

**LANGUAGE USE AND GENDER REPRESENTATION IN CHILDREN'S
PICTURE BOOKS BY MALAYSIAN AUTHORS**

NUR AMIRA PANG BINTI ABDULLAH

**FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2015

**LANGUAGE USE AND GENDER REPRESENTATION IN CHILDREN'S
PICTURE BOOKS BY MALAYSIAN AUTHORS**

NUR AMIRA PANG BINTI ABDULLAH

**SUBMITTED TO THE
FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA, IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ENGLISH AS A SECOND LANGUAGE
(MESL)**

2015

UNIVERSITI MALAYA

ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: (I.C/Passport No:)

Registration/Matric No:

Name of Degree:

Title of Project Paper/Research Report/Dissertation/Thesis ("this Work"):

Field of Study:

I do solemnly and sincerely declare that:

- (1) I am the sole author/writer of this Work;
- (2) This Work is original;
- (3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
- (4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
- (5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
- (6) I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

Candidate's Signature

Date

Subscribed and solemnly declared before,

Witness's Signature

Date

Name:

Designation:

ABSTRACT

This study attempts to look at the use of language and the portrayal of gender in children's picture books by Malaysian authors. Reading, being one of the activities frequently done by children, plays an important role as a source of appropriate attitudes and values. Hence, reading materials such as children's picture books provide them with exposure on gender perception as well as their culture. Reading materials such as picture books may provide inputs on constructing their own gender identity. However, recent research shows that gender bias and sexism do exist in educational materials (Bahiyah et al., 2008; Yasin et al., 2012). Hence, this aims to investigate whether elements of gender bias and sexism are found in three selected children's picture books from 2012's 50 Best Malaysian Titles for International Rights and in particular written by Malaysian authors. For this study, qualitative approach was adopted and a discourse analysis of the corpus was conducted to identify the linguistic portrayal and gender representation of characters in these three children's picture books. Apart from the language, the characters were analysed on their portrayal in social roles, occupations, and activities. Using Weitzman et al. (1972) as focus, the illustrations were analysed to identify the appearance of characters, based on gender types, gender-oriented activities and setting of characters. The findings reveal that more males rather than female characters tend to be projected with gender biasness through social roles, occupations and activities. As for the use of visual components, the early picture book portrayed more male over female in outdoor and adventure activities. Male characters are found to be assigned with wider range of activities. The study hopes that the findings would be useful for authors of children's picture books and parents as well as teachers in the selection of reading materials for young readers.

ABSTRAK

Kajian ini bertujuan untuk melihat penggunaan bahasa dan pemaparan jantina dalam buku bergambar kanak-kanak yang dihasilkan oleh penulis Malaysia. Membaca, merupakan salah satu aktiviti yang sering dilakukan oleh kanak-kanak telah memainkan peranan yang penting sebagai sumber nilai dan sikap yang diterima masyarakat. Oleh itu, bahan bacaan seperti buku bergambar kanak-kanak memberikan mereka pendedahan tentang persepsi jantina serta budaya. Bahan bacaan seperti ini boleh memberi input kepada pembinaan identiti jantina mereka sendiri. Walau bagaimanapun, penyelidikan terkini menunjukkan bahawa berat-sebelah jantina dan seksisme wujud dalam bahan-bahan pendidikan (Bahiyah et al., 2008; Yasin et al., 2012). Oleh yang demikian, kajian ini bertujuan untuk mengkaji sama ada unsur-unsur berat-sebelah jantina dan seksisme wujud dalam tiga buku bergambar kanak-kanak yang dipilih dari *50 Best Malaysian Titles for International Rights 2012* yang khususnya ditulis oleh penulis Malaysia. Untuk kajian ini, pendekatan kualitatif telah dipilih dan analisis wacana korpus telah dijalankan untuk mengenal pasti gambaran linguistik dan pemaparan jantina daripada watak-watak dalam ketiga-tiga buku bergambar kanak-kanak. Selain bahasa, analisis komponen visual dilakukan ke atas watak-watak untuk melihat peranan sosial, pekerjaan, dan aktiviti yang digambarkan. Menggunakan Weitzman et al. (1972) sebagai fokus, ilustrasi watak dianalisa berdasarkan jenis jantina, aktiviti berorientasikan jantina dan latar tempat. Kajian ini menunjukkan bahawa watak lelaki lebih cenderung dipaparkan berbanding watak wanita melalui peranan sosial, pekerjaan dan aktiviti. Bagi penggunaan komponen visual, *Early picture book* menggambarkan lebih ramai watak lelaki berbanding watak wanita dalam aktiviti luar dan aktiviti lasak. Didapati juga watak lelaki diberikan aktiviti yang pelbagai berbanding watak wanita. Diharapkan penemuan kajian ini berguna kepada pengarang

buku-buku bergambar serta ibu bapa dan guru-guru dalam pemilihan bahan bacaan untuk pembaca kanak-kanak.

University of Malaya

ACKNOWLEDGEMENTS

First and foremost, syukur Alhamdulillah to Allah the Almighty for His blessings in giving me strength and health in completing this research report.

I would like to express my deepest gratitude to my supervisor, Associate Professor Dr. Faridah Noor Mohd. Noor, for being patiently correcting my writing and providing guidance throughout the time of this report writing. Also, to the staffs in the Postgraduate Office of the Faculty of Languages and Linguistics for their constant assistance and support.

I would also like to thank my family, especially my parents and younger sister, who have always been unconditionally supporting me.

I am blessed to have a husband whose faith in me never wavered. I would not have finished this research report without his encouragement. Last but not least, my dearest son Muhammad Luqman for being the inspiration of this study.

