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A Critical Discourse Analysis of Gender in English series “English for Iraq”

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Abstract

Several nations, including Iraq, have begun to change their attitudes regarding the status of sexism in English series namely English for Iraq textbook, which is utilized four English series textbooks including (1st intermediate textbook, 2nd intermediate textbook. 4th preparatory textbook and 6th preparatory textbook). To achieve this knowledge gap, a textual study of the English for Iraq textbook was performed, which is utilized in Iraqi intermediate and primary schools. The study focused on the graphic texts that accompanied the linguistic materials. Within a framework for analysis, Kress and van Leeuwen's (2005) "Visual Grammar" was utilized. The consequences demonstrated that the pictures that combine with language texts strengthened gender asymmetry illustrations. In addition to being portrayed as more reliant than men, women were also thought to be admirers of actions conducted by men. Multimodality of meaning construction necessitates deliberate attempts to give equal weight to both genders in imagery, according to the study.

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Keywords: Gender, Critical discourse analysis, sexism language, narrative representation, visual grammar

تحليل نقدي للخطاب الجنسي في سلسلة "الإنجليزية للعراق"

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المستخلص

بدأت عدة دول، من بينها العراق، في تغيير مواقفها تجاه التمييز الجنسي في مناهج اللغة الإنجليزية، وتحديداً كتاب "الإنجليزية للعراق" الذي يُستخدم في أربعة فصول دراسية (المستوى المتوسط الأول، المستوى المتوسط الثاني، المستوى التحضيري الرابع، والمستوى التحضيري السادس). ولست هذه الفجوة المعرفية، أُجريت دراسة نصية على كتاب "الإنجليزية للعراق" المُستخدم في المدارس المتوسطة والابتدائية العراقية. ركزت الدراسة على النصوص المصورة المصاحبة للمواد اللغوية. واستُخدمت في التحليل "القواعد البصرية" لكريس وفان ليوين (2005). أظهرت النتائج أن الصور المصاحبة للنصوص اللغوية تُعزز تصوير عدم التكافؤ بين الجنسين. فبالإضافة إلى تصوير النساء على أنهن أكثر اعتماداً على الرجال، يُنظر إليهن أيضاً على أنهن معجبات بأفعال الرجال. ووفقاً للدراسة، فإن تعدد وسائل بناء المعنى يستلزم بذل جهود مُتعمدة لإعطاء وزن متساوٍ لكلا الجنسين في الصور.

الكلمات المفتاحية: النوع الاجتماعي، تحليل الخطاب النقدي، اللغة التمييزية على أساس الجنس، التمثيل السردي، القواعد البصرية

1. Introduction

According to Fairclough (2001) critical discourse analysis (Henceforth CDA) is an academic field that reveals social and political norms and ideals, both overt and covert. In an attempt to free ideologies, hegemony, dominance, and social powers, CDA, an interdisciplinary approach, studies the social and political context. Education is one of the fields in which the multifunctional approach of CDA has a variety of applications. Textbooks and English language teaching (henceforth ELT) materials in particular have drawn the interest of numerous scholars in the field of education as one of the most intriguing applications of CDA. Effectively, textbooks can be examined from other perspectives, such as gender representation, ethnicity, and cultural aspects. The field of critical discourse analysis (CDA) focuses on "the power relations, ideological manipulations, and hegemony" (Rahimi and Sahregard, 2007, p. 1). One of the primary goals and applications of CDA is to investigate the implicit and explicit gender representations in speech, especially in textbooks. Compiling ELT textbooks needs a profound awareness of connected aspects such as social and political situations, culture, and ethnicity (ibid).

Gershuny (1977, p 150) states that textbooks are meant to instruct certain subjects, but in reality, they impart secondary knowledge on "gender roles and societal values". Consequently, textbooks have a key role in communicating gender roles and societal values to pupils in addition to imparting content. Consequently, analyzing ELT materials is essential for both teachers and students in light of the insight gender-based studies bring. In addition, examining

gender-specific, ELT texts provide students a critical mindset. Lim (2004, p 52) said that “we live in a multimodal society, which makes meaning through the co-employment of semiotic resources”. These days, multimodal communication has taken the position of monomodal communication as the most common form of human communication.

