

Multimodal Analysis of Gender Representation in EFL Textbooks

(At the Crossroads and Let's Meet Up)

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Abstract

This paper is a corpus-based study that compares gender representations within two EFL textbooks, used in two different contexts; that are Algeria and France. The Algerian EFL textbook is entitled 'At the Crossroads' and the French one is entitled 'Let's Meet Up'. The study highlights gender representation in the visuals of both EFL textbooks and which dimensions they communicate to demonstrate if the EFL textbooks are biased in representing gender visually or not. Therefore, the study relies on two theoretical frameworks. First, a multimodal analysis of the textbooks' images relies on Kress and Van Leeuwen (2006) framework grammar of the visual design. Then, Sunderland's gender theory to identify the existing dimensions of gender representation in both textbooks' images. It adopts the mixed method research, to analyze the selected corpus of twenty (20) images.

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1- Introduction

EFL textbooks are considered as one of the most important teaching and learning materials, used by teachers in the classroom. Textbooks are viewed to be one major instrument of the socialization process that happens within institutions of education. EFL textbooks as part of the educational system should be designed and studied carefully because they are one of the over-studied materials. Since the 1900s, a lot of studies have been conducted on the depiction of gender roles in EFL textbooks on the international level and the national level such as; Coles, 1977; Holmes, 1978; Hellinger, 1980 cited in Porecca 1984. With feminist awareness around the world, a lot of gender studies have been conducted. As a consequence, it has influenced the education field where at the beginning of gender investigations, scholars gave importance to content and linguistic studies on gender representation in EFL textbooks. The latter have revealed the uneven representation of males and females (Coles, 1977; Holmes, 1978; Hellinger, 1980 cited in Porecca 1984). However, few studies have focused on the visual analysis of gender in EFL textbooks such as (Yassin, 2014), because the field is still at an early stage. Moreover, feminist awareness at the Algerian level started during the colonial period (Yassine & Nedjai, 2014). Therefore, we can mention a few studies amongst them; Ziad & Ouahmiche's (2019) paper dealing with gender positioning in the visual discourse of Algerian secondary education EFL textbooks with a focus on teacher's perception Vs critical image analysis. To fill this gap, the present paper endeavors to study and compare the visual representation of gender in two different EFL textbooks belonging to two different countries Algeria and France.

The current EFL textbook which is used in Algerian secondary schools for first-year learners for English Language Teaching includes a lot of visual images, which makes it a multimodal corpus (Yassine S., 2014, p. 335). The selected corpus of the two EFL textbooks belongs to two different pedagogy systems namely; the Algerian EFL textbook entitled "At the Crossroads" (2007); and the French EFL textbook entitled "Let's Meet Up" second edition (2019), which entails two different countries also. We aim to examine and define the nature of the visual representation of gender in both EFL textbooks and to unveil the exclusion or the inclusion and the improper or proper representation of gender in the EFL textbooks' images if it exists. To this end, we rely on two theoretical frameworks which are: the grammar of the visual design (Kress & Van Leeuwen, 2006) to account for the descriptive analysis of the visual representation of gender in the EFL textbooks' images, and Sunderland's framework (1994a) to provide a toolkit for the categorization of gender representation within the EFL textbooks' images. We opted for the analysis of gender in both EFL textbooks (At the Crossroads and Let's Meet Up). But relying on different theoretical frameworks and different procedures to review particularly the visual representation of gender, and define its nature in the Algerian first-year secondary EFL textbook (At the Crossroads). A comparison is done to evaluate the visual representation of gender in a foreign EFL textbook (Let's Meet Up), for the sake of evaluation and improvement of gender representation in the Algerian teaching materials especially language materials. Our study is twofold; first, it attempts to define the nature of the visual representation of gender in both Algerian and French EFL textbooks (At the Crossroads and Let's Meet Up) relying on two main theories which are the grammar of visual design and Sunderland's theory of gender representation

in EFL textbooks. Second, once the nature of the visual representation is defined, we will compare both visual representations within the two EFL textbooks.

2. Gender Studies Overview

During the 1900s, a lot of women all over the world were marginalized within their societies; it was thought that their place was in their houses raising their children and supporting their husbands. Therefore, it was not necessary to represent women differently, rather than sideline housewives and caregivers (Healy D., 2009: 92). As a result, scholars such as Goffman, and Lakoff, (1975) gave attention to study and assess the different manifestations of gender what influenced a lot of worldwide scholars like; Jackie's F. K. Lee, (2016) study on gender representation in Japanese in EFL, and Amini et al. (2012) who examined gender bias in Iranian high school EFL textbooks Also, Aljuayathin' S (2018) study on gender representation in EFL textbooks in Saudi Arabia. EFL textbooks are considered to be one of the most important materials in schooling and language teaching, as they have direct contact with learners in installing social norms and contributing to their process of socialization. Moreover, they are a significant tool to reflect women's marginalization within society, as many EFL textbooks were considered to be biased (Healy D., 2009: 92). It entails that, they depicted gender unequally. The latter can be referred to differently such as; gender bias, gender discrimination, gender prejudice, and sexism. Gender inequality means "representing or treating one differently from the other based on one's gender" (Rundell 2009, cited in Boomthong Y., 2017).

