

Representation of Women in *English for Today*:

A Critical Discourse Analysis

Basmala Taharat Bidushi

**Thesis Submitted in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in English Language Teaching (ELT)**

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**REPRESENTATION OF WOMEN IN *ENGLISH FOR TODAY*:
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BASMALA TAHARAT BIDUSHI

SUPERVISOR:

PROFESSOR MUHAMMED SHAHRIAR HAQUE, PH.D.

**THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
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To Mamoni and Pappa

ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: Basmala Taharat Bidushi

Student ID: 2014-1-92-017

Name of Degree: Master of Arts in English Language Teaching (M.A. in ELT)

Title of Thesis: Representation of Women in *English for Today*: A Critical Discourse Analysis

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Abstract

Majority of students in Bangladesh studies in public Bengali medium schools. In most of those schools, the only English language textbook is *English for Today*. Young learners, studying in primary level, are prone to accepting and internalizing concepts and ideas from textbooks without question. Therefore, stereotypical or discriminatory representation of gender may affect the mindset of young learners negatively. In order to investigate how women are portrayed linguistically and semiotically through the content of the *English for Today* books for primary level, this study employed critical discourse analysis as the framework for data analysis. The findings of this qualitative content analysis reflected traditional, stereotypical, and in some cases even impractical representation of women in the *English for Today* books for Classes I-V both linguistically and semiotically. This study hopes to make writers, illustrators, evaluators, publishers, syllabus designers and curriculum developers aware about the inappropriate representation of women in the primary level *English for Today* books.

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1. Introduction

1.1 Introduction

There are three major streams of primary and secondary level education in Bangladesh: Bengali medium, English medium, and Madrasa education. Among these, Bengali medium is the mainstream strand of education in Bangladesh (Karim, 2012). According to Hamid and Honan (2012, p. 141), Bangladesh is one of the largest English as a second language (ESL) learning populations of the world (as cited in Chowdhury & Kabir, 2014). In Bengali medium schools, a 10-book series of English language textbooks, produced by National Curriculum and Textbook Board (NCTB), titled *English for Today* is taught (Sultana & Ahsan, 2013). In this series, there are eight separate books for Classes I-VIII, one book for Classes IX-X, and one book for Classes XI-XII. The books aim to teach all the four English language skills – reading, writing, listening, and speaking (Jahan, 2012). Furthermore, the primary level *English for Today* books also aim to expose students to topics and themes which will enable them to communicate as required in real life situations, while developing humanistic values and broadening perspectives of learners (see Hoque et al., 2012a; Hoque et al., 2012b; Hoque et al., 2012c; Kabir et al., 2012a; Kabir et al., 2012b). Students of schools and colleges ranging from renowned to small ones read this series of books as their English language textbooks. These books mostly contain passages on different topics, often portraying dialogues between various characters – young and adult. There are passages on lifestyle, education, and professions of different characters as well. In terms of style and content, the *English for Today* books are quite consistent to be able to influence the learners' attitude, views, and ideologies.

Language and culture are very closely associated with each other, and since English language textbooks are the gateway to foreign language learning (Kim, 2012), students will naturally learn about culture along with language from the textbooks. English language textbooks become medium of teaching culture as well, and the ways different aspects of a culture, like gender roles, races, ethnicity, caste system, social class division, etc. are portrayed in English language textbooks are important factors (Kim, 2012). Thus, if issues regarding gender, social class division, or caste system are present in the *English for Today* textbooks, students may internalize the issues involuntarily just by reading the books regularly as their English language textbooks. For example, if these books portray one gender to be domesticated (Haque & Kumari, 2004) and working in low-status professions (Saadabad & Kasmani, 2014), students who grow up reading these books may view that particular gender in discriminatory eyes regardless of the context and reality. There have been studies on the presence of gender issues in English language textbooks in other contexts (see Haque & Kumari, 2004; Saadabad & Kasmani, 2014; Tahriri & Moradpour, 2014; Mustapha, 2014). Shirin (2010) and Kabir (2015) have studied gender issues in English language teaching materials in Bangladeshi context, but they had studied two different editions of the same book, *English for Today* for Classes IX-X. Therefore, representation of women in the *English for Today* textbooks as a complete series seems to have never been explored before, which is necessary in order to ensure the development of appropriate mindset among learners.

1.2 Problem Statement

Language teaching textbooks like *English for Today* do not teach language only; viewpoints, lifestyles, and ideologies presented in the books may naturally influence learners who read these books as their only English language textbooks. Lifestyles and opinions of characters presented in texts are capable of indicating how the actual society works (Alam, 2015). For example, concepts and content regarding gender representation presented in textbooks may construct, convey, and support existing perceptions of the learners, eventually influencing and affecting the future of the society (Kabir, 2015). If textbooks portray gender bias, students might develop discriminatory perspectives about the society they live in. Biased representation of gender, especially portrayal of women in traditional, stereotypical, and unrealistic roles in the only English language textbook read by majority of learners throughout school and college level education may have a strongly negative impact upon the future citizens of the nation. Ultimately, textbooks with gender discriminatory content can be responsible for hindering progression of a nation (Mustapha, 2014).

Initially, students might learn linguistic elements to describe gender primarily from English language textbooks (Brusokaitė & Verikaitė-Gaigalienė, 2015). However, given that the society's perspective of gender is reflected through textbook content, students' social performance and behaviour might as well become affected by representation of gender in textbook (Brusokaitė & Verikaitė-Gaigalienė, 2015). Thus, learners reading textbooks with gender bias in content may grow up with narrow sense of gender equality, and as adult citizens, may be responsible for a backward society. With continuous exposure, learners may either accept the issues present in the textbooks as natural, true, and part of reality, or they can refuse to

accept the issues as a part of the reality to be practiced upon, depending on how the issues are being presented to them through the content (Marefat and Marzban, 2014). Moreover, there is a worrying surge of violence against women in contemporary Bangladesh, and thus it should be investigated whether English language teaching materials of this country are discriminatory or sexist in portraying women or not (Shirin, 2010). Discrimination in representing women can manifest in an English language textbook through both texts and images (Jannati, 2015).

In Bangladeshi context, only Shirin (2010) and Kabir (2015) had analyzed two different versions of *English for Today* books for Classes IX-X. Among them, Shirin's (2010) study showed that there is very little discrimination in representing women in the 2001 edition of *English for Today* for Classes IX-X, and findings of Kabir's (2015) study showed that there is sexism, underrepresentation, and misrepresentation of women in the current 2012 edition of *English for Today* for Classes IX-X. Analyzing only one book of a textbook series is not sufficient to understand the status of women being portrayed to a large number of learners ranging from primary to secondary level. Therefore, it was necessary to explore linguistic and semiotic representation of women in *English for Today* textbook series, which is so widely produced and read in Bangladesh, in order to understand whether Bangladeshi learners are being exposed to gender-neutral content from their English language textbook or not, and to ensure construction of appropriate attitude of learners, who are the future of the nation.

1.3 Purpose Statement

In order to find out whether learners are being exposed to gender-neutral texts and images through such a widespread English language textbook series like *English for Today*, gender representation in these books had to be investigated, especially considering the representation of women. Therefore, the purpose of this study was to explore linguistic and semiotic representation of women in *English for Today* textbooks.

1.4 Central Research Questions

In order to explore textual and visual representation of women in the content of *English for Today* textbooks, the following central research questions were constructed:

1. How are women linguistically represented in the *English for Today* textbook series?
2. How are women semiotically represented in the *English for Today* textbook series?

1.5 Significance of the Study

As this study explored representation of women in the *English for Today* books, it is significantly insightful for textbook writers, textbook evaluators, curriculum developers, syllabus designers, teachers, learners, educational stakeholders, and researchers. The study will urge textbook writers, evaluators, curriculum developers, syllabus designers, and other educational stakeholders to be more gender-sensitive in producing the content (texts and images) of the textbooks, as well as in designing and developing syllabi and curriculum. The findings of this study will encourage the English language teachers to be more critical about the content of the textbooks. The teachers, in turn, will teach the books with a critical perspective and make the learners critically think about gender issues in textbooks and in society. If learners are not made

aware of the gender bias and stereotyping present in their textbooks, they will naturally take it for granted that one gender is supposed to have more freedom, and that there is nothing wrong with oppressing the other gender. Learners growing up with narrow sense of gender-neutrality will take the society backwards and naturally feel greater culture shock when they go abroad as adults. Once they are gender-sensitized, conscious learners will become conscious, equitable citizens. By making writers, curriculum developers, syllabus designers, and educational stakeholders aware of gender issues in textbooks, this study will eventually help learners to grow up to be more conscious citizens on issues like discrimination, and make sure that men and women get same treatment and opportunities in the society. In this way, this study will pave the path for learners to be more gender sensitive. Finally, this study, which looks into only the English language textbooks, will certainly encourage other researchers to further study gender issues in textbooks of other subjects, and also to explore the viewpoints of textbook writers, teachers, and learners.

1.6 Delimitation

In this study, *English for Today* books for primary level, that is, for Classes I-V were analyzed. Young minds are more vulnerable to the harm which gender discrimination in textbook content can cause. Gender inequity in textbooks may limit young learners' perception towards society and culture, ultimately affecting their social competence (Tahan, 2015), as they may internalize discriminatory attitudes from textbooks (Lu & Lin, 2014). This is the most significant reason behind delimiting this study only to the primary level *English for Today* books. This delimitation was further necessary in order to ensure in-depth analysis in the limited time restraint.

1.7 Limitations

There is a lack of literature on gender representation and representation of women in English language teaching materials of Bangladesh. There have been only two studies on representation of women (see Shirin, 2010; Kabir, 2015), where only one of them employed critical discourse analysis (see Shirin, 2010). Therefore, from Bangladeshi context, only these two studies could be reviewed while doing this study. The limited number of studies on this issue in Bangladeshi context also provided very little opportunity to refer to applicable methodologies to collect and analyze data during this study. Also, it was difficult to find the desirable sampling method which could ensure the optimum analyzable data to explore representation of women in the *English for Today* books of primary level. The most hindering limitation of this study was that there is a lack of literature on lifestyle and status of contemporary Bangladeshi women.

1.8 Operational Definition

Representation of Women: In this study, portrayal of female children has not been considered as representing women; textual and visual references to only adult females have been considered in this study as data representing women. In addition, portrayal of working adolescents has also been considered as representation of women in this study.

1.9 Conclusion

This study looks into representation of women in widely produced and read English language textbook series of Bangladesh titled *English for Today*. Presence of discriminatory or stereotyped portrayal of lifestyle, education, professions, and opinions of female characters in the books can negatively influence learners' attitudes towards women and society in general. Thus, linguistic

and semiotic representation of women in the *English for Today* books were analyzed in this study. This study has been delimited to the five primary level books of the *English for Today* textbook series, since younger learners are more prone to internalizing biased attitude. It is expected that better understanding and awareness about gender-neutral content will be achieved as a result of this study. This study will also pave way for further and broader researches in this area and other related areas.

2. Literature Review

2.1 Primary Education in Bangladesh

The primary education system of Bangladesh is comprised of three major streams – Bengali medium, English medium, and Madrasa education. In Bengali medium schools, the national curriculum created and maintained by National Curriculum and Textbook Board (NCTB) is utilized (Sommers, 2013). Since this stream is the most affordable stream which provides quality education to children of all socioeconomic status. The cost of operating public Bengali medium schools and their teachers' salaries are provided by the government (Sommers, 2013). There are private and public sub-streams of Bengali medium education as well. Also, the medium of instruction in Bengali medium schools is Bengali, but in the English version schools of Bengali medium stream, English the medium of instruction. English language and religious education are two compulsory subjects in Bengali medium stream (Karim, 2012; Chowdhury & Kabir, 2014). In general, education in this stream reflects the norm and tradition of Bengali identity (Karim, 2012). English medium education is attended by students mostly belonging to upper-middle class and upper class (Karim, 2012). The curriculum in the English medium schools is not supervised by any specific board – they are mostly independent in making, maintaining and changing their individual curriculum. The medium of instruction in these schools is English (Karim, 2012). Madrasa system is comprised of religious schools, mostly attended by students belonging to lower class and lower-middle class. In terms of Madrasa education, the Aliya Madrasas are government funded and regulated, while the Qwomi Madrasas are private and ungoverned (Sommers, 2013).

Primary level education in Bangladesh comprises the first five years of schooling, from Class I to Class V. The focus of this study is Bengali medium primary level schools, since *English for Today* for Classes I-V are taught in this sector to teach English language. In most of the cases, Bengali medium primary level schools use these books as their only English language textbooks. The *English for Today* books are the major English language textbooks which are taught in the Bengali medium stream of education system. There are ten books in total. There is one book for each of the classes from Class I to Class VIII, one book for Classes IX-X, and one for Classes XI-XII. The primary level *English for Today* books have small passages, small dialogues, short stories and rhymes as the main language teaching lessons. The tasks require individual work, pair work and group work in order to ensure the lessons to be learner-centered.

According to the latest version of National Education Policy, published in 2010, English language is to be given greater importance from the beginning of primary level of education to ensure proficiency especially in writing and speaking skills (Chowdhury & Kabir, 2014). Although Bangladesh shows over 90% enrollment in primary school, education quality is not satisfactory, and not even half of the enrolled population completes primary education because of belonging to poor and marginalized communities (Sommers, 2013). Islam (2010) points out some issues in primary level education. For example, there is a division that middle class “regular children” get to study in government schools, NGO operated schools are for students from marginalized groups, Madrasas are for students from families looking for Islamic education, and English medium schools serve students of upper-class. Therefore, socio-economic status often determines students’ educational performance, because there is little or no cooperation between these different streams of education (Islam, 2010). Islam also states that

there is discrepancy among schools in terms of quality of education and resources in primary level (2010).

2.2 Effect of Gender Issues in Textbooks on Young Learners

Learners' identities gradually change as they learn a foreign language, and the content of their English language textbooks shape their persona (Kim, 2012). If one gender is stereotyped throughout a textbook, it can result into the readers of the particular gender feeling inadequate to approach education and society (Yasin, Hamid, Keong, Othman, & Jaludin, 2012). Yasin et al. (2012) consider that stereotypical gender roles portrayed in textbooks lower schoolgirls' expectation of themselves, and limit their full potential. However, Yasin et al. (2012) consider that gender bias and stereotyping may be unconsciously reproduced in textbooks. They elaborate this by saying that writers often unconsciously produce discriminatory and stereotypical elements for young learners to learn (Yasin et al., 2012). As a result, bias and stereotyping may make the young learners conscious and judgmental in their attitude towards themselves and towards gender in general (Yasin et al., 2012). Representation of bias and stereotyping may also make the learners limit their own life expectations and opportunities in certain occupations (Yasin et al., 2012). Young learners internalize ideas about what is masculine and what is feminine from their textbook content and also from content of their teachers' lectures (Yasin et al., 2012). In their study of portrayal of gender in Mathematics textbooks of Qatar, Yasin et al. (2012) found sexism and unequal portrayal of males and females, although not statistically significant. Yasin et al. (2012) state that young learners should be taught that men and women have equal opportunities in the society. Jannati (2015) considers that as children become familiar with society and culture, they learn of gender identity as well. She thinks "Educational system in

any country is shaped and affected by the prejudices, values, and traditions held by the society, which are reflected in course books.” Stereotypical gender roles are reflected through textbooks, where language is capable of determining social roles (Jannati, 2015). Jannati (2015) also comments that the society’s ideologies regarding men and women are reflected in textbooks, and these are capable to shape the viewpoints of children.

2.3 Linguistic Representation of Women in English Language Textbooks

Hameed (2014) considers language to be an important medium to convey concept of gender to young learners, and therefore, it is important to regulate what sort of gender beliefs being portrayed by language of textbooks. Analyzing English language textbooks from Pakistan, Hameed (2014) found that there is linguistic underrepresentation of females in the books. Hameed (2014) found negative adjectives to be used more with females compared to that with males, and males were also favored in terms of semantic representations too. Jannati (2015), in her study of Iranian English language textbooks, also found difference in usage of adjectives to denote males and females in terms of linguistic representation. Males in the books were attributed to more negative adjectives, and adjectives related to personality (Jannati, 2015). In contrast, females were attributed with adjectives which referred to physical appearance (Jannati, 2015). The male characters also outnumber female characters in the books (Jannati, 2015). Haque and Kumari (2004) explored occupations of women as portrayed in four Malaysian English language textbooks. In those books, women were passive and had less career-oriented professions. Women in those books were mostly represented as caregivers, and they were hardly in any challenging professions, which were mostly taken up by men (Haque & Kumari, 2004).

Men were portrayed to be serving the society through multiplicity of professions from service to politics (Haque & Kumari, 2004).

Saadabad and Kasmani (2014) studied four English textbooks of Summit Series, which are taught in various educational institutions in Iran. They analyzed dialogues and passages of a total of 20 units of Summit 1A, 1B, 2A and 2B. They investigated representation of male and female social actors in the books in order to find out hidden discursive structures (Saadabad & Kasmani, 2014). On the surface level, the Summit Series textbooks represented women as active social actors, while critical discourse analysis (CDA) of the books showed that women's roles were less crucial compared to men's roles in the books. While representing successful personalities, male personalities outnumbered female personalities (Saadabad & Kasmani, 2014). Also, women were portrayed to have more low-status jobs while men were portrayed with more high-status jobs (Saadabad & Kasmani, 2014). Brusokaitė and Verikaitė-Gaigalienė (2015) consider that the most prominent aspects of gender in a society are reflected through gender representation in EFL textbooks. These textbooks are also foundations for linguistic gender description (Brusokaitė & Verikaitė-Gaigalienė, 2015). Thus, if gender is represented in a linguistically biased manner in textbooks, students' social conduct might be affected (Brusokaitė & Verikaitė-Gaigalienė, 2015). Brusokaitė and Verikaitė-Gaigalienė's (2015) study of Lithuanian, British, and Argentinian EFL textbooks revealed that the authors of the books were not gender-biased intentionally, but they were not consciously focused on gender-neutrality either. Marefat and Marzban's (2014) study of an ILI ELT textbook indicated that male characters were not only focused more, but they were also depicted to be active agents. In that study, depiction of female characters emerged to be lacking in presence, and also less significant (Marefat & Marzban, 2014). Gharbavi and Mousavi

(2012) investigated social prominence of male and female characters in four Iranian high school English language teaching books. In the reading passages of all the four textbooks, male presence was significantly greater than female presence (Gharbavi & Mousavi, 2012).