One of the features incorporated into the discourse analysis is multimodality. Since multimodal discourse has drawn a lot of attention, it is critical to examine how visual pictures contribute to the process of interpreting multimodal conversation when 2 semiotic resources are joined. employing Royce's inter-semiotic complementarity paradigm, Kress and van Leeuwen's Visual Grammar, Halliday's Systemic-Functional Grammar, and Economist editorials as study tools (ibid).

1.2 Gender and language

In the 1960s and 1970s, three works brought attention to the relationships between language and gender as a field of study: *Male/Female Language* (Key, 1975), *Language and Women's Place* (Lakoff, 1975), and *Difference and Dominance* (Thorne & Henley, 1975). Gender is a context-dependent term that lends males and females distinct linguistic tactics (Bell, McCarthy & McNamara, 2006). Gender represents the functions that society assigns to men and women. (Bell, McCarthy, & McNamara, 2006). Each civilization has a unique perspective on the roles played by women and men and has certain expectations of them. These expectations are contingent upon cultural, political, economic, social, and religious elements (Bell et al., 2006).

prejudices have a clear inclination toward both men and women, and these elements influence particular gender-related attitudes and actions. Males and females are seen in culture as representing two extremes of traits. In reality, men belong to dominant groups that represent positive traits like oddness, activity, independence, and reason, whereas women belong to suppressed groups that represent negative traits like passivity, weakness, dependence, and emotionalism.

According to Shubhra (2006, p 12) the term "gender" is often misconstrued by certain individuals. It is identical to "sex" i.e., it has to do with the biological classification as well as the social and psychological construction of gender through connections in family, societal, and educational environments. To put it another way, gender is something we play rather than something we own. Sex is a biological classification based mostly on the capacity for reproduction, whereas gender is the social development of sexuality. (ibid). Penelope (2003, p 10) states that sex is a natural phenomenon carried with a person from birth, depending on specific features, a person's genitals and reproductive organs that are classed as male or female. Gender can be viewed as something that is not innate, but rather something that is constructed Psychologically and socially by people in accordance with their values and norms when they engage or converse with one another. Imagine that a girl gets a doll and pink fabric from her parents, while a boy gets a car and blue fabric. Gender role, as a culturally and socially constructed part of a person's identity, has been a contentious problem in all areas of human effort. In all facets of life, including education, technology use, employment, and society, gender disparities have been a recurrent topic of discussion.etc (ibid).

Moser (2011) defines gender as a socially created relationship between men and women and should be at the center of development activities. According to McGinty and Moore (2008), gender problems have been at the forefront of passionate public discourse over higher

education. Several efforts have been made and numerous studies have been conducted to eliminate gender inequalities in various aspects of life. In the majority of developing countries, where women continue to have fewer educational opportunities than males, gender disparities continue to be a significant concern.

1.3 Gender and language education

According to Jane (2010, p 1) gender and culture are two concerns with foreign language instruction that must be handled in tandem because they have attracted a large number of educational practitioners. Thus, there are three significant topics in the subject of gender and a foreign language education to which special emphasis should be paid. It starts with the topics that can be taught and acquired in a foreign language school, including vocabulary and grammar that take gender into account (ibid).

Process is the second facet of gender and learning a foreign language. Both teaching and learning are involved in the procedures. Learners' perspectives, expectations and models of language acquisition, learning styles and techniques, student discourse in the classroom, cognitive or as psycholinguistic methods, performance, and accomplishment are some aspects of learning processes that may be gendered. For instance, male and female pupils may perform and achieve the four language skills—speaking, listening, reading, and writing—differently, and females may acquire vocabulary more quickly than boys. In addition, teaching processes may be gendered; for instance, teachers may assume that gender is a significant component in language acquisition, hence influencing their teaching practices. Teachers will attempt to differentiate how they handle male and female students (Jane, 2003, p 3).