TABLE OF CONTENT

	Original Literary Work Declaration	iii
	Abstract	iv
	Acknowledgements	vii
	Table of Content	viii
	List of Tables	x
	List of Figures	xii
	Chapter One: Introduction	
1.1	Background of Study	1
1.2	Statement of the Problem	3
1.3	Research Objectives	4
1.4	Research Questions	4
1.5	Significance of Study	4
1.6	Limitation of Study	5
1.7	Summary	6
	Chapter Two: Literature Review	
2.1	Introduction	7
2.2	Discourse	7
	2.2.1 Spoken and Written Discourse	8
	2.2.2 Written Discourse	9
	2.2.3 Visual Discourse	11
	2.2.4 Children's Book	12
2.3	Discourse Analysis	14
2.4	Visual Discourse Analysis (Visual Analysis)	15
2.5	Gender Schema Theory	15
2.6	Language and Gender	16
	2.6.1 Stereotyping	18
	2.6.2 Gender Stereotyping in Children's Book	19
	2.6.3 The Use of Adjectives in Portraying Characters of Different Genders	20
	2.6.4 Gender Representation through Social Roles, Occupations and Activities	22
	2.6.5 Visual Components	23
2.7	Summary	25
	Chapter Three: Research Methodology	
3.1	Introduction	26
3.2	Theoretical Framework	26
3.3	Research Design	28
3.4	Methodology	29
	3.4.1 Data Collection	30
	3.4.1.1 Corpus	30

	3.4.2 Data Analysis	37
3.5	Summary	40
Chapter Four: Research Findings		
4.1	Introduction	41
4.2	Characters of Selected Children's Picture Books	41
	4.2.1 <i>Longhouse Days</i>	42
	4.2.2 <i>Puteri Tioman The Green Turtle</i>	43
	4.2.3 <i>Kailash</i>	46
	4.2.4 Comparisons and Discussions	55
4.3	Gender Representation Through Roles, Occupations, and Activities	58
	4.3.1 <i>Longhouse Days</i>	58
	4.3.2 <i>Puteri Tioman The Green Turtle</i>	61
	4.3.3 <i>Kailash</i>	62
	4.3.4 Comparisons and Discussions	67
4.4	Visual Language	69
	4.4.1 <i>Longhouse Days</i>	69
	4.4.2 <i>Puteri Tioman The Green Turtle</i>	85
	4.4.3 <i>Kailash</i>	86
	4.4.4 Comparisons and Discussions	93
4.5	Summary	94
Chapter Five: Conclusion		
5.1	Introduction	96
5.2	Conclusion	96
5.3	Suggestions for Future Research	98
5.4	Summary	98
	References	100

LIST OF TABLES

	Page
Table 2.1: Categorization of Children's Books according to Age Groups	13
Table 3.1: Information of the Books	34
Table 3.2: Coding of Book Titles	35
Table 3.3: Categorization for Adjectives Analysis	36
Table 3.4: Categorization for Gender Representation Analysis	36
Table 3.5: Categorization for Visual Components	37
Table 3.6: Types of Adjective and Examples	38
Table 3.7: Connotation of Adjectives	39
Table 4.1: Characters of <i>Longhouse Days, Puteri Tioman the Green Turtle</i> and <i>Kailash</i>	42
Table 4.2: The characters of <i>Longhouse Days</i> according to Gender	42
Table 4.3: Adjectives related to main character in <i>Puteri Tioman the green turtle</i>	43
Table 4.4: Secondary characters in <i>Kailash</i> according to gender	46
Table 4.5: Adjectives related to main character in <i>Kailash</i>	47
Table 4.6: Adjectives related to secondary character in <i>Kailash</i>	51
Table 4.7: Comparison of genders for characters in <i>Longhouse Days, Puteri Tioman the Green Turtle and Kailash</i>	55
Table 4.8: Comparison of adjectives for main characters in <i>Longhouse Days, Puteri Tioman the Green Turtle and Kailash</i>	56
Table 4.9: Comparison of adjectives' connotations for main characters in <i>Longhouse Days, Puteri Tioman the Green Turtle and Kailash</i>	56
Table 4.10: Comparison of adjectives types for main characters in <i>Longhouse Days, Puteri Tioman the Green Turtle and Kailash</i>	57
Table 4.11: Tasks assigned according to characters' gender in <i>Longhouse Days</i>	58
Table 4.12: Characters with gender-oriented roles and tasks in <i>Longhouse Days, Puteri Tioman the Green Turtle and Kailash</i>	68
Table 4.13: Human characters according to gender in the illustrations in <i>Longhouse Days</i>	69
Table 4.14: Illustrations portraying human characters of both genders	70
Table 4.15: Illustrations portraying human characters of single gender	75
Table 4.16: Illustrations of non-human characters in <i>Longhouse Days</i>	83
Table 4.17: Illustrations of characters according to gender in <i>Puteri Tioman The Green Turtle</i>	85
Table 4.18: Human characters according to gender in the illustrations in <i>Kailash</i>	87
Table 4.19: Illustrations portraying human characters of both genders in <i>Kailash</i>	87
Table 4.20: Illustrations portraying human characters of single genders in <i>Kailash</i>	89
Table 4.21: Illustrations of non-human characters according to gender in <i>Kailash</i>	93

University of Malaya

LIST OF FIGURES

	Page
Figure 3.1: Theoretical Framework of the Study	28
Figure 3.2: Research Design of the Study	29
Figure 4.1: Male and Female children playing in <i>Longhouse Days</i>	71
Figure 4.2: Farewell party scene (1) in <i>Longhouse Days</i>	72
Figure 4.3: Farewell party scene (2) in <i>Longhouse Days</i>	73
Figure 4.4: Farewell party scene (3) in <i>Longhouse Days</i>	74
Figure 4.5: One male child (1) in <i>Longhouse Days</i>	75
Figure 4.6: One male child (2) in <i>Longhouse Days</i>	76
Figure 4.7: Father and child in <i>Longhouse Days</i>	76
Figure 4.8: Six male children in <i>Longhouse Days</i>	77
Figure 4.9: Dancers in the farewell party in <i>Longhouse Days</i>	78
Figure 4.10: Musicians in the farewell party (1) in <i>Longhouse Days</i>	79
Figure 4.11: Musicians in the farewell party (2) in <i>Longhouse Days</i>	79
Figure 4.12: Food preparation in <i>Longhouse Days</i>	80
Figure 4.13: Children playing in <i>Longhouse Days</i>	81
Figure 4.14: Children bathed in the river in <i>Longhouse Days</i>	82
Figure 4.15: Buffalo (1) in <i>Longhouse Days</i>	83
Figure 4.16: Buffalos (2) in <i>Longhouse Days</i>	84
Figure 4.17: Buffalo (3) in <i>Longhouse Days</i>	84
Figure 4.18: Buffalo (4) in <i>Longhouse Days</i>	85
Figure 4.19: Turtles mating in the ocean in <i>Puteri Tioman The Green Turtle</i>	86
Figure 4.20: One male adult and one female child (1) in <i>Kailash</i>	87
Figure 4.21: One male adult and one female child (2) in <i>Kailash</i>	88
Figure 4.22: Two male adult and one female child (1) in <i>Kailash</i>	88
Figure 4.23: Two male adult and one female child (2) in <i>Kailash</i>	89
Figure 4.24: Single male adult (1) in <i>Kailash</i>	90
Figure 4.25: Single male adult (2) in <i>Kailash</i>	90
Figure 4.26: Single male adult (3) in <i>Kailash</i>	91
Figure 4.27: Single male adult (4) in <i>Kailash</i>	91
Figure 4.28: Single male adult (5) in <i>Kailash</i>	92
Figure 4.29: Single female child in <i>Kailash</i>	92
Figure 4.30: A pair of Zebras in <i>Kailash</i>	93