Shirin (2010) analyzed the cultural content of *English for Today* for Classes 9-10 in order to investigate the representation of women in the book. She divided her analysis of the book in three categories – units which exclude women completely, units where women are present either in text or images, and units where women have prominent role. Her study showed that most of the units of the book represented women prominently (Shirin, 2010). There were a few units where women are presented marginally. Women were absent in only two units. Shirin's (2010) detailed analysis showed various aspects of representing women in the particular book. In a lesson portraying the context of an airport, female characters were omitted completely, implying that the writers may have considered women as incompetent to communicate in the particular context (Shirin, 2010). Shirin (2010) also points out that the writers of the textbook might have struggled to find enough famous female personalities for a lesson, since they only portrayed one famous female personality and three famous male personalities in a lesson. Text in the lesson about Pahela Boishakh, the Bengali new year celebration, does not mention that women wear sari as an integral part of the celebration (Shirin, 2010). In this book, when a lesson portrays a man going abroad for work, and a woman coming to Dhaka from a rural area in search of work, Shirin (2010) considers it a “balanced” and “realistic” portrayal of the two genders. There are also lessons in the book showing a man as being able to afford his own travel abroad, while a woman's father is trying to win a lottery so that his daughter can go abroad (Shirin, 2010). This book also contains poetry, most of which portray helpless women (Shirin, 2010). However,

Shirin (2010) does not acknowledge the additional fact that none of the poems were written by women. However, there were truly well-balanced lessons in the book as well. There was a lesson portraying men helping women with household chores (Shirin, 2010). There is a passage on a girl who is not only a gold-medal winner essay writer, but also passionate about playing cricket (Shirin, 2010). Overall, Shirin (2010) concluded that women were not ignored in the book, although her findings showed otherwise. Kabir (2015), on the other hand, analyzed the themes and languages of texts and images of a newer edition of the same book, that is, *English for Today* of Classes 9-10. His purpose was to investigate whether the representation of women reflected the basic aspects of feminist pedagogy or not. Kabir's (2015) analysis revealed that women were portrayed very stereotypically, often as mothers, where they were always being denoted as someone's mother instead of their names. Kabir's (2015) study found underrepresentation, misrepresentation, and sexism present in the textbook.

2.4 Semiotic Representation of Women in English Language Textbooks

Marefat and Marzban (2014) consider that students and teachers should be made conscious of hidden ideologies in textbooks, since no aspect of textbook content is included by chance – textbook content merely reflect perspective and aim of authors and/or producers. Their study of ILI ELT textbooks revealed consistency in visual and textual representation of gender, where women were less significant and underrepresented, and men were active and centre of focus (Marefat & Marzban, 2014). Jannati's (2015) analysis of visuals of Iranian English language teaching books reflected women to be portrayed in stereotypical roles – cooking in the kitchen wearing an apron, preparing milk to feed the baby, etc. Her analysis also found representation of traditional ideas regarding women through images – women are poor in driving and parking cars,

women believe in superstitions, and women take a lot of time to put on make-up (Jannati, 2015). Kim (2012) studied three popular middle school English language textbooks from South Korea only to find portrayal of prevalent gender roles. The images in the books often portrayed women as housewives wearing apron and doing household chores (Kim, 2012). Kim's (2012) study also revealed that the male characters outnumbered female characters in visual representation of participation in sports; moreover, women were portrayed to be running and jogging, while men were portrayed as participating in dynamic team sports like soccer and baseball. Images in the South Korean textbooks also portrayed men and women involved in gender-stereotypical tasks, like men working on the computer and women shopping and talking on the phone (Kim, 2012). In their study of social prominence of male and female characters in four Iranian high school English language textbooks, Gharbavi and Mousavi (2012) found significantly less presence of women in images in comparison to that of men.

In her study of *English for Today*, an English language textbook from Bangladesh, Shirin (2010) found in a particular lesson a picture showing a woman and a man riding in a rickshaw. She pointed out that the woman is present in the image only – she does not have any dialogue or any other feature in the lesson – an example of ornamental use of female character (Shirin, 2010). She also mentioned another image showing a woman, not related to any lesson, task, or passage (Shirin, 2010). In another lesson, a teenage girl is portrayed to be wearing a short skirt, which is unusual in Bangladeshi context (Shirin, 2010). Shirin (2010) also pointed out an image portraying two girls and four boys, where the boys have been pictured with confident, dominating gesture, while the girls have been pictured sitting among them with humble and shy gesture. A lesson also portrayed foreign, unaccompanied women walking in confident gesture,

backgrounded by a humble-looking Bangladeshi sari-clad woman accompanied by her husband (Shirin, 2010). Shirin's (2010) study included a lesson depicting unrealistic image of a teenage girl playing football as a pastime, wearing a mini-skirt. In reality, professional football players wear shorts, contrary to the cultural norms of the country, but depicting it would have been more realistic (Shirin, 2010). Some better portrayals of rural men and women in the book included a father holding his baby while the baby's mother worked, or men and women eating together (Shirin, 2010).

2.5 Critical Discourse Analysis

Critical discourse analysis (CDA) attempts to surface hidden agenda from language, and hidden power exerted through language on unaware people in an implicit manner. It studies relationship between discourse and social aspects like ideologies, identities, implicit power, social institutions, etc. (Fairclough, 2013). It also critically investigates social uses of language (Fairclough, 2013). Fairclough (1995) considers language to be consisting of social identities, social relations, and knowledge and belief, which can be used to exert covert power on the unaware people of the society. His three dimensional approach to critical discourse analysis enables exploring relationship between social practice and discourse; this approach also enables examination of social processes and elements of discourse (Fairclough, 1995, p. 96). Fairclough (1995) defines discourse as language in social practice, which, in written, spoken, or visual form, becomes text when produced in a discursive event. He also describes discourse practice as the "production, distribution and consumption of a text" (Fairclough, 1995, p. 135). Moreover, Fairclough described discourse and discourse practice as simultaneously "(i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii)

sociocultural practice” (Fairclough, 1995, p. 97). The discourse is part of sociocultural practice, on which discourse production and interpretation, their practices, and conventions, all work together and depend upon (Fairclough, 1995). The nature of practices of discourse production is responsible for the actual discourse at hand, and the nature of practices of interpretation determines how the discourse is to be interpreted after production (Fairclough, 1995).

Critical discourse analysis of a text includes linguistic as well as visual analysis wherever appropriate (Fairclough, 2013). Fairclough (1989) mentions that people draw upon members’ resources (MR) while producing or interpreting texts. Members’ resources (MR) are “knowledge of language, representations of the natural and social worlds they inhabit, values, beliefs, assumptions, and so on” (Fairclough, 1989, p. 24). Although these MR are cognitive workings in the sense that they exist in people’s mind, the origins of the MR are society – created and transmitted by socially produced concepts (Fairclough, 1989). Fairclough (1989) elaborates that the usage of these cognitive elements, that is, MR, are also socially determined, by exemplifying that one uses different MR in reading a poem and in reading a magazine. MR plays a significant role in critical discourse analysis as “The analysis of discourse processes is necessarily an ‘insider’s’ or a ‘member’s’ task – which is why I have called the resources drawn upon by both participant and analyst members ‘members’ resources’ (MR)” (Fairclough, 1989, p. 167). In the current study, members’ resources (MR) have been used as the only research instrument to collect data in order to analyze representation of women in the *English for Today* books for Classes I-V.

2.6 Methodological Literature

This study looks into linguistic and semiotic representation of women in primary level *English for Today* textbooks broadly in a qualitative approach. In qualitative research, one of the following approaches of analysis is followed: a) finding out patterns from the parts of data, b) analysis of data in terms of social implication, or c) interpreting relationship between data and external factors (Ary, Jacobs, & Sorensen, 2010). Qualitative studies allow analyzing data with respect to different social settings to ensure appropriate comprehension of an issue (Ary et al., 2010). The particular qualitative research design employed in this study was content or document analysis. A content analysis study can identify implicit meanings from the data besides the explicit, surfaced ones (Julien, 2008). Inductive approach is usually employed in data analysis in this research design to reveal the hidden, contextual meaning in the content after detailed examination of the text (Julien, 2008). Typically in content or document analysis, large amount of qualitative data is categorized into clusters to identify emerging patterns (Julien, 2008). However, smallest textual data like a sentence may belong to more than one category of concept or theme after coding in content analysis (Julien, 2008). Bogdan and Biklen (2006) suggest choosing qualitative approach for research problems which will contribute to the existing literature on the concern and can be completed within a limited amount of time with considerable amount of data (as cited in Ary et al., 2010). Ary et al. (2010) suggest considering a few aspects while choosing a particular qualitative research design, like informational adequacy, efficiency, and ethical considerations. That is, the particular qualitative design should allow comprehension of the research problem thoroughly and accurately, it should allow the researcher to collect data in a manner which is both cost- and time-efficient, and it shall not be subject to any ethical concern. All these were considered while choosing content analysis as the research design for

this study. In terms of sampling to collect data in this qualitative content analysis study, purposive sampling was employed. Purposeful or purposive sampling helps the researcher by providing enough material to sufficiently understand the research problem (Ary et al., 2010; Creswell, 2012). More specifically, a form of purposive sampling known as criterion sampling was employed in this study to collect the data. In this particular kind of purposive sampling, all data falling in some specific criterion are included (Ary et al., 2010). Naturally, in the process of such sampling, the researcher has to first understand and identify the essential factors that are to be studied in order to solve the research problem (Ary et al., 2010).

3. Methodology

Because the researcher is the instrument in qualitative research, what the researcher believes about the way the world works becomes crucial. These beliefs will guide the direction of the research, the methodology chosen, data analysis and interpretation, and how the study is presented. (Norum, 2008b, p.737)

In this study, qualitative content analysis was chosen as the research design to analyze *English for Today* books for Classes I-V. To analyze the representation of women in texts and images of the textbooks, Fairclough's (1995) three dimensional approach to critical discourse analysis was chosen as the theoretical framework. Data for this study was collected by criterion sampling, which is a kind of purposive sampling usually applied in qualitative studies. Fairclough's (1989) concept of members' resources (MR) was employed as the only data collection instrument in this study. Data collection and analysis was a partially simultaneous process in this study; while collecting data by noting them down in a Word Document file, some ideas about how the data will be analyzed were also noted down in another Word Document file. Data was analyzed in three levels – description, interpretation, and explanation – as required by the theoretical framework. Failure to find a better data collection instrument and lack of literature related to sociocultural status of women in Bangladesh were the obstacles encountered during the data collection and analysis stages of this study.

3.1 Research Design

In this study, it was attempted to find out an emerging pattern regarding representation of women from the textbooks and also to analyze the findings regarding representation of women in terms of social implication. This has been a qualitative study since these intentions fit Ary, Jacobs & Sorensen's (2010) approaches to qualitative research. The specific qualitative research design employed in this study was content or document analysis. In this research design, patterns, often recurrent, of meaning reflected in textual and visual data like textbooks are analyzed and explained (Ary et al., 2010; Norum, 2008a; Julien, 2008). A content analysis study usually commences with a question that can be answered by analyzing content of documents (Ary et al., 2010), and it seemed to be the most suitable research design to answer the central research questions of this study. Also, Ary et al. (2010) mention identifying bias, prejudice, or propaganda as criteria for choosing content analysis. Therefore, it seemed suitable to answer the central research questions of this study regarding linguistic and semiotic representation of women in the *English for Today* textbooks through a content analysis study. Content analysis of the primary level *English for Today* books was considered to be the best qualitative research design to ensure informational adequacy and efficiency, free from any ethical issues, as suggested by Ary et al. (2010).

3.2 Theoretical Framework

This study of *English for Today* intended to look at both explicit and implicit aspects of representation of women. Naturally, it was aimed to investigate whether bias in representation of women were present in the books. Therefore, critical discourse analysis was considered to be an appropriate approach to do the content analysis of the textbooks. Fairclough's (1995) three

dimensional approach to critical discourse analysis was chosen as the framework for data analysis in this study. This approach works in three levels – the discourse, discourse production and interpretation, and discourse as an element of social practice (see Figure 1). This approach to critical discourse analysis was employed in this study by providing:

- Linguistic description of the discourse – textual and visual data from the textbooks
- Interpretation of the relationship between both productive and interpretative discursive processes and the discourse – what are attempted to be taught and what are most likely to be learned from textual and visual data from the textbooks
- Explanation of the link between discursive processes and social processes – the relationship that production and interpretation of texts and images have with the social context

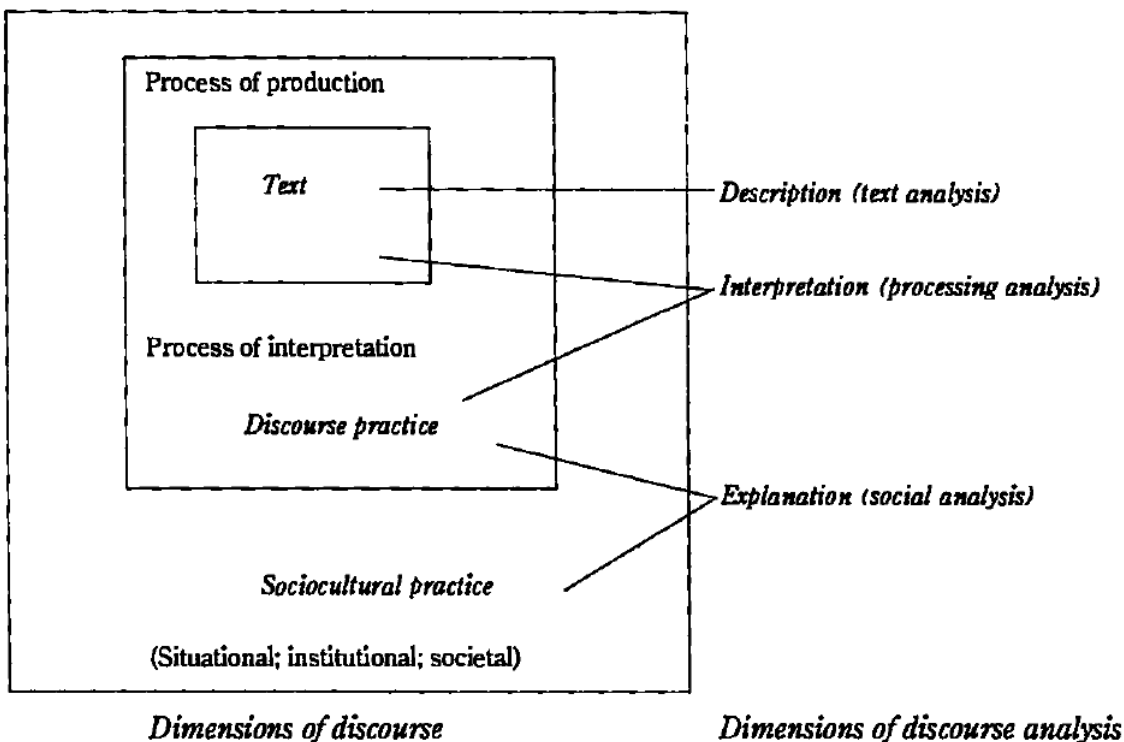


Figure 1: Norman Fairclough's Three Dimensional Approach to Critical Discourse Analysis (Fairclough, 1995, p. 98)

3.3 Setting

This content analysis study required reading and note-taking from the primary level *English for Today* books. The soft copies of the books were read on the computer in a study-room, and notes were taken on Microsoft Word Document files. While reading the books, making notes of the analyzable data, and of the possible manners of description, interpretation, and explanation of the data, there were hardly any external factors affecting the processes.

3.4 Sampling

Every aspect of a research problem cannot be studied by a researcher in case of a qualitative study, and thus a sample representative of the analyzable data is obtained in such studies (Ary et al., 2010). In this study, purposive sampling was chosen to be the best approach to collect data. The following criteria were considered while sampling the data to analyze the representation of women in texts and images of *English for Today* books for Classes I-V:

- Representation of physical and intellectual qualities of women
- Representation of personality traits of women
- Representation of social responsibilities of women
- Representation of professions of women
- Representation of household responsibilities of women
- Hobbies and interests attributed to women
- Thoughts and feelings attributed to women
- Female personification of creatures and abstract concepts
- Any significant or subtle bias and stereotyping in representation of women

3.5 Research Instrument

In qualitative studies, the researcher is usually the primary instrument, collecting the data personally (Ary et al., 2010); and in some qualitative studies, the researcher is the only data collection instrument (Donmoyer, 2008). Moreover, standardized instruments are not bound to be used in conducting qualitative studies, unlike quantitative ones (Brodsky, 2008). Hence, this study was done by employing member's resources (MR) (Fairclough, 1989) as the only data collection instrument. Based on members' resources (MR) as the only research instrument, data was collected from the five *English for Today* books according to the sampling criteria. In terms of linguistic and semiotic data, texts featuring women's professions, physical qualities, intellectual qualities, personality traits, social responsibilities, household responsibilities, hobbies, interests, thoughts, feelings, female personification, and any bias or stereotyping were considered as analyzable data. Textual data featuring women's professions, physical qualities, intellectual qualities, personality traits, social responsibilities, household responsibilities, hobbies, interests, thoughts, feelings, female personification, in addition to any bias or stereotyping in terms of female gender were important to answer the first central research question. Images portraying women of particular professions, women carrying out household responsibilities, women doing something as a hobby or interest, female personification of creatures, and additional bias or stereotyping helped in answering the second central research question.

3.6 Data Collection Procedure

Qualitative data are usually comprised of texts and images instead of numerical or statistical data as in case of qualitative studies (Ary et al., 2010). Hence, this qualitative content analysis uses texts and images of the *English for Today* books as descriptive data instead of numerical and statistical data. Firstly, the soft copies of *English for Today* books for Classes I-V were acquired from the website of National Curriculum and Textbook Board (NCTB). When the books were read for the first time, it was decided that content analysis would be the specific qualitative design; the sampling criteria were developed when the books were read for the first time as well. Afterwards, focusing on the sampling criteria, data was collected in the forms of quotes or short descriptions which were all noted down on a Word Document file. The sampling criteria and the nature of this study made it necessary to collect and partly analyze the data at the same time (Ary et al., 2010; Creswell, 2012). While reading the books multiple times afterwards, the sampling criteria were referred to frequently, and descriptive notes on ideas about interpretation and explanation of the data were written down on a separate Word Document file as soon as they emerged. Naturally, all the books did not contain elements belonging to all the sampling criteria.

3.7 Data Analysis Procedure

In qualitative content analysis, inductive approach is usually employed to analyze the data (Ary et al. 2010) to reveal the hidden contextual meaning in the content after detailed examination of the data (Julien, 2008). Moreover, the framework for data analysis in this study also allows revealing subtle elements from the data. Therefore, the quotes and descriptions that emerged after multiple readings of the *English for Today* books were analyzed in an inductive approach. In this approach, the data acquired through sampling criterion were reduced by further

categorizing the data through tabulation in a Word Document file, showing the specific units, lessons, and criteria where the data belongs to, which is a standard procedure in qualitative studies (Ary et al., 2010). As mentioned earlier, ideas about interpreting and explaining the data that were emerging in each reading of the books were all noted down in a separate Word Document file.