The third aspect is classroom materials including handouts, teacher's guidelines, commercially released textbooks, grammar and dictionaries, tests, and curriculums. Regarding textbooks, the topic of whether men and women are equally and realistically represented statistically, socially, and professionally arises. Teachers and students are able to mediate classroom materials. Depending on their responses to gender-related instructional materials, students will either accept or reject topics containing stereotypes or other specific items. (ibid, p 4)

1.4 Gender language in textbook

The use of gender-biased language in textbooks can have a negative impact on students and create an oppressive environment for them because such language is frequently unwarranted and unfair (Cameron, 1988, p 13). Gender prejudice and gender preconceptions in written texts and images negatively affect female students, according to studies on gender and language. These impacts include excluding, demeaning, alienating, and reduced expectations sentiments (ibid, p 281). He also reports on a number of educational empirical investigations. These studies show that female students' attitudes toward, performance in and perceived proficiency in the subject are adversely affected by the misconception that mathematics is a male-dominated field."(p 281)

According to Lesikin (2001, p 281), who is commenting on research that tries to assess the impact of gender-biased textbook depictions, the devaluation of women may contribute to the sense of worthlessness experienced by female language learners and alienation, production changes more difficult and maybe taking longer than for her male counterpart. Therefore, it is advised that textbook authors exercise caution when considering any form of prejudice or potentially harmful components that may be present in the textbooks they develop. In addition, Hartman and Judd (1978, pp 384–385) conduct a survey of numerous textbooks and discovered that women were underrepresented. They count sex-

related proper names, titles, and non-generic pronouns and reported that, in the majority of instances, male references exceeded female references (ibid).

For a long time, patriarchy has been deeply embedded in nations that create a social life model where women are regarded as inferior to males. Theoretically, gender discrimination is not covered by any laws or government policy but in practice, men have dominated, oppressed, and exploited women. There is a significant brainwashing to believe that women are primarily suited for household duties and have few or no rights (Darni, 2012, p 6). There are currently gender biases in official school curriculum i.e., primary school materials are biased against female students, although teachers are unaware. They lack the understanding and awareness of gender equality. They teach literally any content without evaluating whether or not it contains gender prejudice. As a result, a critical review of these resources was required for mainstreaming gender equality. All children would benefit from a fairer learning environment if they had access to the proper supplies. Incorporating gender-based content into the official school curriculum will promote gender equality. (ibid, p 23)

However, Saptari (1997, p 89) contends that gender is more closely related to the difference in symbol and social standing caused by sex than it is to sex or biological distinctions. Making the distinction between gender and sex is crucial. Gender is the social stratification and distinction based on sex, while sex refers to the biological differences between males and females. While gender differences are socially manufactured, sex differences are inherent. Moose (1996, p. 3) further highlights that gender relations—that is, the ways in which the social categories of men and women are feminine or masculine—are a part of social relations. These instruments include performance, attire, attitude, personality, employment, sexual orientation, family role, etc. Holmes (1996, P 336) gives the following definition of sexism: "... the ways in which language conveys negative attitudes to women". There are various methods for evaluating sexism in EFL/ESL textbooks based on their linguistic and non-linguistic elements. Some scholars, for instance, emphasize the necessity for checklists to evaluate language (work or discourse) and/or the ways in which images function as well (Florent et al., 1994; Viver et al., 1994, P 206)

1.5 Narrative Representation

When individuals are connected by a vector, they are depicted as doing something to or for each other, according to narrative representation (Kress & Van Leeuwen, 2006, p.59). These vectorial patterns have a strong emphasis on showing events and acts that are unfolding, processes of change, and fleeting spatial arrangements. The vector is regarded as the distinctive feature of narrative processes in language studies theory and practice is typically represented by visual elements forming an oblique line, frequently a fairly robust diagonal line. Consider the following illustration (ibid).

1.5.1 Action Processes

Actor refers to the individual from whom the vector departs in a narrative process. If only one individual is depicted in a visual, usually, it's an actor. Since the activity is neither "done to" nor "aimed at" anything or anyone, the process is non-transactional. However, both Actor and Goal are part of the transactional structure. The person to whom the vector is directed is the target (Kress & van Leeuwen, 2006, pp. 63-64).

1.5.2 Reactional Processes

Reactional process in which an eyeline, or the direction of one or more participants' gazes, generates the vector (Kress & van Leeuwen, 2006, p.67). The reactor and the phenomenon are its two components. A reactor is someone who engages in the staring behavior. It can be a person or an animal that resembles humans. The contributor that the reactor is watching is called a phenomenon (ibid).