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Different societies and cultures portray gender roles differently with expectations of how different genders should behave. In other words, according to societal norms males tend to be expected on how to act, talk and behave differently from females. Males identify with masculine roles such as wage earning while females with feminine roles such as housekeeping (Brown, 1956; Hartley, 1960). Having grouped male and female into opposite categories, gender roles tend to be stereotyped. Children tend to be exposed to these “expected” gender roles from an early age. Hence, they adopt and mould themselves according to these “appropriate” behaviours.

This phenomenon has been observed to be present in reading materials including children’s picture books. Many scholars including linguists and social scientists have conducted studies on the stereotyping of genders and the use of linguistic sexism in children’s picture books. Weitzman et al. (1972) discovered that female characters are under-represented in book titles, main characters, illustrations and content of picture books. According to Weitzman et al. (1972),

“Most children’s books studied ‘are about boys, men, and male animals, and most deal exclusively with male adventures’. Even when women can be found in the books, they often play insignificant roles, remaining both inconspicuous and nameless.”

Although female representation has greatly improved since the 70s, gender stereotyping is found to be still prevalent in children's literature, particularly towards gender representation, social roles and the use of language (Patt & McBride, 1993; Gooden & Gooden, 2001; Hamilton et al., 2006).

Female characters also tend to be portrayed as less important than the male characters as “the disproportionate numbers of males in central roles may encourage children to accept the invisibility of women and girls and to believe they are less important than men and boys, thereby reinforcing the gender system” (McCabe et al., 2011). In Patt and McBride’s (1993) study, the findings showed that children’s picture books chosen by preschool teachers to be read in the classroom comprised of more male characters than female characters. At certain times, female characters seem to be almost invisible.

Sex-role socialization and gender representation in award winning children’s picture books have also been studied (Weitzman et al., 1972; Dellmann-Jenkins; Crabb & Bielawski, 1994; Narahara, 1998; Gooden & Gooden, 2001). Kinman and Henderson (1985) and Dellmann-Jenkins et al. (1993) found that the representations of female characters have significantly increased with a positive shift in the portrayal of non-traditional gender roles, for both males and females in the most recent award-winners. In the Malaysian context, there are strong indications in researches that gender bias and linguistic sexism occur in children’s reading materials, particularly school textbooks (Saedah Siraj, 1990; Jariah, 2002; Sandra Kumari & Mardziah, 2003; Bahiyah et al., 2008). As for children’s literature, this phenomenon also existed, especially towards the ways male and female characters are being constructed (Nair, 2008).

Nair (2008) has identified strong nuances of sexism in children’s books that shows a weaker construction of females with the positioning of males being more

powerful than the females. As of McCabe et al. (2011), the study shows that male characters are more in favour and are made central characters more than female as central characters. The same goes to male animals as central characters.

The most crucial learning experience of young children is related to the development and understanding of genders (Narahara, 1998). According to her, children's picture books are the "role model" and information provider to guidelines for acceptable behaviours of being male and female. Any inaccuracy of information will result in wrong perceptions of gender thus "limit [their] potential growth and development" (Narahara, 1998). Reading materials which depict biasness in gender images can be harmful and thus affect children's thinking of what it means to be female or male (Taylors, 2003).

As children can acquire the understanding of different gender identities and gender roles from books as early as pre-school years, there is a tendency for them to internalize whatever they see as appropriate attitudes and acceptable values (Bahiyah et al., 2008). Non-sexist books are considered to being able to generate constructive self-perceptions, attitudes, and behaviour (Narahara, 1998). Hence, it would be interesting to analyse how genders are portrayed in picture books of different reading age groups.

1.2 Statement of the Problem

Children's process of learning begins since the period of infancy. Therefore, their ways of thinking can be influenced by the sources given to them and including any reading materials they are exposed to. Reading, being one of other activities frequently done by children, plays an important role in every child's process of growing up. Through books also, children learn about attitudes and values. As children acquire the understanding of different gender identities and gender roles through books, they internalize everything they see around them as appropriate attitudes and acceptable values (Bahiyah et al.,

2008). However, there are strong indications in research that gender stereotyping and linguistic sexism do exist in children's picture books including school text book and children's literature.

1.3 Research Objectives

The objectives of this study are to analyse selected children's picture books by Malaysian authors, as follows:

1. To study how male and female characters are portrayed linguistically in the text;
2. To investigate presence of stereotyping through social roles, occupations, and activities of characters;
3. To study the visual representation of male and female characters.

1.4 Research Questions

The research questions for this study are:

1. What are the words use to describe male and female characters in the text?
2. How are the characters stereotyped through their social roles, occupations and activities?
3. How are the characters portrayed through illustrations?

1.5 Significance of Study

It is an essential part for children's picture books to play as these reading materials serve as guidance to young children in their process of growing up as well as identifying and perceiving gender roles. Reading materials depicting images of stereotyped gender would harmfully influence children's perception of what it means to be male or female

(Taylor, 2003). The exposure to gender biasness during their early ages can affect the development of their social identities when growing up (Drees & Phye, 2001, p. 49). Hence, it is imperative to understand how gender stereotype is being represented in children's picture books so that the awareness of how gender should be portrayed can be highlighted to the production practitioners of children's book, mainly authors and illustrators.

It is hoped that the findings of the study will be able to serve as a guideline to parents who are choosing the reading material for their children, to educators who are fostering the learning process in schools, the practitioners such as authors and illustrators of children's books who are producing these reading materials as well as linguistic students who are interested and concerned about the issue.