After identifying the specific data to be analyzed, they were described in the first level of Fairclough's (1995) three dimensional approach to critical discourse analysis. Qualitative research generally requires some amount of personal interpretation by the researcher while describing and analyzing the data (Creswell, 2012). Hence, members' resources (MR) (Fairclough, 1989) were referred to while describing, interpreting, and explaining the tabulated data acquired from the five *English for Today* textbooks. In the second level of critical discourse analysis, the relationship between the discourse and the discourse practice were interpreted. In that level, the described texts and images were interpreted in terms of the aim of their production and the possible way of their interpretation. Lastly, in the third level of the analysis, the discourse practice described in the second level was explained in terms of the sociocultural practice of Bangladesh. There, the aim of production and the possible way of interpretation of the texts and images were explained with reference to the sociocultural norms and realities of Bangladesh. The central research questions regarding linguistic and semiotic representation of women in *English for Today* books were then answered after all the three levels of critical discourse analysis were completed.

3.8 Obstacles Encountered

While analyzing data in the third level of critical discourse analysis, it was required to refer to sociocultural practices and reality regarding the representation and presence of women in different aspects of social and professional life. However, due to very little literature on these areas in the context of Bangladesh, much academic references could not be provided.

4. Findings and Discussions

4.1 Introduction

This content analysis of primary level *English for Today* books employed critical discourse analysis as an approach to analyze the data. More specifically, Fairclough's (1995) three dimensional approach was employed to analyze the sampled data from *English for Today* books for Classes I-V. Sampling was done according to several criteria, and as the next sections will feature, tables were created to divide the data according to the sampling criteria. There are five tables featuring text and image descriptions in brief, and there are five other tables featuring only images being analyzed and comments on them.

4.2 Critical Discourse Analysis of *English for Today* books for Classes I-V

The sampled data was coded in tables. Tables 1-5 contain all the data (texts and descriptions of images) separated according to Units, Lessons and sampling criteria. Tables 6-10 contain only the images among the data, separated according to their respective Units and Lessons, with comments. Then, the data was analyzed by employing Fairclough's (1995) three dimensional approach to critical discourse analysis. Textual and visual data from the tables were first described in detail as the first step of the analysis. Afterwards, what is to be taught and what can possibly be learned from those texts and images were analyzed in the second step of the analysis. Finally, in the third step of the analysis, the relationship between sociocultural practice with the production and interpretation of the data was explained. There, what is to be taught and learned from texts and images comprising the data were analyzed in terms of the related social norms, traditions and realities of Bangladesh.

4.2.1 Description of Data

4.2.1.1 Description of Data from *English for Today* for Class I

The title page of *English for Today* for Class I shows a smiling woman as teacher, waving hand and saying “Good morning” to four students (Hoque et al., 2012a, p. 0). The teacher is wearing a sari, earrings and bangles, with hair tied at the back in a bun. In Unit 1 Lesson 1, a woman is again shown to be a teacher, who is wearing a sari, earrings and bangles, with hair tied in a bun (Hoque et al., 2012a, p.1). This teacher is seen entering the classroom, smiling and saying “Good morning” to the students, who reply by saying “Good morning” as well. Unit 1 Lesson 2 shows another smiling woman a teacher, who is wearing a sari, earrings and bangles, with her hair braided (Hoque et al., 2012a, p.2). She is greeting a student by saying “Good morning” and asking about his wellbeing. Another woman is shown to be a teacher in Unit 1 Lesson 3, where she is also wearing a sari, earrings, and bangles (Hoque et al., 2012a, p.3). She has her hair tied in a bun, and she is smiling and greeting a student by saying “Good morning” and asking about the student’s wellbeing. Unit 1 Lesson 4 shows two different women as teachers in two separate images (Hoque et al., 2012a, p.4). Both of them are smiling, wearing saris, earrings, bangles and have their hair tied in buns. They are saying goodbye to their students. One of the teachers is saying goodbye to a student, mentioning that it is time to go home. The other teacher is saying goodbye in a rhyme, adding the wish that the students may have a good day. In Unit 2 Lesson 1, a smiling woman is shown to be a teacher (Hoque et al., 2012a, p.9). She is wearing a sari, earrings, bangles, and her hair is also tied in a bun. A woman is shown as a teacher in Unit 3 Lesson 2 as well (Hoque et al., 2012a, p.39). She is smiling, wearing a sari, earrings and bangles, and her hair is tied in a bun. She is giving simple commands in the Lesson, like “Open the window,” “Close the door,” and “Show me your pencil.” In Unit 5 Lesson 1, a woman is shown

to be a teacher (Hoque et al., 2012a, p.52). She is wearing a sari, earrings, and bangles, with her hair tied in a bun. She is asking students about different classroom resources, like “What is this?” “a pen / It’s a pen.” Similarly in Unit 5 Lesson 2, a woman is shown as a teacher holding up a school bag and asking students “What’s this?” while the students answer “a bag / It’s a bag” (Hoque et al., 2012a, p.53). In the image, the teacher is wearing a sari, earrings and bangles, and her hair is tied in a bun.

Unit	Lesson	Physical and intellectual qualities	Personality traits	Social responsibilities	Roles and Professions	Household responsibilities	Hobbies and interests	Thoughts and feelings	Personification	Bias and stereotyping
0	0				Teacher (p. 0)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
1	1				Teacher (p. 1)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
	2				Teacher (p. 2)					Smiling; wearing a sari, earrings and bangles; braided hair
	3				Teacher (p. 3)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
	4				Teacher (2) (p. 4)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
2	1				Teacher (p. 9)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
3	2				Teacher (p. 39)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun

5	1				Teacher (p. 52)					Wearing a sari, earrings and bangles; hair tied in a bun
	2				Teacher (p. 53)					Wearing a sari, earrings and bangles; hair tied in a bun

Table 1: Data from *English for Today for Class I* (Hoque et al., 2012a)

Unit	Lesson	Image	Comment
0	0		Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 0)

1	1		Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 1)
	2		Smiling; wearing a sari, earrings and bangles; braided hair (p. 2)

3



Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 3)

4



Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 4)



2	1		Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 9)
3	2		Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 39)



5	1		Wearing a sari, earrings and bangles; hair tied in a bun (p. 52)
	2	 <p>T: What's this? S: a bag/ It's a bag.</p>	Wearing a sari, earrings and bangles; hair tied in a bun (p. 53)

Table 6: Images in Data from *English for Today for Class I* (Hoque et al., 2012a)

4.2.1.2 Description of Data from *English for Today* for Class II


In Unit 3 Lesson 1 of *English for Today* for Class II, a smiling woman is shown as a teacher (Hoque et al., 2012b, p. 16). She is wearing a sari, earrings and bangles, and her hair is tied in a bun. In the Lesson, she gives simple commands and instructions like “Touch your nose,” “Look at the board,” and “Go to your seat.” In Unit 6 Lesson 3, there are the shapes with female personification. One of them is a circle named “Suzy Circle” (Hoque et al., 2012b, p. 38). In terms of physical properties of Suzy Circle, she mentions “I go round and round.” She also mentions “I’m happy as can be” and “Can you draw me?” in terms of her thoughts and feelings. In the image, Suzy Circle is looking upwards and not directly at the reader. She has a very curvy smile. Another shape is named Tina Triangle (Hoque et al., 2012b, p. 39). In terms of her physical attributes, she says “Count my sides. One, two, three.” In terms of thoughts and feelings, she says “Look at me!” This shape is also not directly looking at the reader, but looking in the left. Tina Triangle has a wavy smile. The third shape personified to have a female name is “Rimi Rectangle” (Hoque et al., 2012b, p. 39). Sentences like “My four sides and not the same. 2 are short and 2 are long.” show physical qualities of this shape. In terms of her thoughts and feelings, Rimi Rectangle says “Count my sides, come right along. 1, 2, 3, 4.” Rimi Rectangle is wearing a hat. She is looking downwards and not directly at the reader. Her tiny smile is almost straight. Then, in Unit 6 Lesson 4, an image of two women standing beside each other is used twice (Hoque et al., 2012b, p. 41). One of them is tall and one short, and this Lesson is on comparison among sizes. Both of the women are wearing saris, earrings and bangles, with their hair tied in buns. Unit 9 Lesson 3 portrays a woman named Anita Sarkar, who talks about herself in that section (Hoque et al., 2012b, p. 59). She is a school teacher who teaches in Classes I and II. She wakes up early in the morning to cook breakfast for her family before going to school.

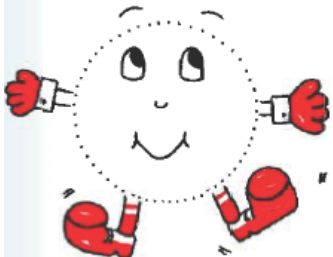
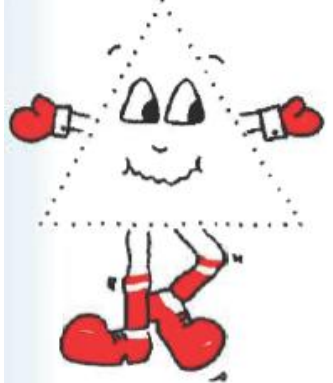
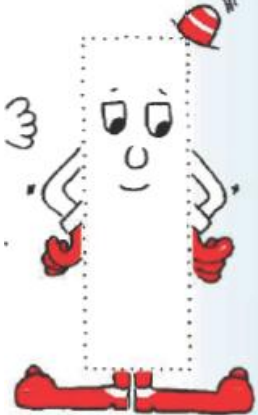
There are two images, separated by Anita Sarkar's narration in the middle. This first image shows Anita Sarkar as smiling and cooking breakfast for the family. In the second image, she is seen to be smiling and teaching in class. She is wearing a sari, earrings and bangles, and her hair is tied in a bun in both of the images. Unit 9 Lesson 4 features the story 'The farmer and his goose' (Hoque et al., 2012b, p. 60). The story is about a farmer whose goose used to lay a golden egg everyday, which the farmer used to sell and earn money for each day. One day, to get all the eggs at a time and become rich by selling them all, the farmer cuts the belly of the goose, which kills the goose. The image accompanying the story shows a man, the duck which lays golden eggs, and a woman, although there is no female character in the story. The woman in the image looks surprised to see the duck laying golden eggs. She is wearing a sari, earrings and bangles, with her hair tied in a bun.






Unit	Lesson	Physical and intellectual qualities	Personality traits	Social responsibilities	Roles and Professions	Household responsibilities	Hobbies and interests	Thoughts and feelings	Personification	Bias and stereotyping
3	1				Teacher (p. 16)					Smiling; wearing a sari, earrings and bangles; hair tied in a bun
6	3	“I go round and round.” (p.38)						“I’m happy as can be.” “Can you draw me?” (p.38)	Suzy Circle (p. 38)	Not looking directly; too curved smile
		“Count my sides. One, two, three.” (p.39)						“Look at me!”	Tina Triangle (p. 39)	Not looking directly; wavy smile
		“My four sides are not the same. 2 are short and 2 are long.” (p.39)						“Count my sides, come right along. 1,2,3,4.”	Rimi Rectangle (p. 39)	Not looking directly; wearing a hat; almost straight smile
	4	Tall woman and short woman (2) (p.41)								Wearing saris, earrings and bangles; hair tied in buns
9	3				Anita Sarkar – teacher of Classes I and II (p.59)	Gets up early in the morning. Cooks breakfast for the family. (p.59)			Two images – the first one shows she is smiling and cooking, the second one shows she is smiling and teaching; wearing a sari, earrings and bangles; hair tied in a bun (p.59)	

	4										A woman is in image, surprised to see golden egg of goose. There is no female character in the text. Wearing a sari, earrings and bangles; hair tied in a bun (p.60)
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Table 2: Data from *English for Today for Class II* (Hoque et al., 2012b)

Unit	Lesson	Image	Comment
3	1		Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 16)

6	3		Not looking directly; too curved smile (p. 38)
			Not looking directly; wavy smile (p. 39)
			Not looking directly; wearing a hat; almost straight smile (p. 39)

4		<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  a tall woman </div> <div style="text-align: center;">  a short woman </div> </div> <div style="text-align: center; margin-top: 20px;">  </div>	<p>Wearing saris, earrings and bangles; hair tied in buns (p. 41)</p>
9	3	<div style="display: flex; align-items: center;"> <div style="flex: 1;">  </div> <div style="flex: 2; text-align: center;"> <p>I'm a teacher. I get up early in the morning. I cook breakfast for the family. Then I go to school. I teach class 1 and class 2.</p> </div> <div style="flex: 1;">  </div> </div>	<p>Smiling; wearing a sari, earrings and bangles; hair tied in a bun (p. 59)</p>


	4	 An illustration showing a man in a blue shirt and a woman in a pink sari looking surprised. They are standing next to a nest containing a single yellow egg. A white goose is standing next to the nest. The scene is set outdoors on a patch of ground.	Surprised; wearing a sari, earrings and bangles; hair tied in a bun (p.60)
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Table 7: Images in Data from *English for Today for Class II* (Hoque et al., 2012b)

4.2.1.3 Description of Data from *English for Today* for Class III

In the title page of the *English for Today* book for Class III, a smiling woman is shown as a teacher, in assembly at school (Hoque et al., 2012c, p. 0). She is wearing a sari and bangles, and her hair is tied in a bun. Unit 1 Lesson 3 shows a smiling woman as a journalist, who writes news for television (Hoque et al., 2012c, p. 5). Her name is Nazia Hussain, and she is a 35 years old woman from Rangpur. She is wearing western outfit, earrings, necklace and bangles, with her hair tied in a loose bun. She has a pen and a notebook in her hand, and a camera on her shoulder. Unit 3 Lesson 2 shows a woman as teacher (Hoque et al., 2012c, p. 14). She is wearing a sari, and her hair is tied in a bun. She is giving instructions and commands in this Lesson, like “Put your right hand up,” “Sit down,” “Children, listen carefully,” “Eat good foods,” and “Take rest and sleep well.” Unit 3 Lesson 3 shows the same image as the one on the title page – a female teacher in the assembly (Hoque et al., 2012c, p. 15). The teacher is wearing a sari, and her hair is tied in a bun. She is giving commands and instructions like “Stand up in a line,” “Listen to the national anthem,” and “Sing the song everybody.” In Unit 3 Lesson 3, there are two separate images and texts portraying two mothers (Hoque et al., 2012c, p. 15). In the first image, a mother is waking up her son for school. She is wearing a sari, earrings and bangles, and her hair is tied in a bun. The accompanying text shows different commands and instructions, like “Get up from bed,” “Brush your teeth,” and “Get ready for school.” Through the various commands, the mother urges her son to get out of bed, go to the bathroom to take a shower. She also instructs him to have breakfast, then brush teeth, and put on uniform to get ready for school. In the second image of the same Unit, Lesson and page, a mother is greeting her daughter at the door, who has just returned from school (Hoque et al., 2012c, p. 15). The mother is wearing a sari, earrings, and bangles, with her hair tied in a bun. She gives different instructions and commands like “Put your

schools bag away,” “Help me with my work,” and “Have your lunch.” With different commands and instructions, the mother asks her daughter to put her school bag away, change clothes and then join her in the kitchen to help with work. Then, the mother also asks her daughter to take a bath and sit at the dining table to have lunch. In Unit 3 Lesson 4, there is a task titled “What so you say? Make requests using ‘can’ or ‘could’” (Hoque et al., 2012c, p. 19). Over there, one of the cues is “You want your grandma to tell a funny story.” Then, a blank line is provided for the students to answer by using ‘can’ or ‘could.’ Thus, here a woman is given role of a grandmother who could tell her grandchild a funny story; it is a sort of hobby or interest attributed to the grandmother. Unit 4 Lesson 14 contains the rhyme ‘Hickety Pickety,’ with female personification of a chicken (Hoque et al., 2012c, p. 35). She is a black hen who lays nine or ten eggs “for gentlemen”. The image accompanying the rhyme shows a black hen sitting on her nest of straws with nine eggs lying around her.

In Unit 6 Lesson 1, a woman is portrayed as a doctor (Hoque et al., 2012c, p. 41). She is smiling and checking a girl with a stethoscope. In terms of attire, she is wearing a doctor’s apron, and her hair is tied in a bun. The same image is used in a task in the next page (Hoque et al., 2012c, p. 42). There, a smiling woman is shown as a doctor wearing an apron with her hair tied in a bun. She is checking a girl with a stethoscope. On the same page, in Unit 6 Lesson 1, another smiling woman is shown to be a tailor (Hoque et al., 2012c, p. 42). She is wearing a sari, and her hair is tied in a bun. She is sewing clothes on a sewing machine, and other clothes are hanging at the back. In the next page, there is a rhyme regarding a tailor, where a better copy of the image from previous page and Lesson is used in Unit 6 Lesson 2 (Hoque et al., 2012c, p. 43). There, a woman is shown as a tailor, sewing clothes on a sewing machine. In the rhyme, she says that she

is a tailor, and she makes clothes. The rhyme also describes how her needle goes on the clothes – “Stitch, stitch, stitch.” In the image, she is smiling. She is wearing a sari, and her hair is tied in a bun. There are other clothes hanging at the back. Since this picture is better in quality than the previous one, she is also seen wearing earrings and bangles, and a measuring tape is seen hanging from her neck in this image. In Unit 7 Lesson 4, a woman is shown as mother of a girl named Flora (Hoque et al., 2012c, p. 50). The text describes that Flora, her mother and her father is going to Chittagong by a train in that Lesson. Flora’s mother reads a newspaper while Flora eats a banana and Flora’s father sleeps. In the image accompanying the text, Flora’s mother is seen to be wearing a sari, earrings and bangles. Her hair is tied in a bun. She is smiling and reading a newspaper. In the same page, Unit 7 Lesson 4, there is a picture of a smiling woman drinking tea (Hoque et al., 2012c, p. 50). She is wearing a sari, earrings and bangles, and her hair is tied in a pony-tail. The image is a part of the task which asks students to look at the pictures.

Unit 8 Lesson 1 teaches prepositions, and has three images where women are illustrated. In the first image, a woman wearing selwar kamiz is standing at a bus stoppage, with two other men (Hoque et al., 2012c, p. 55). All of them are backgrounded while a man holding an umbrella is foregrounded in the image, accompanied with the caption “The umbrella is over his head”. The second image shows a woman holding a pitcher by a tubewell (Hoque et al., 2012c, p. 55). She is wearing a sari, earrings and bangles. Her hair is tied in a bun, and she is smiling. The caption for this image is “The woman is near the tubewell.” The final image of this Lesson showing a woman is that of a teacher (Hoque et al., 2012c, p. 56). She is wearing a sari, and her hair is tied in a bun. Beside the image, there is a fill in the gap sentence “The students are _____ the class.”

