established norms which were male centered. Besides calling attention of the world to this severe issue through their literary works they also serve as an avenue to the future researcher to search for truth by investigating different versions of texts.

No matter to which ethnicity, class or group these feminist writers, critics and thinkers belong their sole purpose is to deconstruct the male centric ground and noteworthy biases in literature (Guerin, 1980). Mill (1869) in his essay, *The Subjection of Women* argues that "men and women should be given their due rights in this enlightened and educated era". He posits that all human beings are made of the same clay and they are born with equal rights. The socially constituted division on the basis of sex shall be neglected and avoided. Deckard (1985) goes on to say that women can effectively work in a pluralistic environment and can bring productive social change. The main contribution of liberal feminists is to educate people. Though women are biologically not like men, they should not be considered and graded inferior, too. Feminists have been successful to some extent in propagating this ideology among people in west but still such elements exist in third world developing patriarchal societies.

Consequently, my research on children's books is in accordance with the perspective held by almost all the feminist writers that is to investigate and uncover the female status in the society, in other words to investigate the depiction of female gender in children books written by Pakistani authors. Some of the inspirations in this regard have been taken from Sugino who is also in favor of a general view of Feminism in her article "Gender Stereotype and Children's Literature". She identifies three applicable conceptual perspectives while reading or analyzing text from Feminist standpoint in her work which are modified according to my context of study and they are following:

➢ Pointing out the women's absence

> ➢ Highlighting the tendency to reduce women merely to objects thus placing them in one of the following positions

- Caring mothers or guardians
- Obedient daughters and sisters
- Faithful wives and co workers
- Nice relatives like aunts, grandmother etc.

These are the most suitable positions for women in our society. Books produced in gendered societies also position women in restricted roles. The aim of this study is to explore the women's placement in picture books and how they are depicted in relation to other characters. The next section of this part explores how biased representation of gender affects children and what role do feminism play in eliminating gender biases.

2.6.1 Role of Feminism in Eliminating Gender Bias in Children's Literature

In mid 1970s when feminism was at its zenith many feminist critics started developing interest in gender biased children's literature (Louie as cited in KUO, 2008). Besides deconstructing the greater amount of gender biased literature feminist critics turned their attention towards children's literature. The journal "*The Lion and the Unicorn*" is regarded as the first publication which addressed this issue. Some other famous works in this regard are *"Beyond Sexism: Gender issues in Children's Literature*" by Beauvoir, *"Mother, Monster and Morals in Victorian Fairy Tales"* by Moss etc. The writers of these masterpieces highlight the fact that women are depicted as passive and restricted to home only. It is asserted that 'Cinderella' in all her versions is shown as a victim with restricted abilities to escape the circumstances (Gooden & Gooden, 2001).

Right from the beginning when a child is introduced to literature through picture books and fairytales, he/she encounters gender biasness. Whether it is a story about Cinderella, snow white, sleeping beauty, Rapunzel or any other imaginary character the image portrayed of women is that she is waiting for her prince charming to fall in love with and get married. And if she is in a helpless situation, she won't be able to rescue and help herself rather be portrayed as damsel in distress waiting for her prince charming to take her out of those circumstances and then marry her. This is the common picture of women portrayed in every fairy tale.

According to Gooden and Gooden, feminist critics who investigated fairytales with a purpose to bring awareness stated that women and girls are portrayed as helpless creatures in stories. Their only purpose in the story is to bring amusement and pleasure to the story line. So, they (feminist critics) denounce fairy tales to be given to the children for reading purpose. Because children are in their developing stage so any biased images portrayed in stories may have a lasting impression on their mind. Majority of stories depict male as heroes and are involved in a wide range of activities. Books that portray male as weak and not capable of doing much (for example: "the paper bag princess") are dismissed by readers since society does not acknowledge such characters.

Further, Feminists played a pivotal role in eradicating gender biasness from children's literature. Sprague stated (as cited in Mkuchu, 2004, p.26), following the footstep of the UN to free schools from sexist behaviors and attitudes. Scandinavian countries were the first who started working in schools and also on children literature to eliminate all kinds of gender biasness. This drive taken by Scandinavian feminist soon spread to other parts of the world like Britain, Newzeland, Germany, Australia and North America. Beginning in developed countries, the practice soon spread to the developing countries till the end of 20th century (Lee & Collins, 2008).

Feminism talks about gender equality in children's literature as essential to attain gender equality in society. Following their guidelines and patterns, many gender based studies have been conducted on the children's literature in various parts of the world. The next section of this study will throw light on some of these important works.

2.7 Children's Literature

Literature considered to be exclusively written for children and is read by them. However, it can be enjoyed equally both by children and adults. Books such as '*Alice Adventure in the Wonderland*' and '*Sleeping Beauty*' which are purely written for children, but are admired and enjoyed by both children and adults. On the contrary books like *Gulliver's Travel* and *Robinson Crusoe* are liked and welcomed by children (Md sidin, 2005, pp. 7-9).

As stated by Backes(2014), children books can be classified as Board books (for infants and toddlers); Early picture books (for two to five years old); Standard picture books (for four to eight years old); Easy Reader or Easy to Read (for five to nine years old); Transition Books or Early Chapter Books (for six to nine years old); Chapter Books (for seven to ten years old);

Middle grade (for eight to twelve years old); Tween (fourteen to four years old), and Young Adult (for twelve years old and above). So here the focus of the study is on standard picture books.

Children's picture books refer to books that have both words and images which contribute to the meaning of the story (Lynch-Brown, & Tomlinson, 2005). Both text and illustration complement each other to generate meaning. In this regard, Nodelman (1988) book '*The Language of Picture: The Narrative Art of Children's Picture Book World',* is considered as the most authentic conceptual framework in the picture book world even up till now. He gives detailed analysis of picture books written for children of different age groups and before anyone else brings into notice the significance of illustration in picture books. He is of the opinion that in picture books we have two modes of communication: verbal and visuals. They are not separate from each other; pictures are not the story. Here, the researcher will look at both the picture and texts to see if gender stereotyping has been done.

2.8 Picture Books Analysis

Picture books are consciously or unconsciously delineated to expound gender roles to children and these roles are the behavior that our society thinks to be true and expect from each gender to act accordingly (Shaw, as cited in Gooden & Gooden, 2001). That's why many different studies have been conducted to reveal the gender polarized world portrayed in children's picture books.

Over the past four decades, both foreign and local researchers have carried out research to examine the male and female gender depiction in children's literature. Predominantly, the findings of these papers reveal that male characters were more often talked about than female characters. Most children's books through the use of descriptive language and images highlight the fact that it is better to belong to the dominant group of society i.e. male (Singh, 1998).

This unfair treatment of gender promotes gender stereotyping in children literature. According to Comean and Newman children's books are full of gender biasness where male characters are represented in more dominant positions and are involved in diverse activities while females are portrayed in indoor activities or activities which require less physical exertion. Some important studies along with their findings have been discussed in the subsequent paragraphs.

2.8.1 Picture Books Analysis by Foreign Researchers

Studies carried out in various areas of the world to examine the representation of male and female gender in children's books (in Weitzman et al. 1972; Gooden and Gooden 2001; Hamilton et al. 2006; Munthree 2010; Abdullah 2015) have concluded that gender is represented with biased and personal perspective in books written for children. By describing women in such unconventional terms gives the impression of male dominance and authoritativeness. Moreover, the portrayal of female figures in traditional feminine roles strengthens the perception about women being inactive, vulnerable and marginalized citizens of society (Ansari &Babai, 2003). These studies are mentioned below.

Weitzmen et al. (1972), were the first to analyze children's picture books in order to examine gender representation in them. They investigated a total of eighteen Caldecott Medal winner picture books written for preschool children. Their findings reveal that female participants are invisible in central roles, titles and illustrations. They are involved in more passive activities and roles specified for them are traditional feminine roles, helping and pleasing others. On the other hand, male characters are shown in more diverse activities. This stereotypical representation of gender indicated that girls are not important and are secondary to boys.

Gooden and Gooden (2001); conducted research on eighty-three children picture books to examine male and female characters portrayal in titles, central roles, illustrations and tasks given to them. Findings of their study revealed that the ratio of male to female characters representation in book titles was equal, appearance of females in illustration was significantly fewer compared to males. And they also discovered that males were depicted in more diverse roles than female participants. This research shows that female representation in children's books has considerably improved; still, we are far away from attaining total equality.

Hamilton et al. (2006), investigated gender depiction in 200 bestselling picture books from the year 1955 to 2001 and assessed them in the framework of several hypotheses. It was observed that male characters exceed female characters in titles and illustrations of books. Leading roles in story books were assigned to male gender and females can be seen in supporting or side roles. Looking at the way male and female characters were portrayed it was established that females were involved in nurturing and caretaking roles while male characters can be seen in outdoor tasks. No sex difference was found regarding activeness or passiveness

of gender. Moreover, traditional occupational roles were assigned to both male and female characters. The researcher has concluded the research with the fact that the gender of the author also contributes to the gender biases in children's books. As male authors mostly write about male characters and describe them in high words.

Munthree (2010), using a mix method approach conducted research to see gender depiction in Anne Fine's *Bill's New Frock*. Intention of this study is to determine the effects of gender stereotypical text on learners existing knowledge of gender roles when they are exposed to biased literature. Focus group of this research is grade four English students to see how they interpret the novel. Three types of tests were conducted to reach at the conclusion i.e.: pre-test, during-test and posttest. The researcher concluded that by introducing children to a book that challenges their preconceived notions of gender opens up their minds and allows them to accept the opposite gender as equal to them.

Abdullah (2015), looked at the linguistics and non-linguistics depiction of gender in three selected Malaysian picture books written by the local authors. Characters were examined on the basis of their delineation in social roles, occupations, and activities. The findings reveal that male gender outnumber female gender in illustrations. Regarding social role assignment, male gender is portrayed in a wide range of activities and mostly in outdoor activities while female is portrayed in traditional domestic roles.

2.8.2 Picture Books Analysis by Local Researchers

To investigate the gender portrayal in Pakistani literature is not a nascent idea. As many researchers and educators have investigated this concept and highlighted the gender biasness found in children's literature. One of such studies is conducted by Ullah and Skelton (2012) to examine gender representation in school textbooks. The researcher, through a qualitative content analysis approach, examined twenty-four textbooks (Urdu, English, and Pak studies) from class 1 to 8. The findings revealed that despite the efforts being made by the ministry of education to eliminate gender disparity in education there are strong imprints of gender inequality. Both male and female characters are portrayed in conventional roles where male is active and female is passive member of society. Author argues that stereotypical representation of gender in textbooks supports male dominant family structure.

A similar kind of study is conducted by Ali and Husain (2019), in primary level textbooks. This research paper aims to analyze the gender depiction in primary level English

and Urdu textbooks of three publishing companies i.e.: AFAQ, NBF, and Oxford University Press. With the help of qualitative content analysis linguistics and non-linguistics variables were analyzed. Books chosen for analysis are taught in both private and public sector schools of Pakistan. The findings of this study clearly show that females are underrepresented in many ways. The central role and major themes in the textbook depict boys. Male characters were given roles which need much diversity and are complex in nature while females were highlighted in traditional feminine roles. And females were described with traditional, sexist adjectives. This segregation of female and male gender reinforces the traditional patriarchal pattern of Pakistani society.

Shahnaz et al. (2020), conducted research on the most popular Urdu magazine "*Taleem o Tarbiat*". Using qualitative content analysis textual and pictorial representation of male and female gender was analyzed in thirty-six magazines. Findings of this study reveal that male characters outnumber female characters in terms of their visibility in central roles, illustrations, and dialogue delivery. Female participants are given traditional roles. They are shown in the role of mother, wife, and sister and as subjugated beings waiting for a male to rescue, protect and support her. The researchers argue that this asymmetrical representation of gender in magazines can adversely affect female self-image and dignity making them more vulnerable to oppression, exploitation and degradation.

On the whole, almost all the studies conducted from 1972 to 2020 revealed the gender images in children literature tends to highlight the phenomena of gender bias prevailing at all levels of textbook. Almost all refer to the same fact that female gender is depicted in stereotypical nature confined to traditional domestic roles. However, to the quest of researcher knowledge no study is available that highlights the gender portrayal in children story books written by Pakistani authors. This study is different from all other previous literature in that the books selected for analyses are written by Pakistani writers. Books chosen for analysis are children's picture books written by Pakistani writers in English language, not translated works of writers. And these books are not part of any school curriculum. This study differs from previous studies in that it considers the connection between linguistics and visual aspects of the picture books, while other researchers either ignore the combination of two or focus their work from literary or cognitive perspective. In addition, the researcher has examined picture books from a multimodal perspective. The focus of the researcher is to see how gender is encoded in children picture books written by Pakistani writers.

2.9 Gender Biasness in Relation to Text

In the aforementioned paragraph, it is clearly stated that children literature contains gender prejudiced concepts. To uncover the biases in children literature it is necessary to have knowledge of the domains in books where it is predominantly done. There are several ways to unveil biasness. According to Singh, gender bias ideas are not always described clearly in an open way, rather it is often built in such a complex way that it is hard to recognize and uncover them. Mostly it appears the way gender is presented. Sometimes, the narrative is built by negating the female gender and other times, females are used as an object of amusement by authors in text. Both forms of representation portray female gender in an inferior, not very significant position.

Zittleman and Sadker (2007), proposed seven forms of gender bias that possibly exists in literature i.e.: invisibility, stereotyping, imbalance/selectivity, unreality, fragmentation/isolation, linguistic and cosmetic bias. Besides language, sexism in text is exhibited by using these seven forms. These forms are discussed below.

The underrepresentation or complete absence of women is regarded as invisibility. The invisibility of women as main influential characters gives the reader an impression that female gender is not an important part of our lives. Stereotyping refers to assigning traditional roles to a particular group thus limiting the actions of that group (Zittleman&Sadker, 2007). These two are the most frequently used forms to exhibit prejudiced attitudes towards female gender: either complete invisibility of female characters or limiting them to traditional roles. Every text written for or about human beings contains stereotyping either explicitly or implicitly (Judd as cited in Kalsoom, 2008, p.13)

Haslam (cited in Kalsoom, 2008, p.12) defined stereotyping as a generally accepted idea or belief about an individual or a group of people and to treat members of a group according to that set of patterns. These patterns of beliefs are set out for each gender and equally significant for both to act accordingly. The boundary lines set for both genders are fixed and are unable to change easily. As we know that books are the reflection of our society and culture so texts that portray characters in stereotyped roles are actually what society expects from each gender. Moreover, they restrict the activities of each gender and expect them to act in accordance with set margins.