1.5.3 Speech Process and Mental Process

A particular vector can be seen in comic strips, school textbooks, computerized bank teller displays, etc. The oblique protrusions of dialogue and thought balloons that connect speakers' or thinkers' images to their words or ideas (Kress & van Leeuwen, 2006, p. 68).

1.6 Systemic-functional Grammar

In his Systemic Functional Theory, Halliday maintains that people consider language to be a social semiotic. He creates systematic functional grammar in the 1960s as a component of a more comprehensive social semiotic approach to language, which sees language as a semiotic system with a social foundation. He asserts that language serves three meta-functions. Generally speaking, the three meta functions are the ideas that semiotic resources simultaneously offer a means of creating ideational meaning and forming social bonds. The metafunction of texts, speech, might then be ordered by these principles. The depiction of different experience processes in reality, which is accomplished via the transitivity system and correlates to the field characteristics of a text, is thus referred to as ideational metafunction. Interpersonal metafunction suggests that when speaking with others, individuals exchange their emotions, attitudes, and judgments via mood and modality. Tenor and interactivity are important features of a text. Concerning mode, textual metafunction focuses on utilizing language to construct a cohesive text and "creating continuity in time and place via thematic organization and information structure. In a nutshell, the three meta functions lay the groundwork for validating the functionality of semiotic resources (Halliday, 1978, p 60).

1.6.1 Visual grammar

The texts are analyzed using Kress and van Leeuwen (2006) adapted Halliday's Systemic Functional Linguistics to create the Visual Grammar. Initially developed for linguistic text, Halliday's Systemic Functional Linguistics is the foundation of visual grammar (Feei, 2004). Visual text, like linguistic writing, has three main purposes: textual, interpersonal, and ideational (Kress and van Leeuwen, 2006). However, worlds show up in different forms - some fit words, others need pictures, some use both. That doesn't make visuals work like language, even if they seem similar at times (Kress and van Leeuwen, 2006). Kress and van Leeuwen (2006) claim that texts with pictures that depict elements represents the world as people perceive it provide a range of choices for depicting items and their connections to processes and other objects. For instance, a vector can be used to graphically depict how two items interact. In the narrative, a vector may visually represent a process involving the interaction of two objects. (ibid)

The Grammar of Visual Design (2006) by Kress and Van Leeuwen offers Visual Grammar, a multimodal method of visual communication that offers a thorough and organized explanation of the visual design grammar. In order to correspond with Halliday's ideational, interpersonal, and textual meta functions, they identified representational, interactive, and compositional meaning, respectively. According to Kress & Van Leeuwen (2006, p 42) any semiotic mode must have the capacity to reflect parts of the world as they are experienced by people. In other words, it must be capable of representing objects and their relationships in a world beyond the representational system. Corresponding to Halliday's ideational metafunction, visual grammar introduces representation meaning that operates effectively in visual mode. The term "participants" will be used to refer to the numerous kinds of individuals, locations, and objects depicted in and captured via pictures. Every semiotic act actually involves both represented and interactive players. Communicators "who speak and listen or write and read, create images or see them" are considered interactive participants. Those "who comprise the subject matter of the communication; that is, the persons, places, and things (including abstract 'things') portrayed in and by the speech, writing, or image, the participants about whom we are speaking, writing, or making images. Two categories of representational meaning can be distinguished: narrative representations and conceptual representations. (ibid, p 48)

1.6.2 Linguistic texts and visual images

Any instance of language that makes sense to a speaker of that language is considered a text, according to Halliday and Mathiessen (2004, p. 3). According to Bloor & Bloor's (2004) definition, a text is any spoken or written language used for real-world human communication. According to these two definitions, "text" refers only to the employing of language as a means of communication; nonlinguistic elements are not included.

According to Fairclough et al. (2004), In addition to language, social construction of meaning is expressed visually and verbally. But until recently, visual writing was often seen as only an addition to spoken text (Fei, 2004). Fei (2004) asserts that the linguistic as well as visual picture meaning systems on the Expression and Subject planes are structured by Halliday's three meta functions, which are the Ideational, Interpersonal, and Textual. Fei claims that in a location known as a raised platform that links verbal and graphical modes is referred to as the Space of Integration. language and visual images interact, negotiate, and produce meaning (ibid).