In Unit 8 Lesson 2, there is a task on asking and answering short questions (Hoque et al., 2012c, p. 58). In that task, one question asks “Where does a housewife work?” and then there is a small space for answer. This is how a woman is portrayed to be a housewife in a task. In Unit 9 Lesson 2, a task on capital letters features a sentence “My mother’s name is Maliha” (Hoque et al., 2012c, p. 62). This shows how a woman is portrayed as a mother in the task. In another similar task in the same Unit and Lesson, the sentence “The teacher is very good and I like her” is featured (Hoque et al., 2012c, p. 62). This sentence portrays a woman a teacher, and seems to be praising her intellectual quality.

In Unit 10 Lesson 1, there is a passage about the family of a girl named Tisha (Hoque et al., 2012c, p. 66). In her family, Tisha also has a younger brother, her father, mother and grandmother. Thus, the passage portrays two women – Tisha’s mother and Tisha’s grandmother. Tisha’s mother is a teacher. Both of Tisha’s parents help her with studies. Tisha’s grandmother loves her very much, and she often tells Tisha funny stories. Helping Tisha with her studies seems to be a household responsibility of her mother, as described in the story. Tisha’s grandmother telling stories to Tisha can be examples of a pastime, showing a hobby or interest of the grandmother to entertain or talk with her grandchild. The passage is also accompanied by an image. There, everybody of the family is smiling. Tisha’s mother and grandmother are wearing saris and both have their heads covered with aachal of their saris. Tisha’s mother is wearing bangles in her hands. She is also holding the youngest child. Unit 10 Lesson 2 shows Shanta’s description of her mother (Hoque et al., 2012c, p. 68). Her mother’s name is Sumita and she is 30 years old. She is a housewife and her household responsibilities include cooking, shopping and helping Shanta with studies. In terms of hobbies or interests, Sumita does poultry and

vegetable gardening. Both Shanta's father and Shanta help Sumita with her household work. Shanta and Sumita love each other very much. The same Unit and Lesson features some questions to help students write about their own mothers (Hoque et al., 2012c, p. 69). The questions "What does your father / brother do for her?" "What does she do for her family?" seems to imply household responsibilities of students' mothers. Unit 10 Lesson 3 has a poem titled 'My mother' (Hoque et al., 2012c, p. 71). Thus, a woman is shown as a mother in this Lesson. This poem details physical qualities, especially the face, of the mother of speaker of the poem in the verses "A lovely face / So full of beauty, / As of grace. / That face can be / Compared to no other." The beauty of the mother seems to make her a "lovely lady." In the picture accompanying the poem, a girl and her mother is seen, looking and smiling at each other. In the picture, the mother is wearing a sari, earrings and bangles, and her hair is tied in a bun. In the same Unit and Lesson, there is a task where the students are asked to copy two lines (Hoque et al., 2012c, p. 71). One of the lines features a woman as grandmother – "Grandmother tells us stories." Here, telling stories can be considered as an interest or hobby of the grandmother.

Unit 11 Lesson 1 features some sentences and pictures about the necessity of food (Hoque et al., 2012c, p. 74). There, a woman is portrayed as a laborer. The image shows her to be carrying something with a basket on her head. She is wearing a sari in the image. The caption of the image is "We need food to work." In Unit 11 Lesson 3, a woman is portrayed as a teacher (Hoque et al., 2012c, p. 77). The image shows that she is smiling and talking with the students in the class about cleanliness. In the text, when a student asks her whether only eating healthy food can ensure being well, she mentions that there are other rules to be followed as well. As the students respond and asks her further, she tells the rules about brushing teeth, cutting nails,

washing hands, and drinking enough water. In terms of her attire, she is wearing a sari, earrings and bangles, and her hair is tied in a pony tail. Unit 11 Lesson 4 portrays a female personification of a bird in a story (Hoque et al., 2012c, pp. 78-79). There, the bird lives in a cornfield with her children. She asks the children to listen to the farmer when he comes in the field. While the children, who cannot fly, stay at home unattended, the mother bird goes out to bring food everyday. For three days, the children narrate to their mother what they hear from the farmer and his conversations with his brothers, friends and son. Listening to these narrations, the mother bird decides when it is appropriate time to leave the place as the corn will soon be reaped. The major household responsibility of the mother bird seems to be to feed the children, and to ensure the safety of the children and home.

Unit	Lesson	Physical and intellectual qualities	Personality traits	Social responsibilities	Professions	Household responsibilities	Hobbies and interests	Thoughts and feelings	Personification	Bias and stereotyping
0	0				Teacher (p. 0)					Smiling; wearing a sari and bangles; hair tied in a bun
1	3				Journalist; writes news for television (p.5)					Smiling; wearing top and trousers / western outfit, earrings, necklace and bangles; pen and notebook; camera; hair loosely tied in a bun
3	2				Teacher (p.14)					Wearing a sari; hair tied in a bun
	3				Teacher (p.15)					Wearing a sari; hair tied in a bun

					Mother (2) (p.15)	Making son ready for school in the morning. Asking daughter to help in kitchen and then have lunch after school.				“Get up from bed. Go to the bathroom. Take a shower. Eat your breakfast. Brush your teeth. Put on your uniform. Get ready for school.” “Put your school bag away. Change your clothes. Come to the kitchen. Help me with my work. Take a bath. Sit at the dining table. Have your lunch.” Wearing saris, earrings and bangles; hair tied in buns
	4				Grandma (p.19)		To tell funny stories to grandchild			
4	14								“Hickety Pickety, my black hen” “She lays eggs for gentlemen” (p.35)	

6	1				Doctor (p. 41)					Smiling; hair tied in a bun; wearing a doctor's apron; examining a girl with a stethoscope
					Doctor (p. 42)					The same picture from the previous page, but in poorer quality. Smiling; hair tied in a bun; wearing a doctor's apron; examining a girl with a stethoscope
					Tailor (p. 42)					Smiling; wearing a sari; working on a sewing machine; other dresses are hanging at the back




	2				Tailor (p. 43)			I am a tailor, I make clothes; Stitch, stitch, stitch My needle goes.		The same picture form the previous page, but in better quality; smiling; wearing a sari, earrings and bangles; working on a sewing machine; other dresses are hanging at the back; a measuring tape is hanging from her neck
7	4				Mother (p. 50)					Smiling; reading a newspaper; wearing a sari, earrings and bangles; hair tied in a bun
										A woman is smiling and drinking tea; wearing a sari, earrings and bangles; hair tied in a pony tail (p. 50)

8	1									Woman wearing selwar kamiz in standing at bus stoppage. It is raining. The woman is backgrounded with two other men. (p. 55)
										“The woman is near the tubewell.” The woman is wearing a sari, earrings and bangles; smiling; hair tied in a bun (p. 55)
				Teacher (p. 56)						Wearing a sari; hair tied in a bun
	2									“Where does a housewife work?” (p. 58)
9	2				Mother (p. 62)					
		“The teacher is very good and I like her.”			Teacher (p. 62)					
10	1				Mother and teacher (p. 66)	Help child with studies				In the family picture, everybody is

					Grandmother (p. 66)		Telling grandchild funny stories			smiling. Tisha's mother and grandmother are wearing sari. Their heads are covered with aachal of sari. Tisha's mother has bangles in her hands. Tisha's mother is holding the youngest child.
2					Housewife mother (p. 68)	"She works at home" "My mother cooks food for us." "Sometimes she goes for shopping. She helps me with my studies too."	"She looks after the chicken and the vegetable garden."	"My mother loves me and I love her very much."		"My father also helps her" "I also help her after school"
										"What does your father / brother do for her?" "What does she do for her family?" (p. 69)
3	"lovely face," "full of beauty," and "grace," "lovely lady"				Mother in poem 'My Mother' (p. 71)					In the picture beside the poem, the mother is seen smiling. She is wearing a sari, earrings and bangles; her hair is tied in a bun

					Grandmother (p. 71)		“Grandmother tells us stories”			
11	1				Laborer (p. 74)					Wearing a sari, head covered with aachal of sari
	3				Teacher (p. 77)					Smiling; wearing a sari, earrings, and bangles; hair tied in a pony tail
	4					Bringing food to feed the children; think about the safety of the children and home			Bird (p. 78)	The Bird (female) is only parent to feed the children. In reality, it is not like that.

Table 3: Data from English for Today for Class III (Hoque et al., 2012c)

Unit	Lesson	Image	Comment
0	0		Smiling; wearing a sari and bangles; hair tied in a bun (p. 0)
1	3		Smiling; wearing top and trousers / western outfit, earrings, necklace and bangles; pen and notebook; camera; hair loosely tied in a bun (p.5)
3	2		Wearing a sari; hair tied in a bun (p. 14)

3










Wearing a sari; hair tied in a bun (p.15)









Wearing saris, earrings and bangles; hair tied in buns (p. 15)



4	14			<p>A black hen with 9 eggs scattered around her (p.35)</p>
6	1			<p>Smiling; hair tied in a bun; wearing a doctor's apron; examining a girl with a stethoscope (p. 41)</p>
				<p>The same picture from the previous page but in poorer quality. Smiling; hair tied in a bun; wearing a doctor's apron; examining a girl with a stethoscope (p. 42)</p>
				<p>Smiling; wearing a sari; working on a sewing machine; other dresses are hanging at the back (p. 42)</p>

	2		<p>The same picture from the previous page, but in better quality; smiling; wearing a sari, earrings and bangles; working on a sewing machine; other dresses are hanging at the back; a measuring tape is hanging from her neck (p. 43)</p>
7	4		<p>Flora's mother is smiling and reading a newspaper; wearing a sari, earrings and bangles; hair tied in a bun (p. 50)</p>
			<p>A woman is smiling and drinking tea; wearing a sari, earrings and bangles; hair tied in a pony tail (p. 50)</p>

8	1	 <p>The umbrella is over his head.☒☒ tree.</p>	A woman is standing in a bus-stoppage. Wearing selwar kamiz; backgrounded. (p. 55)
		 <p>The woman is near the tubewell.</p>	Wearing a sari, earrings and bangles; smiling; hair tied in a bun (p. 55)
			Wearing a sari; hair tied in a bun (p. 56)

10	1		<p>Tisha's mother and grandmother are wearing saris. Their heads are covered with aachal of sari. Tisha's mother has bangles in her hands. Tisha's mother is holding the youngest child. Everybody is smiling. (p. 66)</p>
	3		<p>Smiling, wearing a sari, earrings and bangles; hair tied in a bun (p. 71)</p>
11	1		<p>Wearing sari, head covered with aachal of sari (p. 74)</p>


3		Smiling; wearing a sari, earrings, and bangles; hair tied in a pony tail (p. 74)
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Table 8: Images in Data from *English for Today for Class III* (Hoque et al., 2012c)

4.2.1.4 Description of Data from *English for Today for Class IV*

The cover page of *English for Today for Class IV* shows a picture of a picnic (Kabir et al., 2012a, p. 0). In the picture, men and women are sitting and talking to each other. Children are talking, playing and walking in small groups. There are some men and women who are preparing food to be cooked, and one man is cooking. In that image, all the women are wearing saris, with their hair tied in buns. Two of the women are visible clearly enough to be seen wearing earrings and bangles. Everyone in the picture is smiling. In Unit 1 Lesson A, a woman is portrayed as a teacher (Kabir et al., 2012a, p. 1). She is demonstrating students how to introduce themselves by saying “I’m Shamima Akhtar. I’m your teacher. Who are you?” This teacher is wearing a sari and bangles. Her hair is tied in a bun, and she has a smiling face. Unit 3 Lesson A shows an image of a family of a mother, a father, a son and a daughter (Kabir et al., 2012a, p. 6). This is a task asking students the number of people in the image and their relationship. The mother in the picture is wearing a sari and bangles, and her hair is tied in a bun. Everybody in the picture is smiling. Unit 3 Lesson B contains a passage on Jamil Ahmed and his family (Kabir et al., 2012a, p. 6). Jamil Ahmed is a businessman and his wife Parvin Ahmed is a banker at a local bank. They have a daughter and a son. Mr. Ahmed’s mother Jahanara Begum is a home maker. In terms of hobbies or interests, Jahanara Begum plays carom and ludu with her grandchildren, and often reads them stories. There is an image of the whole family accompanying this passage, where everybody is smiling. In the image, both of the women are wearing saris, and their heads are covered with aachals of saris. Mrs. Parvin Ahmed is wearing earrings and bangles too. In Unit 3 Lesson D2, there is an image of an elderly couple in a family tree (Kabir et al., 2012a, p. 10). The tree is given as a model for students to make their own family trees. In the image of the family tree, a woman is shown as a grandmother. She is backgrounded in the image, while the

grandfather is foregrounded. Both of them are smiling. The grandmother is wearing a sari, and her head is covered with aachal of the sari.

Unit 6 Lesson C contains a fill in the gap task which portrays a woman named Nipa as a radio jockey who is giving traffic update (Kabir et al., 2012a, pp. 21-22). Typical of a radio traffic update, this radio jockey details where roads are blocked due to rallies and traffic jam. She also mentions the roads with less traffic at the moment. Unit 7 Lesson A1 portrays two women as teachers (Kabir et al., 2012a, p. 24). This lesson teaches instructions, and thus, the teachers are giving instructions to students. The texts show that a teacher greets the students first by saying “Good morning.” As the students reply, the teacher starts giving various instructions like “Listen to me first,” “Look at the picture in my hand,” and “Open your book at page 30.” The texts portray another teacher saying “Jahid, stand up,” “Write your name and your father’s name on the board,” and “Well done! Clean the board and go back to your seat.” There are two images beside the texts as well. The teacher in the first image is wearing a sari and bangles, and her hair is tied in a bun. The teacher in the second image has bob-cut hair, and she is wearing a sari, earrings and bangles.

Unit 8 Lesson F is a task on pronunciation, which portrays a sentence “She has spots on her face” (Kabir et al., 2012a, p. 28). Here, a physical quality, specifically a defect, is being used to refer to a woman. Unit 11 Lesson A starts with a passage about Sagar and his family (Kabir et al., 2012a, p. 37). Sagar has a younger sister, father, mother, and grandparents in his family. Thus, there are two women in the passage – Sagar’s mother and grandmother. Sagar’s mother is shown to be a housewife. Her interest or hobby is gardening – the best tomatoes and cucumbers

of the neighbourhood grow in her garden. In terms of interests or hobbies of Sagar's grandmother, she makes the best Pithas in the world. In the image accompanying the passage, both Sagar's mother and grandmother are wearing saris, and both of their heads are covered with aachal of their saris. Sagar's mother is wearing bangles in her hands too. The youngest child is holding the hand of the mother. Everybody in the picture is smiling. In Unit 11 Lesson B1, there is a picture where Sagar's mother is seen setting table for dinner (Kabir et al., 2012a, p. 38). In that picture, she is smiling and preparing the table. She is wearing a sari, has bangles in her hand, and her head is covered with the aachal of her sari.

In Unit 13 Lesson B1, a woman is portrayed, in a fill in the gaps passage, as a mother who asks her son not to eat too much at a time while they are in a food shop (Kabir et al., 2012a, pp. 47-48). Later, she buys some food for her children. Thus, her household responsibilities seem to be to regulate diet of and also buying food for children. Then, in Unit 13 Lesson C, a dialogue portrays a girl asking her mother if there is milk in the fridge (Kabir et al., 2012a, p. 48). The mother offers other beverages, but the daughter rejects them. When the daughter asks for ice cream, the mother asks her not to have ice-cream as she has caught cold. Later, the daughter asks her mother to give her hot chocolate that her mother offered earlier. Here also, the mother's household responsibility seems to be to regulate child's diet and provide food. In Unit 15 Lesson A, a woman named Mita Chowdhury is shown as a teacher of English (Kabir et al., 2012a, p. 54). The small passage demonstrates the usage of full stop (.). There are small instructions and commands like "She teaches English." "Children, take your books out," and "Don't talk Shihab." Unit 16 Lesson A1 shows different sentences in a punctuation task (Kabir et al., 2012a, p. 58). There is a sentence "Mother can I have another sweet?" which shows that the mother being

referred to has the responsibility of controlling her child's diet. In Unit 16 Lesson B, there is a punctuation task with sentences like "she is a teacher," "what does she teach," "she teaches English," "does she like teaching," "yes she does," and "she is a wonderful teacher" (Kabir et al., 2012a, p. 59). The sentences show that this female English teacher likes teaching – a feeling attributed to this woman. Also, her intellect is appreciated by saying that she is a wonderful teacher.

Unit 17 Lesson A shows a female personification of a chicken in story 'The Hen and the Chicks' (Kabir et al., 2012a, pp. 60-61). This chicken prevents her chicks from going out and playing like dog, mouse and duck, while she makes bread. Thus, the household responsibility of the hen is cooking and regulating the chicks' playtime. In the image accompanying the story, the hen is wearing a chef's apron. In Unit 17 Lesson A4, there are separate sentences for a punctuation task (Kabir et al., 2012a, p. 62). There, the sentences "Amina loves flowers," "How beautiful they look," "They have such bright colours" and "Is she happy or sad" portray thoughts and feelings of a woman named Amina. The sentences "How many flowers does she have in her hands," "She puts the flowers in a jug," "Amina looks at the flowers" and "She smiles" portray physical attributes and actions of Amina. Unit 19 Lesson A contains a poem 'The Pocket,' featuring a mother kangaroo, thus a female personification of an animal (Kabir et al., 2012a, p. 65). In terms of physical attributes, there is reference to the pocket a kangaroo's skin creates where it keeps its baby and swings it – "Inside her skin / She has a pocket. / She puts her baby / There to rock it!" Unit 22 Lesson A has a picture of a picnic with many men, women and children (Kabir et al., 2012a, p. 71). All of the women in the picture are wearing saris. All of them have their hair tied in buns too. Two women are clearly seen to be wearing earrings. Everybody in the picture is

smiling. In Unit 22 Lesson C, a woman is portrayed as a grandmother in a story (Kabir et al., 2012a, p. 72). In term of feelings, it is mentioned that she feels happy to see her granddaughter Kusum. And in terms of hobby or interest, the grandmother cooks many special foods for Kusum.