Holmes defines Gender as "Gender describes the social expectations, rules, and norms attached to femininity and masculinity" (2009: 18). In other words, gender is related to the roles attributed to women and men within a society, as it is something shaped and modeled by society. Therefore, a lot of women wanted to make their voices heard within their society and started revolting to have equal rights with men, which gave birth to the feminist movement in the 1940s. But, until the second wave of feminism (the 1970s/1980s) scholars were triggered to start research on the unbiased representation of gender in textbooks (Ullah H., 2014: 134). The movement was backed by different organizations; UNESCO, for example, has arbitrated for males and females to have equal access to education and learning opportunities (Zango A., et al. p, 186). As well as the same representation in EFL textbooks (Hartman and Judd, 1978: 385), especially since there are nearly equal numbers of men and women around the world.

During the 1970s, gender studies reached their peak with the advent of a new sociolinguistic approach. A lot of scholars such as Lakoff, 1975, Sunderland, 1992; Otlowsky, 2003; Mirza et al., 2004; Kereszty, 2009; Bahman and Rahimi, 2010; Söylemez, 2010; Atay and Danju, 2012; Mohamad Subakir et al., 2012, have used the aforementioned approach to examine the reflection of gender in EFL textbooks (Jnaati S., 2015, p. 212). Furthermore, Cameron (1985) states that sociolinguistic studies on gender have focused on the relationship between gender and language, and how language represents gender (cited in Hall, 2014) in the EFL textbooks. According to Sunderland (2000), most gender studies conducted during the 1970s and the 1980s were content analyses and reported the lack of women's depiction in terms of different dimensions such as visibility, personal traits,...etc (e.g. Bruce, 1986; Chouliaraki, 1994; Gaff, 1982; Hartman and Judd, 1978; Gisnet, 1988; Hill, 1980; Naish, 1979; Porreca, 1984; Pugsley, 1992; Rees-Parnell, 1976; Stern, 1976; Freudenstein (ed.), 1978) (P.20). In the early 1990s, scholars like Carroll and

Kowitz, 1994; Lesikin, 1998; Hellinger, 1980, have dealt with the linguistic analysis of gender representation in EFL textbooks (Sunderland J., 2000, p. 20). However in our study, we are going to analyze the representation of gender in the two EFL textbooks' visual from a multimodal point of view, to identify and compare the different dimensions of gender used in both EFL textbooks (At the Crossroads and Let's Meet Up).

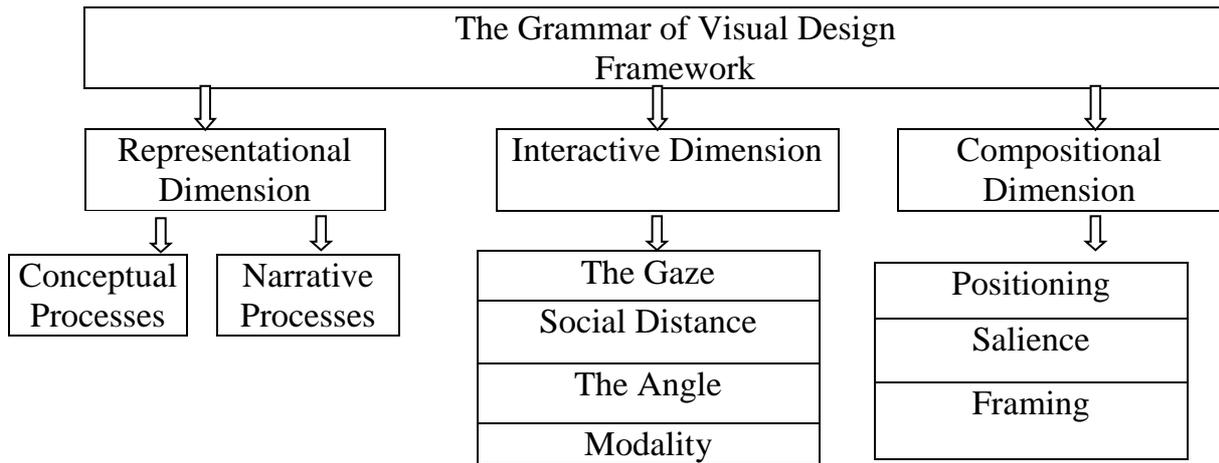
2.1 Sunderland Gender Theory

Sunderland (1994a), after having examined gender representation in different textbooks, points out the denial of some textbooks' writers of gender inequality in textbooks. She provides a theoretical framework, composed of six dimensions to analyze gender representation in language materials (EFL textbooks); those are: invisibility, occupational stereotype, and relationship stereotype, namely: (1) Invisibility: The visibilities of females are less than males or vice versa, (2) Occupational stereotypes: females/ males are represented fewer in occupational roles, (3) Relationship stereotypes: while females mostly are represented as individual being more in relation with males, rather than males more relation with females, (4) Personal characteristic stereotyping: while females represented as emotional and timid, (5) Disempowering discourse roles: when more males talking first rather than females, (6) Degradation: blatant sexism to the point of misogyny (cited in Mukundan & Nmechiasalem, 2008: 159). Similarly, to Sunderland's framework; Sadker and Sadker (2001) identified seven types of bias that often appear in educational materials (textbooks). Amongst these types, is 'cosmetic bias' which is manifested when a lot of efforts are made to have materials that seem balanced, but still only a little coverage of women has been achieved.