Regarding visual images, Kress and Van Leuwen have utilized Halliday's systemic-functional grammar to examine visual pictures in recent years. They view Halliday's three meta functions as the primary analytical instrument for all systems of human communication. Their focus is not restricted to language signals, even if three meta functions are initially used in the study of language. Kress and van Leuwen add graphic representations to their discourse research. Additionally, Kress & van Leuwen (1996, p. 40) contend that "the visual, like other semiotic forms, must fulfill many communicational (and representational) needs in order to function as a whole system of communication".

1.7 Previous studies

To address the gender disparity in educational materials and increase awareness of this issue, numerous research has been conducted. In their study, Helliinger (1980) and Guff (1982) discovered that the textbooks had sexist linguistic tendencies and sexist beliefs. In the early 1990s, guidelines for materials authors in English as a Foreign Language is a set of criteria for creating resources that cover and treat both sexes equally (Florent et al., 1994, p. 112). A study focused on gendered texts in a series of textbook lectures was conducted by Sunderland et al. (2001). As "traditional" materials may be validated and "modern" texts may be undermined, the findings demonstrate that the discourse of the instructor cannot be expected from the text of the textbook alone (ibid, 2001, p 252). Teacher discussion of

gendered literature increases students' awareness of gender portrayal, according to similar research by Balfour (2003) on the reactions of male and female students to texts addressing gender relations. (See Petterson & Lach, 1990; Kortenhuis & Demarest, 1993; and Wharrton, 2005 for comparable studies.)

Significant gender disparities were found in the female-to-male ratio, the amount of speech provided to characters, and the portrayal of roles in Gupta and Lee's (1990) study on gender representation in Singaporean English language textbooks. When Lie (2001) examined 42 Indonesian textbooks, she found obvious gender disparities in the quantity of male and female characters in the reading sections and the accompanying images. Similar results were found in a 2004 survey carried out by Hong Kong's City University: males outnumber females by a wide margin (McGrath, 2004).

Graham (1975, p 57) did the first known published study in which she looked into sexism into a children's lexicon used in schools. In study of Coles from 1977, five collections of widely used adult basic education materials were examined to look at how sexism manifested itself through omission and visibility. The findings unambiguously showed that men outnumbered women. In a comprehensive analysis Includes 28 literary anthologies for high school students in grades 9 via 12. Hoomes (1978) discovered that female characters were far less visible than male ones, with a ratio of one to three and a half in the volumes overall. In 1978, Arnold- Gerrity conducted a content analysis of a 1976 set of primary reading textbooks, looking at the prominence of female characters among other things. She discovered that there were five times as many male-oriented stories in the three readers for grades 3 and 4 as there were female-oriented stories in the first four textbooks for classes 1 and 2, as well as three times as many male-oriented stories in the two textbooks for grades 5 and 6. Another instance of sexism that has been studied is the order in which sexual partners are mentioned. Among other topics, Hartman and Judd (1978, p 12) discovered that, Except for the two ladies/gentlemen, the masculine phrase typically appeared first when two nouns were coupled for sex, such as male/female. This "reinforces the status of women as second-class citizens and might, with just a little work, be avoided by switching the order" (Hartman and Judd, 1978, p 390).

The way men and women are portrayed in professional roles is another example of sexism. When Hellinger (1980, p 267) examined 131 texts chosen at random from English language schoolbooks, she discovered that while men's roles represented a wide range of occupations, women were infrequently involved in any "demanding, intriguing, or successful" tasks. Only two women, one of whom remained unidentified, had succeeded professionally on their own.