Besides stereotyping and invisibility, language is also one of the powerful agents to reveal gender biases in literature. The way descriptors are used to portray characters in

children's books seems to disseminate strongly biased narratives (Nikolajeva, 2005). Male characters are often described in words signifying strength, activity, masculinity, braveness, boldness, and powerfulness. Adjectives employed to describe female characters are shy, weak, beautiful, cowardly and caring. Lexical choices made in children literature show strong imprints of sexism.

The remaining four types also contribute to promoting gender imbalance in literature. Imbalance/selectivity refers to the selective and unequal representation of an issue or presenting the point of views of only dominant members of a society or a group, in this case male gender. Through selective representation authors highlight the issues or problems faced by male gender completely ignoring the female problems, presenting an unreal world to their reader. Portraying women as a separate individual from the rest of the people also contributes towards the biased environment. Cosmetic bias refers to the way female characters are portrayed in text as an object of beautification and amusement. They are in text only to attract and please the readers.

The aforementioned forms of gender discrimination are the reflection of an event happening in the natural world and also in the world of books. In books, they are integrated in various features of text. Following are the areas where gender discrimination is mostly highlighted by the researcher i.e., titles, illustrations, content, and language. These areas are discussed below.

2.9.1 Gender Biasness in the Titles of Picture Books

When the titles of the picture books are named after male figures or describe male specific activity then this leads to the biasness in titles of picture books. Research conducted by Hamilton et al. (2006), revealed that there were 75 male and 42 female characters in the titles of children's picture books. Similarly, Ali and Hussain (2019), examined the titles of English and Urdu textbooks and found that male characters were more visible as compared to female characters. Books which have female or gender-neutral names in their titles in reality are about male characters and their adventures.

2.9.2 Gender Biasness in Illustrations of Picture Books

The images in children's picture books are also not gender neutral. Women are either not present in the illustrations or they are portrayed in more passive roles. They are mostly placed in narrative for cosmetic purposes, to amuse the readers. Gooden and Gooden (2001),

in their article on 83 children picture books found that out of 1464 illustrations, there were 19% illustrations of females and 23% for male gender. The high percentage of male gender in illustrations highlights the importance of male gender.

2.9.4 Language Used in Picture Books

Language used in children's picture books is also one of the means of creating a gender polarized world by stressing on masculine features in text. As stated by Ansari and Babaii (2003), language is not only used to transmit information rather it is also an effective tool to transfer attitudes and values from generation to generation. The gender roles determined by society for each gender are expounded through language. Gooden and Gooden (2001), also emphasize the fact that language is an effective tool to propagate or eradicate gender stereotyping in children's pictures. Hence, proper use of language can have lasting impressions on children's minds.

Common linguistic features used in text that contribute to the construction of power structure in society are as follows: use of generic nouns like "mankind", "superman", or 'a man is known by the company he keeps', and 'a nobleman keeps his promises'. In these examples the antecedent is generic 'man' taking into consideration both man and women. However, these structures are unable to convey the proper meaning as it excludes one gender i.e., female. Anyone who comes across such sentences will build an image of male figure in their mind when they read the word 'man''. We hardly take notice of such sentences in our daily life. According to Ansari and Babaii (2003), use of generic concepts indicates male as norm and dominant members of society. Everyone is male unless its gender is not specified.

One more aspect of language which reflects gender biasness is the order of appearance of male and female or male firstness in sex phrases. It highlights a common belief that male being an important and dominant member of society must be placed before female gender everywhere. The same is observed in paired nouns or pronouns employed to talk about both gender categories such as: him and her, brothers and sisters, father and mother, Mr. and Mrs. etc. (Lee & Collins, 2008, p.26).

The aforementioned two categories described how structure of language can be used to convey meaning; while Halliday (1985), has given a new concept referred to as semantic role where stress is given to individual words in sentence. The function of a semantic role is to locate the position of a gender in a text. Semantic role is the role occupied by participants in

any given sentence whether it is real or imagined. The relationship between participant and agent is described by the semantic role. Participant at the place of subject plays an important role than those at the place of object. To know as to which gender is more significant, authoritative and dominant in the text it is necessary to determine their position in the text.

Another linguistic category that can effectively convey meaning is adjectives. Descriptors used to describe female connotes emotions, shyness, and physical attractiveness while the adjectives used to describe male focus on strength, power and intellect. These sexist values represented in language reflect a traditional patriarchal society where sex roles are clearly defined for each gender (Ansari &Babaii, 2003). Knowles and Malmkjaer (1996), assert that language is one of the powerful tools to control the narrative of children's literature in order to strengthen or restrict the ideals set by the society.

To sum up the point, women in children's picture books are often portrayed as inferior, submissive, and in a subordinate position. Most of the children's literature portrays women in the role of mother, sister, nurse, receptionists, and caretakers as they are expected to be obedient, caring and polite so the roles assigned to them are the most suitable ones. They are always at the receiving end and waiting for the opposite gender to protect and rescue them. They are dependent on male participants to achieve their desired goals and objectives.

In relation to women, men are portrayed in a more dominant and active position in children's books. They have the capacity to accomplish their objectives and put aside all the evils coming their way. They are portrayed as brave, courageous, decisive, strong and able to complete all their tasks by themselves without anyone's help. The adjectives that are used to describe male and female characters divide them into two opposite categories on the basis of their sex. Children's literature describes male characters with adjectives of strength and power and female characters are appreciated for their feminine beauty. Such defined characters are known as stereotypes. In fact, this process of stereotyping reduces the tendency of each gender to behave or act out of frame. Next section deals with the multimodal perspective of this study. What makes this study different from all other previous researches is that it takes into account both language and illustrations to look at gender portrayal.

2.9.3 Content of Gender Biased Picture books

With respect to the content of picture books, existence of female gender is denied in three ways: through less involvement, invisibility at leading and active roles, and placing them

in secondary, unimportant positions. The frequency of the appearance of the female characters in children's picture books is less than the frequency of females in society. In fact, children's books do not portray the real picture of the world where men and women are nearly equal. Beside this, underrepresentation of females in leading roles shows a negative picture of female gender. Majority of picture books are about male gender or the story revolves around their actions and achievements in life. Shahnaz et al. (2020), also made the same conclusion after conducting research on children's Urdu magazine *Taleem o Tarbiat*. They concluded that in children magazines female characters are either completely invisible or present in minor, insignificant roles.

2.10 Multimodal Analysis

Multimodal text can be taken simply as text that contains more than one mode (image, writing and speech) for meaning making. Different forms integrate and blend together to give meaning to the text. These different modes complement each other. It does not put language on a pedestal position rather it takes into account all the modes and semiotic resources used and gives them equal status. It takes into consideration different communicative modes like visual, auditory and language and studies the relationship between them. Multimodal analysis is of utmost importance for the in-depth analysis of language.

We neglect the fact that we are inhibiting a multimodal community that generates meaning out of various semiotic resources combined together. Multimodality refers to the fact that all texts combine and integrate diverse semiotic modalities. This multimodal perspective could be traced back to Halliday's Systemic Functional Linguistics (SFG) which provides a theoretical basis for new researchers in multimodal discourse analysis.

The tenet of SFG is to regard the language as a kind of social semiotic and to study language from the perspective of its interaction with a social context. Based on Halliday's SFG, Kress and Leeuwen proposed and developed a method of social semiotic analysis of visual communication and developed a descriptive framework of multimodality. Halliday's SFG is mainly about verbal language while Kress and Leeuwen visual grammar deals with visual language (Liu, 2019).

Kress and Leeuwen (1996, 2006) assume that image, color, music, typography and other visual modes are similar to language and they can simultaneously fulfill and realize the three broad communicative meta functions as language does. In their view, image and other

visual modes have the capacity to form texts, complexes of signs which internally cohere with each other and externally with the context in and for which they are produced. Besides, images and other visual modes are able to represent a particular social relation between the producer, viewer and the object represented. That's why they draw examples from many domains, such as text books, websites, advertisements, magazines articles, and so on to express their meaning in social practices.

Based on Halliday's theory, Kress and Van Leeuwen use a slightly different terminology in discussing the meaning of image in visual communication: representational instead of ideational; interactive instead of interpersonal; and compositional instead of textual. Unsworth (2001), explains that representational/ideational structure refers to the nature of events, the objects and participants involved, and the circumstances in which they occur. Interactive/interpersonal meanings include the verbal and visual resources which depict the relationship between the viewer and the represented participants. Compositional meanings, in turn concerned with the distribution of information value or relative emphasis among elements of the image.

CHAPTER 3

RESEARCH METHODOLOGY

This section aims to delineate the methodology employed to examine the gender depiction in picture books written by Pakistani authors. This chapter covers the research design, data collection method, population, and theoretical framework of the study and procedure adopted for data analysis.

3.1 Research Design

The current study adopted a qualitative approach to examine how male and female characters are portrayed in children's picture books. Qualitative approach is mainly about analyzing data holistically and descriptively in the form of words and language using scientific method in scientific context (Moleng, 2007). Qualitative approach is a meaning making process in a way that it depends on linguistics and non-linguistics aspects rather on statistical data.

The rationale for selecting qualitative descriptive research design is to get a deep insight of how gender is described in children's picture books. Besides that, the data is in the form of words and pictures rather than in numerical values therefore descriptive qualitative approach is the most suitable approach. As stated by Mouton and Marais (1996), the qualitative descriptive approach employed for data analysis procedure gives minute details about the subject matter. The goal of most qualitative studies is not to generalize but rather to provide a rich, contextualized understanding of some aspects of human experiences through the intensive study of particular cases (Polit & Beck, 2010).

3.2 Data Collection

The primary objective of this research is to investigate the language used and pictures of different genders in children's picture books. For this purpose, the books chosen are those written by Pakistani authors. Total of forty books were selected including diverse sets of books namely fiction, nonfiction, religious books, comic, graphics, cultural, and poetry/play. As per the needs of this research, a selection criterion was made to filter out material not suitable for this research. The criteria included: (a) children's picture books; (b) books written by Pakistani authors; (c) picture books originally written in English language; (d) material written for children of age group between 3 to 8 years; and (e) materials having pictures illustrated in every

or every other page. The data was selected because they contained visual as well as linguistic elements of gender portrayal.

Out of the 40 books, six books have been selected for this study. The books which were excluded were either translated into English language or were for children of age group above 8 years. The six books shortlisted for the study are: (1) King for a Day by Rukhsana Khan (2) Rani: The beautiful Swan and; (3) A visit to the dentist by Maheen Zeeshan; (4) Mama Goat and her kids and; (5) Oddies's Adventure by Roohi Haq; (6) Tinga's Car by Zainab Mehmood Ahmad.

3.3 Theoretical Framework

The current study employs two separate theories as theoretical framework for textual and nonverbal analysis of children's picture books. To investigate the representation of gender in picture books three subject areas are under focus: (1) language used to depict characters of different genders, (2) social roles, activities and occupations assigned to characters of different genders, (3) gender representation through illustration.

For linguistic analysis the study is based on Dale Spender's Dominance theory (1980). In her book *Man Made Language*, Spender asserts that the difference that we observe in language of men and women is actually the result of men's domination of women in society which in turn led to prejudiced gender concepts. Although both men and women live in the same culture and have the same linguistics community still power and social status is divided unequally and language is more in favor of men than women. Being the dominant members of society men have constructed and manipulated the language. That's why we have many male linguistic terms such as 'mankind', 'superman', 'salesman', 'brotherhood' etc. The unequal distribution of power in society, where men are dominant and women subordinate is reflected in language. Dominance of male gender in social life makes men linguistically visible and women linguistically invisible such as the use of 'He' or 'man' for the whole human race. It promotes the belief that male being the dominant group is an important and central category and should be accepted as reality. Similarly, precedence of male gender in same sex phrases like: father and mother, Mr. and Mrs.; brother and sister, son and daughter, male and female hints towards the popular belief that the male comes first in the natural order and has the advantage to enjoy dominant and superior position.

Sexism that we witness in language is the reflection of sexism in social life. Our social structure favors men more than women. Professions and occupations which are considered as prestigious and require higher intellectual skills are suitable for males. While females are considered suitable for jobs which require nurturing and caring abilities. That's why we have more females in the nursing and teaching profession. Even if she becomes professional in one of the fields usually assigned for males she still is in a negative semantic space, norms do not apply on her. She becomes a lady doctor, female surgeon, and a woman lawyer.

To further investigate the linguistics portrayal of gender adjectives used to describe characters of different gender are looked at. For this purpose, adjectives are evaluated according to (1) type and (2) connotation. By type we mean the function of an adjective as a descriptor. Alsagoff (2009), categorized adjectives into seven different types i.e., value/opinion, size, origin, age, color, material, and shape. The adjective type 'age' signifies the function of adjective to specify about the living being as to which developmental stage (old, young) he or she belongs. Similarly, the type 'size' refers to the size of something. On the other hand, categorization of adjectives according to connotation refers to the underlying or implied meaning of the adjective, based on Turner Bowker (1996). They are divided into positive, negative and neutral values.

To investigate the nonlinguistic components, the research is centered on Kress and Van Leeuwen (2006) grammar of visual design. Based upon Halliday's Systemic Functional Linguistics (SFL) Kress and Van Leeuwen put forward a theory to study visual images. Just like Halliday's three meta functions for language; Ideational, interpersonal and textual, Kress and Van Leeuwen in their book *Reading images: The Grammar of Visual Design* (2006), propounded three Meta functions for visual images. They are representational, interactive and compositional meta function. Here, in this study the focus is only on one aspect of visual grammar i.e., representational meta function. In representational meaning the concentration is on represented participants in the images. According to Kress and Leeuwen (2006), two types of participants are present in images i.e., represented participants and interactive participants. Represented participants are those depicted in illustrations while interactive participants are the one looking at represented participants that is the viewers. Represented participants are further categorized into narrative and conceptual participants. The point of deviation between the two is that, the represented participants in the conceptual process are in a more abstract and timeless nature. While the participants in the narrative process are involved in some kind of activity by keeping in view the action they are performing and setting where the action is being performed.

The focus of the researcher in this study is on the narrative process to analyze the images of the picture books.

3.4 Data Analysis

In accordance with the theoretical framework explicated above the data analysis of the books has been conducted in three steps. (A) Language used to describe characters of different gender with a special focus on adjectives; (B) social roles assigned to characters of different genders; (C) gender representation in illustration.

To analyze the language used to portray characters it is necessary to figure out the main and secondary characters in the story and then identify their gender. Main character is the one which is central in the story and that along with development of its character it also propels the plot to progress. Secondary characters are the one which help in the development of plot but are not as significant as main characters. Secondary characters are categorized as supporting characters and minor characters. The focus of the present study is on supporting characters as they play a significant role in plot development. While minor characters exist in the story only for amusement purposes. After identifying the main and secondary characters in the story then their gender type (male, female, human or non-human) is looked at.