Unit 25 Lesson A portrays women in different professions through pictures (Kabir et al., 2012a, p. 83). Firstly, there is a teacher. She is wearing a sari, bangles, and her hair is tied in a bun. Second picture of a woman is that of a doctor. She is wearing a doctor's apron, and her hair is tied in a bun. She is checking a girl with a stethoscope. Then, a woman is shown as a nurse too. She is wearing a nurse's apron, alongside a nurse's cap. She is also wearing earrings and bangles. She has a syringe and an ampule in her hand. The last image of this Lesson shows a woman as a singer. She is singing with a harmonium. This singer is wearing a sari, earrings, and bangles, and her hair is tied in a bun. Unit 25 Lesson B shows a picture of women as garment workers (Kabir et al., 2012a, p. 84). Three of them are sitting at sewing machines, and one is standing and doing something else. Three of them are wearing saris, and one is wearing selwar kamiz. One woman wearing sari has her head covered with aachal of her sari. The worker wearing selwar kamiz has her head covered with her dupatta. Two other workers have their hair tied in buns. Three of the workers are wearing bangles in their hands. All of them are smiling. These female workers are in the foreground, while two male workers are seen in the background in this image. In the same page, in Unit 25 Lesson B, a picture shows two women as tea plantation workers (Kabir et al., 2012a, p. 84). Both of them are smiling, wearing regional clothes, bangles, and plucking tea leaves. Unit 25 Lesson C contains a reading passage, whose protagonist is a woman named Reshma, an eighteen years old garment worker (Kabir et al.,

2012a, p. 84). She came to Dhaka from Kurigram with her family in her childhood, when there was a famine. When her rickshaw puller father died, her uncle took Reshma to a garment factory where she started working. Her younger brother goes to school, and she lives in a small house with her brother and mother. Reshma's mother stitches nakshi kathas and sells them. Reshma walks to her workplace every morning, and sometimes works overtime to earn more money. In terms of interests or hobbies, Reshma likes to go to the cinema. In Unit 25 Lesson C3, there is a fill in the gap task where a reporter talks to a garment worker named Toma (Kabir et al., 2012a, p. 87). She is fifteen years old and she comes from Pabna. She lives in Dhaka now, and she earns Tk4000 each month.

Unit	Lesson	Physical and intellectual qualities	Personality traits	Social responsibilities	Professions	Household responsibilities	Hobbies and interests	Thoughts and feelings	Personification	Bias and stereotyping
0	0									All of the women in the image of a picnic are wearing saris. All the women's hair are tied in buns. Two of the women are seen to be wearing earrings. Everybody is smiling in the picture (p.0)
1	A				Teacher (p. 1)					Smiling, wearing a sari and bangles; hair tied in a bun
3	A				Mother (p. 6)					Everyone is smiling. The mother is wearing a sari and bangles; her hair is tied in a bun.
	B				Mother and banker in a local bank (p. 6)					Everyone is smiling in family picture. Both mother and

					Grandmother and homemaker (p. 6)		Playing carom and ludu; reading stories to grandchildren			grandmother are wearing saris; their heads covered with the aachal of their saris; Mrs. Parvin Ahmed is wearing earrings and bangles
	D2				Grandmother in an image of family tree (p. 10)					Smiling, wearing sari; head covered with aachal of sari; backgrounded
6	C				Radio Jockey (p. 21)					
7	A1				Teacher (p. 24)					Wearing a sari and bangles; hair tied in a bun.
					Teacher (p. 24)					Wearing a sari, earrings and bangles; smiling; bob-cut hair.
8	F	"She has spots on her face" (p. 28)								
11	A				Mother and housewife (p. 37)		Gardening. "best tomatoes and cucumbers in the neighbourhood"			Everyone is smiling in the family picture. Mother and grandmother are wearing saris; both



					Grandmother (p. 37)		To make the best 'pithas'			their heads are covered with aachal of saris; Sagar's mother is wearing bangles (p. 37)
	B1				Mother (p. 38)	Setting table for dinner				Smiling; wearing a sari and bangles; head covered with aachal of sari
13	B1				Mother (pp. 47-48)	Regulates proper diet of children, and does grocery for children.				
	C				Mother (p. 48)	Offers child difference beverages and regulates proper diet				
15	A				Teacher of English (p. 54)					
16	A1				Mother (p. 58)	Regulating child's diet				
	B	"She is a wonderful teacher"			Teacher of English (p. 59)			"does she like teaching," "yes she does"		
17	A					Cooking (making bread); regulating children's leisure			Hen (p. 60)	Wearing a chef's apron




	A4	“How many flowers does she have in her hands” “She puts the flowers in a jug” “Amina looks at the flowers” “She smiles”						“Amina loves flowers” “How beautiful they look” “They have such bright colours” “Is she happy or sad” (p. 62)		
19	A	“Inside her skin She has a pocket. She puts her baby There to rock it!”							Mother Kangaroo (p. 65)	Mother kangaroo kissing baby kangaroo in its pouch
22	A									All the women at the picnic are wearing saris; hair tied in buns; two women are clearly seen wearing earrings; everybody is smiling (p. 71)
	C				Grandma (p. 72)		Cooks special foods for granddaughter	Happy to see granddaughter		
25	A				Teacher (p. 83)					Wearing a sari and bangles; hair tied in a bun
					Doctor (p.83)					Checking a girl with stethoscope; wearing doctor’s apron; hair tied in bun



					Nurse (p.83)					Syringe and amupe in hand; wearing apron and nurse's cap; wearing earrings and bangles; hair tied in bun
					Singer (p. 83)					Singing; wearing a sari, earrings and bangles ; hair tied in bun
	B				Garments workers (4) (p. 84)					Smiling; three of them are sitting and one is standing; three of them are wearing saris, one selwar kamiz. One garments worker's head is covered with dupatta, another one's head is covered with aachal of sari. The rest of the workers have their hair tied in buns. Three of the workers are wearing bangles. Two male garment workers are in the background.

					Tea plantation workers (2) (p. 84)					Smiling; they are wearing regional clothes, and bangles.
	C				Garment worker (p. 84)		Going to the cinema			
					Homemaker mother who stitches nakshi kathas (p. 84-85)					
	C3				Garment worker (p. 87)					




Table 4: Data from *English for Today for Class IV* (Kabir et al., 2012a)




Unit	Lesson	Image	Comment
0	0		<p>Comment</p> <p>All of the women are wearing saris and their hair are tied in buns. Two of the women are seen to be wearing earrings. Everybody is smiling (p. 0)</p>
1	A		<p>Smiling; wearing a sari and bangles (p. 1)</p>

3	B		<p>Everybody is smiling. Both Mrs. Parvin Ahmed and Jahanara Begum are wearing saris; their heads covered with the aachal of their saris; Mrs. Parvin Ahmed is wearing earrings and bangles (p. 6)</p>
	D2		<p>Smiling; the grandmother in family tree is wearing sari. Her head is covered with aachal of sari. She is backgrounded. (p. 10)</p>
7	A1		<p>Wearing a sari and bangles; hair tied in a bun (p. 24)</p>

			<p>Wearing a sari, earrings and bangles; smiling (p. 24)</p>
11	A		<p>Everybody is smiling. Sagar's mother and grandmother are wearing saris; both mother's and grandmother's heads are covered with aachal of their saris; Sagar's mother is wearing bangles (p. 37)</p>

	B1		<p>Sagar's mother is setting the table for dinner; smiling; wearing a sari and bangles; head covered with aachal of sari (p. 38)</p>
17	A		<p>Wearing an apron (p. 60)</p>

19	A		<p>Mother kangaroo kissing baby kangaroo in its pouch (p. 65)</p>
22	A		<p>All the women at the picnic are wearing saris; hair tied in buns; two women are clearly seen wearing earrings; everybody is smiling (p. 71)</p>
25	A	 <p>1.</p>	<p>Wearing a sari and bangles; hair tied in a bun (p. 83)</p>

	4.		<p>Checking girl with a stethoscope; wearing doctor's apron; hair tied in a bun (p. 83)</p>
	6.		<p>Syringe and ampule in hand; wearing apron and nurse's cap; wearing earrings and bangles; hair tied in bun (p. 83)</p>
	9.		<p>Singing; wearing a sari, earrings and bangles; hair tied in bun (p. 83)</p>



25	B		<p>Three out of four garments workers are wearing sari. The other garment worker is wearing selwar kamiz. All are smiling. One garments worker's head is covered with dupatta, another one's head is covered with aachal of sari. The rest of the workers have their hair tied in buns. Three of the workers are wearing bangles. Two male garment workers are in the background. (p. 84)</p>
			<p>Both of the tea plantation workers are smiling. They are wearing regional clothes, and bangles. (p. 84)</p>

Table 9: Images in Data from *English for Today for Class IV* (Kabir et al., 2012a)

4.2.1.5 Description of Data from *English for Today* for Class V

Unit 1 Lesson E of *English for Today* for Class V features a dialogue between two male teachers, where one of them introduces a new female teacher to the other (Kabir et al., 2012b, p. 6). She is denoted as Ms. Anna Smith, and she is the new English teacher. In Language Focus section of Unit 1, usage of the titles ‘Mrs.,’ ‘Miss,’ and ‘Ms.’ are explained (Kabir et al., 2012b, p. 7). It is described there that ‘Mrs.’ is to be used before a married woman’s name, and with ‘Mrs.,’ husband’s last name is to be used only. Language Focus section also describes that ‘Miss’ is to be used with an unmarried woman’s name. Then, example of “Miss Anna Smith” or “Miss Smith” is given, mentioning that “Smith” is the family name in this case, the father’s name and not the husband’s name. This section also describes usage of ‘Ms.,’ which can be used in case of both married and unmarried women. It is described that this title does not say whether a woman is married or not. Unit 2 Lesson A is a pronunciation lesson, where there is an image of a woman in black burka, and the accompanying text saying “Veil, veil, veil / A woman in a veil” (Kabir et al., 2012b, p. 10). Like a typical burka, the woman’s head and half of her face is covered. Only her eyes can be seen in the image, and she is looking sideways in the left with downward eyes. Unit 3 Lesson A1 features the rhyme ‘Ding Dong Bell,’ where Little Tommy thin puts a cat in a well, and Little Tommy stout recues the cat (Kabir et al., 2012b, p. 13). The cat is personified as a female in this poem, as there are the lines “Who put her in?” and “Who put her out?” Clearly, the rhyme does not contain any other female character, but the image beside this rhyme shows a woman. In the image, Little Tommy thin is in the background, while Little Tommy stout is coming out of the well with the cat. A smiling woman is wrapping the cat with a towel in the picture. Unit 4 Lesson A shows a smiling woman sewing (Kabir et al., 2012b, p. 15). She is wearing a sari, her head is covered with the aachal of her sari, and she is wearing bangles in her

hand. Unit 4 Lesson A1 describes Saikat's family (Kabir et al., 2012b, pp. 15-16). Saikat reads in Class V, and he is a good student. He watches English cartoons and reads English books as he wants to improve his English. Saikat's father Mr. Islam is a banker, whose hobby is to write stories. Saikat's mother Maleka Begum is a housewife, and in terms of her hobbies and interests, she loves sewing in her leisure, and she also watches TV. She gets orders from her friends and neighbours to make dresses, which implies that she socializes too. This lesson shows a chart of activities of Saikat's family in the evening. Saikat's mother's household responsibilities in the evening can be seen from the chart. She cooks dinner from 6:00 pm to 7:30 pm. Then she serves dinner and eats with the family during 9:00 pm to 9:30 pm. Finally, she cleans and washes at 10:00 pm. Only Saikat helps her clean and wash at 10:00 pm.

Unit 9 Lesson A2 asks students to fill in the gaps with suitable statements or questions (Kabir et al., 2012b, p. 38). One of the questions is "What _____?" and the answer is "She looks after sick people." This implies that a woman, specifically a nurse, is being referred to, who looks after sick people. Unit 13 Lesson A2 features a punctuation task (Kabir et al., 2012b, p. 47). In five separate sentences, a boy named Bulbul asks his mother to tell a story. The mother says that she is busy cooking, which seems to be portraying her household responsibility. When Bulbul asks whether he can go and watch TV, the mother makes sure that he has finished his homework before allowing him to watch TV. Thus, looking after child's studies and regulating child's leisure are also her household responsibilities. Not to mention, entertaining child by telling stories also seemed to be her household responsibility. Unit 14 Lesson A mentions Chandrabati as the first female poet of Bangla literature, who was born in Kishoreganj (Kabir et al., 2012b, p. 49). Unit 20 Lesson A demonstrates how Sufia asks her

mother for permission to go out and play with her friend Helen (Kabir et al., 2012b, p. 71). Here the mother makes sure that Sufia has completed her homework before allowing her to go out and play, but she asks Sufia not to stay out for a long time. Here also, the mother's household responsibility seems to be to ensure child's proper education and to regulate child's leisure. In the image accompanying the text, the mother is seen smiling and holding Sufia. She is wearing a sari, earrings, and bangles, and her hair is tied in a bun. Unit 20 Lesson B portrays how a schoolboy Rashid asks his teacher for permission to enter classroom (Kabir et al., 2012b, p. 72). The teacher is a woman named Mrs. Alam. She asks why Rashed is late that day, and after learning that Rashed's father is ill, allows Rashed to enter the classroom. In the picture accompanying this passage, the teacher is seen teaching in the class full of students. She is wearing a sari, earrings and bangles, and her hair is tied in a pony tail. Unit 20 Lesson C contains conversation between two women – Shefali and Mrs. Khan (Kabir et al., 2012b, pp. 72-73). Shefali's profession is not mentioned clearly – it is mentioned that she works in an office. The profession of Mrs. Khan is not clearly mentioned either. Shefali tells Mrs. Khan that Shefali will go to Sylhet to see her mother, and asks whether Mrs. Khan will be able to keep Shefali's keys and water her plants. These two women are thus portrayed to be helpful neighbours who are socializing. Unit 20 Lesson D asks students what to say in certain situations (Kabir et al., 2012b, p. 73). One of the questions asks students how to ask permission from mother to watch TV at 9 pm, when all the homework is complete. Therefore, here as well, it seems to be the mother's household responsibility to check if child has completed homework before giving permission to watch TV.

Unit 26 Lesson A portrays a woman as teacher (Kabir et al., 2012b, p. 90). She tells students that the school is going to take students to a study tour. Then she asks whether any student ever went to any outing or not. One male student and one female student say that they have been to outings. The teacher chooses the male student to tell the class his experience first. The Unit ends with the male student's experiences and other tasks. In Unit 27 Lesson D, there is a story about a boy Babul's experience during the cyclone Ayla (Kabir et al., 2012b, p. 97). His father was a grocery-shop owner. Babul's mother was a worker in a shrimp hatchery. Babul also had a sister and grandparents in his family. He loses every member of his family in the cyclone, and the story describes the events. Unit 28 Lesson B contains a passage which portrays a woman as a librarian (Kabir et al., 2012b, p. 102). In that passage, a girl named Bithi wishes to borrow some books from a library, and thus she talks to the librarian there. The librarian tells Bithi the procedure to borrow books from the library, that is, being a member and having a library card. In terms of personality traits, she is mentioned to have been talking affectionately. She also smiles at the girl. Then, Unit 28 Lesson B3 demonstrates a library card of a woman named Anne Taylor, who is an assistant librarian (Kabir et al., 2012b, p. 104). Her hobby is mentioned to be computer games. Unit 29 Lesson A portrays a story 'Fitzy Frog Loses His Voice' with two female personifications of birds and animals (Kabir et al., 2012b, pp. 105-106). Fitzy Frog loses his voice in the story, and goes to his friends looking for his voice. That is how he goes to Rosie Robin and Rebecca Rabbit, a bird and an animal with female names.


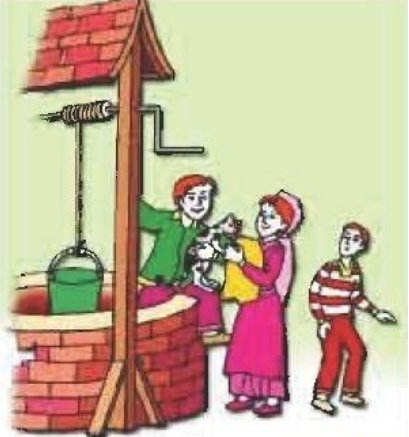

Unit	Lesson	Physical and intellectual qualities	Personality traits	Social responsibilities	Professions	Household responsibilities	Hobbies and interests	Thoughts and feelings	Personification	Bias and stereotyping
1	E				Teacher of English (p. 6)					
	Language Focus									<p>“We use Mrs. before a married woman’s name. Notice that with Mrs. we use husband’s last name only.”</p> <p>“We use Miss. with an unmarried woman’s name. For example, Miss. Smith. Smith is the family name, here the father’s name, not husband’s name.”</p> <p>“We can use Ms. (pronunciation : Miz) both with married and unmarried woman. It doesn’t tell if a woman is married or not” (p. 7)</p>

2	A	“Veil, veil, veil A woman in a veil” Black burka clad woman, not looking directly at the reader, but looking down in the left (p. 10)								
3	A1								Pussy cat (p. 13)	A smiling woman wrapping a cat rescued from well with towel in image. There is no female character in the poem which this image accompanies (p. 13)
4	A									A smiling woman; wearing a sari and bangles; head covered with aachal of sari, sewing (p. 15)

	A1			Socializing, otherwise she wouldn't get orders from neighbours	Mother and housewife (pp. 15-16)	Cooks dinner; serves and eat dinner; cleans and washes	She loves sewing in her leisure. She makes dresses and often gets orders from friends and neighbours; she watches TV too			
9	A2									"She looks after sick people" (p. 38)
13	A2				Mother (p. 47)	To entertain child by telling stories; cooking; supervising studies of child; regulating leisure of child				
14	A				Poet (p. 49)					"The first woman poet of Bangla literature Chandrabati was born here."
20	A				Mother (p. 71)	Ensuring child's education and regulating child's leisure				Smiling and holding child; wearing a sari, earrings and bangles; hair tied in a bun
	B			Checking whether student's father is well or not, and wishing that student's father will get well soon	Teacher (p. 72)					"Mrs. Alam"; Wearing a sari, earrings and bangles; hair tied in a pony tail

	C			Socializing	Officer (pp. 72-73)				
				Watering plants of neighbour officer Shefali; keeping Shefali's keys.	Mrs. Khan (pp. 72-73)				
	D				Mother (p. 73)	Supervising studies and regulating leisure of child			
26	A				Teacher (p. 90)				Chooses one male student instead of female student to share experience of outing
27	D				Worker in shrimp hatchery (p. 97)				
28	B		"Says affectionately"		Librarian (p. 102)				"Smiles"
	B3				Assistant Librarian (p. 104)		Computer games		
29	A							Rosie Robin and Rebecca Rabbit (pp. 105-106)	

Table 5: Data from *English for Today for Class V* (Kabir et al., 2012b)

Unit	Lesson	Image	Comment
2	A		<p>Black burka clad woman, not looking directly at the reader, but looking down in the left (p. 10)</p>
3	A1		<p>A smiling woman wrapping a cat rescued from well with towel. (p. 13)</p>
4	A		<p>Smiling; wearing a sari and bangles; head covered with aachal of sari; sewing (p. 15)</p>



20	A			<p>Wearing a sari, earrings and bangles; hair tied in a bun; smiling and holding child (p. 71)</p>
	B			<p>Wearing a sari, earrings and bangles; hair tied in a pony tail (p. 72)</p>

Table 10: Images in Data from *English for Today for Class V* (Kabir et al., 2012b)

4.2.2 Interpretation of Data

4.2.2.1 Interpretation of Data from *English for Today* for Class I

The image and text of the cover page of *English for Today* for Class I seems to attempt to make the book look more interesting, as a female teacher is seen greeting her students (Hoque et al., 2012a, p. 0). Greeting by saying “Good morning” also seems to be attempted to teach through text and image as well. Unit 1 Lesson 1 portrays another female teacher to be walking inside the classroom and saying “Good morning” to the students (Hoque et al., 2012a, p.1). The students also reply “Good morning” to the teacher in this Lesson. Therefore, greetings are attempted to be taught in this Unit and Lesson by the text and image. In Unit 1 Lesson 2, a female teacher greets a student by saying “Good morning,” and then asks about his wellbeing (Hoque et al., 2012a, p.2). The student answers by saying “Good morning, teacher. I’m fine. Thank you.” Thus, greetings are being taught further through text and image in this Lesson. The female teacher in Unit 1 Lesson 3 similarly greets a student and asks about her wellbeing (Hoque et al., 2012a, p.3). In response, the student says “I’m fine, thank you. And you?” The image and text, therefore, attempt to teach greeting in more detail through conversation between teacher and student. There are two female teachers featured in Unit 1 Lesson 4 (Hoque et al., 2012a, p.4). One of them is saying goodbye to a student, adding that it is time to go. The other teacher is saying goodbye to the class through a rhyme. She wishes students to have a good day as well. The texts and images, therefore, are supposed to teach how to say goodbye – another form of greeting.