1.6 Limitations of Study

For the present study's purpose, the corpus consists of children's books nominated by the National Book Council of Malaysia (MBKM) for 50 Best Malaysian Titles for International Rights 2012, which is the latest selection at time the study was conducted. However, the selection is not chosen based on an age group recommendation as both MBKM and the books (publishers) have excluded the related information. Therefore, the seven titles listed under the section for children's books have included young adult novel and exercise book.

This study does not attempt to represent the whole production of children's picture books in Malaysia. It focuses on children's picture books written in English language and therefore only three books meet the criterion for this study. This study emphasizes on the use of language and the representation of gender by exploring on how gender is being portrayed, depicted and positioned in the text as well as in the

illustrations. Therefore, the focus is leaning towards how gender is being presented by focussing on the choice of words, contents, as well as illustrations used.

1.7 Summary

This chapter presented the background of the study, statement of the problem, the objectives, research questions, the significance and the limitation of the study. Previous studies related to the issues of gender stereotypes in children's reading materials are discussed in the background of the study and statement of the problem. Research objectives and research questions were developed to analyse children's picture books by Malaysian authors. This study is significant as the findings are expected to serve as a guideline in choosing suitable reading materials for young children. Not attempting to represent the whole production of children's picture books in Malaysia, the present study focuses on the use of language and the gender representation of portrayed characters.

CHAPTER 2:

LITERATURE REVIEW

2.1 Introduction

The chapter will look at previous studies conducted in the area of gender and language. Literature related to the research approach will be reviewed. The three main aspects this chapter emphasizes on are the use of language; gender representation through social roles, occupations and activities; and visual language. The discussion will focus on empirical findings of the researches related to gender and the use of language in children's books.

2.2 Discourse

The term discourse has been given different definitions by scholars of different fields (Cameron & Panovic, 2014). Some of the definitions have even drifted away from the original language-related approaches. According to the formal definition developed from the field of languages, discourse is "the linguistic level in which sentences are combined into larger units" (Bucholtz, 2008, p. 49). In focusing on the functions however, discourse is not only the surface but beyond the language itself to which the context and underlying messages become the focus. In defining the concept of discourse, Jorgenson and Phillips (2002, p. 1) see it as "a particular way of talking about and understanding the world (or an aspect of the world)," that is to put language to use in social contexts.

To some scholars, a further distinction between discourse and text is constructed theoretically. Widdowson (1995) for instance, defines text as a linguistic object. The wordings on a brochure or the prints on a cereal box are considered as texts. On the

other hand, discourse is the process of interaction and the interpretation of subject matters that generates meanings to a context.

2.2.1 Spoken and Written Discourse

The discourse being studied by scholars can be divided into written and spoken. In differentiating spoken from written discourses, Widdowson (1995) states that while physical textual representation existed in written discourse; no similar representation of talk is available for spoken discourse. The text in the form of writing existed first while discourse is produced later in the process of meaning-interpreting by the readers. In contrast, the speech is a discourse preceding the text in spoken discourse, to which the context forms the text.

According to Wennerstrom (2001), spoken discourse allows the use of expressions, emotions and attitudes of the speakers. With the incorporating of facial expressions, body language, gestures, and the different tones and pitch, different meanings are able to be constructed and conveyed. As for written discourse, similar expressions can be made through the use of more elaborate descriptions, punctuations, special fonts, and so on.

Wennerstrom (2004) also states that spoken and written discourse can be differentiated through the direction of topics in an interaction. In a spoken discourse, speakers' responses and feedbacks can affect direction change of the topics discussed. Interruptions, repairs and redirections of topic take place simultaneously and spontaneously in an interaction (Clark, 1992 in Wennerstrom, 2004, p. 8). In the genre of writing however, the audience's potential reactions serve an important aspect when a writer plans, composes and revises a text (Wennerstrom, 2004, p. 8).

According to Ochs (1979), the concept of "planned" and "unplanned" is among the features differentiating spoken and written discourse. A written discourse is

generally “pre-planned,” therefore the presentation of idea is more structured as compared to spoken discourse. Agreeing with this, Kaplan (1987) as cited by Wennerstrom (2004) states that review and revise are among the processes of organization before an output – the written text is produced. Spoken discourse on the other hand, is expected to have “false starts, hesitations, slip of the tongue, and so on as a natural part of the interaction” (Wennerstrom, 2004, p. 8).

2.2.2 Written Discourse

Based on earlier discussion, written discourse is understood as a form of texts, where idea is presented more structured and planned and also undergone the process of reviewing and revising. As mentioned by Widdowson (1995 in Cameron & Panovic, 2014, p. 13), “the term *text* denotes a linguistic object (e.g. the words on a page in a book, or the transcript of a conversation)....” As discourse, in general sense, refer to language use in institutional, professional or more general social context (Bhatia, 2004, p. 3), written discourse can be understood as language, in a form of written texts, use in institutional, professional or more general social context.

In discussing about the development of the field of written discourse, Bhatia (2004) highlights three main phases in his book regarding the textualization of lexico-grammar, the organization of discourse and the contextualization of discourse. In explaining about textualization of lexico-grammar, Bhatia (2004, p. 4) states that “the focus of scholars who study the use of language in the early 1960s and 1970s were overly influenced by framework in formal linguistics, and hence remained increasingly confined surface-level features of language.” By highlighting the work of Barber (1962), Gustaffsson (1975), Spencer (1975), and Bathia and Swales (1983), Bhatia (2004, p. 5) concludes that “there are efforts given to focus on the surface level of specialized texts, and also interest in the description of functional variation in discourse

by focusing on statistically significant features of lexis and grammar.” However, according to Bathia (2004, p. 8), very little attention was given to comparing significantly the discourse forms of different types and that the concerns are seemed to be grounded to “a set of restricted aspects of specialist discourse”.

In the second phase, the focus of written discourse have shifted to analysing the patterns of its organization in a larger stretches of discourse, leading the analysis to look at a more global structure for various discourse types, at the same time inspiring analyst to study the immediate contexts of embedded discourses (Bhatia, 2004, p. 8). This stage can be viewed as the “continuation of exploration in textual organization and also as an attempt to identify patterns of discourse organization either in term of problem solution, as in Hoey (1983), rhetorical structure, as in Widdowson (1973), or schematic structure, as in Dijk (1988)” (p. 8). According to Bhatia (2004, p. 9), study such as these established the development of discourse analysis because of the strong emphasis on regularities of organization in discourse and one can see this development in terms of the (1) patterns of organization of information, specially targeting specialized areas of discourse, (2) general discourse organization patterns without any reference to functional variation and (3) discourse patterns across academics and professional genres.