To look at the linguistic portrayal of gender the focus is particularly on adjectives used to describe characters. For analysis purposes adjectives are categorized into type and connotation. Based on Alsagoff's (2009) categorization of adjectives in her book *A Visual Grammar of English*, they are divided into seven different types i.e., value/opinion, size, color, shape, age, origin and material. Based on the context in which these adjectives are used to describe characters they are further divided into positive, negative and neutral connotations.

The second step (B) in data analysis procedure is to investigate the representation of gender in social roles. The aim is to look at the social role distribution in picture books. To look at the activities male and female characters are engaged in, as to whether they are given traditional masculine and feminine roles. Wage earning tasks, family and societal roles are taken into consideration while analyzing social roles. Gender depictions in indoor and outdoor activities are taken for consideration.

The third part (C) analyzes the illustrations to see the gender depiction in them. Based on Kress and Van Leeuwen (2006) grammar of visual design with particular focus on representational meaning character representation in images is examined. In visual analysis,

gender of the characters, actions they are performing and the setting where they perform those actions are taken into account.

Summary

This chapter describes the research design, methodology and theoretical framework adopted for the present study. Theories adopted for verbal and nonverbal analysis of text have been discussed in length in this chapter. Data analysis procedure through which the data, in the form of children picture books has been analyzed in the next chapter is discussed in detail.

CHAPTER 4
DATA ANALYSIS

4.1 ANALYSIS OF "*KING FOR A DAY*" BY RUKHASANA KHAN

SYNOPSIS

King for a day is about a boy, Malik who wants to be the king of Basant. To be the king he needs to bring down all other kites and to take his in the air. He did this with the help of his brother and sister.

FORMAT AND LAYOUT

King for a day consists of thirty-two pages and is fully illustrated with colorful detailed pictures. With regard to categorization of children's books given in children's book insider, *king for a day* can be placed into Standard Picture Books or Easy Reader that is appropriate for children aged four to nine years old. On the very first page of the book the author explains the Arabic words specifically used in Pakistani context. In the last page of the book the author tells us about the Basant festival which is celebrated in Pakistan.

AUTHOR'S PROFILE

Rukhsana khan has been writing since 1989. Currently she has twelve books published, several of which have been nominated and/or won awards. She is an accomplished storyteller and has performed at numerous festivals.

4.1.1 Characters in the book

In *King for a Day* the characters are Malik, brother, sister and bully. The story is about a boy named Malik; he narrates things from his perspective. The very title of book *King for a Day* is male oriented which clearly shows the story is about a male gender and revolves around him.

My brother asks, "**Malik**, is that all you made?"

The secondary characters portrayed are the brother, sister and Bully. Based on gender type, characters can be classified as three male children and one female.

To look at the linguistic portrayal of gender, no adjective was found to describe the main character. The adjective identified to describe secondary character, sister, is as follow;

My sister yells right back, but when turns around, I can see she is **hurt** inside.

Word "hurt" is used to describe the state or emotions of a sister being upset with Bulley's mean words. The adjective implies negative connotation.

In the same sex noun or pronoun phrases male gender precedes female. Like;

My **brother and sister** arrive, still rubbing sleeping from their eyes.

It's time to go downstairs and join my **brother and sister.**

Then **my brother and sister** get their picks.

This supports Spender's view explained in her book *Man Made Language (1980)*, that precedence of males in the same sex phrases asserts to the belief that male comes first in the natural order.

4.1.2 Gender Representation through Roles, Occupation and Activities

In general, the findings from *King for a Day* show that the gender-oriented roles have been assigned to characters. The main character of the story is a male child, Malik. He is assigned a wider variety of tasks as compared to other characters in the story. The activity he is involved in is male oriented, mostly associated to male gender i.e., kite flying. Despite the fact that he is in a wheelchair and is unable to walk, he is involved in an activity which is adventurous and male oriented. His sister can also be seen with him but she is only helping him, not actively participating in flying kites which implies that kite flying is only male activity.

Apart from involvement in outdoor activity, Malik can also be seen as protecting and saving his sister and the little girl next door against bullying which again is stereotypical male associated quality. And women have been portrayed as helpless creatures who are unable to fight for themselves and dependent on male gender. To take revenge from a bully, Malik was waiting for the right time. So, on the day of Basant, he decided to take revenge for what the bully said to his sister and to defeat him in a kite flying competition. This reflects the quintessential vengeful nature of man.

Ha! It's time to make him pay for hitting me and throwing stones at my sister. I'll get back at him with a falcon.

We can see Malik in decision making and at an authoritative position by assigning roles to other characters. To become the king, he has better plans and knows which position is suitable for which character. Like;

I send my brother many blocks downwind so he can catch kites I will set free.

I let enough of my special string for my sister to carry the falcon to the edge of the roof.

The wide range of activities that the boy is involved in highlights the fact that as a male figure he is not limited to certain defined roles but engage in a variety of tasks. Through his dialogues he is portrayed as confident, optimistic and assured of his success. Although he had only one kite, he was hopeful that he would win the competition and would become the "king of Basant".

It's called Falcon, inshallah it will be fast enough.

Among secondary characters, Malik's brother has been discussed first. The brother is depicted as a helping hand for Malik in outdoor activities. Although he is younger than her sister still, we see how he is involved in outdoor activities which give the impression to the young reader that male gender is to perform outdoor tasks and female to carry out indoor activities.

I send my brother many blocks downward so he can catch the kites I will set free.

Malik's brother brings the kites from outside which Malik sets free. Even though not much detail about his brother is mentioned, he is still shown in a dominant position by his few dialogues and activities.

The only female character in the story is Malik's sister. She has fewer dialogues than male characters and also her dialogues portray her in a more submissive position that looks for approval from the opposite gender. Although we see Malik's sister helping him in flying kites but her role is not highlighted as such, she is rather passive. The writer did not even mention her name in the whole story time and again she is referred as Malik's sister. This supports Spender's view explained in her book "*Man Made Language*" (1980) that a woman has no identity of her own; she is known in society by her male guardian's name.

The story is started by male character and next dialogue is also by male character i.e., Malik's brother then comes his sister's dialogue. Very little description do we find of Malik's sister. Throughout the story she is portrayed as helping and taking care of her brothers. We see more submissiveness and less surety in her dialogues like,

How can you be the king of Basant with only one kite?

Her sole responsibility is to take care of her brother and to motivate him in winning the title of "king of Basant". She is a source of encouragement and motivation for her brother.

Let's up Malik! You are going to crash.

Like a stereotypical female figure she is involved in organizing things as mentioned by Malik,

My sister stacks them in a pile.

Malik's brother brings kites from outside which Malik set free and his sister is arranging them and taking care of them.

4.1.3 Visual Analysis

In order to analyze the illustration, the ones which feature the main character are taken into consideration. The focus of analysis is on the representational meaning of Kress and Leeuwen's visual grammar (2006). Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-function-ideational, interpersonal, and textual- Kress and Van Leeuwen proposed three meta-functions for visual analysis- representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about"?

4.1.3.1 Action:

Images that show gender stereotyping in social, political, relational and institution categories of action are analyzed. The most observable action is of social type followed by relational roles. No participant can be seen in institutional and political categories of action.

(a) Social

The analyses of illustrations show more social actions that relate to male gender than female. The most observable action from a social perspective is kite flying which is associated with male gender. The illustrated images depict kite flying as a more masculine type of activity than feminine. Male children are shown flying kites on the rooftop while females are there only to observe, motivate and cheer them up. This hints towards the existence of gender stereotyping in illustrations, where flying kites is considered a quintessential masculine activity and associated with boys. More male than female characters are seen as taking interest and are also involved in this activity (kite flying) which indicates that kite flying is a masculine activity.

Stereotypical social roles distribution can be seen in illustrations. Bread earning task is associated with male gender while female gender is depicted as mother, sister and wife taking care of male gender. In most of the illustration women are shown as busy talking to each other and are not involved in any kind of physical activity. Whether they are in home or outside they are passive, their sole purpose is to take care of the male gender. While male on the other hand, are active and are involved in a wide range of activities.
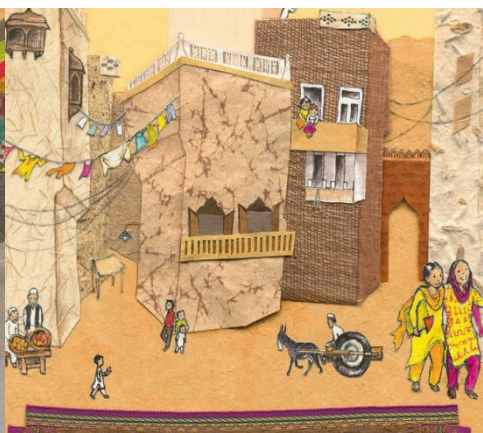
Fig. 1   Fig. 2

Apart from male outnumbering female characters in fig. 1; the female characters are depicted as having least concern about the activities going around. Their whole concentration is on paralyzed male child. Although the girl is of the same age as her brother and other male children depicted in illustration, she has no excitement for kites which shows how we associate certain activities with specific gender. The image depicted in fig 2 shows more male characters than female characters and male characters are mostly involved in outdoor activities. In this illustration male characters are assigned tasks which are socially and culturally associated with

male gender like fruit selling, donkey riding and a man buying food. The illustration also has two female characters talking and one of them holding a kite. Both the females are not involved in any kind of physical activity, rather busy in talking and going back home. In both the illustrations the male characters outnumber females and also male is involved in diverse kinds of activities. While females on the other hand are not involved in any physically demanding activity. They are present in outdoor settings only to assist the male gender. This does not reflect the reality of Pakistani society as many Pakistani women can be seen involved in outdoor activities. They are no longer restricted to homes and domesticity only. Pakistani women are now competing and excelling in various aspects of public life. Activities and games which were earlier considered as gender specific are no longer gender specific; both girls and boys take equal interest in them. The author needs to give equal space to females in outdoor settings.

(a) Relational

Actions that are shown within family members like brother, sister, mother, daughter and father are categorized as relational. The action depicted in image (3) depicts an image of brother and sister on a rooftop. It depicts a kite flying action with one male and female gender. The sister can be seen holding a string of kites for brother to help him in flying the kite. It clearly hints toward the traditional role of women in our society, to assist and take care of her family members. Throughout the story she is portrayed as standing behind the wheel chair of her brother, Malik, to help him carry out his tasks. It shows how we have assigned certain duties to each gender and also expects them to act accordingly. The fig (4), a relational concept of younger brother helping an elder brother in outdoor activities is illustrated. As Malik is in a wheelchair and cannot go outside to bring all the kites, he has freed up so he assigned this task to his younger brother. In this very picture we can see his younger brother coming back from outside holding kites in his hand and at the same time both of them are looking at the piles of kites arranged by their sister. This demonstrates the fact that the outdoor tasks hence are more masculine tasks to be taken charge of and executed by male gender in this case brother and indoor tasks like arranging things and taking care, a feminine task to be performed by female gender. The analysis of illustrations reveals a 'no action' category where the participants are not involved in any kind of activity. Such illustration portrays the main character in the form of a still picture as can be seen in fig.5. In this category male exceed female characters. As for political and institutional aspects, no institutional and political aspect is represented in the book.
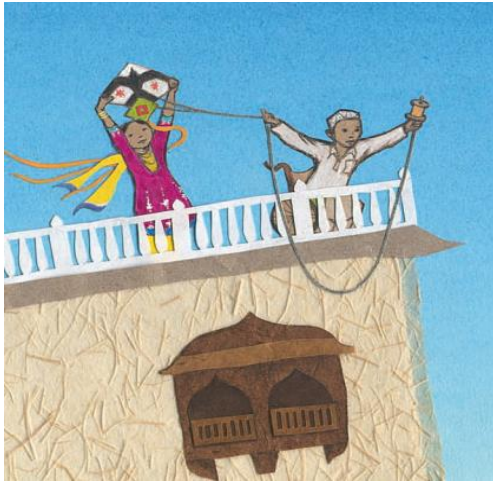
Fig. 3   Fig. 4

Fig. 5

4.1.3.2 Character

The second domain to be discussed under representational meaning is character which is further elaborated under the subtopics like ethnicity and character type. The images depict actions that will be analyzed to see whether the participants involved are human or non-human and to which ethnicity they belong.

(a) Character type

General analysis shows that there are more male human characters than female human characters. Characters are shown within family members like brother, sister, mother, daughter, father and son. There are no non-human characters.

(b) Ethnicity

In the analysis of images, ethnicity may be revealed through cultural attributes such as dresses, hairstyles, headwear, facial and physical features and skin color (Leeuwen & Jewitt, 2001, p.95). Naming conventions appeared in the text is of great significance as it helps in revealing the ethnicity of an individual. The participants in the images (Fig.6 & 7) can be identified as Muslim girl and boy. Islam is the official religion of Pakistan and is practiced by 80- 90% of population. The female character in the illustration is shown wearing shalwar kameez with matching dupatta that meet the Muslim standard of modesty. In Fig (7) we can identify the boy wearing Shalwar Kameez and cap which shows he is Muslim as it is the dress code of Muslims. Ethnicity is also revealed by names of characters like *Malik*. This name is common male name in Muslim society which means "king" in English language. Also, the use of certain terms they belong to common ethnic culture like '*Inshallah'*.

Fig. 6   Fig.7

4.1.3.3 The Setting

The last domain analyzed under representational meaning is 'setting'. Location or context in which participants mostly perform actions is referred to as setting. In general, the finding shows an indoor and outdoor setting as two major types of setting where most of the activities are performed. Overall, more indoor activities are featured. As for indoor setting the common activity performed is kite flying which features more male character than female

character. Outnumbering of male characters than female characters in indoor settings is because of the activity the male gender is involved in. Kite flying is identified as masculine activity. That's why we have more male characters on the rooftop of houses than females. Females can be seen only to celebrate the happiness of male gender or to help them. As for outdoor setting, most of the activities are featured in the street with male participants outnumbering females.

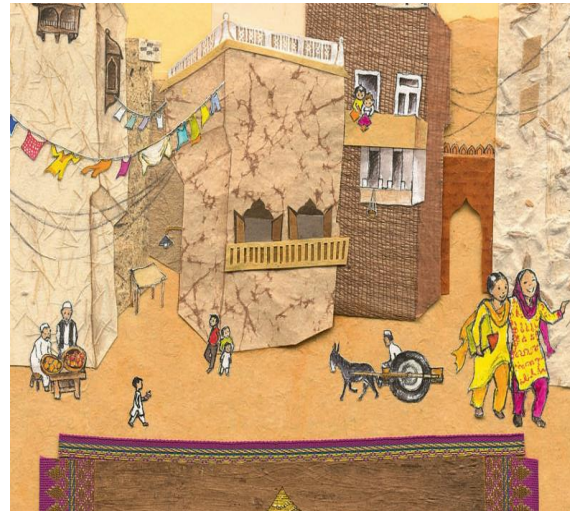Fig. 8   Fig. 9

The two modes of communication i.e.; words and images employed by the author of the book interplay to create a better image in the minds of the readers. Rukhsana Khan in her book '*King for a Day*' gives minute details about the major event, Basant, that is happening in the story through use of illustration. Details about minor characters like their gender and tasks assigned to them are highlighted through the use of images. Similarly, the word choices made by the author gives a detail view about the gender of the characters like the male character is described as more determinant and authoritative and female as weak and dependent on opposite sex. So, both the words and images complement each other to tell the readers story and also to make the text captivating.