The image in Unit 2 Lesson 1 shows a teacher in the class (Hoque et al., 2012a, p.9). It is implied that the teacher is teaching the ‘a b c’ song to the students, which is right below the image on

same page, Lesson and Unit. This image seems to be used to make the lesson of 'a b c' song more interesting. The female teacher in Unit 3 Lesson 2 is seen to be giving simple commands to students (Hoque et al., 2012a, p.39). Therefore, it is attempted to teach simple commands through image and text in this Lesson. Unit 5 Lesson 1 shows a female teacher asking questions to students about different classroom instruments (Hoque et al., 2012a, p.52). The aim of text and image here seems to be to ask and answer short questions about classroom objects. In Unit 5 Lesson 2, another female teacher similarly asks "What's this?" by holding up a bag (Hoque et al., 2012a, p.53). This implies that the text and image in this Lesson as well attempt to teach how to ask and answer questions about classroom objects. These are all the language usages and lessons to be taught from and to be learned by students from the texts and images.

Students may assume and generalize some other issues from the images from *English for Today* for Class I. Students may learn from the images that women are more likely to take teaching as profession, as women are not portrayed in any other role or profession in the book. Also, it is possible for the students to learn from the images that female teachers will always be smiling, as eight out of ten female teachers are smiling in the images (Hoque et al., 2012a, pp. 0, 1, 2, 3, 4, 9, 39). The students may learn from the images that female teachers usually wear saris and jewelry, and have long hair tied in buns or braids, since all of the female teachers in images were wearing saris and jewelry, and had hair long enough to be tied in buns or braids.

4.2.2.2 Interpretation of Data from *English for Today* for Class II

Unit 3 Lesson 1 of *English for Today* for Class II shows a female teacher to be teaching commands and instructions (Hoque et al., 2012b, p. 16). The text and image in this Lesson attempts to teach different instructions and commands to the students. Unit 6 Lesson 3 attempts to teach students about different shapes, where three of the shapes are personified to be female (Hoque et al., 2012b, pp. 38-39). The texts and images here attempt to teach number of sides, and sizes of the sides of different shapes. Unit 6 Lesson 4 attempts to teach sizes by portraying a tall woman and a short woman (Hoque et al., 2012b, p. 41). Unit 9 Lesson 3 attempts to portray everyday life of a female teacher (Hoque et al., 2012b, p. 59). The teacher describes her daily life responsibilities at home and at work in the Lesson. Unit 9 Lesson 4 features the story ‘The farmer and his goose,’ where only the image shows a female character, possibly the farmer’s wife, while there is none in the story (Hoque et al., 2012b, p. 60). There is no specific language element in focus in this Lesson – this seems to be listening and reading comprehension passage with a true or false task and a question asking the moral of the story at the end of this Lesson. These are all the language lessons which are to be taught from and might be learned by the students from the texts and images.

The student-readers of *English for Today* for Class II may learn and assume more from the texts and images selected to be analyzed in this study. In the four incidents where women were shown in images (Hoque et al., 2012b, pp. 16, 41, 59, 60), all of them were wearing saris and jewelry. All of the women had their hair tied in buns too. Therefore, learners may assume that the ideal attire for women is sari and jewelry, and that all women are supposed to have long hair. The narration of Anita Sarkar, the English teacher featured in Unit 9 Lesson 3, describes how she has

to do work both at home and outside, but the pictures show her to be smiling (Hoque et al., 2012b, p. 59). The students may also assume the unrealistic notion that a woman can or is supposed to always smile while working. Additionally, presence of a woman in the image as the farmer's wife, but absence of her character in the story in Unit 9 Lesson 4 can also have an impression on the students (Hoque et al., 2012b, p. 60). The students may assume that it is all right for women to be excluded from some places, even if it creates a gap in the information. From the female personification of shapes in Unit 6 Lesson 3, students can learn that it is natural for female characters to be looking away as if they are shy (Hoque et al., 2012b, pp. 38-39). It must be mentioned that Mr. Shape and Salam Square, two shapes with male personification, all look directly at the readers. Also the female shapes say cheerful phrases and sentences like "I'm happy as can be" "Look at me!" and "Count my sides, come right along" while in contrast, the male shape Salam Square says "Turn me around, I don't care." From these portrayals, students may learn that males are unyielding, but females are cheerful and soft-hearted.

4.2.2.3 Interpretation of Data from *English for Today* for Class III

The title page of *English for Today* book for Class III shows a female teacher standing in the assembly of a school (Hoque et al., 2012c, p. 0). This picture might have been used to make the book look more interesting. Unit 1 Lesson 3 has a brief self-introduction of a female journalist (Hoque et al., 2012c, p. 5). The text and image attempt to teach students self-introduction and also some information about the profession of journalism. A female teacher is seen to be giving instructions and commands to students in Unit 3 Lesson 2 (Hoque et al., 2012c, p. 14). The text and image therefore attempt to make student-readers familiar about commands and instructions. Unit 3 Lesson 3 shows the same image from the title page, but this time the image is used with

text to teach commands and instructions (Hoque et al., 2012c, p. 15). Here, the teacher seems to be instructing the students to join the assembly and sing the national anthem. In the same Unit and Lesson, two separate images are used to teach some more commands and instructions (Hoque et al., 2012c, p. 15). A mother asks her son to prepare and go to school, and another mother asks her daughter to help in the kitchen and have lunch after school. All of these texts and images attempt to familiarize and teach students structure of commands and instructions. A woman, specifically grandmother, is mentioned in Unit 3 Lesson 4 in a task on using ‘can’ or ‘could’ (Hoque et al., 2012c, p. 19). Therefore, the text intends to test students’ knowledge of how to make requests.

Unit 4 Lesson 14 just asks students to listen and recite the rhyme ‘Hickety Pickety,’ which features a female personification of a chicken (Hoque et al., 2012c, p. 35). The previous Lessons of the Unit taught students how to count numbers, and thus, this poem seems to end the counting lesson. Unit 6 Lesson 1 attempts to teach different occupations to the students (Hoque et al., 2012c, pp. 41, 42). There, a female doctor and a female tailor are featured. Unit 6 Lesson 2 again features a woman as a tailor, but this time, a rhyme is employed in attempt to familiarize the profession to the students (Hoque et al., 2012c, p. 43). Unit 7 Lesson 4 features Flora on a train journey with her parents (Hoque et al., 2012c, p. 50). There is also another task in the same Lesson on same page, which features an image of a woman drinking tea. The Lesson attempts to teach how to describe what people are doing. Unit 8 Lesson 1 features three images of women – a woman at a bus stoppage, a woman by a tubewell, and a female teacher – and attempts to teach prepositions through accompanying texts (Hoque et al., 2012c, pp. 55, 56). Unit 8 Lesson 2 features a task on answering short questions using prepositions, where a question asks where the

workplace of a housewife is (Hoque et al., 2012c, p. 58). The Lesson attempts to teach prepositions.

Unit 9 Lesson 2 features a task on capital letters, where a woman is portrayed as a mother (Hoque et al., 2012c, p. 62). The same Unit and Lesson features a woman as a teacher, where the capitalization of 'I' was demonstrated through some sentences (Hoque et al., 2012c, p. 62). Unit 10 Lesson 1 attempts to teach how to describe a family and its members through the passage on Tisha's family, where two women are shown as Tisha's mother and grandmother respectively (Hoque et al., 2012c, p. 66). The texts and images therefore portray identities, work and interests of a family. Unit 10 Lesson 2 further attempts to teach describing responsibilities and interests of a family member through Shanta's description of her mother Sumita (Hoque et al., 2012c, p. 68). The same Unit and Lesson asks some questions to help students write about their own mother, too (Hoque et al., 2012c, p. 69). Therefore, in both of these cases, texts are being employed to teach about describing a family and its members. Adjectives related to beauty are attempted to teach through a poem and a picture in Unit 10 Lesson 3, although the aim being teaching adjectives is not mentioned anywhere clearly (Hoque et al., 2012c, p. 71). In a task of copying lines, a woman is featured as a grandmother in Unit 10 Lesson 3 (Hoque et al., 2012c, p. 71). Unit 11 Lesson 1 features sentences and images to teach about necessity of food, where a woman is featured as a laborer (Hoque et al., 2012c, p. 74). Unit 11 Lesson 3 attempts to teach cleanliness through text and picture featuring a woman as a teacher (Hoque et al., 2012c, p. 77). Unit 11 Lesson 4 features a story about a bird and her children, and asks short questions (Hoque et al., 2012c, pp. 78-79). Therefore, the text seems to attempt to teach answering comprehension

questions. These are all the language lessons attempted to be taught through the texts and images which students might learn from the texts and images being analyzed.

Besides language lessons, the texts and images might teach students other ideas too. For example, the students may generalize that it is natural for teachers to wear saris and jewelry as their attire, and that they are all supposed to have long hair to be tied in buns (Hoque et al., 2012c, pp. 0, 14, 15, 56, 74). The mothers portrayed in images are also all wearing saris and jewelries, which can be generalized by the students as well (Hoque et al., 2012c, pp. 15, 50, 66, 71). When the profession of journalism is attempted to be familiarized, the portrayal of the female journalist in the image may make students generalize that a female journalist will always wear western outfit, as no other profession in the book showed a woman in western outfit (Hoque et al., 2012c, p. 5). Among all the women illustrated in the images, twelve out of nineteen images show women to be smiling (Hoque et al., 2012c, pp. 0, 5, 41, 42, 43, 50, 55, 66, 71, 74). These women are portrayed as mothers, teachers, journalist, tailor, doctor and just as women doing any action in images. Therefore, students may also learn from these images that women are always supposed to be smiling, regardless of the situation they are in or the work they are doing.

Unit 3 Lesson 3 shows two mothers instructing their son and daughter to do separate tasks (Hoque et al., 2012c, p. 15). One of the mothers wakes her son up and instructs him to go to school, and the other mother greets her daughter returning from school, only to ask the daughter to immediately leave her schoolbag and help the mother in the kitchen. Students reading this Lesson may not only learn about commands and instructions from this Lesson, but they may also

learn that a son does not need to help his mother with household work, but a daughter has to do so, even before she can take lunch after returning from school. Grandmothers in the book always tell grandchildren stories, and students may assume this to be natural as well – that grandmothers are not supposed to do anything else (Hoque et al., 2012c, pp.19, 66, 71). The poem ‘Hickety Pickety’ has unrealistic portrayal of a hen laying eggs for “gentlemen” (Hoque et al., 2012c, p. 35). Students may not only learn from this poem that it is possible for a hen to lay nine-ten eggs in a row, but they may also internalize the idea that a particular hen might have the choice to serve only gentlemen instead of the general population. This book’s portrayal of a female doctor shows that she is checking a girl with a stethoscope (Hoque et al., 2012c, pp. 41, 42). Students may learn from the images that female doctors only look after female patients or children. The same image is used twice in two pages, and instead, if one of the images showed the female doctor looking after a male patient, the possibility of this generalization among students could have been prevented. As sewing is considered to be very feminine task, the portrayal of a woman as a tailor may make the students generalize about all the tailors being women, too (Hoque et al., 2012c, pp. 42,43).

Unit 8 Lesson 2 features questions which require prepositions to be answered. There, a question “Where does a housewife work?” is followed by a similar question about a doctor’s workplace. From these questions, students may assume and learn that both of these professions are similar, while in reality, being a housewife is not considered as a profession, and a housewife does not get paid for her service. The students may also get an idea that the household responsibilities of women are limited to helping children with studies, preparing children for school, cooking, cleaning, and doing grocery from the passages and tasks which feature mothers (Hoque et al.,

2012c, pp. 15, 66, 68). Even the bird personified into a mother mainly brings food for her children in a story (Hoque et al., 2012c, pp. 78-79). In Unit 10 Lesson 2, a passage mentions that Shanta and her father help her mother Sumita with the household works (Hoque et al., 2012c, p. 68). In the same Lesson, there are some questions to help students to write about their own mother (Hoque et al., 2012c, p. 69). There, questions ask what students' father / brother do for the students' mother and what does the students' mother do for the family. Students may learn from these questions that their mothers need help of their fathers or brothers to do the household works. Students may also assume that it is only the mother's duty to work for the family, and father / brother can only help mother to do so. Then, students can also learn that physical attributes make their mothers beautiful from the poem 'My mother' in Unit 10 Lesson 3 (Hoque et al., 2012c, p. 71). The image accompanying the poem may make the students internalize that only a daughter can praise and appreciate the beauty and love of a mother through a poem. Unit 11 Lesson 1 portrays a woman as a laborer with caption "We need food to work," in order to teach about the importance of food (Hoque et al., 2012c, p. 74). Students may, however, assume that proper diet is necessary for adult women who do only this type of physical labor.

4.2.2.4 Interpretation of Data from *English for Today* for Class IV

The cover page of *English for Today* for Class IV shows a picture showing men, women, and children in a picnic, possibly to make the book look more interesting (Kabir et al., 2012a, p. 0). Unit 1 Lesson A portrays a female teacher to demonstrate how to introduce self (Kabir et al., 2012a, p. 1). Unit 3 Lesson A shows a picture of a family and asks questions about their relationship in attempt to warm up the students for a lesson on family and family tree (Kabir et al., 2012a, p. 6). Through a passage on Jamil Ahmed's family, Unit 3 Lesson B attempts to teach

about families, where two female characters are present as Jamil Ahmed's wife and mother (Kabir et al., 2012a, p. 6). Unit 3 Lesson D2 shows a picture showing an elderly couple as grandparents in a family tree to help students to make their own family trees (Kabir et al., 2012a, p. 10). Unit 6 Lesson C contains a fill in the gaps task which attempts to demonstrate instructions through a radio traffic update by a female radio jockey Nipa (Kabir et al., 2012a, pp. 21-22). Unit 7 Lesson A1 attempts to teach instructions by portraying two female teachers in texts and images (Kabir et al., 2012a, p. 24). Unit 8 Lesson F attempts to teach pronunciation through some sentences, which refers to a woman with spots on her face (Kabir et al., 2012a, p. 28). Unit 11 Lesson A features a passage on Sagar and his family, where two women are featured as Sagar's mother and grandmother, in attempt to teach how to describe members of a family (Kabir et al., 2012a, p. 37). Unit 11 Lesson B1 shows images as a task for students to see the images and answer what people in the images are doing, where one of the images feature Sagar's mother (Kabir et al., 2012a, p. 38). Unit 13 Lesson B1 features a woman and her son Emon in a fill in the gaps task (Kabir et al., 2012a, pp. 47-48). The text here attempts to teach students about different foods and test their knowledge of singular and plural forms. A dialogue between a girl named Joya and her mother is featured in Unit 13 Lesson C to demonstrate the use of "some" and "any" (Kabir et al., 2012a, p. 48).

Unit 15 Lesson A features a woman as a teacher in a passage to demonstrate full stop (.) (Kabir et al., 2012a, p. 54). Unit 16 Lesson A1 features a task to put comma, full stop and question mark wherever appropriate in a number of sentences, where a mother is featured in a sentence (Kabir et al., 2012a, p. 58). Unit 16 Lesson B is another task where students are asked to use all of the punctuation marks, which have been taught in the previous Lessons, on a number of lines. The

lines feature a woman as a teacher (Kabir et al., 2012a, p. 59). Unit 17 Lesson A features a story ‘The Hen and the Chicks’ with female personification of a chicken (Kabir et al., 2012a, pp. 60-61). Although no specific language element is focused in the story, the tasks after the story imply that punctuation lessons from the previous Units are intended to be revised here. Unit 17 Lesson A4 is also a punctuation task, which features a woman named Amina in several sentences (Kabir et al., 2012a, p. 62). Unit 19 Lesson A features a poem ‘The Pocket’ about a mother kangaroo only for students to recite (Kabir et al., 2012a, p. 65). Unit 22 Lesson A has a picture of a picnic featuring a number of men, women and children (Kabir et al., 2012a, p. 71). The students are asked to describe the image and it accompanies a fill in the gaps task in the next Lesson, which tests using nouns. A woman is featured as a grandmother in a passage in Unit 22 Lesson C, which is followed by a multiple choice questions task (Kabir et al., 2012a, p. 72). No particular language element is attempted to be taught through the passage, which seems to be a reading comprehension passage. Unit 25 Lesson A attempts to familiarize students with different professions by asking students to match images with words describing member of a profession (Kabir et al., 2012a, p. 83). Unit 25 Lesson B only shows images of women as garments workers and tea plantation workers and asks students who the people in the pictures are and what they are doing (Kabir et al., 2012a, p. 84). There is a passage featuring a female garment worker Reshma in Unit 25 Lesson C, which attempts to teach students reading comprehension (Kabir et al., 2012a, p. 84). Unit 25 Lesson C3 features a fill in the gaps task featuring another female garment worker (Kabir et al., 2012a, p. 87). The task does not seem to focus on any particular language element. These are all the language lessons to be taught from and to be learned by students from the texts and images being analyzed from this book.