3. Multimodality :

According According to Yassine (2014), a lot of texts, including EFL textbooks, are becoming multimodal (2014: 335). Currently, multimodality is wider than before, because of the huge circulation of images, and their important contribution in the process of meaning-making (Yassine S., 2014, p. 335). Multimodality stems from Michael Haliday's work on social semiotics, thus language is viewed as a social product used by people to fulfill their social purposes (Haliday, 1978; Hodge and Kress, 1988; cited in Jewitt and Kress, 342). According to Gunther Kress; "The term multimodality draws attention to the many materials resources beyond speech and writing which societies have shaped and cultures provide as means for meaning-making. Modes are socially made and culturally available material semiotic resources for representation". (2011, p. 208). Multimodality refers to the meaning-making process using different modes that are culturally shaped. Modes can be images, sound, dynamic representation, gesture, gaze, body posture, and spatial orientation (Kress, 1996, 2009; Kress & Van Leeuwen, 2001; Norris, 2004; Jewitt, 2008, 2009,(Kress & Jewitt, 2010, p. 342). Following

the work of Michael Halliday's functional grammar, Kress and Van Leeuwen (1996, 2006) provide a useful framework for reading images. The grammar of the visual design allows different readings (interpretations) of the same visual text because it provides detailed and explicit methods for analyzing the meanings established by the syntactic relations between people, places, and things depicted in images (Roberts S. and Philip R., 2006, p. 20). The levels of meaning are represented in the following scheme according to Kress and Van Leeuwen (2006):



❖ **Figure 1: Kress and Van Leeuwen (2006) GVD framework.**

Sunderland affirms that the majority of the research conducted on gender studies comes from the UK, USA, Canada, Australia, New Zealand, Europe, and Asia. Undoubtedly, there is a remarkable lack of material from developing countries where the English language is taught as a second or a foreign language and where gender and educational topics are always a source of discord (2000, p. 20). In the Algerian context, we can mention a few studies and scholars that have been interested and have dealt with gender studies in EFL textbooks. Amongst them; Nedjai-Mebtouche and Yassine's article entitled "Gender and Language Discrimination in EFL Textbooks: Female Invisibility as a Form of Gender-based Violence". Besides the inspiring article of Ouahmiche and Khalid, this deals with gender positioning in the visual discourse of the three Algerian secondary EFL textbooks (The Crossroads, Getting Through, and New Prospects). Also, Benhaddouche (2015) analyzed the gender bias in the illustrations existing in the first-year middle school textbook. Furthermore, another interesting study by Boubakour (2017) tackled a study of a huge corpus consisting of 81 textbooks of all the subjects in the three curricula (primary, middle, and secondary) to analyze women's representation and define their role in the teaching materials. All the mentioned studies overall, reported the uneven representation of gender in the EFL textbooks.

4. Methodology

4.1 Materials

The two EFL textbooks selected belong to the same grade (1st year secondary) for English language teaching, but they come from two different countries which are Algeria where English

is taught as a second foreign language; and France where English is taught as the first foreign language. The Algerian EFL textbook is entitled "At the Crossroads" (2007), and the French one is entitled "Let's Meet Up" (2019). Both EFL textbooks are used to select a sample of images, which eventually will be used to analyze and compare gender representation. The reason behind their selection is that they belong to different geographical locations, cultures, and levels of socio-economic development and vary significantly in terms of the adopted curriculum set by the Ministry of Education. The two EFL textbooks vary in number of units and sequences, "At the Crossroads" consists of five units, and each unit is divided into three sequences. Whereas, "Let's Meet Up" consists of eight units called axes, and each axe is divided into two sequences.

The sample consists of twenty (20) selected images from both EFL textbooks, two samples can be distinguished. Each sample includes ten (10) images depicting males and females. The data collection procedures are based on two different techniques to identify the selected sample, these techniques are purposive and simple random sampling. First, we use purposive sampling, because it permits us the select images that portray only female and male participants. Purposive sampling is a data collection technique, wherein the researcher decides what is needed for their research. It is also referred to as judgment sampling (Ilker I., et al, 2015, p. 2). Consequently, in our study, from a larger number of existing images within the EFL textbooks, we are going to limit our selection to only images that depict males and females. Second, random sampling is applied to the first gathered sample which includes pictures depicting male and female participants, to select only ten (10) images from each EFL textbook. Random sampling is based on probability, which means all the participants have the same probabilities to be selected and included in a sample to be studied (Jupp V., 2006, p. 238).