Discussion

'*King for a Day*' consists of four characters including one main character and three secondary characters. Gender assigned to the main character is male and it has one female character. There is no adjective of any connotation used throughout the text to describe main character while single adjective, 'hurt', is used to describe secondary character i.e., Malik's sister. Findings of '*King for a Day*' show that characters are assigned gender-oriented tasks. Outdoor activities are performed by male gender while indoor tasks are to be executed by

Malik's sister. The most observable activity in the text is kite flying which is shown as masculine activity as more male than female characters are involved and females are least bothered about it. Also, more men than women can be seen on the rooftop of their houses flying kites which indicates that kite flying is considered as a masculine activity. Malik's sister is depicted as a supporting character in the story. Little description do we find of her in the text. She is portrayed as weak and unable to fight for herself. When Bully, next-door neighbor said mean words to her she hid behind her brother in order to be protected by him.

4.2 ANALYSIS OF "*RANI, THE BEAUTIFUL SWAN"* BY MAHEEN ZEESHAN

SYNOPSIS

'Rani, The Beautiful Swan' is a story about a bird, Swan, who loves to swim in her big pond. She likes visitors coming to her pond, playing and feeding her. However, sometimes they throw garbage in her pond which makes her sad. Through the character of Rani, the story explains the life and danger encountered by these aquatic creatures due to human activities.

FORMAT AND LAYOUT

'Rani, The Beautiful Swan' consists of 19 pages and is fully illustrated with colorful detailed illustrations on every page of the book. With a reference to children's books categorization provided by children's book insider, "*Rani, The Beautiful Swan"* can be rightly positioned in Standard Picture Books or Easy Reader category appropriate for children aged between four to nine years. After the title page next is the dedication page in which the writer dedicated her work to her parents, husband and children. This book has an important lesson for all humans regarding environmental conservation: how through human activities many different species on earth are getting endangered.

AUTHOR'S PROFILE

Maheen Zeeshan is an accomplished children's writer. She has been writing since 2016. Currently her six books are published under the title "*Talha and Aminah Tales"* by Oxford University Press. Maheen Zeeshan is a primary school teacher in the U.A.E and mother of two children. Inspiration behind her stories is her children as she pens down the real-life experiences of her children.

4.2.1 Characters in the Book

As the title of the book suggests, "*Rani, The Beautiful Swan*" features a female bird named Rani. In the English language, Rani means a 'queen' or 'princesses. Accordingly, the title of the story hints towards the main character i.e., the female aquatic bird 'Swan'. Children are the secondary characters presented in the book.

Eight adjectives were identified to describe the main character. According to Alsagoff's (2009) general categorization of adjectives, the adjectives used to describe main character belong to three different types i.e., value/opinion, color and size. Beautiful, happy, excited, and

sad are adjectives of value/opinion. White and red are adjectives of color and under the size category we have adjectives such as long. On the basis of Turner Bowker's evaluation of adjectives, the above identified adjective has been classified into positive, negative and neutral connotations. There are three adjectives which showed positive connotation, one adjective presented negative connotation and three adjectives showed neutral connotation. Beautiful, happy and excited are identified as showing positive connotation to portray positive, encouraging and productive image of Swan to the reader:

*Rani is a **beautiful** white swan…*

The word "beautiful" describes the physical appearance of a bird Swan and to make the text aesthetically pleasing to the young readers. Therefore, being "beautiful" indicates a positive connotation.

The three-adjective presenting neutral connotations "white", "red" and "long" are shown in the text as:

*Rani is a beautiful **white** swan with a **long** neck.*

*She has a **red** beak.*

The word "white" and "red" are adjectives of color, used to describe the physical appearance of a swan. To give details about the neck of a swan, an adjective of size is employed i.e.: "long". There is nothing good or bad about using a descriptor such as red to give details about the beak of swan as different animals have different colors of beaks such as ducks have broad, flat beaks with color ranging from olive green to yellow. Also, there is nothing positive or negative for a bird to have a long neck or short neck. Hence, the word "white", "long" and "red" gives neutral implications.

"Sad" is an adjective that shows negative connotation as can be seen in text.

*Rani is **sad**. She wants her pond to look clean.*

The word "sad" is an adjective of opinion or value that is used to describe the emotions of a Swan. The adjective indicates that swan is not happy with the situation she is experiencing. Children were throwing plastic packets in her pond which might get stuck in her mouth and are also making her pond dirty. This situation is making her uneasy and sad. Thus, the word "sad" implies a negative connotation.

4.2.2 Gender Representation through Roles, Occupations and Activities

'Rani, The Beautiful Swan' is a text with focus on the conservation of the natural environment. Being an informative text, it does not involve much characters and activities. Rani, a female white aquatic bird is chosen to explain the importance of protecting aquatic life to humans. By giving information about a day a Swan spent in a pond and a school trip of children to a park the author highlights the importance of saving the natural ecosystem. The technique of anthropomorphism that is to attribute human qualities, emotions, and behaviors to animals or other non-human entities is used to describe a Swan in order to better understand the text by young readers and also to engage them throughout the story. The use of third person singular pronouns "she", "her" and adjectives such as "beautiful" reveals the gender of Swan. The importance of saving the natural environment and specifically keeping the pond clean is shown through the emotions associated with Swan. The swan gets sad when her pond gets dirty as the pond is her home and she wants it to keep clean. The responsibility to keep her pond clean is the main thing to be performed by the swan and this makes her happy or sad. This can be seen in the following lines:

*Rani is **sad**. She wants **her pond to look clean**.*

This again is gender specific activity as housekeeping is considered the sole responsibility of female gender in our society. Similarly, in this text the task of taking care of the pond is given to the female swan as it is expected from the female gender to clean the house. Housekeeping is considered as the social responsibility of females. Even though men spend more time on domestic tasks than men of previous generations, they are typically not doing traditionally feminine chores like cooking and cleaning. Socially, women – but not men-- are judged negatively for having a messy house and undone housework (Miller, 2019). Even if women work hard to provide for their families or themselves, they are still burdened by their so-called responsibilities, which is domestic work. Hence, in our society and also culturally females are expected to perform all domestic tasks. By assigning the role of housekeeping to female bird gives an impression to young readers that housekeeping and cleaning is the female's responsibility. This is a reflection of the spender's views *that sexism that we observe in our language is the reflection of sexism in society*. We have divided the roles in society based on gender. And this division of roles based on gender is reflected in text. The activities minor characters are involved in are also gender specified like:

*Some **boys** are **riding bicycles**.*

Mothers *are* ***meeting their friends and chatting***.

The above excerpt shows role assignment according to gender. Adventurous and outdoor tasks such as riding bicycles are given to boys and mothers are described as busy gossiping with their friends. As Spender argues in her book *Man Made Language (1980),* that we have associated certain tasks with each gender. Activities that require physical exertion and are adventurous are to be performed by male gender. In contrast women work inside their homes. Being involved in and performing outdoor tasks makes male gender a dominant member of society due to which they also have linguistic superiority over female gender.

Linguistic analysis of the text shows female gender is described in stereotypical manner. The main character of the story is female Swan. The words used to describe her are typically associated with female gender like; the word "beautiful" to introduce her to the readers. On the other hand, the role she is chosen for is related to femininity like cleaning and taking care of her pond. Also, she is shown as a very emotional being that gets sad and happy very quickly when her pond gets dirty.

4.2.3 Visual Analysis

In order to analyze the illustrations, the ones which feature the main character are taken into consideration. The analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG).* Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-ideational, interpersonal, and textual- Kress and Van Leeuwen proposed three meta-functions for visual analysis- representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

4.2.3.1 Action

Images that depict gender stereotyping in social, political, institutional and relational categories of action are analyzed. Image analysis shows that most of the actions are performed

in the social category followed by institutional role. Political and relational categories depict no participants.

(a) Social

The image analysis shows an action performed in a social setting with the male outnumbering female characters. The most observable action illustrated in images is the school trip of children to a park. There is stereotypical depiction of gender as they are involved in activities as expected from them by society. Male children are riding bicycles, playing football, running and driving cars while girls of their age are not involved in any kind of physical activity (see fig.10 and 11). It shows that cycling and playing football are masculine activities.

Females illustrated in image are shown as involved in feminine roles such as taking care of children and serving their family members. An image in fig.12 illustrates a school trip of children to a park. Both male and female figures can be seen in the role of teacher. There is one male and one female teacher to escort children during the trip. Male teacher is portrayed as physically active by running after children to stop them from throwing plastic bags in the pond. The female teacher is standing and is not involved in any kind of physical activity. More boys than girls have come on school trips which clearly show that girls are not allowed by family to go on trips. They can go on trips or picnic with their families only as can be seen in image (fig.10). Driver of a school bus is also a male figure which indicates the stereotypical depiction of male gender. A non-stereotype image of action is found in the analyses of illustration. In fig. 10 both male and female participants are shown as jogging in the park with a man leading the woman. A limited portrayal and restricted role assignment to females offer very different role models to boys and girls. It gives the impression to young girls that their job is to take sole responsibility for child rearing and domestic activities. Boys, on the other hand, may learn to expect their wives to do housework and cater to their needs.

Fig.10   Fig.11   Fig.12   Fig. 13

(b) Relational

Relational actions are illustrated within family members like brother, sister, mother, father, daughter and son. In fig.10 the action depicted is between mother, father and daughter who visited the park for a picnic sitting on grass and eating food. The food basket is lying near the mother which shows that she is serving the food to the family. The girl is sitting quietly, eating food and is not involved in any kind of physical activity and is only observing the people around her. The image in fig.11 depicts two female participants sitting on a bench in a park, gossiping and also taking care of a kid which indicates that they came to park so that the child can spend some quality time. Besides the female figure in the illustration two male children are depicted riding bicycles. Analysis of relational actions unveils the common perception of our society that women are the ones to perform the duties of nurturing and taking care of their family. Also, boys are shown as physically active while girls are only there to observe them.

4.2.3.2 Character

The second aspect to be discussed under representational meaning is character. It is further elaborated under Character type and ethnicity. The images depict actions that will be analyzed to see whether the participants involved are human or non-human and to which ethnicity they belong.

(a) Character type

General analysis of characters shows that there are more male than females in social roles. Most of the participants are depicted in the social circle of friends. There is an indication of gender stereotyping as a person can be a friend to any gender, male and female. However, the below illustration shows that only human of same sex can be friends and are allowed to play together. Kids of opposite sex are allowed to play together only if they are related through blood relation**.** Gender segregation is inculcated in children's minds by depicting children playing with same gender peers. Maccoby (1998) and Maccoby and Jacklin (1974) proposed that gender segregation occurs universally, explaining it as a product of early socialization through play that leads to a gender-segregated social landscape. Besides humans, there is only one non-human character depicted as a female bird around which the whole story revolves.

(b) Ethnicity

Ethnicity of a social group in the analysis of images can be revealed through cultural attributes like dress, hairstyles, head wear, physical features and skin color (Leeuwen & Jewitt 2001, p.95). From the analysis of image, it can be deduced that female belong to Muslim ethnicity. The female participants are wearing shalwar kameez with dupatta which is traditional wear of Muslim females. Also, female characters have long hair. The male figures are wearing T-shirts and pants which are mostly worn by males during summers to avoid heat. In the image below gender atypical representation can be seen where male and female characters are jogging in the park. The female figure is wearing a t-shirt and trouser that is mostly worn by females for the purpose of jogging. The naming convention that is found in text is of great importance in revealing the ethnicity of participants. The ethnicity of non-human participant, Swan, is revealed by the name assigned to the character i.e., Rani. It is a common female name related to Muslim ethnic group. So along with dress code, complexion, facial and physical features names are also of great significance in revealing the ethnicity of participants in text.

Fig. 14   Fig.15

4.2.3.3 The Setting

The last feature that has been analyzed in the story is the setting. By setting we mean the location or context where the participants in the text perform actions. Findings of the study show that most of the activities are featured in outdoor settings. For outdoor activities the park setting makes up the most of the setting. More male than female characters are depicted in outdoor settings.
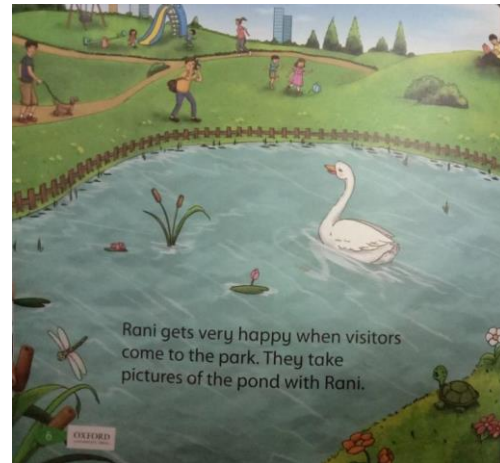
Fig.16   Fig.17

The two modes of communication i.e., words and images complement in a sense that both modes contribute to develop a better image in the minds of readers. Certain incidents or events that are not given due consideration in words are highlighted through illustrations. For example, in the book it is mentioned that there is a school trip of children to the park however the gender of the children is revealed through illustrations. Gender of the teachers is also revealed through illustration. Illustrations also bring to light the common perception that humans of the same gender can only be friends. That's why boys are shown as playing together while girls are rather passive and are present only to observe them. An important message is conveyed to the readers both through text and illustrations, which is to take care of our environment and not to throw garbage.

Discussion

Analysis of '*Rani, The Beautiful Swan*' shows that female gender is described in stereotypical manner. The main character of the story is a female aquatic bird, Swan. The linguistic choices made by the author to describe female bird are typically associated with females in our society, like the word "beautiful" is used to introduce her to the readers. On the other hand, the role she is chosen for is related to femininity like cleaning and taking care of her pond. Also, she is shown as a very emotional being that gets sad and happy very quickly when her pond gets dirty. Minor characters are assigned gender-oriented tasks. Boys are shown riding bicycles and playing football while girls are only there to observe them and are not actively involved in any kind of activity

4.3 ANALYSIS OF "*A VISIT TO THE DENTIST*" BY MAHEEN ZEESHAN

SYNOPSIS

'A Visit to the Dentist' is a story of a boy named Talha who is scared to go to the dentist. His father and mother calmed him down and convinced him to go to the dentist. Through the story of Talha the author teaches an important lesson to children that is to brush their teeth daily to avoid cavities in them.