Students may internalize other elements from the texts and images being analyzed as well. For example, twelve out of fifteen images in this book featuring women are wearing saris (Kabir et al., 2012a, pp. 0, 1, 6, 10, 24, 37, 38, 71, 83, 84) and thirteen out of fifteen images in this book featuring women are wearing jewelry (Kabir et al., 2012a, pp. 0, 1, 6, 24, 37, 38, 71, 83, 84) which may convince students to believe that women should always wear saris and jewelry. Also, nine out of twelve images of women in this book features hair tied in buns (Kabir et al., 2012a, pp. 0, 1, 24, 71, 83, 84), while five out of twelve images of women in this book features head to be covered with aachal of saris or dupattas (Kabir et al., 2012a, pp. 6, 10, 37, 38, 84). Thus, students may learn that women are supposed to have long hair tied in buns and also that elders, housewives and working class women are supposed to cover their heads. In addition, ten out of twelve images feature smiling women (Kabir et al., 2012a, pp. 0, 1, 6, 10, 24, 37, 38, 71, 84). This may result into students assuming that women are naturally always smiling. From several texts, it is natural for the students to learn that the only hobby or activity of grandmothers is to make pithas and food for grandchildren, to play with grandchildren and to read grandchildren stories (Kabir et al., 2012a, pp. 6, 37, 72). In terms of household responsibilities, students may assume from the texts and images that mothers only do the groceries, set table for dinner, provide food to the children, and regulate children's diet (Kabir et al., 2012a, pp. 38, 47, 48, 58). Even when animals are personified into female, they are seen to be taking care of children, regulating children's leisure, and cooking food, which may be internalized by students (Kabir et al., 2012a, pp. 60, 65). When a sentence like "She has spots on her face" is used in a book, students can learn that it is all right to call on the physical defect of a woman, or in general, a person (Kabir et al., 2012a, p. 28). From Amina's reaction after getting flowers from friends, students may assume that women generally have love for simple objects like flowers, and just giving them

flowers can make them happy and keep them occupied (Kabir et al., 2012a, p. 62). Also, a female doctor is seen checking a girl with a stethoscope, which might imply to the students that female doctors only look after children or female patients (Kabir et al., 2012a, p. 83). Students might also think that singers are supposed to sing with a harmonium, as featured in an image (Kabir et al., 2012a, p. 83). The image showing tea plantation workers may also misinform students – two tea plantation workers do not work in isolation as the image shows (Kabir et al., 2012a, p. 84). A reading text and a task feature two female garment workers, and in the book's attempt to familiarize the profession, students may learn that only women can be garment workers (Kabir et al., 2012a, p. 84).

4.2.2.5 Interpretation of Data from *English for Today* for Class V

Unit 1 Lesson E of *English for Today* for Class V attempts to teach through text how to introduce someone, where a female teacher is featured (Kabir et al., 2012b, p. 6). The Language Focus section of the same Unit attempts to teach usage of the titles 'Mrs.,' 'Miss,' and 'Ms.' with examples, where women's names are used (Kabir et al., 2012b, p. 7). Unit 2 Lesson A attempts to teach pronunciation of /f/ and /v/, where a woman in veil is mentioned in the text, while the image shows a woman wearing a burka (Kabir et al., 2012b, p. 10). Unit 3 Lesson A1 features the rhyme 'Ding Dong Bell' to demonstrate the rhythm that exists in English language (Kabir et al., 2012b, p. 13). Although this rhyme featured female personification of a cat, there was an image of a woman too, while there is no female character in the rhyme. Unit 4 Lesson A shows several images and asks students what the people in the pictures are doing, as warm up (Kabir et al., 2012b, p. 15). One of the images features a smiling woman, who is sewing clothes. Unit 4 Lesson A1 attempts to teach how to describe daily activities of a certain period of the day, by

portraying evening routine of Saikat's family members through texts and images (Kabir et al., 2012b, pp. 15-16). The woman featured in the passage is Saikat's mother. Unit 9 Lesson A2 is a fill in the gaps task which attempts to test student's knowledge of different professions (Kabir et al., 2012b, p. 38). A pair of the statements and questions there features a nurse. A punctuation task in Unit 13 Lesson A2 features a woman as mother of a boy named Bulbul (Kabir et al., 2012b, p. 47). Unit 14 Lesson A attempts to teach students about Kishoreganj town of Bangladesh (Kabir et al., 2012b, p. 49). There, the first female poet of Bengal, Chandrabati, is mentioned once.

Unit 20 Lesson A is a passage which attempts to demonstrate how to ask for permission (Kabir et al., 2012b, p. 71). The passage features a girl named Sufia and her mother. Unit 20 Lesson B also demonstrates how a schoolboy asks permission to enter the classroom after being late (Kabir et al., 2012b, p. 72). A female teacher is featured through text and image there. Unit 20 Lesson C attempts to teach requesting, where two women are featured (Kabir et al., 2012b, pp. 72-73). One of the women there, Shefali, requests the other, Mrs. Khan, to water the plants when Shefali will be away. Unit 20 Lesson D is a task which asks students what to say in certain situations, where a mother is featured (Kabir et al., 2012b, p. 73). Unit 26 Lesson A features a dialogue between a female teacher and her students (Kabir et al., 2012b, p. 90). The dialogue is a warm up for the next passage which describes an outing. Unit 27 Lesson D features a reading comprehension passage on a boy Babul's account of cyclone Ayla, where his mother is also featured (Kabir et al., 2012b, p. 97). Unit 28 Lesson B features a passage which attempts to familiarize students about going to library to borrow books, and also about library cards (Kabir et al., 2012b, p. 102). This passage features a woman as a librarian. Another woman is featured as assistant librarian as

well, in Unit 28 Lesson B3, which attempts to familiarize students with a filled up library membership form (Kabir et al., 2012b, p. 104). Unit 29 Lesson A features a reading comprehension story ‘Fitzy Frog Loses His Voice,’ where the main language focus is on losing one’s voice (Kabir et al., 2012b, pp. 105-106). The story features female personifications of a bird and an animal. These are all the language lessons students may learn from the texts and images being analyzed from this book.

There are other issues which the students may learn from the texts and images analyzed. For example, the Language Focus section of Unit 1 (Kabir et al., 2012b, p. 7) teaches that in case of a married woman, the title ‘Mrs.’ has to be used, but that also with the husband’s last name. From this lesson, students may assume that a woman must take up her husband’s last name after marriage, since she has to take up the title ‘Mrs.’ after marriage. Also, the book gives example of Miss Anna Smith and mentions that Smith here is the father’s last name, which might make the students confused about how to understand whether a woman’s last name is the last name of her father or last name of her husband. This may even make the students assume that a woman must have the last name of either her father or her husband as her own last name. The book also mentions that the title ‘Ms.’ does not say whether a woman is married or not. But this information may also leave the students confused about the reason why a woman might hide whether she is married or not when she can use either ‘Miss’ or ‘Mrs.’ Unit 20 Lesson B goes further by denoting a teacher as Mrs. Alam in a passage on asking permission (Kabir et al., 2012b, p. 72). Students may assume that they are entitled to know whether a teacher is married or not and call the teacher by the last name of her husband since it is the rule to use ‘Mrs.’ for women who are married. Additionally, Unit 20 Lesson C features conversation between two

women – Shefali and Mrs. Khan (Kabir et al., 2012b, pp. 72-73). Here, although a woman is being referred to with the title ‘Mrs.’ and her husband’s last name, the other woman is being referred to only by Shefali, and she is not given any title and last name. This inconsistency may confuse students as well. From the pronunciation lesson of Unit 2 Lesson A, students may learn that a veil is a burka, which is not the case (Kabir et al., 2012b, p. 10). Veils are typically worn in western cultures, during weddings. That veil is not used to cover face, but as a part of wedding gown to cover part of the head from face to neck at the back. The veil which is shown in the image is actually niquaab, part of a burka usually worn as hijab by Muslim women. Also, the woman is looking sideways with downcast eyes, which may make the students assume that veil wearing women are too shy or prohibited to look straight in the eye. Unit 3 Lesson A1 uses a woman in the image accompanying the rhyme ‘Ding Dong Bell’ although there is no woman in the rhyme (Kabir et al., 2012b, p. 13). This might have been used to make the rhyme more interesting, but the students may learn that it is all right for a woman to be excluded from a piece of writing.

Three out of five pictures featuring women in the book show them to be smiling (Kabir et al., 2012b, pp. 13, 15, 71); the other two pictures have a woman with covered face and a female teacher seen from the back (Kabir et al., 2012b, pp. 10, 72). From the images, students may internalize the fact that women are always smiling regardless of situation and the task at hand. Three out of five women in the images are wearing saris and jewelry as well (Kabir et al., 2012b, pp. 15, 71, 72). Again, through images, students may learn that it is sari and jewelry makes the ideal attire for women. The evening routine of Saikat, his mother and his father in Unit 4 Lesson A1 may result into the students learning that only the child or the son is supposed to help the

mother with household works at night, since Saikat's father does not do any household work in the evening and Saikat only helps his mother clean and wash after dinner, as shown by the evening routine chart in the Lesson (Kabir et al., 2012b, pp. 15-16). Unit 12 Lesson A2 features a boy Bulbul and his mother in a punctuation task (Kabir et al., 2012b, p. 47), Unit 20 Lesson A demonstrates how to ask for permission (Kabir et al., 2012b, p. 71), and Unit 20 Lesson D asks students how to request or ask for permission in certain situations (Kabir et al., 2012b, p. 73). From these passages and tasks, students may learn that the extent of a mother's household work is to entertain child, cook, and ensure that child's homework is done before permitting to watch television. A large reading passage featuring Kishoreganj town in Unit 14 Lesson A merely mentions the first female poet of Bengal, Chandrabati, as a significant personality to be born over there (Kabir et al., 2012b, p. 49). From this example, students may assume that she is either not significant enough to be given more information about, or that it is all right to avoid giving more information about famous female personalities originating from a place which is being describes and discussed. Unit 26 Lesson A features a female teacher asking students to share their experience of previous outings (Kabir et al., 2012b, p. 90). She chooses a student to tell his experience first, while there was another student willing to share her story as well. The Unit ends with the narration of the first student and tasks. From this Lesson, students may assume that it is valid to exclude a student, a female one, from classroom discussion.

4.2.3 Explanation of Data

4.2.3.1 Explanation of Data from *English for Today* for Class I

In *English for Today* for Class I, all the ten women portrayed in pictures are teachers, and no other women have been featured through texts. Obviously, students may assume that women can only take teaching as professions, while it is not true. Contemporary women are working in various professions, and even challenging ones. The fact that all the women featured in the book are teachers show stereotyping in terms of profession. The book featuring eight out of ten female teachers to be smiling is an example of unrealistic representation of women. Regardless of gender, a person cannot always smile while working in reality, and since the only images of people in this book are that of teachers, students may more easily internalize the fact that female teachers are always smiling. Another issue in the images portraying teachers is that all of the teachers are wearing saris and jewelry. Women now have the freedom to wear a variety of clothes to their workplaces. Real female teachers will find wearing earrings and bangles together with saris to the classrooms quite over-the-top as workplace attire. Most importantly, the images show the teachers having their hair tied in buns or braids, which is also very rare in reality. Bangladeshi women nowadays do not have their hair tied in buns when they go to their workplaces, and braided hair is equally less common in workplaces; many do not even grow their hair so long as needed to be tied in buns and braids. The attire of female teachers presented through the images of *English for Today* for Class I show quite outdated, traditional ones with sari, jewelry, hair-buns and hair-braids.

4.2.3.2 Explanation of Data from *English for Today* for Class II

Traditional portrayal of women's attire is present in all the images of women in *English for Today* for Class II – all the women are wearing saris and jewelry, with their hair tied in buns. Nowadays, Bangladeshi women rarely keep their hair long enough to be tied in buns. Even if they do, there are other hair-styles preferred and worn by women instead of the traditional hair-buns shown in the images. Also, women in the images are all shown to be wearing saris, earrings and bangles, which will be considered as over-dressing by most of the contemporary Bangladeshi women. Women now wear earrings and bangles with saris only when there are occasions like parties. These unnatural portrayals of women through images may indeed teach young learners some practices which are not in use anymore. It should be mentioned that only two women are seen as professionals in this book, the other women are either portrayed only for tasks or only in images accompanying texts. Both of the women portrayed to be working women are teachers. Thus, women have been featured in stereotypical professions in this book, as women now take on dynamic, adventurous professions. Also, a number of unrealistic ideas can be learned by students from the character of Anita Sarkar, who is portrayed to be an English teacher of Classes I and II. For example, she mentions that she wakes up early to make food for her family before leaving for school. All the students see how their families work, and thus they can understand that probably Anita Sarkar's husband also has to go to work in the morning. However, it has to be the woman who must wake up early to make breakfast. This may result into the students internalizing the inequality that the man of the house gets to go to his workplace without doing any household chores, but the woman has to finish some tasks before going to her workplace. Also, the images show Anita Sarkar to be smiling and cooking, and afterwards to be smiling and teaching. This is also another unnatural portrayal of a woman, who always smiles

regardless of the situation and the work she is doing. In reality, most of the Bangladeshi working women have to fix not only the breakfast of the family before leaving for workplace, but also the lunch for the family members who will be home during lunch-time. Naturally, the working women do not feel like smiling while they have to wake up earlier than other members of the family to cook two meals before leaving for work.

Moreover, the portrayal of a woman in the image accompanying 'The farmer and his goose' is also a matter to consider. The fact that there is no female character in the story but the image accompanying the story is portraying a woman can imply that women present in a situation can be voiceless too. Students may internalize the fact that women in many situations do not have any chance to speak out, although they are present in the situation. Dominance and suppression of women may have root in such implicitly discriminatory portrayal of women through images in textbooks. In another lesson, the female personified shapes say cheerful phrases and sentences like "I'm happy as can be," "Look at me" and "Count my sides, come right along" while the male personified shape says "Turn me around, I don't care." The dominant voice of males in Bangladeshi society is reflected here by the male shape's speech, while the expectation that women will always be cheerful and happy is reflected in the speeches of the female shapes. Young learners may internalize these issues subconsciously as well.

4.2.3.3 Explanation of Data from *English for Today* for Class III

The portrayal of the female journalist in *English for Today* for Class III is quite unrealistic. The text says that she writes news for television, which does not make it clear if she is a desk reporter or if she is a reporter. If she is a desk reporter, she would not need a camera to be with her. And

if she was a reporter, a camera to take still photographs would not help her; she is supposed to have a separate video camera crew. Either way, this character does not seem to portray a realistic picture of a Bangladeshi journalist. Also, as seen from various Bangladeshi television channels, very few journalists wear a top-and-trousers attire when collecting news. Even if they do, they usually wear a dupatta as well. In this case, text, images and reality all clash by the portrayal of the journalist in this book. In a lesson, mothers are seen to be treating their son and daughter in different manner. The way in which this may affect students has been discussed earlier. In reality, sons and daughters really do receive different treatments from mothers in some households, while it is not the case in others. Some Bangladeshi households still practice the tradition that sons will not do any household chores, be it as a child, an adolescent or an adult. Those households make their daughters practice and carry out household chores from childhood. In contrast, there are some households that make both sons and daughters equally responsible with household chores from their childhood. Especially, families which comprise of only male children teach the children to be proficient with cleaning, washing and cooking while they grow up. Unfortunately, the *English for Today* book for Class III chooses to portray only the traditional treatment of mothers towards their sons and daughters, where the sons do not have to do any chores.

This book also portrays women in traditional attire, like saris and jewelry, with hair tied in buns. In reality, women hardly wear saris in all occasions, and wearing jewelry like earrings and bangles together with saris is considered to be party attire. Few women tie their hair in buns nowadays, too. Also, in reality, women do not always smile in every situation while doing every sort of work, in contrast to what is portrayed in the images of the book. There is a traditional

portrayal of grandmothers in the *English for Today* for Class III, that they spend their time by telling their grandchildren stories. In reality, there are women who become grandmothers sometimes still have their working years ahead in their professions. Even if women who have grandchildren are not professionals, they have other chores, interests and social responsibilities as well. All the grandmothers of contemporary Bangladesh do not get to have leisure to spend by telling their grandchildren stories. Choosing a rhyme like ‘Hickety Pickety’ for a English language textbook written in 2012 in an English as a foreign language (EFL) context is questionable. Firstly, a hen laying nine or ten eggs is unrealistic enough. Then again, the rhyme mentions that the hen lays eggs only for “gentlemen.” Student of Class III are not supposed to understand the significance and context of the poem. Jahan (2012) points out that difference among representation of the target culture and the students’ own culture may make the lessons difficult for young learners. This book also portrays a female doctor, but she only checks a girl with a stethoscope. In reality, a female doctor has to see patients of all gender and age. She also has to use all sorts of tools related to the profession. However, the portrayal of the doctor in the images seems to under-represent the depth and width of her profession.

In another task, there is a question regarding the workplace of a housewife. This is also an inappropriate question to be asked in a book which will be read in Bangladeshi context. In this context, housewives have to do all sorts of household chores without any salary. In context of other countries, the woman of the house does not have to do all the household chores by herself. Therefore, the house cannot be really called as the workplace of a housewife in the sense similar to the chamber being a doctor’s workplace, as in Bangladeshi context, the housewife works for free while the doctor gets paid for the service he/she gives. This book also limits the

responsibility of mothers, as all they do is supervising children's studies, preparing them for school, cooking, cleaning, and doing grocery. In reality, mothers have numerous other responsibilities in this context, like paying rent and bills, nursing sick family members, buying presents for relatives during major occasions and such, which could be featured in the book in more interesting manner as well. Even the bird personified as a caring mother mainly brings food for her children in the story, while in reality, both father-birds and mother-birds take responsibility to feed the baby birds. By attributing a mother to have hobbies like poultry and gardening, the workload of a housewife mother is being under-represented. Many Bangladeshi homemakers do not get to have a hobby because they do not get enough leisure. Not to mention, one passage mentions that a girl and her father help her mother in household chores. It must be noted that although it is a good practice, but majority of families in Bangladesh have the mother carrying out more responsibilities than any other member of the family, and that also without any help from the other members of the family. The task which asks what does a mother do for the family in contrast with what the father / the brother do for the mother reflects the situation – the mother does many things for the family as a whole, but the father or the brother does something for the mother.

Through the poem 'My mother,' a mother's beauty is praised. However, it must be noted that this poem is teaching young learners to judge beauty by physical attributes. Instead, appreciating intellect and personality should have been focus of more literary pieces in the book. This poem seems to imply that a mother is lovely and is loved only for her looks, and whatever she does is nothing to be appreciated. This poem may insert the seed of beauty-bias among unaware young learners. Also, a laborer is portrayed to make the students understand that we need food to work.

In our country, even the work a homemaker does everyday is exhaustive enough, and thus, it is not necessary to show a laborer to teach students that food is necessary to work properly. Using the image of a female laborer in this case undervalues the work done by homemakers and other professionals. Lastly, it should be noted that the women are portrayed to be in very stereotypical professions – they are teachers, doctors, tailors and laborers. The only adventurous profession shown in this book is journalism, but that also does not portray the woman to be a sports-reporter or crime-reporter. Many women were portrayed simply as mothers and grandmothers in this book as well.