4.2 Method

The mixed method is the used procedure to analyze the data since our purpose is to explore and compare the visual representation of gender in the selected images within two EFL textbooks. The mixed method "involves the collection or analysis of both quantitative and qualitative data in a single study with some attempts to integrate the two approaches at one or more stages of the process" (Dörnyei 2007, p. 163). Henceforth, there are two separate analyses of the data, one is quantitative and the other one is qualitative. For the quantitative analysis, the represented participants in the images are counted. As concerns the qualitative analysis, the selected sample of images is analyzed using Kress and Van Leeuwen's (2006) grammar of visual design, then categorized according to Sunderlands's (1994a) framework of gender representation in EFL textbooks, besides to Sadker and Sadker (2001) the borrowed conception "cosmetic bias". Kress and Van Leeuwen analysis of the images in Tables 1 and 2 (Attached in the appendices).

The nature of the present study is a corpus-based study that seeks to explore and compare gender representation in EFL textbooks. Exploratory; because it explores the representation of gender within the images of two different EFL textbooks, comparative because it compares the findings and demonstrates how gender was represented in the images of both EFL textbooks. Sunderland (2014) claims that the field of gender representation in foreign-language teaching materials ought to be more diverse and tackle multimodal issues (cited in Mustapha and Mills, 2015, p. 194). Therefore, this paper relies on two different theories which are Sunderland's

(1994a) framework dedicated to the analysis of gender representation in EFL textbooks. It provides six different dimensions of gender representation, but out of six, we have selected only five dimensions: invisibility, occupational stereotyping, relation stereotyping, personal characteristics, and degradation. Also, we have backed up Sunderland's theory with a borrowed conception from Sadker and Sadker's (2001) gender theory, which is the "cosmetic bias" to sort out the different categories of gender representation in the selected images within both EFL textbooks that fits the visual nature of our research. Besides, the grammar of the visual design (2006) is a framework that deals with reading images. Kress and Van Leeuwen (2006) brought out the grammar visual design as a toolkit to study the meaning conveyed through visual texts, the latter consists of three major interrelated meanings which are, representational, interactional, and compositional.

Results

The data represented in the following section is gathered relying on the Grammar Visual Design framework, to obtain descriptive data concerning the selected sample of images. The themes were encoded according to Kress and Van Leeuwen's (2006) theory and they are represented as follows:

5.1 Representational and compositional Analysis of the two EFL Textbooks:

5.1.1 'At the Crossroad' EFL textbook Images:

The following results deal with the visual analysis of the selected sample of images from the Algerian EFL textbook (*At the Crossroads*) relying on Kress and Van Leeuwen's theory of reading images. It analyses the images according to three levels of meaning which are as follows representational, interactional, and compositional processes as it is shown in table (1) attached in the appendix.

5.1.2 Visibility Frequency of Males and Females Represented Participants:

The following results show how many times male participants are visible compared to female participants within the '*At the Crossroads*' EFL textbook corpus, relying on the representational level of meaning of the GVD framework. The results communicate the number of all the represented participants in the entire corpus (10 images) is thirty (30) male and female participants. However, the number of male-represented participants is higher than female-represented participants, in which there are seventeen (17) male-represented participants versus thirteen (13) female-represented participants per ten (10) images.

5.1.3 Frequency of Males and Females Participants Represented as Salient Elements:

Salient participant representation means participants that are considered to be the core element in an image. Salient participant's representation within the selected images of the '*At the Crossroads*' EFL textbook according to the compositional level of meaning in Kress and Leeuwen's GVD framework. There ten (10) males salient represented participants verses four (04) females salient represented participants in the whole of ten (10) images.

5.2. 'Let's Meet Up' EFL Textbook' s Images :

The following results deal with the visual analysis of the selected sample of images from the French EFL textbook (*Let's Meet Up*) relying on Kress and Van Leeuwen's theory of reading images. It analyses the images according to three levels of meaning which are as follows

representational, interactional and compositional processes (the whole analysis is attached in the appendix).

5.2.1 Visibility of Males and Females Represented Participants:

According to the representational level of meaning in Kress and Van Leeuwen's GVD framework, the frequency of male and female-represented participants is twenty-five (25) participants per ten (10) images. Yet, the frequency of male-represented participants overcomes female-represented participants' frequency. There were eighteen (18) male participants versus seven (07) female represented participants in ten (10) images.

5.2.2 Frequency of Males and Females Representation as Salient Participant:

Representation of salient participants, which means the most important depicted participants within the selected images of the French EFL textbook, according to the compositional dimension of GVD framework (Kress and Van Leeuwen 2006) there are fifteen (15) salient participants in ten (10) images, eleven (11) amongst them are males represented participant, and four (4) are females represented participants.