FORMAT AND LAYOUT

'A Visit to the Dentist' consists of 13 pages and is fully illustrated with colorful detailed illustrations on every page of the book. Based on categorization given in Children' Book Insider this book can be placed in the category of Standard Picture Books or Easy Reader that is appropriate for children aged four to nine years old. After the title page is the dedication page in which the author dedicated her work to her parents, husband and children. This book has an important lesson for children who do not brush their teeth.

AUTHOR'S PROFILE

Maheen Zeeshan is an accomplished children's book writer. She has been writing since 2016. Currently her six books are published under the title '*Talha and Aminah Tales'* by Oxford University Press. Maheen Zeeshan is a primary school teacher in the U.A.E and mother of two kids. Inspiration behind her stories is her children as she pens down the real-life experiences of her children.

4.3.1 Characters in the Book

In *A Visit to the Dentist* the characters are Talha, Aminah, Abuji and Mama. The main character is a boy, Talha, around whom the whole story revolves.

> ***Talha*** *is going to the dentist for the first time today.*

The secondary characters portrayed are Aminah, Abuji and Mama. It has been evident that each gender category has been assigned one character i.e., one female adult, one male adult, one male child and one female child.

To look at the language used to describe the main character three adjectives were discovered i.e., scared, excited and happy. Categorization of words according to adjective types

these three adjectives can be placed in the category of value or opinion. On the basis of Turner Bowker's evaluation of adjectives, the above identified adjective has classified into negative, neutral and positive connotations respectively.

"Scared" is an adjective connoting negative value as can be seen in text:

*He is **scared** but his Abuji has promised him that everything will be fine.*

'Scared' is an adjective of value of opinion which clearly describes the mental state of Talha that why he was unwilling to go to the doctor. The word 'scared' used in the context means frightened and nervous to create the horrific picture of a dentist in the minds of children. Talha thinks of dentists as some monster so the word sacred is used to describe his condition. Hence, it implies a negative connotation.

The adjective showing neutral connotation is "excited";

Talha is ***excited*** to see the big chair moving up and down.

There is nothing positive or negative for being excited about sitting in a chair. Thus, the word 'excited' signifies neutral implication.

'Happy' is an adjective that shows positive connotation as can be seen in the text:

*Thank you so much. Talha is **happy***

The adjective happy describes the emotions or feelings of Talha after being examined by the dentist. Talha is now glad and satisfied that he has no cavities. Hence it reflects a positive connotation.

The book shows male as the first member in order of appearance whether it is noun/pronoun paired in sentence or it is dialogues. It is always the male gender who precedes females like;

Abuji, Mama, Talha and Aminah *all sit in the car to go to the dentist.*

Also, the story begins with male dialogue and the next dialogue is also by male gender, female comes way behind. This precedence of males in same sex phrases shows superiority and dominancy of male. As Spender also asserts in her book *Man Made Languages (1980),* that the precedence of male hints to this popular belief that males come first in the natural order.

The superiority that man enjoys because of his birth is reflected in language also. Language favors him and that's why we have more male linguistics terms.

4.3.2 Gender Representation through Roles, Activities and Occupations

The story revolves around the Talha, the central character of the text. Going to the dentist for the very first time he is scared and his family is trying to console him. His father is explaining to both the children, Talha and Aminah, the job of dentist and about cavities in teeth.

The female characters in the text are described in stereotypical manner conforming to the roles of femininity. Talha's mother like a protective motherly figure making every possible effort to console and comfort her son.

'Talha, don't be scared,' says Mama.

Another female figure in the story is Talha's sister Aminah. She is pictured as a source of motivation and encouragement to Talha when he is sad, nervous and unwilling to go to the dentist. She presents him with his favorite toy, car, in order to solace him.

'Here you go Talha, your favorite toy,' Aminah gives Talha his favorite toy car to cheer him up.

Social roles and occupations are given to the individuals according to their gender type. We have certain roles which are male dominated and certain others which are female dominated. Male dominated are ones which are taken by male such as doctor, pilot, journalist, explorer, judge, engineer and poet. While female dominated are the ones which depict women rather than men such as teacher, nurse and receptionists. Similarly, the author of the book has given the role of nurse and receptionist to the female gender which confirms the stereotypical role distribution according to gender. Nursing and receptionist are feminine jobs because females are sober, loving and these are easy jobs for females.

*The **lady** at the **reception** asks Talha to wait for his turn.*

And the social role or profession which is considered prestigious in our society such as dentist is assigned to male character. As can be seen in the text when Talha asks his father who is dentist?

*'The **dentist** is a doctor who takes care of our teeth. **He** will check your teeth for cavities.'*

This stereotypical role distribution according to gender supports Spender's view that the power structure in society is maintained by social roles distribution. Men are dominant in society because of their prestigious position both in domestic and social roles. Men are the head of the family and also in social roles they are at more esteem positions. This categorization of social structure has created a pervasive trap that makes it impossible for us to imagine a world constructed on any other line.

4.3.3 Visual Analysis

In order to analyze the illustrations, the ones which feature the main character are taken into consideration. The analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG).* Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-function- ideational, interpersonal, and textual- Kress and Van Leeuwen proposed three meta-functions for visual analysis-representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

4.3.3.1 Action

The images analyses actions that show gender stereotyping in social and domestic roles. The text has an equal number of social and relational roles. The social role shows more males characters than female.

(a) Social

The analysis shows both male and female gender in social roles. But the social roles distribution is according to the gender type. The most observable social roles are of dentist, nurse and receptionist. It can be seen that the role of dentist is given to a male gender and females are in the role of nurse and receptionist. Females are shown in nurturing roles. It is commonly believed in our society that professions like nursing and receptionist require good communication skills, multitasking abilities, and feelings of empathy and compassion. So, females are considered most suitable for these jobs as they are multi-tasker, caring and loving.

This stereotypical role distribution can also be seen in book. The invisibility of women in high status occupation strengthens the traditional belief that men are significant members of society (Lee & Collin, 2009). Women today are performing all kinds of roles in Pakistani society like they are judges, lawyer, doctor, taxi drivers but books portray them in stereotyped gender roles.

Fig. 18   Fig. 19

In Fig.18 besides male outnumbering female characters, female is given the role of nurse ready to help the dentist, the male figure. The position in which she is standing clearly gives an indication that she is only there to help the dentist. She is standing behind the dentist holding some dental instruments which shows her in subordinate position and dentist in dominant position. Similarly, in Fig. 19 there is a family waiting for their turn in the waiting area and at the reception desk is a female figure which again fulfills the societal perspective of role distribution according to gender.

(b) Relational

Relational actions are illustrated within family members like father, son, mother and daughter. In Fig.20, the action depicted is between father, son and daughter in a TV lounge. The father is telling the children about cavities and who the dentist is. Giving factual knowledge to children by father makes male figure prestigious and a source of knowledge than his female counterpart. It can also be seen in the image that a male child is sitting beside the father while a girl is sitting on the floor with a doll beside her. This shows how we associate toys with gender. Girls are expected to play with dolls to develop nurturing abilities in them. Girls are encouraged to play with dolls while boys are nudged towards trucks and cars.

In Fig.21, the action depicted is between a mother, father, son and daughter. The mother is holding the hand of her son, Talha, trying to console him as he is scared to go to the doctor. Like a stereotypical motherly figure, she is concerned for her son and tries to solace him. A girl is standing beside her mother holding hands and listening to her mother quietly. In Fig.22, the action depicted is between family members going to the dentist. The male figure i.e., father can be seen as driving the car and mother is standing behind him which again is stereotypical role distribution according to gender. Driving is considered masculine activity and the below illustration also supports this view by assigning this role to male gender. A girl is giving her brother his favorite toy, a car to comfort him before going to the dentist. Girls are expected to play with dolls and stuffed toys and boys with cars and superheroes. Genderization of toys segregates boys and girls in strict categories of gender. And it indirectly teaches children to which gender they belong and also to act according to their gender.

Fig. 20   Fig. 21   Fig. 22

4.3.3.2 Character

The second domain to be discussed under representational meaning is character. It is further discussed under the sub topic of character type and ethnicity. The images depict actions that will be analyzed to see whether the participants involved are humans or non-humans and to which ethnicity they belong.

(a) Character type

The general analysis of illustrations shows more female than male characters as the narrative and setting of the story demand so. Characters are shown within family members, in social settings between doctor, patient and nurse. There are no non-human characters.

(b) Ethnicity

In the analysis of images, ethnicity may be revealed through cultural attributes such as dresses, hairstyles, headwear, facial and physical features, and skin color (Leeuwen

&Jeewitt2001, p.95). Names of characters are of great importance in revealing the ethnicity of a participant. From the analysis of images, it can be deduced that female belong to Muslim ethnicity. The female participants in the illustrations are wearing shalwar kameez with dupatta which is traditional dress of Muslim females. Also, female characters have long hairs which signify that they belong to Muslim community. The male figures, father and son, are wearing T-shirts and pants which are mostly worn by males during summers to avoid heat. The little girl is wearing pink color frock and hair properly tight with ribbon sitting quietly on the floor and observing her brother. Proper names like Talha, Aminah also gives cues about the ethnicity of characters that they belong to Muslim ethnicity as these are the common Muslim names. Also "Abuji" is what Muslim children call their father. So, the names and titles also helped in revealing the ethnicity of participants in text.

Fig. 23   Fig. 24   Fig. 25

4.3.3.3 The Setting

Setting is another feature analyzed in the data. By setting we mean the location or context in which characters are performing actions. The actions are performed by participants in an indoor setting. There are two types of indoor setting i.e., home and the dentist clinic with equal number of activities featured in both settings. In home settings parents are consoling and motivating a child to go for a dental checkup as he is scared of the dentist. Another most featured indoor activity is dental checkup of Talha, the main character of a story, in a dentist clinic. In dentist clinic male characters outnumber female characters because the tasks they are assigned to, are male oriented. We have male gender in the role of dentist as this profession is considered prestigious and suitable for male gender in our society. Also, the father of a child is sitting at the back as a guardian and supporter of a child. And the role of nurse is given to the female gender.

Fig. 26   Fig. 27

The two modes of communication i.e., words and pictures employed by the author in the book interplay to create a better image in the minds of the reader. The main character, Talha, is scared to go to the dentist so the frightened Talha is pictured as sitting on the sofa with folded legs and hands besides his father. Both the images and text of the book developed a gender stereotype message through the positing of the male and female characters in the books and also through dialogues. Male figure is shown as authoritative and dominant both through text and illustrations like the factual information is given to children by their father and also, he goes inside with Talha to the dentist room. While female characters are pictured as subservient and are only present in the text to help and motivate the male gender. Positioning of female characters behind male in the illustration gives the young readers an impression that that is the right position of female in our society. Hence, both picture and text contribute to construct a gender imbalance picture for readers.

Discussion

In '*A visit to a Dentist*' the main character is a boy named Talha. Three adjectives were identified to describe the main character which can be placed in the category of value/opinion. The male figure i.e., father is shown as the source of knowledge by giving factual information to kids placing him in a more prestigious position while Talha's mother is consoling him. Social roles and occupations are given to the individual according to gender type. The most observable social roles are of dentist, nurse and receptionist. It can be seen that the role of dentist is given to a male gender and females are in the role of nurse and receptionist. Females are shown in nurturing roles. Keeping in view the necessity of modern life women has also been portrayed outside the domestic role. However, they are presented in stereotypical roles such as nursing, receptionist and teacher. Depiction of women in such traditional roles highlights the common perception of our society that women have the inborn ability of being caring and compassionate.

4.4. ANALYSIS OF "*MAMA GOAT AND HER KIDS*" BY ROOHI HAQ

SYNOPSIS

The story is about Mama Goat and her three kids living on a farm in the countryside. She would go to work daily in the morning and would instruct her children to not open the door for anyone. One day they opened the door for the tiger and he caught all of them. He put them in a sack and took them to his den.

FORMAT AND LAYOUT

The book consists of twenty pages and is fully illustrated with colorful detailed illustrations on every page of the book. With regard to categorization of Children books given in by Children Books Insider this book can be placed in the category of Standard Picture Books or Easy Reader that is appropriate for children aged four to nine years old. After the title page is Author's note in which the author is telling about her work, achievements and motivation behind her work. Last page of the book has questions for children to check their text comprehension skills. This book has very important lessons for those children who do not follow rules.

AUTHOR'S PROFILE

Roohi Haq has been serving in the field of education for the last 30 years. She started her career as a primary school teacher. Her invaluable services in the field of education placed her in a position that she is now developing curriculum for many private schools in Pakistan. Besides writing books for children, she also records audio books.

4.4.1 Characters in the Book

The main character of the story is a goat, named Mama Goat. Gender of the goat is revealed through the use of third person singular possessive pronoun "her" in very first line of the text i.e.;

*There lived a beautiful **goat** with **her** three lovely kids…*

***She** is known everywhere as **Mama Goat**.*

The secondary characters are kids, tiger, bear and fox. Gender of all non-human secondary characters is male. The technique of anthropomorphism that is to attribute human

qualities, emotions, and behaviors to animals or other non-human entities is used to describe characters of the text, in order to better understand the text by young readers and also to engage them throughout the story. Here in this text goat, tiger and all other animals are given human characteristics to grasp young reader's attention and also to convey a very significant message to them.

To look at the language used to describe the main character, a total of three adjectives are identified. These are beautiful, grateful and furious. And the adjectives used to describe secondary characters are seven in number. They are cunning, cruel, clever, disappointed, unhappy, excited and arrogant. According to Alsagoff's (2009) general categorization of adjectives, the descriptor used to describe the main character belongs to the category of value and opinion. On the basis of Turner Bowker's evaluation of adjectives, the adjective beautiful, grateful and furious that is used to describe main character shows positive connotation. As can be seen in text;

*Once upon a time there lived a **beautiful** goat with her three lovely kids.*

The word "beautiful" is used to describe the physical appearance of a goat to attract the attention of young readers. To make the text aesthetically pleasing for children the goat is described as being beautiful. Adjectives like pretty, beautiful, attractive and charming are always associated with females**.**Hence the word beautiful implies a positive connotation.

*Mama goat was **very grateful** to the bear.*

The adjective "very grateful" is used to describe the attitude of Mama Goat towards the bear as he helped her in conveying her message to the tiger. As no other animal was willing to help her so she wholeheartedly thanked the fellow animal, bear for helping her. So, the word grateful suggests a positive connotation.

*Mama goat was now **furious**. She soon made a decision.*

The word "furious" is used to describe the feelings of a female goat after her kids got kidnapped by the tiger. Although furious is a negative word but used in this context it has positive implications because the goat like a motherly figure gets angry to see her kids in trouble. Being a mother, she can go to any extent to save her kids. Hence, the word suggests a positive connotation.