4.2.3.4 Explanation of Data from *English for Today* for Class IV

English for Today for Class IV has a number of images featuring women. Among them, most of the images feature women to be wearing saris and jewelry. Of course, women in contemporary Bangladesh do not wear saris and jewelry as their everyday attire anymore. In that sense, the portrayal of women in the images of this book is quite backdated and traditional. Majority of contemporary Bangladeshi women will feel wearing saris, earrings and bangles together as party attire. Also, nine out of twelve women are seen to be having their hair tied in buns – which is also a less common hairstyle among contemporary Bangladeshi women. A significant number of women in the images are seen to be covering their heads with aachal of saris or dupattas – mostly in images showing a family together. Although women now are increasingly taking up hijab, women hardly cover their head with aachal of saris in their home anymore. This used to be a practice in the past. Therefore, women covering their heads with aachals or dupattas also show an outdated, traditional portrayal of women in images. This book features most of the women in the images to be smiling, too. Regardless of gender, it is not possible for a person to smile all the

time. And it obviously is unnatural for a woman to set table for dinner with a smiling face with no one around her. Grandmothers in this book have been portrayed in unrealistic features as well – they only seem to spend their time by making food for grandchildren, playing with grandchildren, as well as reading stories to grandchildren. In reality, women who still work become grandmothers, with less leisure to spend time with grandchildren only. Also, women who become grandmothers still have other household and social responsibilities to maintain, which this book seems to simply overlook.

In terms of portraying mothers as well, this book seems to limit their household responsibilities to doing groceries, regulating children's diet and setting table for dinner. A mother in contemporary Bangladesh has to carry out numerous other household responsibilities including helping children with homework, cooking, paying rent and bills and such. Instead of portraying more dynamic images of Bangladeshi mothers, this book seems to focus more on how mothers only take care of the diet of children. Even the female personified animals are portrayed to be taking care of children, feeding children, and regulating leisure of children. Instead, portraying female animals like the fierce personality of a tigress or a lioness could be featured to make the book more interesting and realistic, for example. This book also features a sentence which points out a defect in a human being through the sentence "She has spots on her face" – something no textbook should teach. Regardless of the context, textbooks should never set an example to the students to denote someone on a physical attribute – be it a defect or skin tone. Especially in contemporary Bangladeshi context, women with spotless, fair skin are still considered to be the epitome of beauty, which should not be the case. Teaching young learners about skin tones and defects are the last thing that an English language textbook should aim to do. Also, this book

features a task where a woman becomes exceptionally happy when she is given some flowers. Regardless of the context, such portrayal of women having very tender personality is unrealistic, and it does not provide a good example for female young learners. This book also features a female doctor, who is checking a girl with a stethoscope. In reality, female doctors have to see all sorts of patients by using all sorts of instruments. Showing a female doctor checking a girl with a stethoscope seems to undervalue the realm of her profession. Also, a singer is featured in an image, to be singing with a harmonium. In reality, contemporary Bangladeshi singers hardly sing with a harmonium, wearing saris and having hair tied in buns. Even when performing folk songs, rural singers also rarely take this avatar. The book also features quite an unnatural portrayal of a couple of tea plantation workers – tea plantation workers do not usually pluck tea leaves in isolation as the image shows. Lastly, two lessons and tasks feature women as garment workers. Although this is a female dominated profession in reality, some men work in garments as well. The book could feature a male garment worker instead of stereotyping the profession. In general, *English for Today* for Class IV features women in stereotypical professions – teacher, banker, doctor, nurse, singer, garment worker, and tea plantation worker. Although radio jockeying is quite a new profession, but a good number of them have already established this to be a profession commonly approached by women. The dynamic professions contemporary Bangladeshi women are approaching now are not featured in this book.

4.2.3.5 Explanation of Data from *English for Today* for Class V

In the beginning of *English for Today* for Class V, a confusing lesson on the usage of ‘Mrs.’, ‘Ms.’ and ‘Miss’ are given. The confusing part is, a woman may use ‘Mrs.’ only if she uses her husband’s last name as her own last name. Does that mean she cannot use the ‘Mrs.’ title if she

does not use her husband's last name as her own? The book also features a teacher as "Mrs. Alam." In order to be known as "Mrs. Alam" in her workplace, she must have had to disclose that she is married, and she also must have disclosed that she uses the last name of her husband. Generally, a teacher's marital status and whether she uses her husband's surname or not are information not easily disclosed. Yet, there is a passage which quite unrealistically denotes a teacher as "Mrs. Alam." Another passage also features a conversation between two women, where one is being referred to by her first name Shefali and the other is being referred to by Mrs. Khan. In this case too, it is unrealistically portrayed that one woman uses the last name of her husband and thus can be called Mrs. Khan, while the other cannot even be denoted as 'Ms.' because her last name is not mentioned. In recent years, Bangladeshi parents have taken up the practice to name their child without any family title. In that case, a woman without a family surname who does not take up the surname of her husband after marriage will not be able to use the title 'Mrs.' as it requires the husband's last name to be used. In reality, contemporary Bangladeshi women mostly use the title 'Mrs.' with their own names as they originally are.

In this book, a pronunciation task uses the word veil to teach the sound /v/. However, to show the picture of a veil, the book features face of a woman wearing a burka. When veil is mentioned in English, it usually denotes the white veil made of net covering from the front half of the face to the neck at the back, which Christian women wear in their wedding. The picture shown, in contrast, shows the niquaab of a burka, a cloth associated with Muslim women. Therefore, it seems like using the word veil to teach /v/ sound was not appropriate, since the significance of the word in English and the image in Bangladeshi context are not compatible. Also, the woman's downcast sideways look in the image make the use of the image more inappropriate as it shows

avoidance and shyness at the same time, representing none of which will be good examples for young learners. The book features the rhyme ‘Ding Dong Bell’ which does not have any female character, but shows one in the image accompanying the text. Therefore, the image is showing a woman probably just to make the lesson interesting. In reality, women are indeed present but silent in many situations as the society are conditioned to such norms. This text and image might just be a reflection of that.

This book has five pictures featuring women, where three of them have smiling women. This portrayal of smiling women is quite unrealistic; for example, a woman does not smile while sewing clothes on her own. Three out of five women are seen to be wearing saris and jewelry as well, which is also not appropriate in terms of contemporary Bangladesh. Contemporary Bangladeshi women do not wear saris and jewelry like the images show. A passage in *English for Today* for Class V features the evening routine of a family of a father, a mother and a son. There, the son only helps his mother with cleaning and washing after dinner, while the father does not have to do any household work in the evening. In reality, there really are families where the male members of the family do not have to do any household tasks. However, there are other families as well, who divide the night-time chores of setting the table and cleaning the dishes equally between the male and female members of the family. The passage being referred to, unfortunately, features the kind of household where the adult males do not help with the night-time household chores. The household responsibilities of mothers featured in this book are limited to supervising children’s studies, regulating children’s leisure, entertaining children by telling stories, and cooking. In reality, a mother in contemporary Bangladesh has a lot more household responsibilities to take care of, like doing the groceries, paying rents and bills, taking

care of sick family members and so on. These other responsibilities, however, are not featured in the incidents of the book where mothers are seen to be busy with their household works.

A passage on the town of Kishoreganj merely mentions the first female poet of Bengal, Chandrabati, in a sentence, but does not give any other detail or information about this interesting personality. This also reflects omission and negligence which female personalities have to face in this country – they have to be more significant than the males in the field in order to be noticed and talked of seriously. Lastly, a female teacher is portrayed to be choosing a male student over a female one to share experience of an outing. In reality, a male child has always been of priority traditionally in Bangladeshi context, and the book seems to reflect that norm through the passage. There could have been only one student interested to share his/her experience, but there were two students of different gender and the teacher chose the male one. In terms of professions, women are portrayed to be teachers, officers, shrimp hatchery workers, poets and librarians. Among these, working in a shrimp hatchery and profession as a poet are quite rarely portrayed professions. Yet, more women in this book have been featured as homemaking mothers; many of them could have been replaced to portray even more interesting professions taken by women of contemporary Bangladesh.

4.3 Discussion in Terms of Central Research Questions

4.3.1 Answer to Central Research Question One

The *English for Today* books analyzed in this study mostly represent women in stereotypical roles linguistically. Their actions also reflect social norms that have been practiced since a long time in the context of Bangladesh. Linguistic portrayal of women is impractical in some cases as

well. Most of the women are portrayed in traditional, less-challenging, low-status professions like teachers, tailors, nurses, garment workers, librarians and such – a finding similar to that of studies done by Haque and Kumari (2004), Saadabad and Kasmani (2014), and Gharbavi and Mousavi (2012). There are numerous references to women as mothers and grandmothers, and the few numbers of professional women is a finding similar to that of Gharbavi and Mousavi (2012). As mothers, they have been portrayed traditionally as doing household chores mostly related to the wellbeing and education of their children, as well as cooking for the family. This role of women, of taking care of family members, was also a finding of Haque and Kumari's (2004) study of Malaysian English language textbooks. In terms of hobbies, the mothers were traditionally portrayed to be doing poultry and gardening, as well as sewing. Grandmothers have also been traditionally portrayed, to be cooking special food for grandchildren or to be telling / reading stories to grandchildren. These show how traditionally outdated the linguistic portrayal of women are in the books. Contemporary mothers hardly have gardening and sewing as hobbies. Neither do contemporary elderly women only spend time with their grandchildren. In reality, after taking care of domestic responsibilities besides professional responsibilities, women are hardly left with any leisure time (Begum, 2015). The texts portray women to be very tender-minded and cheerful in general, which is again a traditional and impractical view of women of contemporary Bangladesh. The overall linguistic misrepresentation of women in the books is similar to the findings of Kabir (2015).

4.3.2 Answer to Central Research Question Two

The semiotic representation of women in *English for Today* books is very traditional and old-fashioned. In some cases, the semiotic portrayal of women is impractical too. For example, all the women, with only few exceptions, illustrated in the pictures are wearing saris, jewelry, and have their hair long enough to be tied in buns or braids. This finding is similar to Shirin's (2010) finding of women being portrayed with unrealistic attire. A significant number of the pictures feature women to be covering their heads with aachal of saris or dupattas, which again is a very outdated, traditional portrayal of woman. Also, most of the women portrayed in the pictures are smiling all the while, which is very unnatural in general. Shyness and humility seem to have been attempted through some images which feature women to be looking sideways or downwards instead of directly at the reader, which is also a very traditional representation of women. This kind of portrayal of women is similar to Shirin's (2010) findings of girls being portrayed with shy and humble gestures. On the issues of maintaining appropriate behavior while keeping emotions and expressions in check, Begum (2015) commented "Educated women are often more constrained than uneducated women and must adhere to stricter standards of behaviour, thereby upholding patriarchy". Lastly, there are some images which feature women although the accompanying texts do not have any female character. Such portrayal of women seems to imply that a woman in images may make the studies interesting for the students – it is only for viewing pleasure. Shirin (2010) referred to similar cosmetic use of women in her study, where two pictures showed women who did not had any role in any text or task.

4.4 Discussion in General

The *English for Today* books are to be taught in the EFL context of Bangladesh, both in rural and urban schools. However, some realities are true for both rural and urban areas of contemporary Bangladesh. The manner of linguistic and semiotic portrayal of women in the *English for Today* books do not match with many real-life practices of contemporary Bangladeshi women. Since the books attempt to teach English language with realistic stories, dialogues and characters, the representation of women seems to be quite inappropriate on various levels. On the one hand, linguistic and semiotic representations are too dependent on norms and traditions of the past. On the other hand, linguistic and semiotic representations of women are too narrow in terms of the real opportunities that are open for and approached by contemporary Bangladeshi women in terms of household and profession. Textbooks are significantly important in developing gender identities among young learners (Aoumeur, 2014), and the representation of women as hard working homemakers can make learners more respecting of women (Jahan, 2012). While it may do so, representing women in only limited professions may keep learners unaware of the reality that women are capable of approaching many more professions other than teaching, medical, nursing, tailoring, garments and such. Women's traditional images deny them the empowerment men get to exercise (Begum, 2015). Despite education and financial freedom, women are subject to male domination (Begum, 2015). Haque and Kumari (2004) mention that male privilege and preference provide men with favorable social status and eased access to opportunities, whereas females are the second choice to any opportunity. Since young learners have little knowledge about the world they live in, portrayal of limited ideas and concepts might limit their knowledge of the real world. Begum (2015) comments that Bangladeshi learners are not being taught to perceive men and women as equals, and the findings of this study reflects that. She also adds that

the society provides women with very little opportunities and choices in comparison to those men are provided with, and hence, discrimination originates (Begum, 2015).

4.5 Conclusion

This section analyzed textual and semiotic data from the *English for Today* books of primary level. The analysis employed Fairclough's (1995) three dimensional approach to critical discourse analysis. Firstly, textual and visual data from all the five primary level *English for Today* books were described in the first stage of the analysis. Then, what are attempted to be taught and what might be learned from textual and visual data from all the five books were interpreted in the second stage of the analysis. Lastly, what are attempted to be taught and possible to be learned from textual and visual data were further explained in terms of social norms, traditions, and reality of contemporary Bangladesh. After the analysis, the central research questions of this study were answered. Both linguistic and semiotic representation of women were stereotyped and discriminatory, which in turn resulted into misrepresentation of women.

5. Conclusion

5.1 Introduction

This content analysis study analyzed texts and images of *English for Today* for Classes I-V to explore linguistic and semiotic representation of women in the books. The texts and images of the five English language textbooks were analyzed from Fairclough's (1995) three dimensional approach to critical discourse analysis. Through three stages of analysis – description, interpretation, and explanation – the linguistic and semiotic representation of women in the five *English for Today* textbooks were studied. After the analysis, both linguistic and semiotic representation of women seemed to reflect traditional, stereotypical, outdated viewpoints, which are somewhat impractical as well.

5.2 Summary of the Findings

Linguistically, women were portrayed in stereotypical and limited number of low-status occupations like teachers and nurses. Roles of homemakers and mothers in the books were limited to taking care of their children's education and health, as well as cooking. Both mothers and grandmothers were attributed with stereotypical hobbies like sewing, gardening, and spending time with children or grandchildren. In terms of semiotic representation, women were portrayed in traditional, stereotypical, old-fashioned attire – a combination of sari, jewelry, and hair-buns. Also, women were mostly portrayed to be smiling all the while through the images – which is very impractical as well. The norm of Bangladeshi women being expected to be shy and humble were also portrayed through the images, featuring women not looking directly at the reader, and also featuring women covering heads with aachals of saris or dupattas.

5.3 Contribution to Research

This study shows how traditional norms can rule portrayal of women through texts and images even in relatively recently published books. Although there have been previous studies on representation of women in *English for Today* books (see Kabir, 2015; Shirin, 2010), they studied two different versions of *English for Today* for Classes IX-X. Stereotypical and unrealistic portrayal of women in the *English for Today* books of Classes I-V can shape the views, values, and ideologies of young learners. Students who are older may gain some critical thinking ability, but younger learners like those studying in Classes I-V may tend to accept what is being presented to them without any question or doubt. Therefore, this study clearly presents the state of women's representation in the primary level *English for Today* books for writers, illustrators, publishers, curriculum developers, syllabus designers, other material producers and teachers to take measures for appropriate portrayal of women in the books in order to ensure development of equal mindset of young learners towards women.

5.4 Practical Implications

Jannati (2015) considers textbooks and teaching materials to be significant parts of education system. Stereotypical, misrepresented, and discriminatory textbook content strengthens social division of gender, asserting discrimination between men and women (Gharbavi & Mousavi, 2012). Therefore, the findings of this study may prompt writers, illustrators, and evaluators to be more careful in their linguistic and semiotic portrayal of women in the *English for Today* books. Also, curriculum developers and syllabus designers may be more aware and focus more on developing gender-neutral, realistic curriculum and syllabus as a result of this study. Aware

publishers will eventually make the respective personnel to properly portray contemporary women. Finally, teachers will also be conscious as a result of this study, realizing that the children who are exposed to gender stereotyping may eventually reproduce it in reality as they grow up. Nair (2005) commented that English language teachers should be aware of the fact that the students will grow up to enter professions where discrimination and sexism will not be allowed. Therefore, teachers must teach students to recognize sexist language so that they do not discriminate in terms of gender in real life, and also to ensure that they prohibit discrimination in the society (Nair, 2005).

5.5 Recommendations

Textbook writers' views are often directly reflected in English language teaching materials, which may in turn negatively affect learners' personality (Gharbavi & Mousavi, 2012). Thus, textbook writers, illustrators, and evaluators should be given proper training to make sure that they understand the concept of gender-neutral teaching materials. Therefore, workshops and trainings can be arranged to familiarize writers, illustrators, and evaluators with stereotyping, norms, traditions in contrast with the reality in terms of the status of women in Bangladesh. They should also be educated on topics of gender-bias and gender-discrimination. Also, teachers can also be trained through short trainings and workshops to prepare and educate them on how to handle and teach materials which portray gender discrimination, and gender stereotyping as well. Content of this English language textbook series can be brought under a stricter structure as well (Marefat & Marzban, 2014), to make sure that the learners are being exposed to gender-neutral appropriate content. It is important for both teachers and learners to be taught how to look

beyond surface meaning and critically analyze any visual or textual content (Marefat & Marzban, 2014).

5.6 Areas of Further Research

This study looked at linguistic and semiotic representation of women in primary level *English for Today* books through content analysis. Other researchers interested in this area can also study the teachers' views on representation of women in these textbooks. Also, further study can be done on the opinion and views of writers and illustrators of the *English for Today* series as well, to understand every stakeholder's point of view on the content of the books. Not only English language textbooks, but textbooks of other subjects can also be explored to understand the status of women illustrated to learners through all the subject textbooks.

5.7 Conclusion

In conclusion, this study of linguistic and semiotic representation of *English for Today* books for Classes I-V show stereotyping as well as inaccurate portrayal of women. For this content analysis, Fairclough's (1995) three dimensions of critical discourse analysis proved to be quite an useful approach. It is expected that the young learners of this country will eventually be benefitted through this study as it will make educational stakeholders like authors, publishers, curriculum developers, and syllabus designers aware about the inappropriate reflection of contemporary women of Bangladesh in the widely produced and read English language textbook of Bangladesh.

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Biography

Basmala Taharat Bidushi has completed B.A. Hons. in English from Stamford University Bangladesh. During her pursue of M.A. in ELT, she has worked as a Graduate Teaching Assistant (GTA) in Department of English, East West University, and also as a Research Assistant (RA) in East West University Centre for Research and Training. Meanwhile, she has presented in seven international and national conferences in Dhaka, Rajshahi, and Comilla. Areas of her research interests include critical discourse analysis, film and media studies, English language teaching at tertiary level, and authentic materials in English language teaching.