5.3 Sunderland's Theory of Gender Representation in EFL Textbooks:

The following step consists of a hybrid framework of gender representation analysis, it combines only five (5) dimensions of gender representation from Sunderland's theory, and the 'cosmetic bias' conception from Sadker and Sadker's theory of gender representation in EFL textbooks. Then, the theory is applied on the selected corpus which consists of ten (10) images from each EFL textbook (The Crossroads and Let's Meet Up). In order to answer to the question of how is gender represented in both EFL textbooks?

5.3.1 Dimensions of Gender Representation Theory Analysis of 'At the Crossroads' EFL Textbook:

The following table stands for the results of gender representation within the selected images of 'At the Crossroads' EFL textbook according to the five dimensions of Sunderland's theory of gender, besides to Sadker and Sadker's cosmetic bias.

Image N°	Invisibility/Visibility	Occupational Stereotyping	Relational Stereotyping	Degradation	Personal characteristic Stereotyping	Cosmetic bias
1	M	X				X
	F	X				
2	M	X				X
	F	X				
3	M	X	X			
	F					
4	M	X				
	F					
5	M	X	X			X
	F	X				
6	M	X				
	F					

7	M	X					
	F						
8	M		X	X	X		X
	F	X					
9	M	X					X
	F	X					
10	M	X			X		
	F						

• Table 3: Gender representation dimensions within ‘At the Crossroads’ EFL textbook images.

5.3.2 Dimensions of Gender Representation Theory Analysis of ‘Let’s Meet Up’ EFL Textbook:

The following table communicates gender representation theory results within the selected images of ‘Let’s Meet Up’ EFL textbook according to the five dimensions of Sunderland’s theory of gender and Sadker & Sadker’ s borrowed conception of Cosmetic bias.

Image N°	Invisibili-ty/Visi-bility	Occup-ational Stereotyping	Relational Stereotyping	Degradat-ion	Personal characteristic Stereotyping	Cosmetic bias
1	M	X				X
	F	X				
2	M	X				X
	F	X				
3	M	X				
	F					
4	M	X				
	F					
5	M					X
	F	X				
6	M	X				
	F					
7	M	X	X		X	
	F					
8	M	X				
	F					
9	M	X		X		X
	F	X				
10	M	X				
	F					

• Table 4: Gender representation dimensions within ‘Let’s Meet Up’ EFL textbook

6. Discussion :

6.1 Representational and Compositional Representation of Male and Female Participants:

The represented data in the previous section is obtained from the selected corpus consisting of twenty (20) images within the two EFL textbooks (*At the Crossroads* and *Let's Meet Up*). The images depict different represented participants amongst them females and male participants in which they are represented differently. Therefore, we rely on Kress and Van Leeuwen's GVD framework in order to read the images and demonstrate how the female and male participants are represented according to the two levels of meaning in the images of both EFL textbooks. The two levels of meaning are; first, the representational level that shows to which extent the reproduction of the objective world of people is faithful and it consists of two processes being; narrative and conceptual (Kress and Van Leeuwen, 2006: 59). Second, the compositional level which is the third dimension of meaning in Kress and Van Leeuwen's framework. It deals with the composition of the whole image and analyzes its elements according to three systems which are as follows: information value, Saliency, and framing (Tan Hai L. and Chae Kwan J., 2015: 4).

6.1.1 Representational and Compositional levels of meaning of Represented Participants within 'At the Crossroads' and 'Let's Meet Up' EFL Textbooks images:

The Algerian EFL textbook '*At the Crossroads*' has achieved the criterion of being a multimodal material, because it consists of 104 images that are subject to investigation. The French EFL textbook (*Let's Meet Up*) is also considered to be a multimodal material, especially since it includes more than 240 images, 22 videos, a lot of audio, and a full range of colors to transmit the different consign to learners. The focus of our analysis is limited only to the representation of human beings; female and male-represented participants and how they are represented in EFL textbooks images. A remarkable differentiation between the representation of males and females is very obvious at the first level, which is the representational dimension. It indicates how the depicted participants (males and females) are represented according to two processes narrative and conceptual. '*At the Crossroad*' selected images depict 30 represented participants (male and female) in the whole corpus of 10 images, 17 of them are male participants depicted in the whole (100%) corpus, and 13 of them are female participants depicted only in the half (50%) of the corpus the ratio of 5 images only. On the other hand, The French EFL textbook depicts 25 represented participants in the overall of ten (10) images, in which it portrays 18 male participants and 7 female participants. Male participants are visible almost in the whole selected images (Images 1, 2, 3, 4, 6, 7, 8, 9, and 10), whereas female participants appear only in 4 pictures (Images 1, 2, 5, and 9).

According to Kress and Van Leeuwen's saliency system of the compositional level of meaning which states the most important participants are depicted alone and occupying the whole plain of the image. Most of the '*At the Crossroads*' images depict male participants figuring alone or occupying all the front space of the picture plain like in (images 3, 4, 6, 9, and 10). Consequently, male participants are depicted as being more important than female participants as there is no picture consisting of a female participant depicted standing alone or occupying the front plain of an image. Except image (8) which depicts a group of women (female participants) doing their laundry.