Porreca (1984, p 4) investigated the issue of sexism into ESL materials, specifically how it manifests itself in textbooks as well as the effects it has. The study concentrated on six occurrence categories: nouns, masculine generic constructions, adjectives, firstness, occupational visibility in text and pictures. Porreca discovered that women were less prominent in occupational roles and that men were three times more likely to be mentioned first than women. Sakita conducted a content study of eleven textbooks created especially for teaching English in Japan (1995, p 22). In terms of content, pronoun usage, occupational roles, and number, Sakita came to the conclusion that women were invisible. Adjective usage, activities, and themes pertaining to women all displayed stereotyping. The usage of the word "girl" to refer to an adult woman and the "use of women as a class as the butt of jokes" were other sexist elements. Poulou (1997, p 15) investigated how men and women differed in their discourse roles in textbook dialogues for adults learning Greek as a second language. She found that even if male dominance persisted, female dominance only applied quantitatively in terms of visibility. An evaluation involving two English language instruction manuals written for secondary school students in Iran was done by Ansary and Babii in 2003. Regarding "dialogues, reading passages, activities, and illustrations," both textbooks were examined. They gathered information on stereotyping, firstness, visibility, male-female issue presentations, sex-related vocations and activity categories, and general perceptions of men as macho. As in previous research, the authors found that women were assigned traditional roles, that male-oriented themes and male firstness predominated, and that women were less visible than men.

Lee and Collens (2006) look at how gender is portrayed in Hong Kong English textbooks. The following seven categories of sexism were investigated: representations of both genders in their respective roles and activities, positions, titles, masculine generic constructions, omission (visibility), and order of appearance. However, because their study examined both domestic and social roles in addition to semantics, it was distinct from previous research. Regarding the fundamental semantic categories of participant and process in the Systemic Functional concept of transitivity, they examined gender prejudice across five semantic processes (material, verbal, relational, mental, and existential) and five kinds of participants. A close look at different semantic roles found subtle gender stereotyping and semantic role changes in more recent textbooks compared to earlier ones. (ibid)

1.8 Introductory remarks of the textbook

The "English series "English for Iraq" by Mark Farrell and Olivia Johnston is the book selected for the gender analysis course (2013). This academic year, Iraqi preparatory schools have begun teaching Johnston and Farrell's book (2013-2014). These books are used in five class periods per week by a relatively large community of pupils, most of whom are between the ages of 17 and 18. We anticipate that more women than men will utilize the book because there were more women than men in Iraq. In 2021 English for 1st Intermediate Student's Book English for Iraq and 2nd Intermediate Student's Book have updated. In 2019, English for Iraq 4th Preparatory Student's Book, and English for Iraq 6th Preparatory Student's Book have also updated.

1.9 Methodology

1.9.1 Data collection

This section examines the methods utilized by the researcher during the course of this investigation. This study examines four widely used and published English textbooks for intermediate and high schools in Iraq, including 1st Intermediate Student's Book (2021), 2nd Intermediate Student's Book (2021), 4th Preparatory Student's Book, and 6th Preparatory Student's Book. These textbooks are designed for beginning students as well as advanced students at preparatory schools where English is formally presented. The initial part of this investigation is to categorize texts that are gendered including (men and women). These messages might take on verbal and visual forms. There are reading sections, activities, and dialogues in linguistic books. Pictorial texts include any accompanying visual depictions of humans or people-like entities. In these textbooks, visuals nearly never occur on their own; they are always used to supplement reading passages, activities, and conversations. The subsequent stage is to select intentionally visual texts with characters, both male and female. Because of space and time constraints, just one image from each textbook was selected. The structure of their representation was then evaluated. Each image is followed by a brief description.

Picture 1: accompanying a reading passage story time has to do with Carrie in the jungle.

Picture 2: a reading section in story time has to do with the football match between Jad and Johnny.