The adjectives used to describe secondary character; Tiger are more negatively evaluated confirming him to the role of masculinity. The most commonly used adjectives to describe Tiger are cunning, cruel, clever, disappointed, unhappy, arrogantly and very excited.

*Nobody liked the **tiger** because **he** was very **cunning** and **cruel**.*

Words like 'cunning and cruel' are used to tell us about the nature of Tiger. For his inhuman, brutal and deceitful nature he is not liked by the fellow animals on the farm. Hence, these words have a negative connotation.

*There is a very **clever tiger** who wants to eat us all up.*

The word 'clever' is used to describe a person who is intelligent, bright, smart and talented. Here it is used to tell us about the shrewd nature of the tiger that he is crafty enough to make plans and eat the kids. Mama goat warned kids of the clever nature of the tiger. Hence, it gives a positive implication.

*The tiger looked **very unhappy** as he saw them going out together again.*

The tiger gets sad and dejected to see the goat with her kids going out. He wanted to eat the kids so it makes him sad that they are happy and spending good time with their mother. So, negative emotions are conveyed here.

*The tiger was now **very excited** and went off to find his friend, the fox.*

The tiger was happy as his wicked plan was accomplished. He made shoes like Mama Goat's hooves for himself in order to deceive kids and enter their home.

*The tiger **arrogantly** signaled Mama Goat to come and attack him.*

The adjective 'arrogantly' is used to show the attitude of a tiger towards a goat. He jokingly asked the goat to come forward and fight with him. He was making fun of the goat and thinks that having low strength she cannot defeat him. He was confident enough of himself that he was making fun of Mama Goat. Hence, the adjective arrogantly signifies the negative attitude of the tiger towards Mama Goat.

4.4.2 Gender Representation through Roles, Activities, and Occupations

As the title of a book, '*Mama Goat and her Kids*', suggests that the characters are non-human participants. Main character of the story is a female goat in the role of mother. She is

the only female character in the whole story. The assigned gender to all other animals is male. There is no human participant in the book. Although the main character of the story is Mama Goat, she has less dialogue than the secondary character, tiger. She is shown as scared, helpless and dependent on the opposite gender for her protection while male participant is portrayed as confident, independent and intelligent.

Analysis of a book "*Mama Goat and her Kids*" shows that characters are given gender-oriented tasks. Male characters are involved in more diverse tasks and female participants are involved in feminine activities. Although the female is shown as a working woman, her role as a mother is highlighted more than her professional role. She is introduced to the reader as Mama Goat. Also, everyone on the farm calls her Mama Goat which downplays her role as a working lady. It shows that the most important role for women in our society is of mother. If a woman is a mother, she is known to everyone by the name which her children call her. This supports Spender's views quoted in her book *Man Made Language* (1980), *that women are described only as an appendage to men like mother, sister, daughter, wife and friend.* Female goat in the story is known for her two qualities i.e.; beauty and as a mother. Adjectives like pretty, beautiful, attractive and charming are always associated with females. It suggests that women ought to look presentable in order to function well in the society. And also, society places more emphasis on the appearance of women than the appearance of men.

*She is **known everywhere** as **Mama Goat**.*

***She** and her kids were **so beautiful** that all animals on the farm would stand about and look at them.*

The assigned gender to the secondary character, tiger, is male. Being male, his role is more diverse than the female character. Although he is a secondary character still, he dominates the story. His appearance in the story is more than the main character. He is shown as ambitious, dominant, clever and a brave figure. All other animals on the farm are scared of him. Mama Goat was aware of tiger's cleverness and wicked plans so she warned her kids of him.

*"There is a **very clever tiger** who wants to eat us all up". So don't open the door.*

Mama goat knows that he (tiger) is very clever and can go to any extent to eat the kids so she warns the kids. Apart from that, the author indirectly portrayed that male are always the bad people or criminals whereas females possess almost all the angelic characters. Learners should be exposed to the real world that sometimes females do have some flaws too, rather

than being sweet and beautiful all the time. Other than that, it is not necessary that females can never commit crimes and males can never be good.

Unlike Mama Goat who got frenzied and does not have alternative plan, tiger is shown as an ambitious, bold and confident that can go to any extent to accomplish his plans. When the kids refused to open the door for him, he got angry and decided to find an alternative way. As can be seen in text;

*"I have got to **find a way to get into that house**. I can't let a few little kids spoil my plan!"*

This shows how the ego of a tiger gets hurt by not letting him into the house by kids. He demeans the kids by calling them "few little kids" as they spoil his plan. Being ambitious enough he quickly made another plan. In order to deceive kids, he decided to wear shoes like Mama Goat.

"Oh! All I have got to do is wear shoes like Mama Goat!"

Through his (tiger) actions and dialogues he is portrayed as more powerful and dominating. He is certain and confident about what he is doing. Even though his actions are wrong still he is looking for every possible way to accomplish it. Like a stereotypical male figure, he is described as powerful and active in social life. This supports Spender's view expounded in her book *"Man Made Languages"* (1980); that male being the active and powerful members of society constructs the reality and all women have to live under this reality.

Stereotypical social role distribution can be seen in the text. Apart from male gender dominating the text they are given traditional masculine roles. Men are shown in roles that are culturally valued in the public domain e.g., shoemaker. There are certain roles which are assigned to male gender and are considered as male dominating like the job of carpenter, shoemaker, and plumber. It is impossible to even think of females in these roles. As can be seen in text;

*"My friend **the fox** can help me. **He is a shoemaker**"*

There is only one female character who is a working lady. But her role as a mother is highlighted more than her professional life. Throughout the story there is no indication of what kind of work she is doing. The author only tells the reader about her tough daily routine.

"Mama Goat followed a very tough routine. Every day she would go out and get food for her kids and things for the house".

Being a female, she has double duty that is to earn for her family and also to perform domestic tasks. This is a true picture of every working lady in our society. Unlike male she has to manage both indoor and outdoor activities. She has to earn for kids and also look after them and prepare food for them.

Like a stereotypical mother she is portrayed as weak, ineffectual, emotional, and always dependent on the opposite gender for help. She is shown as one who cannot deal with difficult situations and quickly gets emotional.

*"**Crying, she** ran outside **to ask the other animals** if they had seen her kids anywhere…"*

*"Oh my!" cried Mama Goat. "**What am I going to do?**"*

She is shown as a helpless being who is asking for help from other animals. Unlike a tiger she does not have an alternative plan rather asking other animals what she might do in a difficult situation. Also, she was not confronting the tiger herself and requested the bear to deliver her message to the tiger. Upon finding that no one is willing to help and rescue her kids from the tiger. Then she decided to fight with the tiger herself and save her children. Hearing that the Mama Goat is fighting with a tiger, he makes fun of her.

*"The tiger readily agreed and **laughed at the idea of a goat fighting a tiger**."*

This shows how men as the dominant figure of society demean and belittle women who stand for themselves. They are considered as physically fragile, always dependent on their brother, father and husband. That's why when Mama Goat asked the tiger he laughed at her and was sure enough that he would win this fight. This supports Spender's (1980) view that *women live under the reality of the dominant group. They are required to know it and operate within it and those who deviate are not acceptable in society*. However, to everyone's surprise she won this fight and released her kids from the tiger's den. Unlike the traditional concept of damsel in distress waiting for prince charming to take her out of the distress, she becomes her own prince charming and fights for herself. This shows the true picture of modern age women who are no longer dependent on their male counterparts for help and support. Here the author presented the atypical image of a female, breaking all the stereotypes that females cannot rescue and fight for themselves.

4.4.3 Visual Analysis

In order to analyze the illustrations, the ones which feature the main character are taken for consideration. The analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG).* Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-function- ideational, interpersonal, and textual-Kress and Van Leeuwen proposed three meta-functions for visual analysis- representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

4.4.3.1 Action

Images that illustrate gender stereotyping in social, political, institutional and relational categories of action are analyzed. The most observable action in text is social followed by relational action. The social action portrays more male characters than female characters.

(a) Social

The analyses of illustrations show that there are more social actions that relate to male than females. The most noticeable action from a social perspective is the kidnapping of kids by tiger. The tiger is making every possible effort to kidnap the kids and eat them up. Through his shrewd planning he succeeded in kidnapping the kids. There is an indication of stereotyping as certain tasks are associated with male and certain others with female. Like shoe making is associated with male and female is in traditional nurturing role i.e., of mother. In other words, shoe making is considered masculine job. There is a non-stereotyped image of actions in the story where a female goat is fighting with male tiger. The image in fig.29 depicts a fighting scene between a tiger and goat and all other animals are watching. Mama Goat won the battle breaking the stereotype that females are physically fragile and unable to fight. Mama goat, to everyone's surprise, won the battle and rescued her kids from the tiger. At the end all other animals on the farm were celebrating her success.

Fig. 28   Fig.29   Fig.30

(b) Relational

Actions that are categorized as relational are illustrated within family members i.e., between mother and children. In fig.31 the action depicted is between Mama Goat and her kids inside home. The kids are holding their mother and listening to her very carefully. Before leaving the home, she is advising the kids to not open the door for anyone except her. Like very obedient kids they agreed to what their mother said to them. In fig.32 the action depicted indicates the affectionate relation between mother and children. The mother is hugging her kids after releasing them from the tiger's trap.

Fig.31   Fig.32

4.4.3.2 Character

The second domain to be discussed under representational meaning is character. It is further discussed under the sub topic of character type and ethnicity. The images depict actions that will be analyzed to see whether the participants involved are humans or non-humans and to which ethnicity they belong.

(a) Character type

The analyses of images show more non-human male characters than female in social settings. There is only one non-human female character that is featured as mother. There are no human characters. There is an indication of gender discrimination as person can be friend to any gender, male or female. The text reveals that animals of same sex are friends like the tiger and fox are good friends as can be seen in the image. Also, the role of mother is shown more significant than father as she plays a substantial role in catering the needs of her children. There is no father shown in the whole story. Also, the gender of all the kids is male. Mama Goat has three sons and no daughter.

(a) Ethnicity

As the characters of the text are non-human participants hence it is difficult to tell as to which ethnicity they belong. However, their gender is revealed through their attire. The female character is portrayed as wearing a bright red skirt with jewelry in her ears and neck. She is shown holding a hand bag and standing at the door which indicates that she is going outside. Non-human male characters are depicted as wearing T-shirts and pants. Hence, no non-human character is found to be presenting any ethnic group.

Fig. 33   Fig.34   Fig.35

4.4.3.3 Setting

Setting refers to the context or location in which the participants are performing actions. Actions of the story are mainly performed in two types of settings i.e., indoor and outdoor. Overall, the analysis shows more outdoor activities. Most of the outdoor activities are featured on a farm in the village. As for outdoor settings, non-human male participants dominate the females. The home of Mama Goat makes the indoor setting. All the male non-human characters can be seen on the farm.

Fig. 36   Fig. 37

The gender of the main character i.e., Mama Goat is revealed both through words and images. Also, the gender of the minor characters is also through illustrations. Male are shown wearing T-shirts, pants and mufflers around their neck. Through the facial expressions of the tiger, it can be seen how ambitious he is towards his goal and Mama Goat is portrayed as scary, terrified and helpless. Text of the story portrays the male figure as clever, adventurous, cruel, cunning and as a dominant figure while the female on the other hand is shown as dependent, emotional and unable to cope with difficult situations. Hence, both the illustrations and words construct a gender imbalance narrative.

Discussion

Technique of anthropomorphism is employed by the author in '*Mama Goat and her Kids'* to describe non-human characters. Total of three adjectives were used by author to describe main character i.e., Mama Goat. And seven adjectives were identified employed by the author to describe secondary character, Tiger. Moreover, the adjectives describing male and female characters are typically associated with male and female gender in our society. Although the main character of the story is a female character, Mama Goat, she has less dialogue than the secondary character i.e., male tiger. Appearance of the secondary character i.e., tiger is more than the main character and he dominates the story. Mama Goat is the only female character in the story. The assigned gender to all other non-human characters is male. Mama Goat is portrayed as a working woman but her role as a working lady is foregrounded in front of her role as mother. Gender atypical image can be seen in the story where Mama Goat is fighting with a tiger and to everyone's surprise, she won the battle breaking all the stereotypes of women being weak and fragile.

4.5 ANALYSIS OF "*ODDIE'S ADVENTURE*" BY

ROOHI HAQ

SYNOPSIS

The story is about mule, Oddie, who always gets into trouble because of her clumsy nature. This time she made a huge blunder for which she was scolded by her family. Then she decided to leave the house.

FORMAT AND LAYOUT

The book consists of twenty-three pages and is fully illustrated with colorful detailed illustrations on every page of the book. Based on the categorization given in Children Books Insider this book can be placed in the category of Standard Picture Books or Easy Reader that is appropriate for children aged four to nine years old. After the title page is Author's note in which the author is telling about her work, achievements and motivation behind her work. Last page of the book has questions for children to check their text comprehension skills.

AUTHOR'S PROFILE

Roohi Haq has been serving in the field of education for the last 30 years. She started her career as a primary school teacher. Her invaluable services in the field of education placed her in a position that she is now developing curriculum for many private schools in Pakistan. Besides writing books for children, she also records audio books.

4.5.1 Characters in the Book

In '*Oddie's Adventure*' the main character is a mule named Oddie. Gender of the main character is revealed through the use of the third person singular pronoun 'she' in the same line of introduction.

> **Oddie** *was a very cute mule, but* **she** *was very clumsy…*

Secondary characters are Mr. and Mrs. Mule, Oddie's three brothers and Mr. and Mrs. Bear family. Total of seven male characters and three female characters are present in the story. There is no human character in the story. The technique of anthropomorphism that is to attribute human qualities, emotions, and behaviors to animals or other non-human entities is used to describe characters of the text, better understand the text by young readers and also to engage

them throughout the story. Here in this text Mule and her whole family is given human characteristics to grasp young reader's attention and also to convey a very significant message to them.

To look at the language used to describe the main character, a total of nine adjectives are identified. These nine adjectives, which according to Alsgaoff's general categorization of adjectives can be put into the category of value or opinion, are cute, clumsy, extremely embarrassed, scared, afraid, sad, lonely, tired and lost. Based on Turner Bowker's evaluation of adjectives one adjective presents positive connotation and eight adjectives show negative connotation and no adjective is found for neutral connotation.

The adjective presenting a positive connotation in the text is "cute".

*Oddie was a **very cute** mule…*

The adjective "very cute" is used to describe the physical appearance of a mule. The word cute means pretty, adorable and lovable. The descriptor cute is considered as feminine adjective. In order to make the text aesthetically pleasing and also to portray the picture of a mule in the reader's mind the word 'cute' is used. Hence, it suggests a positive implication.

The adjective presenting negative connotations are shown in the text as;

*Oddie was a very cute mule, but **she** was **very clumsy**…*

The word "clumsy" is used for a person who is awkward and not graceful. A condition has been put forward for the cuteness of mules. Her positive quality i.e., cuteness is foregrounded by her negative quality i.e., clumsiness. It gives a negative connotation because a mule of her clumsy nature always gets into trouble.