Similarly, in the French EFL textbook in some images, male participants are depicted as salience participants because they figure alone and occupy the front plane of the picture for instance in (images 4, 6, 7, and 10), female participants are not depicted alone except in one image (5). Hence, within the images of both EFL textbooks, there are few images depicting both genders participants simultaneously for instance; within the 'At the Crossroads' image (1, 2, 5 and 7), but in some of the aforementioned images male participants are more numerous than the female participants like in the picture (7). Within 'Let's Meet Up' pictures (1, 2, and 9) depict both male and female participants simultaneously and in fair numbers one male participant for one female participant. Eventually, we conclude that by relying on the two systems of the compositional level of meaning namely; information value and salience systems to analyze the corpus of 'At the Crossroads' and 'Let's Meet Up' EFL textbooks, they convey that in both EFL textbooks male participants are depicted as being more important than female represented participants. In the Algerian EFL textbook, female participants are shown as the core element in 2 images only (images 2 and 8). However, male participants are more highlighted in most images (images 3, 4, 5, 6, 7, 9, and 10). Similarly, within the French EFL textbook female participants figure only in four pictures (images 1, 2, 5, and 9), and only in one picture that they are depicted alone in image (5) as the core element of the picture. Whereas, male participants are represented as the core element within six (6) pictures (images 3, 4, 6, 7, 8, and 10) in the French EFL textbook.

The results obtained from both levels of meaning of GVD analysis of the Algerian EFL textbook (At the Crossroads) and the French EFL textbook reveal that, at the first level of meaning the representational level; women are shown less than men within the images of both EFL textbooks. It entails that both EFL textbooks are not faithful to reproduction of the real world where women are numerous than men. Also, according to the compositional level of meaning men are shown more important participant than women, which entails that the 'At the Crossroads' and 'Let's Meet Up' EFL textbooks favor men over women. Both the Algerian and the French EFL textbooks failed to reflect the real world, as they are considered to be gender biased according to Kress and Van Leeuwen (2006) GVD framework that deals with reading the grammar of the visual representation of gender within the textbooks images relying on two levels of meaning representational and compositional. To Conclude, the study reveals the uneven representation of men and women within both EFL textbooks (At the Crossroads and Let's Meet Up) images, thus men are more visible than women, as well as they are portrayed as salient participants in both EFL textbooks images.

6.2. Dimensions of Gender representation in both EFL Textbooks' Images:

The following data was obtained from the corpus, relying on Sunderland's Theory of gender, which is a theory that studies the representation of gender in EFL textbooks and provides six different conceptions, in which we selected only five that fit the nature of our visual analysis of gender. The data was encoded under six concepts which are as follows: 1- invisibility, i.e. who is more visible male participants or female participants. 2- Occupational stereotyping, which means males or females are shown only in a few or 'menial' occupational rules. 3- Relation stereotyping, in which women participants are shown or always represented in relation with men like daughter, wife...etc. 4- Personal characteristic stereotyping, women are represented as emotional and shy. 5-

Degradation, in brief, describes misogynous representation of women (Mukund and Nimehchisalem, 2008). Besides 6- Cosmetic bias, which is a conception developed by Sadker and Sadker (2001). It specifies materials where much effort has been made, to make the material looks equal. But, it has failed to achieve balance (Sadker D.).

6.2.1 'At the Crossroads' EFL textbook:

As regards gender representation within the Algerian EFL textbook, gender theory reveals important information. The Algerian EFL textbook entitled 'At the Crossroads' is a biased EFL textbook without any convincing rationale. , all the dimensions selected from Sunderland's (1994) and Sadker and Sadker's (2001) theoretical frameworks proved that 'At the Crossroads' designers neglected gender inequality within the EFL textbook's images selection or the images were selected randomly, i.e., their image choice is not based on any rationale. To back up this claim, all the (10) images of the corpus demonstrate that male participants are more visible than female participants; whereas in the images (3, 4, 6, and 10) female participants are completely invisible. Whereas male participants are visible in all the images except image (8), the latter satisfies the first dimension of Sunderland's framework that deals with gender visibility and invisibility. Then, Images (3, 4, and 8) reflect the occupational stereotyping dimension where women are depicted in a subordinate occupational role, like a secretary, a maid...etc. Or they are not depicted at all like in the image (3). Furthermore, image (8) reflects both relational stereotyping and degradation where female participants are depicted in relation (wives or daughters) who serve men. The Degradation dimension is also apparent in image '10' where there is no female participant portrayed within the depicted male fool to take part in the manifestations or the march, which conveys that women are marginalized and prevented from taking part in such events. Finally, images (1, 2, 5, 8, and 9) reveal the cosmetic bias within the images of 'At the Crossroads', from this end, we conclude that the Algerian EFL textbook 'At the Crossroads' is biased and its designers made an effort to make gender representation within its images looks balanced, however, the textbook designers failed to achieve a balanced representation between females and males that reflects the real world.