As for the third phase, the concern is mainly towards the handling of social context. According to Bhatia (2004, p. 11), the wider concern to look at disciplinary and institutional context gives rise to a number of studies that looked at disciplinary variation, and in a number of cases, potential conflict. He states that

“while specialist in genre studies were extending their involvement with professional and disciplinary contexts, other discourse analysts were widening the role of context in a much broader sense, to include

social context, in an attempt to investigate how discourse is used as a powerful instrument of social control (Sarangi & Slembrouk, 1994), to establish identities, to communicate ideology, or to influence and maintain social processes, social structures and social relations.”

(Bhatia, 2004, p. 11).

The study of written discourse has developed significantly from textualization, which focuses on the surface level of text analysis of lexico-grammar form and patterns, to contextualization that focuses more in-depth analysis into a social context and meaning. This study on the discourse of children's picture book will focus both on the text and visuals of the selected story books.

2.2.3 Visual Discourse

Visual discourse is defined as text in the form of visual images that delivers messages or information. Also as a form of language, Goldonowicz (1985 in Albers, 2007, p. 81) states that “art [or visual components] is a language that can be learned and understood.”

Similar to written and spoken language, visual language also acts as a means of communication to deliver information and messages. In order to be proficient in using the language of art, Goldonowicz (1985) states that anyone can “learn to read and speak [the language of art] through study and practice.” As a result to proper learning, accurate analysis, and understanding, the messages and information are able to be delivered through artworks, images or visual components (Albers, 2007).

Despite the importance of visual language towards the reader or viewer of an artwork, visual texts or visual components have been treated “superficially or ignored” in the analysis of texts as well as content knowledge, according to Hobbs and Frost

(2003 in Albers, 2007). Therefore, teachers of languages should treat the language of art similar to spoken and written language due to the fact that “the stories and information lie within colour, perspective, composition and so on are indeed powerful and telling,” (Albers & Murphy, 2000 in Albers, 2007).

The fact that visual texts or visual language have been given less attention in literacy learning, it is emphasized that art does play an important role. These young readers “depend on image to read language text, especially through picture books [and] often depends on image for content information, clarification, confirmation, and/or symbolic connections” (Kiefer, 1994 in Albers, 2008, p. 166). Hence, visuals support young readers in their comprehension of the storyline of a written text. The present study includes the analysis of visuals presented in the picture storybooks selected as corpus.

2.2.4 Children’s Book

Children’s book is a general term for reading materials written for children and teenage groups. In explaining the concept of children’s books, it is reading materials written for children and to be read by children. While the concept is easily understood, it is far more complicated when addressed theoretically and practically (Hunt, 1994 in Md. Sidin, 2005, p. 4). There are books written intended for children like *Alice’s Adventure in Wonderland* and *Sleeping Beauty* but are appreciated by adults. On the other hand, books such as *Wind in the Willow*, *The Prince and the Pauper*, *Gulliver’s Travel* and *Robinson Crusoe* are popular among children (Md Sidin, 2005, p. 4). The categorization of children’s books according to age group is also different according to authors, publishers, librarians, and educators (Md Sidin, 2005, pp. 7 – 9).

However, according to Backes (2014), children’s reading materials can be grouped as: Board Books (for infant to toddlers); Early Picture Books (for two to five

Table 2.1: Categorization of children's books according to age groups

Age Group	Types of Books	Criteria
Infant to Toddlers	Board books	Length: 12 to 16 pages. Concept books (colors, names of animals, identifying body parts, etc.), simple rhymes or counting games, with very straightforward stories, or wordless books.
2 to 5 years old	Early picture books	Length: Around 500 words (or less) or around 32 pages, with illustration on every page. Simple stories: a child's everyday life, simple fairy tales, cumulative rhyming books, or concept books that are slightly sophisticated than board books (example: counting within a story)
4 to 8 years old	Standard picture books	Length: Around 1000 words or 32 pages, illustrations on every page or every other page. Simple plot (no sub-plots or complicated twists) with one main character representing the child's emotions, concerns and viewpoint. Cover a wide range of topics and styles.
Kindergarten to Third grade / 5 to 9 years old	Easy readers (Easy-to-read)	Length: 200 to 2000 words or 32 to 64 pages, with illustrations on every page. For children who started to read on their own. More "grown up" format with smaller trim size, sometimes broken into short chapters. The stories are told mostly through actions and dialogues, in simple sentences of accurate grammar (one idea per sentence) with an average of 2 to 5 sentences per page for the lower levels, and a paragraph or two per page for older readers.
6 to 9 years old	Transition books (Early chapter books)	Length: Around 30 pages (broken into 2 to 3 page chapters). Written in similar style of easy readers, books have a smaller trim size with black-and-white illustrations every few pages.
7 to 10 years old	Chapter books	Length: Around 45 to 60 pages (broken into 3 to 4 page chapters). Stories are richer than transition books, yet still contain plenty of action. The sentences are slightly more complex, but paragraphs are still short (2 to 4 sentences is average). Chapters regularly end in the middle of a scene to keep the reader turning the pages.
8 to 12 years old	Middle grade	Length: 100 to 150 pages. Stories are more complex (sub-plots with secondary characters are woven through the story) and themes becomes more sophisticated. Kids easily get attracted to the characters at this age, which explains the popularity of series with 20 or more books involving the same cast. Protagonists are kids age 9 to 13, or other characters (fantasy characters, animals, etc.) that embody the worldview and emotions of middle grade kids.
10 to 14 years old	Tween	Length: slightly shorter than Young adult category. Stories with characters in middle school, topics are appropriate for children who have outgrown middle grade but are yet for the themes of high school readers.
12 years old and above	Young adult	Length: 130 to 200 pages. Stories feature characters age 13 and above. Plots can be complex with several main characters, though one character should emerge as the main focus of the book. Themes are relevant to the problems and struggles of today's teenagers, regardless of the genre.