*Oddie was **extremely embarrassed**.*

The word embarrassed is used to express the feelings of Oddie after spilling tea on Mr. Bear's jacket. She felt ashamed after spilling tea, as this act made her family embarrassed in front of Mr. Bear's family. So, the word embarrassed implies a negative connotation.

*On the side of the pond was a thick forest and Oddie was **scared** to go forward.*

*Oddie felt **afraid** and **cold** as she tried to find her way through the thick, dark forest.*

The adjectives 'scared', 'afraid' and 'cold' indicate the inner state of Oddie. She was nervous and scared as it was completely dark and she was far from home and no one was around her.

*As the day passed and evening fell, Oddie felt **sad**, **tired**, **lost** and **lonely***.

The descriptors sad, tired, lost and lonely are used to describe the situation of Oddie after leaving home. After being scolded by her parents she left the home and moved towards forests. Now she is missing her family. She is missing all the love that her family would shower on her. Being alone in the forest and missing her family makes her sad. Therefore, the adjective sad, tired, lost and lonely implies negative implication.

Dominancy of male gender in the text is visible by precedence of male in the same sex phrases like; Mr. and Mrs. Bear, Mr. and Mrs. Mule, Papa Mule and Mama Mule. Spender also asserts in his book *Man Made Languages (1980),* that the precedence of male hints to this popular belief that males come first in the natural order. The superiority that man enjoys because of his birth is reflected in language also. Language favors him and that's why we have more male linguistics terms.

4.5.2 Gender Representation through Roles, Activities, and Occupations

As the title, Oddie's adventure shows that the story is about a female mule, named Oddie. Hence, the main character of the story is a female mule, Oddie. Besides her the story has two more female characters but they have no dialogues in the whole story. Oddie is introduced to the readers as cute but with a condition that she is clumsy.

*Oddie was a very **cute mule**, **but** she was **very clumsy***.

Her quality of being clumsy foregrounds her cuteness. Being a daughter and sister, she is expected to be well mannered and graceful. She is often scolded by her family for being careless and inelegant behavior. Like a stereotypical female figure she is expected to act gracefully and be elegant. There is a social expectation that women should be polite because of subordinate position in society (Spender, 1980). Elegance, politeness and gracefulness are considered to be qualities of a female. And a woman who does not have these attributes is not fit in this society**.** In the study of the attitude of middle-class fathers towards their children, Aberle and Naegele (1960, p. 98-188) report that the parent satisfaction with their daughters seemed to focus on their daughter being nice, sweet, pretty, affectionate and well liked.

The secondary character to be discussed first is Oddies's mother. Not much description is given of her. There are no indications of her occupation and personality. Her appearance in the story is not of much importance. She has no dialogues of her own but is introduced to the reader for her good cooking skills.

*They were having tea with **carrot cake**, **which was Mrs. Mule's specialty**.*

The social role specified for a female is according to her gender. Like a stereotypical motherly figure, she is portrayed in a nurturing role. She is shown in the kitchen catering to the needs of all family members. Even when Oddie left the house and was missing her mother, she remembers her mother standing in the kitchen making Oddie's favorite carrot cake.

*She dreamt of Mama Mule holding a plate of her special carrot cake, saying, **"come on,***
Oddie! Come and eat your cake."

As compared to mother, father is pictured as a dominant and authoritative figure. He is one who organizes parties and hosts the guests. He makes important decisions for family. Like a traditional father he is strict and wants his children to be well mannered. When Oddie spilt the tea on Mr. Bear's jacket he shouted at Oddie for her clumsiness.

*"Oddie"! **Shouted papa Mule**,*

Besides Papa and Mama Mule, we have Oddie's brothers, Teeny, Weeny, and Tim in secondary roles. The tasks and roles assigned to them are stereotypical male activities.

*She (Oddie) dreamt of her **brother Teeny and Weeny having a pillow fight**, saying, "come*
and join us, Oddie! Let's have some fun!"

*She saw her **eldest brother Tim** calling, **"comeand play scrabble withme**, Oddie**! I'm surely***
going to beat you today!"

Scrabble is considered a male activity as it requires strong cognitive and decision-making skills. And it is believed that females lack these qualities and if they have these attributes that too to a minimal extent. That's what we witnessed in the text when Oddie's brother, Tim, was confident enough that he would beat Oddie in this game.

There are hints of subtle sexism when Oddie's family compares Oddie to Mr. Bear's sons, and wants Oddie to be like them.

Mr. and Mrs. Mule and Oddies's brothers were very impressed with them (Mr. Bear's sons)
*and **always wished Oddie could be more like them.***

The female figure is gauged against male gender by using the phrase "wished Oddie could be more like them". This shows that male gender is a universal measuring yardstick. The idea of gender stereotyping is indirectly projected in the text through subtle sexism as blatant sexism won't go unnoticed. This supports Spender's (1980) view that we see the males as worthier, more comprehensive and superior sex and we divided and organize the world along those lines.

4.5.3 Visual Analysis

In order to analyze the illustrations, the ones which feature the main character are taken for consideration. The analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG).* Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-function for language -ideational, interpersonal, and textual- Kress and Van Leeuwen proposed three meta-functions for visual analysis- representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

4.5.3.1 Action

The images analyses actions that show gender stereotyping in social, relational, institutional and political categories. The most observable action of the text is in the relational category. Interestingly, there is no depiction of participants in social, institutional and political categories.

(a) Relational

Relational actions are those which are between family members i.e.; between mother, father, sister, brother and also between friends. In fig.38 the action depicted is a party scene hosted by Mr. and Mrs. Mule at their home. Mr. and Mrs. Mule invited Mr. Bear's family for tea at their house. Everyone is sitting on the dining table for a tea in such a manner that male participants are on one side of the table and females are sitting together. And the conversation

they are having is between the same genders. It displays a stereotypical mindset of our society that male can only be friends and talk to male gender. Mixed sex conversation is unacceptable. Another gender stereotyped action found in the image is the seating arrangements. It depicts the set pattern of our society that males have to sit together and females are comfortable in sitting together.

Fig.38

4.5.3.2 Character

The second domain to be discussed under representational meaning is character. It is further discussed under the sub topic of character type and ethnicity. The images depict actions that will be analyzed to see whether the participants involved are humans or non-humans and to which ethnicity they belong.

(a) Character type

The analyses of images show more non-human male characters than female in domestic roles. There are no human characters. There is an indication of gender discrimination as person can be friend to any gender, male or female. The text reveals that animals of same sex are friends like Mr. Bear and Mr. Mule are good friends as can be seen in the image. Non-human mothers and fathers can be seen in stereotypical roles. The image in fig.2 portrays mother as a protective motherly figure presenting Oddie her favorite carrot cake. She is concerned about Oddie food that she might not have eaten anything. Father is shown as an authoritative and dominant figure that takes decisions for his family and wants his children to be well mannered. That's why he gets angry at Oddie for her clumsiness.

(b) Ethnicity

As the characters of the text are non-human participants hence it is difficult to tell as to which ethnicity they belong. However, their gender is revealed through their attires and feminine markers (long lashes, jewelry). Female characters are wearing long dresses with full sleeves and having floral jewelry as can be seen in the image (fig. 40). They have longer eye lashes than non-human male participants. Non-human male characters are depicted as wearing T-shirts and pants. Hence, no non-human character is found to be presenting any ethnic group.

| Fig. 39 | Fig. 40 | Fig.41 |

4.5.3.3 Setting

Setting refers to the context or location in which the participants are performing actions. Actions of the story are mainly performed in two types of settings i.e., indoor and outdoor. Overall, the analysis shows more indoor activities. Most of the indoor activities are featured in the house of Mr. Mule (fig.42, 43). As for indoor settings, non-human male participants dominate the females. Outdoor activities are featured in the forest where Oddie went when she left the house (fig.44).

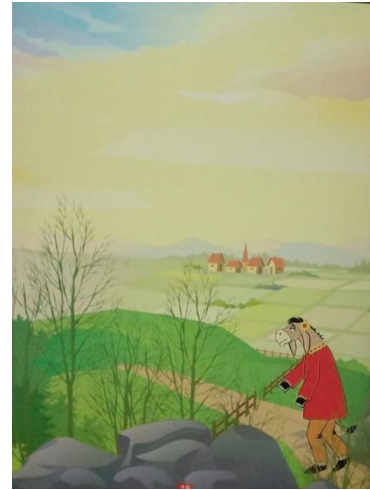Fig. 42   Fig.43   Fig.44

The two modes of communications i.e., words and images employed by the author in the book interplay to create a better image in the minds of the reader. Gender of all the non-human characters is revealed both through words and illustrations. The illustrations used in the book complements the text by giving visual representation of the scene explained in words like the positioning of male and female characters on the dining table. Similarly, the feelings and emotions of characters are conveyed to the readers both through text and images such as the droopy ears of Oddie signifying that she is sad. So, both the text and images complement to build the narrative.

Discussion

In '*Oddie's Adventure*', the author has used the technique of anthropomorphism to describe animal characters to young readers. The story has three female and seven male characters. Main character of the story is a female mule, Oddie. Compared to all other books here the author has used the highest number of adjectives i.e., nine to describe the main character. Even though the story shows presentation of both male and female characters, the characters are given different weightage of importance. Female characters are given minor importance, no description do we find of them in the story. Like a stereotypical motherly figure, Oddie's mother is portrayed in a nurturing role catering the needs of her family. As compared to mother, father is pictured as a dominant, authoritative figure and the one who makes decisions for his family. Dominancy of male gender in the text is visible by precedence of male in the same sex phrases like; Mr. and Mrs. Bear, Mr. and Mrs. Mule, Papa Mule and Mama Mule.

4.6   ANALYSIS OF "*TINGA'S CAR*"BY ZAINAB MAHMOOD AHMAD

SYNOPSIS

The story of a clown, Tinga, who wishes to have a bigger and better car than the one he has now. Using the character of Tinga the story has an important lesson for the readers that we should be thankful for what we have.

FORMAT AND LAYOUT

'Tinga's Car' consists of nineteen pages with colorful detailed illustrations on every page of the book. With regard to categorization of children's books given in children's book insider, '*Ting's Car'* can be placed into Standard Picture Books or Easy Reader that is appropriate for children aged four to nine years old.

AUTHOR'S PROFILE

Zainab Mahmood Ahmad is a children books author, journalist and language arts teacher. She writes for different newspapers like The Dawn, The News and also writes for some magazines like Sci-Tech. She conducts workshops and book clubs for children to develop the love for reading and writing in them.

4.6.1 Characters in the Book

In '*Tinga's Car'*, the main character of the story is a clown named Tinga. Gender of the main character is male which is revealed through the use of the third person singular pronoun "he".

> *One day, **Tinga** was driving to the market. **He** heard a sound….*

Secondary characters are the car, and mechanics. Distribution of characters according to gender is such that one character is assigned to male adult and one to male child. Gender of the car is unknown. There is no female character in the story.

In describing main character only one adjective is discovered i.e.; "sad"

> *As he got home, **Tinga** was feeling **sad**…*

The word "sad" is used to describe the feelings of a Tinga for not being satisfied with his car. He desires a bigger and better car. Hence the adjective "sad" indicates negative connotation.

4.6.2 Gender Representation through Roles, Activities and Occupation

The analysis of a *Tinga's Car* shows that characters are given gender-oriented tasks. The main character of the story is a clown and the gender of a clown is male. The tasks given to the Tinga are generally associated with male gender. He owns a car which he drives himself which shows that it's a male activity. He is introduced to the reader with reference to his car.

Tinga the clown *had a funny little **car***.

*One day, **Tinga was driving** to the market.*

It shows how we associate certain things with specific gender. Driving a car is considered as masculine activity. Like a stereotypical male Tinga wished to have a bigger car. Throughout the story we see how he is longing for a bigger and better car. Sometimes he wishes to have an airplane, other times he wants to have a big bus. On his way back from market to home all the vehicles he sees; he expresses his desire for them.

*'**I wish** I had that **bus**,' he said.*

*'**I wish** I had that **aeroplane**,' said Tinga.*

*Tinga said, '**I wish** I had that **hot air balloon**…'*

The secondary character to be discussed first is car. Gender of the car is unknown. The technique of personification that is to give human qualities to non-human entities is used to describe the feelings of a car. The purpose of using the personification is to better understand the text by the young readers. Like a human the car has emotions and feelings. It gets happy, sad and has plans and ideas like a creative human being. When Tinga expressed his desire for bigger vehicles the car got upset as he thought that Tinga no longer liked him.

*As he got home, Tinga was feeling sad but **his car was even sadder**.*

*The **car had a clever little idea**!*

By using personification technique, the author has made the text interesting for the readers. To better relate with the situation the car has given human qualities.

Social roles distribution in the book is according to the set patterns of society. Males are portrayed in traditional occupational roles. The role of mechanics is assigned to male gender. It is impossible to even think of females in the role of mechanics. As it is the profession

which requires strong problem-solving skills and good technical aptitude. And females are considered inefficient to have these qualities.

*Hello there, **Mister Mechanics**. Can you help me, please? Asked the car.*

4.6.3 Visual Analysis

In order to analyze the illustrations, the ones which feature the main character are taken for consideration. The analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG).* Inspired by Halliday's systemic functional linguistic (SFL) framework Kress and Leeuwen proposed and developed a similar framework for visual communication called as visual grammar (VG). Like Halliday's three meta-function- ideational, interpersonal, and textual- Kress and Van Leeuwen proposed three meta-functions for visual analysis-representational, interactive and compositional meta-functions. For visual analysis of this text only representational meaning of visual grammar is focused on. Representational meaning can be defined as visual art of portraying objects, things, scenes and participants directly as seen. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

4.6.3.1 Action

Images that illustrate gender stereotyping in social, political, institutional and relational categories of action are analyzed. The most observable action in the text is in the social category which portrays all male figures. There is no depiction of participants in relational, political and institutional categories.

(a) Social

The analysis of illustration shows that there are more social actions that relate to male than females. The most noticeable action is car driving by Tinga and his continuous wish to have a better car than the one he has now. On his way back home from the market he sees different vehicles and wishes to have one like them as he did not like his own car. There is an indication of stereotyping as certain occupations are associated with specific gender. Like in the role of mechanic a male figure can be seen. Also, driving is considered a typical masculine activity that's why the book features a male figure as main character and there is no female participant.
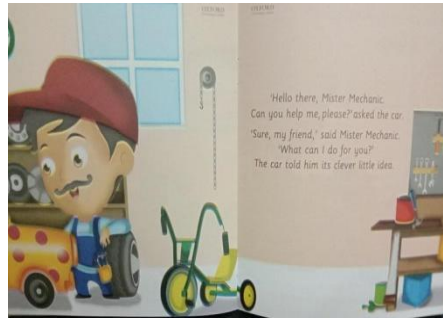
Fig. 45   Fig. 46

4.6.3.2 Character

The second domain to be discussed under representational meaning is character. It is further elaborated under the sub topic of character type and ethnicity. The images depict actions that will be analyzed to determine whether the participants involved are human or non-human and to which ethnicity they belong.