6.2.2 'Let's Meet Up' EFL textbook:

Gender analysis of the French EFL textbook visuals put into words that 'Let's meet Up' also is as the Algerian EFL textbook favors men over women. In other words, 'Let's Meet Up' is a sexist EFL textbook although the devoted axe entitled 'Women Empowerment'. Yet, it is still representing gender unequally and its images reflect all the existing dimensions in Sunderland's gender representation framework. In terms of the first dimension of Sunderland's theory of gender dealing with visibility, it reveals that female participants are invisible compared to male participants within the French EFL textbook images. Thus in images (3, 4, 6, 7, 8, and 10) female participants are completely absent and not represented, which entails the invisibility of female participants. Furthermore, image (7) reflect occupational stereotyping, it depicts a rugby player standing alone in the Hall of Fame which entails women being excluded from practicing sport or being famous sports athletes. Moreover, image (9) reveals relational stereotyping where the depicted women in the picture are represented as wives and daughters for the represented men apparent in the same picture. Finally, images (1, 2, 5, and 9) demonstrate Sadker and Sadker's (2001) cosmetic bias which means that the French EFL textbook designers have put much effort into making the material look balanced by trying to portray and represent women as much as possible within the textbook visual, but they

didn't succeed in doing so in which female participants are completely absent from six out of the ten selected images of the corpus. To conclude, despite the huge development that France has reached lately as being a developed country in a lot of fields like economy, sociology, education...etc, and the wide difference between Algeria being an under-developed country and an ancient colony of France. Yet, their educational system concerning the materials of teaching a foreign language uses sexist material to teach the English language as the Algerian EFL textbook.

7. CONCLUSION

This paper is a corpus-based study that tries to account for gender representation within two different EFL textbooks visuals being; the Algerian EFL textbook 'At the Crossroads' and the French EFL textbook 'Let's Meet Up'. Multimodal analysis reveals that both samples (Algerian and French EFL textbooks' visuals) of the analyzed visuals favor men over women. Thus, the two levels of meaning of GVD being representational and compositional have demonstrated that male participants are more represented and they are portrayed as being more important than female participants within both EFL textbooks visuals (At the Crossroads and Let's Meet Up). Moreover, Sunderland's theory of gender analysis results backs up multimodal analysis results and shows that both samples of 'At the Crossroads' and 'Let's Meet Up' are also unbalanced and represent gender unequally. In consequence, the five selected dimensions from Sunderland's theory besides Sadker and Sadker's 'cosmetic bias' are all found in the examined corpus. To this end, the study concludes that both visuals of 'The Crossroads' and 'Let's Meet Up' didn't succeed in representing gender equally, although the efforts that the EFL textbooks' designers have made to make the materials look balanced. At the Crossroads and Let's Meet Up EFL textbooks, obvious they belong to two different countries and two different educational systems, but they meet together in women's marginalization. Therefore, this paper incites first in improving the EFL textbooks' visuals, especially the Algerian one, and then including women more in their visuals since learners are boys and girls.

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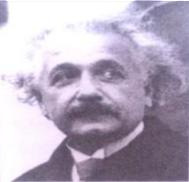
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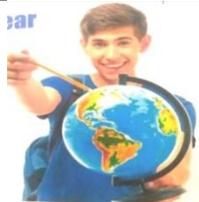
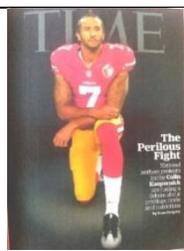
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8. Appendices

1- 'The Crossroad' Corpus:

Image 1	Image 2	Image 3	Image 4	Image 5
				
Image 6	Image 7	Image 8	Image 9	Image 10
				

2- Let's Meet Up Corpus:

Image 1	Image 2	Image 3	Image 4	Image 5
				
Image 6	Image 7	Image 8	Image 9	Image 10
				

a- Visual Representation of Gender within ‘At the Crossroads’ EFL Textbook According to Kress and Van Leeuwen’ s GVD:

Image N°	Representational Process	Interactional Process	Compositional Process
	<p>1- Narrative Process: Image1 is divided on two pictures, depicting three represented participants being; a female, a male and a book. <u>Represented participant 1:</u> it is a female participant, who would be considered as doing something, i.e. there is a movement it’s not static (narrative process). -The represented participant’s eyes appear to be looking at an undefined object through the microscope, it is possible to assume that the eyeline vector produced by the represented participant is directed through the microscope toward an unknown object. Therefore, the process is ‘reactional’: -The image is classified as a non-transactional reactional process. Because, the female represented participant is the ‘Reactor’ that reacts on an unknown object which is the ‘phenomenon’. The female P is depicted alone and appears to be focused doing her job as indicated by her look through the microscope (technology in action), from this end we can assume the identity of the female P who can be a</p>		

scientist according to the 'symbolic possessive attributes' (microscope and pinafore).