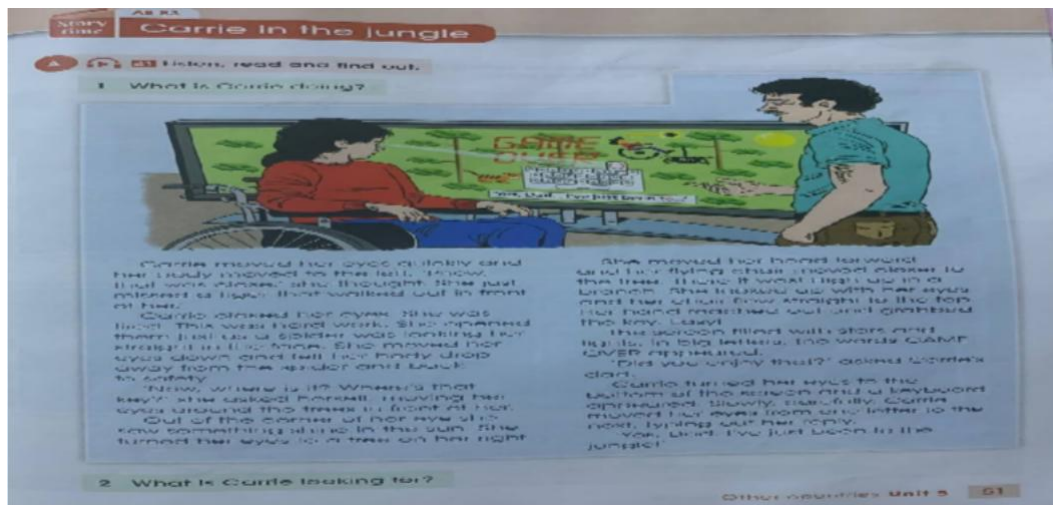
Picture 3: with a collection of conversations lacking words between women and man.

Picture 4: supporting a collection of conversations between man and woman in customs office.

1.9.2 Data analysis

The framework for analysing the texts in the pictures is Kress and van Leuven's (2006) *Visual Grammar*, which is an adaption of Halliday's *Systemic Functional Linguistics*. This study's specific focus is articulated in the subsequent research inquiries: (1) How do these illustrations depict male and female characters? (2) What is their role? (3) What processes share space with female and male figures? By concentrating on the roles and behaviors of male and female characters in interactional and transactional processes, it conveys the results of the textual study.

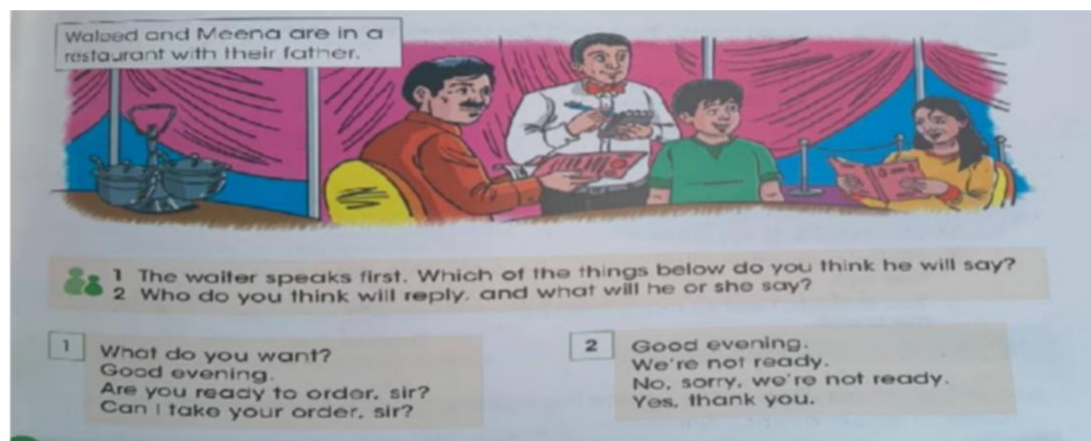
Picture No. (1)



Analysis

It is worthwhile to note that Carrie and her father are depicted in image that goes with a reading passage entitled "Carrie in the jungle" (page 51, unit 5) from a textbook for first-year intermediate students. Both the texts and the image describe three participants, namely women, man and jungle. The analysis will begin with the girl seated in a wheelchair and delivering a tale (in the paragraph, Carrie was referenced). Considering the vector created by the girl's directed gaze toward the jungle and her gaze towards the things in the jungle. The things in the jungle like (tree, spider, tiger, stars and lights, the word game over and the sun) are considered as goals of reactional representation. The girl moved her eyes quickly and her body moved to the left. Phew, that was close; she thought. She missed a tiger that walked out in the front then she was tired when she closed her eyes again. She opened her eyes just as spider was looking her in the face. Her eyes form lines, and her body's orientation towards the jungle produces a path, implying the jungle is the destination, resulting in A two-way transactional activity. Like the scripture confirms, that things depicted in the jungle like (tree, spider, tiger, stars and lights, the word game over and the sun) are representing as a phenomenon and the man (father) is the reactor. The girl's gaze is the vector that connects the reactor and the phenomenon. From the above picture I see that females and males are represented differently. Women appear to be more social than men as they discuss items displayed in the forest. I infer that the girl is shown as more significant, autonomous, and active, whereas the man is portrayed as reliant, docile, and confined.