Source: Backes (2014).

years old); Standard Picture Books (for four to eight years old); Easy Readers or Easy-to-read (for five to nine years old); Transition Books or Early Chapter Books (for six to nine years old); Chapter Books (for seven to ten years old); Middle Grade (for eight to twelve years old); Tween (for ten to fourteen years old); and Young Adult (for twelve years old and above). These are tabulated in Table 2.1.

2.3 Discourse Analysis

Discourse analysis is seen as a series of interdisciplinary approaches that can be used to explore many different social domains in many different types of studies. It is concerning with the language use beyond the boundaries of a sentence or utterance, besides the interrelationships between language and society also the interactive or dialogic properties of everyday communication (Stubbs, 1983, p. 1).

As mentioned by Jorgenson and Phillips (2002, p. 1), discourse analysis is not the only one approach as there is no clear consensus as to what discourses are or how to analyse them. Therefore, scholars have developed through their own perspectives different opinions and suggestions in defining the terms “discourse” and “discourse analysis” (Jorgenson & Phillips, 2002, p. 1). Besides, the conceptualizing of subject, the structuring of meaning and the processes of producing meaning are driving the selection of different methods in the study of discourse whether it is a qualitative, quantitative, or combination of both approaches (Glynos et al., 2009, p. 6). As a theoretical conceptualization of phenomenon, discourse analysis is also seen as an epistemological approach or method to understanding, representing and answering literacy-related questions (Gee & Green, 1998).

2.4 Visual Discourse Analysis (Visual Analysis)

Visual discourse analysis, also known as visual analysis, is an approach to “analyze art as a language and its use” (Albers 2007, p. 83). According to Hodge and Kress (1988), Gee (2005), and Kress and van Leeuwen (2006), visual discourse analysis is placed “within semiotics, discourse analysis and the grammar of visual design” (Albers, 2007, p. 83) as it concerns with the analysing of visual texts “through the structure and conventions within visual texts, besides to identify how social activities and social identities are played out in the production” (Albers, 2007, p. 83). In other words, visual discourse analysis analyses the construction of art as a language system. It “addresses the discourse that emerge within visual text, the text itself, the macro and micro conversations surrounding the making and viewing of [the] texts, and the visual text as a communicative event” (Albers, 2007, p. 84). Apart from that, researchers are interested in the “language use within visual texts... for the structural approach [as well as] how language is used to communicate that [affects] on viewers to encourage particular actions of beliefs” (Kress & van Leeuwen, 2006 in Albers, 2007).

According to Kress (2003 in Albers, 2007), the process of analysing visual texts or visual components has yet to be given attention as much as written and spoken discourse. However it is “in need of much more exploration [now that] visual texts are dominating the written page” such as the Internet (Albers, 2007).

2.5 Gender Schema Theory

Schema plays an important role in the process of acquiring knowledge. These mental units will be activated when the process of learning takes place, to assist the making sense as well as the organizing of information gained. In other words, these mental units function to manage and store knowledge accordingly (Bem, 1981 in Nair, 2007). As a result of on-going learning, new knowledge is built either by creating new schemas,

linking existing schemas in different ways, or adding-on of new schemas to existed ones.

The same applies to the processing of information related to gender. As a theory of process, gender schema theory looks at the processing of information in terms of and conforming to the definitions of masculinity and femininity. Also, it looks at “the process of the world being partitioned into two equivalence classes based on gender schema” (Bem, 1981, p. 356).

Providing an explanation regarding the process of the development of gender stereotyping and how gender related categorization is kept and passed on to other individuals of the same society, Bem (1981) states that, children are constantly developing and constructing mental representations through exposure they get from sources around them. Whatever they see about males and females is hence internalized and incorporated as “appropriate” guidelines in the conceptualization of themselves (Perle & Waguespack, 2011).

The same goes to reading. Being one of the favourite pass time activity, the source that is children’s books and its content, plays an important role in providing information to educate young readers about appropriate behaviours and acceptable values (Hunt, 1992 in Nair, 2007). When the information contains inaccurate representation of genders, the message internalized and accepted by gender schema would create the perception of gender stereotype hence resulting to children viewing the society based on male and female.

2.6 Language and Gender

Language, as one acquires it, a new way of thinking is acquired at the same time (Goddard & Patterson, 2000, p. 6). According to Frank and Treichler (1989) as cited by Shah (2012), they see language as influential on our thoughts and perception to which it

is the reflective of our behaviour (Shah, 2012, p. 119). Not only being a tool of communication, language also functions as a medium to reflect thoughts. According to Shitemi (2009), language is a medium that “allows labelling of categories to which a shared social life is facilitated.” Also, in explaining about language, Shah (2012) quoted Lakoff (1973) that,

“Language is the mirror of the society and all the values one adheres to are reflected in the language used by individuals and groups. The language we use carries attitudes and referential meanings. The choice of our language is guided by our thoughts and the way we conceive the world.”

Therefore, language is not only a means of message delivering but also to convey other aspects like culture, value, and society’s perception.

Gender, according to Ahl (2007) is a “socially constructed sex” and involves the association of femininity and masculinity with social processes and representations. According to Taylor (2003, p. 310 in Nair, 2010), gender is “the basic dimension” through which children identify and position themselves in the society. According to Bem (1993, p. 112), “children are innately guided by their cognitive processes to see gender as a criterion that determines their social behaviour.”

Language and gender has been a field of study started with a focus on investigation speech associated with a particular gender and social norms for the use of gendered language, Lakoff (1975) identifies the linguistic forms such as tag questions used by females that reflects, maintains and reinforces the gender to a subordinate role. In achieving conversational goals, Tannen (1990) argues that male tends to use “report style” whereas female uses “rapport style.” As the field of language and gender

develops, a wider range of topics are focused. Stereotyping of power for instance, is among the issues discussed. Using classroom as the context of study, Coates (1993) argues that males are given more attention. This leads to them gaining more attention to which later leading them to better achievements and more power in the society.

2.6.1 Stereotyping

In defining stereotype, Mackie et al. (1996, p. 42) use the definition given by Hamilton and Troler (1986) where stereotype is defined as “a cognitive structure containing the perceiver’s knowledge, beliefs, and expectancies about some human social group.” In explaining about this definition, Mackie et al. (1996) highlight three main keywords underlying this definition: (1) stereotype as a cognitive structure; (2) knowledge, beliefs and expectancies; and (3) some human social group.