The image producer attempts to represent the female P as an independent, hardworker, successful young woman who possesses qualities that the viewer would like to identify with.

Represented Participant 2:

The second represented participant is a male; he appears looking at a book (3rd represented participant) found between his hands.

Which makes the image fall under the 'reactional transactional process where the 'reactor' (the male represented participant) and the 'phenomenon' (the book) are depicted.

2- Conceptual Process:

-Analytical Process:

The male represented participant

Is the carries and the book between his hands is the possessive attribute.

-Symbolic Process: it identifies what the represented participant

Symbolizes, in such process the human participants are usually displayed in a standing or sitting pose without any reason.

Maybe the image producer wants to represent the male participant as an intellectual

far personal distance which means a personal relationship is established between the viewer and the represented participants.

It can be assumed that the producer wants to involve the viewer and the represented participants in a personal relationship, but still a far one to identify the viewers (users of the EFL textbook) with the two participants who seem to be hardworkers and loving what they are doing.

3- The Angle:

The represented participants are shown from one side at an oblique horizontal angle. As a consequence, the viewer is not involved in the represented participants' world. It suggests that the viewers don't belong to the same group as the represented participants, and they are detached from their world.

4- Modality

The image is classified under the sensory coding orientation where high modality is achieved except the absence of the background of the two sides of the picture. In The left side the background is colored in green to contrast with the color of the female participant who is dressed in white pinafore. Whereas, in the right side of the picture the background is colored in degradation of grey color to

	<p>young man passionate by reading literary works, because the cover of the book is depicting Shakespeare's picture.</p>	<p>contrast the male participant who is wearing an orange shirt.</p> <p>The whole picture has varying degrees of realism or credibility, but it appears of having high modality.</p> <p>-The aim of the image producers is that the represented participants are real and they can be identified with.</p>	
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- The above table represents a visual analysis of the first image of 'At the Crossroads' corpus, the Algerian EFL textbook.

b- Visual Representation of the Participants within 'Let's Meet Up' According to Kress and Van Leeuwen' s GVD:

Image N°	Representational Process	Interactional Process	Compositional Process
Image 1	<p>1- Narrative Process:</p> <p>-The picture portrays two represented participants female and male; both of them seem in action with headset microphones on a stage and wearing</p>	<p>1- The gaze:</p> <p>The eyes of the male represented participant are targeting the female participant, whereas the female participant is smiling and looking</p>	<p>1- Positioning:</p> <p>-The male represented participant is shown on the right side of the picture, and the female represented participant is portrayed on the left</p>

<p>customs.</p> <p><u>1- Male Represented Participant:</u></p> <p>He is depicted as doing something which fits the narrative process; he is giving the second participant a look which means he creates an eyeline vector which connects him with the second represented participant.</p> <p>-The image falls under the transactional reactional processes:</p> <p>-The reactor: the male represented participant</p> <p>-The phenomenon: the female represented participant</p> <p><u>2-Female represented participant:</u></p> <p>Her eyes appear to target at an unknown object. It can be assumed that the eyeline vector created by the female represented participant is directed to an undefined object, therefore the process is non-transactional reactional, where the female represented participant is the reactor on an unknown object.</p> <p>-The narrative process is classified as transactional unidirectional, because the male represented participant is looking to the female represented</p>	<p>somewhere else (undefined direction), which entails a disconnection between the R.P and with the Viewer. Therefore, the image is an offer image.</p> <p>2- Social Distance:</p> <p>-The whole figure of the two participants and the space around is visible, which suggests a far social distance. It entails a formal and impersonal relationship established between the viewer and the represented participants. This type of social distance doesn't offer the V to exceed the frame of the picture, but the meaning is still understood and reached the V with keeping a distance from the RP.</p> <p>3- Angle:</p> <p>-This picture suggests an oblique angle for both represented participant which indicates the detachment of the viewer. Thus, the male represented participant is depicted from the side at an oblique angle, where the viewers are excluded by the male represented participant's eyeline. Where they look to the picture from an outside perspective without engaging to the RPs'</p>	<p>side of the picture.</p> <p>2- Saliency:</p> <p>Larger elements of the female participant are shown more than the male participant who is depicted from his profile only.</p> <p>3- Framing:</p> <p>There is a complete absence of framing which entails group identity and unity.</p>
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<p>participant, while she is looking elsewhere.</p> <p>-The two participants seem to be young, fresh and enjoying what they are doing. Since they are on a stage, it is possible to assume that they are actors performing a play, or singers performing a song.</p> <p>-Maybe the producer of the picture is inviting the viewers (Let's Meet Up EFL learners) to contemplate the represented participants and share their fun.</p>	<p>world.</p> <p>4- Modality:</p> <p>-The picture is represented with a high degree of realism and credibility which makes it fall under the sensory coding orientation, where high modality is achieved through the use of different colors like black, pink and yellow, detailed background, light, brightness and so on.</p>	
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- The above table shows visual analysis of the first image of 'Lets Meet Up' corpus, the French EFL textbook.