Picture No. (2)



Analysis

As illustrated in the above picture (page 19 , unit 2) that is taken from the textbook for 2nd intermediate students, including a dialogue that is accompanied by an illustration depicting a waiter and three persons with their father in restaurant . In fact, there are four main participants depicted (father, son, daughter and waiter) but only the waiter who has the dialogue first, as demonstrated by their speech. So, the waiter who speaks first in the dialogue is depicted as an actor while the other participants are depicted as a goal the waiter is the reactor in this process, which turns into a reactional phenomenon where an eye line is created by the direction of his sight with his head to the three participants (father, son and daughter). He reacts to them by asking them if they want to be ready for order or not .In this kind of process, the waiter is the doer whilst the rest of the participants are faithful admirer of his actions’.

The father, son, and daughter are the object of the transactional action in which the waiter is the actor. This is evident from the waiter's entire body angle, which creates a vector between the father and his daughter and son. This demonstrates that the waiter is the dominating, active agent with the ability to take action. Afterwards, this process turns into a reactional structural phenomenon where the father and his son and daughter surrounding him are the reactor i.e., Their vectors, which are created by their angle and look direction, radiate from them to the waiter. The waiter is portrayed in this process as a man who draws praise from others for his actions. The waiter in the picture is referred to as the actor since he is seen as an active participant. To give a sense of action, an item must either create or interact with a vector in order to be considered an actor. The father and his son and daughter here are as the participants that they are interacting with actor (waiter), actually passive in the action process, i.e. they are the goal.

Picture No. (3)



Analysis:

It can be noted that the above picture is extracted from 4th preparatory student's textbook (p.66, unit 6) It is displayed alongside a conversation from a few dialogue participants. A woman and a boy are the two primary participants in the image, and the speech coming from them indicates that they are having a conversation. The mother and her son are the actors as well as the objectives; that is, the creation of a unidirectional vector is the mother's hand angle and head direction toward her son. This process then turns into an occurrence of a reactionary process, in which the mother becomes the reactor and her gaze and head orientation toward her son create an eye line. In response to her son's behavior, she gives him an order. This process is in fact called sequential representation in which the two participants (mother and son) interacting with one another, i.e. one after another. In this image the woman depicted as more dominant than the son.



Picture No. (4)

Analysis

It is important to note that linguistically, the relationships that can be realized visually can likewise be realized. The two participants (the man working in the customs office from which the vector originates) have the role of actor, and the women at which the vector points have the role of Goal in a structure that depicts their relationship as a transaction, as something carried out by an accomplished. It is shown that the man depicted as independent and active participant in the picture while the woman depicted as passive and dependent.

Conclusion

It can be concluded that the current study focused on the visual texts that go with the linguistic contents. As a framework for analysis, Kress and van Leeuwen's "Visual Grammar" was utilized. The findings showed that gender asymmetry representations were reinforced by the pictures that accompanied language texts. Both men and women were seen as more self-reliant and dependent, and they were also seen as admirers of their actions. It takes deliberate attempts to give equal importance to both genders in visualization due to the multimodality of meaning formation, according to the study. The data reveal that there is balance of gender representation in four pictures extracted from four English language textbooks. Males and females were roughly equally represented as actors with different processes; males were more unidirectional, with actions coming solely from them, while females were more bidirectional, with actions aimed at both participants. It demonstrates that whereas men are usually more independent while "doing," women usually need a partner. Only men were thought to be the phenomena, while both sexes were thought to be reactors. In this instance, women preferred to admire a male-performed activity. Like images have the power to convey meanings, it is ideal to integrate gender symmetry when creating visuals.

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