In defining stereotype as a cognitive structure, they argue that stereotype is “something” that existed or belonged in the mind of the perceiver due to one’s own experience and interpretation. It is not simply a belief shared among individuals of the same culture. Due to different experiences and interpretations of each individuals, this results in different social stereotypes. However, due to the similar social context that influences the formation of stereotype, the stereotyped content becomes something shared within a group, or groups, or even a society.

Apart from the influence of the individual’s experiences and interpretations, stereotype is also a “product” due to the knowledge gained from interaction; beliefs and information acquired (instilled) second-hand from the media or other people; and expectancies about things to come.

Thirdly, a perception can only be considered as stereotyped when it is observed that the same common characteristics are shared by two or more people within the culture or society or even nation (Smith & Mackie, 1995). Therefore, stereotype is a

perception that is observed by groups of people and is applicable to whatever that is socially meaningful, whether it is related to gender categories, racial or culture.

Mass media for instance, is among the fields predominantly related to the acquiring and transmitting of perceptions and prejudices. The content of written and spoken texts have shown ethnic, racial, and gender stereotypes being produced and reproduced in news reports, textbooks as well as talk show (Maass & Arcuri, 1996, p. 195). By referring to an analysis done by Kruse, Weimer and Wagner (1988) about the interaction sequences between males and females verbalizing in media texts sampled from German magazines, the findings do show that “the representations of gender-role relationships in media texts continued to follow traditional clichés, with males occurring more frequently in the role of the logical subject and being portrayed as more active, whereas women are depicted as more passive, more emotional, and frequently as engaging in helpless and/or victim roles” (p. 195).

2.6.2 Gender Stereotyping in Children’s Book

The issue of gender stereotyping in children’s books have been a widely discussed topic. The impact of gender role stereotyping is among the focal point of many scholars over the past two decades (Kortenhaus & Demarest, 1993). Peterson and Lach (1990, p. 185) state that the prevalence of gender stereotyping in children’s books is notable by many researchers in the United States of America, especially through their studies in the 1960s and 1970s. They state that (p. 185):

“Numerous studies showed that females [a]re typically portrayed as passive, dependent and generally incapable, and that males [a]re typically portrayed as active, independent and generally competent. Stereotype patterns [a]re consistent across a variety of reading

materials, including picture books, fiction for older readers and school books.”

Weitzman et al. (1972) discover the under-representation of female characters in the titles, central roles, pictures, and stories of majority of the award winning books compared to male character. The ratio of illustration portraying male to female characters are eleven males for every one female.

In discussing about gender role stereotyping, there are cases showing that male characters rather than females are stereotyped. Anderson and Hamilton (2005) in researching gender roles displayed in 200 prominent children’s picture books claim that fathers are largely under-represented as compared to mothers. Even when they do appear, they are withdrawn and incompetent parents therefore creating a negative image of fathers.

As “young children are the consumers of [children’s picture books]” (Dutro, 2002 in Nair, 2010) and that children’s books provide role models to them in defining the standards of feminine and masculine behaviour (Weitzman et al., 1972), it is imperative for children’s book authors and illustrators to avoid imbalance, stereotypic portrayal, so that positive self-concept, attitudes, and behaviour can be cultivated in children’s understanding (Narahara, 1998). Taylors (2003) also agrees that reading materials depicting biasness in gender images can be harmfully affecting children's way of thinking of what it means to be female or male.

2.6.3 The Use of Adjectives in Portraying Characters of Different Genders

When looking at the use of language in reading materials, one of the ways is through the use of descriptive words or adjectives. According to Sveen (2005), Nikolajeva (2002) states that on observing the use of adjectives, “description as means of characterization

seems to be one of the strongly gendered narrative patterns in children's fiction" (2005, p. 23).

Also books tend to describe girls as young, little and pretty whereas boys are kind, brave or naughty (Romaine 1999, p. 212). In a study of personification in children's books, MacKay and Konishi (1980) discover that "[s]ocial stereotypes played a role in the choice of *he* vs *she* since antecedents of *he* tended to be strong, active, brave, wise, clever, and mischievous, while antecedents of *she* tended to be weak, passive, and foolish" (1980, p. 149).

As for Turner-Bowker (1996), who studied the subtle effects of gender stereotyping in award-winning and "honours" books from 1984 to 1994, it is discovered that more adjectives describe females rather positively as compared to male characters. Also, central roles were distributed evenly among the two genders. However, males are still given more priority in book titles and illustrations apart from being assigned characteristics of masculinity, power, and activeness.

While looking into the lexical choices in children's literature, Nair (2008) discovers strong nuances of sexism in some supposed "neutral" texts with female gender being stereotyped. Besides that, the findings also reveal "deeply embedded linguistic structures that positioned males as predominantly more powerful than the female characters" (Nair, 2008). Nair and Talif (2010) quote Desai (2001) and Gooden and Gooden (2001) regarding the important role of children's books in guiding young children to identify, categorise and construct their gender identity. Both overt and covert messages about gender construction delivered by children's books should be given attention. While overt sexist messages can be easily identified as compared to covert messages, the subtle tones of language would need extra attention and careful inspection.

2.6.4 Gender Representation through Social Roles, Occupations and Activities

The focus of studies related to gender stereotyping and sexism in children's book have been widely involving several criteria. Kingston and Lovelace (1977) remark that, tallying the frequency of male/female names, pronouns, characters, and illustrations are among the popular utilized criteria in investigating sexism in children's literature. The others focussed on anthologies in determining the ratio of male to female authors besides occupations of male and female characters depicted.

In the study of Diekman and Murnen (2004) the portrayal of different types of gender biasness including "stereotypic personality, segregated work and family roles, status inequality, gender segregation, traditional idealization of femininity, and unequal representation of the genders" are among the focus criteria in researching gender stereotyping in children's books. Many other studies have also used those criteria in researching the issue.

As for Weitzman et al. (1972), the criteria being investigated are social roles, occupations and activities. According to them, children's books are very important in representing social values to young children as these books contain indicators of societal norms. They state that (p. 1126):

"Through books, children learn about the world outside of their immediate environment: they learn about what other boys and girls do, say, and feel; they learn about what is right and wrong; and they learn what is expected of children their age. In addition, books provide children with role models-images of what they can and should be like when they grow up."