(a) Character type

The general analysis of images shows that there are social actions that relate to male. As there are social actions so the text portrays no female figure. There are two human participants and one non-human participant.

(b) Ethnicity

Cultural attributes like dresses, hairstyles, names, facial and physical features play a significant role in revealing the identity of an individual. It is difficult to talk about the ethnic identity of human participants in text as there is no such indication which can reveal their ethnic identity. However, their gender can be identified by the masculine markers like dresses and facial makeup (moustaches, beard etc.). The mechanic was wearing pants, shirt with a cap and had a mustache. Similarly, the clown, Tinga is wearing pant, shirt with a cap on his head.
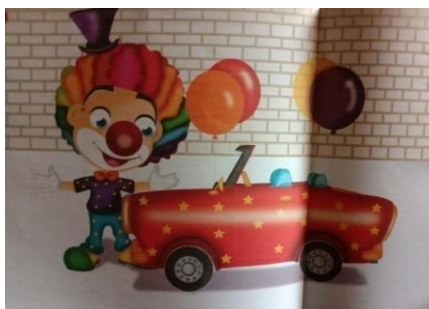

Fig. 47   Fig.48

4.6.3.3 Setting

The last feature to be analyzed under representational meaning is the setting. By setting we mean the context or location where the participants are performing action. Findings of the study highlight two locations where actions are being performed. The most featured outdoor setting is the marketplace where the majority of the actions are being performed. Mechanic workshop and Tinga's home makes the indoor setting. The most dominant participants are the male participants. In both indoor and outdoor settings male are the most depicted participants. The image in Fig.49 features the outdoor setting where Tinga is coming back from market to home. In fig. 51 Tinga is peeking through the window to see his car.
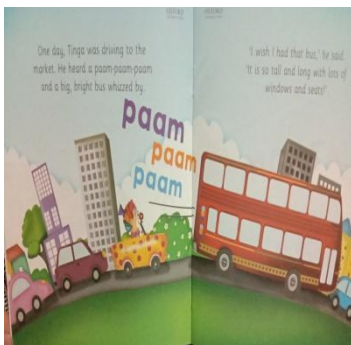

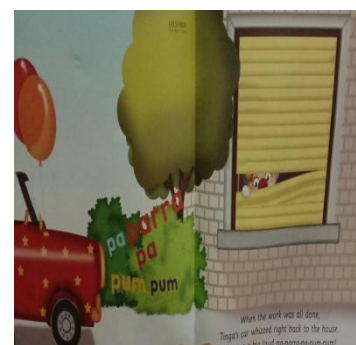Fig. 49   Fig.50   Fig.51

The book has colorful illustrations to attract the young readers. Both the text and illustrations of the story is male oriented. There is no female character both in text and illustration. The narrative of the story is built around the wish of the main character, Tinga, to have a better and bigger car which indicates that driving and liking for cars is typical masculine activity. That's why we have no female characters in the whole story. The book has illustrations of different types of vehicles which indicates that the story is specially written for young male children. Hence, both illustrations and text complements to construct gender imbalance pictures.

Discussion

Among all the six books '*Tinga's Car*' has the least number of characters i.e., two. Gender assigned to both these characters is male because the narrative demands so. It has no female character in the story. The story is about cars, buses and trucks so it has only male characters. In our society it is a common perception that only male gender can express desire and liking for cars so the story depicts only male characters.

CHAPTER 5
CONCLUSION

This chapter concludes the study on the basis of research questions posited in chapter one. The primary objective of the present study is to highlight the gender representation in children's picture books. This study aims to investigate whether Pakistani authors are aware of stereotypical representations of gender in children's picture books or they follow the traditional pattern as reflected in previous studies. Through verbal and visual analysis of the study a conclusion has been drawn. Also, recommendations have been given at the end of the chapter for future researchers who are interested to explore this area further.

5.1 Summary

This study explored the language used and pictorial depiction of gender in children's picture books. For this purpose, the books chosen are those written by Pakistani authors for children aged three to eight years. In the corpus, the focuses are the: the language used in portraying the characters; the representation of male and female characters through social roles, occupations and activities; and visual depiction of male and female characters to see what kind of activities they are involved in.

In order to get a deeper understanding of the ways gender is portrayed in children's picture books, both linguistic and non-linguistic areas of the text are explored. For the linguistic portrayal of gender, the research is based on Dale Spender's dominance theory. To examine the relationship between gender stereotype and descriptor (adjective) used for male and character the analysis of adjectives is done on the basis of Turner Bowker (1996) evaluation of adjective. For this purpose, the adjectives are divided into three aspects positive, negative and neutral. To further assess the adjectives, they are divided according to their function and types with reference to Alsagoff's (2009) general categorization of adjectives. To investigate the non-linguistic components, the analysis is based on Kress and Van Leeuwen's theory of *Visual Grammar (VG)*. For visual analysis of this text only representational meaning of visual grammar is focused on. In illustration the participants involved, the action they are performing and where those actions are happening are looked at. Representational meaning answers the question, "what the image is about "?

Findings of the study show male and female characters are portrayed in stereotypical manner both in text and illustration. Male is described as determined, arrogant and cunning.

Female character is described as beautiful, responsible, caring but not brave and strong to face the circumstances and fight for herself. As in *King for a Day,* Malik's sister is depicted as caring, responsible but unable to fight with Bully, next door neighbor when he said mean words to her. While in *Mama Goat and her Kids*, we can see atypical representation of women. Mama Goat is not only the sole breadwinner of her family and also at the end of the story fighting with a male figure to release her kids from the tiger's trap. And to everyone's surprise she won the battle breaking stereotype that females are fragile. Distinction is made between male and female gender on the basis of semantic roles. Male are portrayed as more active and involved in outdoor activities while female characters are depicted as passive and not involved in any physical activity. As regards the gender depiction in indoor and outdoor activities. Male characters outnumber female characters in outdoor activities. In relation to previous studies female depiction has improved to a great extent in books, however the roles assigned to them are traditional feminine roles. Like the job of nurse, receptionist and teacher is specified for females.

Illustration is the most significant part of picture books. Illustrations add to the meaning of the story and it makes the story comprehensible to the readers. Things which are not comprehensible to the readers and researcher from the text get clear by observing illustrations. Visual analysis of selected picture books shows more male than female characters. Although their depiction has improved with regard to previous studies conducted on children's literature. Still in certain books they are completely invisible like *Tinga's car*, as the narrative is about cars. Gender of the minor characters and non-human characters is also revealed through illustrations. Hence both text and illustration complement each other in order to comprehend the meaning of the book.

5.2 Findings

The present study examined the gender representation in children picture books authored by Pakistani authors with special focus on the language, pictures and roles given to them on the basis of their gender. The findings of the current research, as explicated above, demonstrated that women of today are still predominantly represented in the stereotyped and conventional role of a mother or a housewife whose responsibilities are to share the burden of domesticity (housekeeping). Male characters in these books are shown as authoritative, dominant, determinant and the one who makes decisions for his family. Female characters are described as beautiful, not very strong and brave. Two types of women are portrayed in these

picture books, one who is unable to fight for herself and gets rescued by her male counterpart like Malik's sister. And another kind is like Mama Goat who fought her own battle and got her kids released from tiger's trap breaking the stereotype of women being weak and fragile.

Keeping in view the necessity of modern life women has also been portrayed outside the domestic role. However, they are presented in stereotypical roles such as nursing, receptionist and teacher. Depiction of women in such traditional roles highlights the common perception of our society that women have the inborn ability of being caring and compassionate. Such depiction of women in the public domain highlights the fact that just by changing the setting the nature of their job does not change. The patriarchal narrative that women being the subordinate member of society are suitable for jobs which requires feminine abilities. This does not reflect the reality of Pakistani society where females are competing and excelling in various aspects of public life. Despite the fact that females have entered the workforce, the bipolar juxtaposition of masculine and feminine roles often remain, with high profile occupations reserved for males and occupations such as homemaker, teacher, nurse are being considered as women's jobs. Stereotypical representations of occupations along gender lines may encourage girls to select more traditional female areas of employment.

Illustrations are as significant in the construction and production of a book as the text of the book. Illustrations not only complement text rather help text in the production of meaning and to make text comprehensible to the readers. Young readers who are unable to read books by themselves get an idea about the story through illustrations. Colorful illustrations enticed young children to read and interact with the story in a way that allowed picture books to serve as an effective tool to stimulate and promote children's creativity (Weeks, 2013). Certain incidents or events that are not given due consideration in words are highlighted through illustrations. Findings of the visual components reveal that the more male than female characters are seen in the illustrations. Although female depiction has improved in illustration compared to previous studies. Still, they are seen in traditional roles.

5.3 Discussion

Reading not merely involves decoding and interpretation of the concepts lying on the surface of a text but it goes beyond it as well as our conscious level. As also suggested by the Psychoanalytic theory, it makes readers absorb apparent as well as the core messages of the text (Jung, 1954). In this way, it helps them to construct and deconstruct their ideas about certain issues, consciously or unconsciously answered by the texts. Children as the acute

learners and readers are more deeply affected by this procedure than elders, thus it is very important to pick, write and design books and especially story books carefully for them.

Apparently, gender seems to be an insignificant element of a text which is usually ignored by the publishers, writers and teachers as their main concern is to provide students with effective learning material. It also appears to be undisruptive in the early stages of reading' however, it has profound and long-lasting effects on the process of personality development of a child (as gender is an essential part of his personality). The biased depiction of gender can lead to the legitimization of actions for each gender (Witt, 1997). If girls continually receive the message that they are inferior to men, they are likely to accept it. On the other hand, if boys get the message that women are inferior to them, they will treat them as second-class citizens in the future.

Under the flag of Feminism (whatever branch it is), the researchers and critics started reviewing the books, for gender depiction and protested against the biased portrayal especially of female gender, long time ago. Since then, many researches on children's literature have been carried out in different parts of the world. In this research, an analysis of children's picture books by Pakistani authors was carried out to see what kind of gender descriptions and images have been depicted in them. The results were discouraging in the sense that gender prejudice appeared to be prevailing in all aspects of the texts including linguistic and non-linguistic. In all categories of the texts (defined for this study), the male gender outnumbered the female gender creating an impression that it is a man's world. This impression seems to be superficial for the children living in a society consisting of equal numbers of men and women.

The data reveals that males' dominance was not only apparent in the texts but the pictures also portrayed them with distinction. The detailed pictorial analysis reveals that characters of each gender were represented in their typical settings, tasks and appearances. These pictures with gender polarized ideas convey to the readers how they are expected to act, behave and look like in terms of the society. Women have all works to do inside home and men have tasks to accomplish outside home: this idea was incorporated by the texts on and often, thus telling the female readers that they were not capable to perform any professional or occupational task in the field outside their homes. Like non-linguistic features, language of the texts was also found to be malfunctioning with respect to the gender depiction. The use of adjectives was made in a highly stereotypical sense dividing both genders into two categories where one was beautiful but not brave, loving but not powerful (women), ambitious but not

caring, naughty but not polite (men) etc. Such stereotypical division has actually divided adjectives into two categories, one specified for the boys and the one specified for the girls. Similarly, in the categories of generic constructions and order of appearance male gender preceded female. Finally, the texts have also made distinction between the semantic roles on the basis of gender.

This study clearly goes along the lines of findings made by many local as well as foreign researchers who are exploring or have explored reading materials for children for gender images. For example, Abdullah (2015) found similar kinds of gender images in picture books for Malaysian children. In South Africa, Munthree (2010) came up with similar kind of findings by analyzing Anne Fine's *Bill's New Frock*. Similar studies were conducted in Pakistan by Shahnaz et al. (2020) on the famous Urdu magazine '*Taleem o Tarbiat*'. Findings of their study shows that male outnumber females in terms of their visibility in central roles, illustrations, and dialogues. Females are assigned traditional roles. Thus, the following research and the other researches mentioned in this study clearly indicate that gender biased images are universal at the moment as far as the books for children are concerned.

5.4 Recommendations

Gender is purely a social concept which is disseminated in society through different socialization agencies. Children get an impression about gender roles and identities once they come in contact with different communicative agencies, picture books are one among them. According to Correa (2009), masculinity and femininity as cultural concepts are disseminated by the one who has control over the minds of masses. Various genres of media like TV, books, social media, print media etc. incorporate signs in themselves which reflect the social reality. Hence, it is necessary to decipher the signs and understand the working ideology behind them in order to reach the reality. Children's picture books have signs in the form of language and pictures through which we can decipher the author's understanding about gender and his/her promotion of gender ideas to the young ones.

According to the findings of this study, gender is classified and categorized into two groups where women are predominantly portrayed as inferior and confined to domestic activities. While male on the other hand is more active, authoritative and dominant. Although the appearance of women in the titles, leading roles and in illustrations has greatly improved still they are treated in conservative manner and restricted to traditional roles in picture books. Analysis of children's picture books reveals that the most preferred position for the women in

our society is her home. And even if she is a working lady her professional life is foregrounded at the cost of her domestic life. Also, the occupational roles specified for her are considered as feminine roles.

This study recommends that children's books should be made gender neutral where both genders should be equally represented in both indoor and outdoor activities. Segregation on the basis of gender should not be made. Children's books should play a constructive role in society and the true picture of our society should be portrayed where women are not restricted to domesticity only, rather contributing equally as her male counterpart for the development of the country. Children learn a lot from the stories, not from the lessons that are given to them by parents and teachers. Lessons are forgotten by them but stories become a part of them. Gender stereotyped literature cripples the minds of children limiting their mental growth, future choices related to career selection as the roles defined for them are very restricted. By introducing children to non-sexist books their world view is widened and they can also develop a better image of themselves and of the opposite gender. Children's books should portray an equal number of men and women in both indoor and outdoor activities. Also, it should present a real-life picture of both genders. This study highlights the importance of language in constructing gender concepts so it is imperative for parents, teachers and peers to select a book which shows gender equity and also children books authors should remain neutral so that the real educational purpose of picture books should be served.

This research has some suggestions for future researchers as it has only discussed the gender representation in children picture books through language and pictures and did not talk about the impact of gender stereotyping. So, the future researcher may take this aspect and record the impact of stereotyping on children by conducting quantitative study. Also, the picture books written for the age group between 3 to 8 years were chosen for analysis. Future researchers may investigate the gender depiction in picture books written for toddlers and preschoolers. Also, comparative analysis of books written by local and foreign authors could be taken by future researchers for investigation.

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