Weitzman et al. (1972) also suggest the occurrences of biasness and stereotyping towards one gender in children's books. The assignment of traditional roles such as family and occupational roles to characters in children's books are discovered to be stereotypical and generally one gender related. Female characters are usually portrayed as housewives or mothers who appear inside and around the house doing tasks related to domestic chores. Their roles are more restricted and lesser in variety. As for male characters, they are depicted dominating outside activities, such as interacting with a wider community, earning and possessing for the family besides involving in decision-making. Male characters are also assigned a wide range of occupations as stated that "men engage in a wide variety of occupations while women are presented only as wives and mother" (Weitzman et al., 1972, p. 1125).

In 1981, Kolbe and La Voie tried to observe changes in female sex-role stereotyping since the Weitzman et al.'s (1972) review of the Caldecott children's book selections in year 1972. The findings of their study found improvements when compared to the previous study, especially relating to the portrayal of females in both pictures as well as characters. However, roles depicted and characterizations described are yet to improve (Kolbe and La Voie, 1981). Similarly, Gooden and Gooden (2001) also notice the prevalence of gender stereotyping in children's literature although great improvement of female representation in children's picture books was achieved since the 70s.

2.6.5 Visual Components

In children's picture book, illustration is considered as one of the important elements as young readers are always attracted to shapes, pictures, drawing, and also coloured items. As children's book is a vehicle for the presentation of societal values to the young child (Weitzman et al., 1972), many scholars agree that illustrated children's books that view

women positively can be used to eliminate gender stereotypes (Gooden & Gooden, 2001). In the real life, population of females are more than males. However, the portrayal of female in children's books is lesser than the amount of males (Gooden & Gooden, 2001).

Fitzpatrick and McPherson (2010) discover that gender stereotypes are a common issue existed in children's literature, including children's colouring books. Males rather than females are projected as more active. Females are more likely to be depicted as children and humans; whereas males are mostly depicted as animals, adults, and superheroes.

In examining a selection of French children's picture books used in preschool, Bereaud (1975) discovers in her findings similar patterns of sex role images as the ones found in American children's picture books. Girls are depicted as learning good behaviours while boys are coping with their environment. Females are also portrayed in lower statuses and are mainly assigned as traditional housewives or mother roles. Besides that, they are involved in low-paid and unskilled occupations.

In the study by Crabb and Bielawski (1994), the analysis of gender-oriented illustrations' portrayal of material culture in award winning children's books published from the year 1937 to 1989 have revealed biasness and stereotyping towards female characters. According to them, "a larger proportion of female characters [are] shown using household artefacts, and a larger proportion of male characters [are] depicted using non-domestic production artefacts" (Crabb & Bielawski, 1994). In commenting on the findings, they argue that "[c]hildren's exposure to this representation may result in gender-linked modelling effects on preferences and skills related to technology and other material culture" (Crabb & Bielawski, 1994, p. 69).

Weitzman et al. (1972) focus on gender representation and sex-role stereotype in researching issues related to gender stereotyping in award winning children's books. In

the analysis of illustrations, Weitzman et al. (1972, p. 1128) highlight that the distributions of male characters illustrated are much higher than female characters, with a ratio of eleven pictures of male for every picture of a female. Furthermore, male central characters are portrayed to be involved in a wide range of exciting and heroic adventures (p. 1131).

As for female characters, they are portrayed as being passive and not adventurous. As mentioned by Weitzman et al. (1972, p. 1132), “some of them are restricted by their clothing – skirts and dresses are soiled easily and prohibit more adventuresome activities.” On the setting, that is, the location for the characters to perform certain activities, males are more predominant in the outside activities while more women are inside taking care of service functions, taking care of the men and children in their families.

2.7 Summary

This chapter presented previous studies discussing the issues related to language and gender particularly focusing on gender stereotyping in children’s reading materials. The concept of discourse and discourse analysis are discussed. At the end of the chapter, the three aspects the present study focused on are further discussed. This included the linguistic portrayal of gender through the use of adjectives in describing the main characters, the gender representation of the characters through social roles, occupations and activities, as well as visual components illustrated in portraying the characters in the texts. The impact of gender role stereotyping is among the focal point discussed by many scholars and suggestion also is given to children’s book authors and illustrators to avoid imbalance, stereotypic portrayal, so that positive self-concept, attitudes, and behaviour can be cultivated in children’s understanding (Narahara, 1998; Taylors, 2003).

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The general aim of the study is to look at the use of language and gender representation of male and female characters in selected children's picture books by Malaysian authors. This chapter will discuss the theoretical framework used in the study, the research design covering the data collection and data analysis, as well as the methodology of the study. The methodology section will focus in-depth on the data collection and data analysis to which the selection of texts, corpus, the coding of data and data analysis will be discussed.

3.2 Theoretical Framework

Children's books functions to educate appropriate behaviours and acceptable values to them (Hunt, 1992 in Nair, 2007). When children are exposed to mediums (children's book) with gender information like stereotypes of gender, the schema will develop to contain information of gender stereotyping, hence, resulting in imbalance perception of male and female. Schema is the mental unit in each individual functions to organize and store knowledge. It is activated when the learning process takes place and as learning goes on, new knowledge is built. This results in either the creation of new schemas, or the linking-together of already-exist schemas in different ways, or the adding-on of new schemas onto the existed schemas.

Bem (1981) suggests that "everyone possesses organized mental systems of information, thus schemas that help them make sense of and organize their experiences" (Nair, 2007, p. 5). According to gender schema theory, in the process of defining and categorizing gender identities, children are constantly developing and constructing

mental representations through their observation. Gender schema theory is used to explain the development of gender stereotyping and how these gender related categorization is kept and passed on to other individuals of the same society (Bem, 1981).

In developing the framework of the study, the focus is narrowed down to three subject matters: the use of language in portraying the characters of different genders; gender representations through social roles, occupation and activities; and the use of illustrations in portraying the characters, with referencing to numerous studies conducted.

For the linguistic portrayal of gender, the study will be based on Turner-Bowker (1996) to investigate actual use of adjectives in describing characters in children's picture books. In her study, the analysis of adjective is aimed to investigate the relationship between gender stereotypes and descriptors (adjectives) used for male and female (p. 467). For this study, descriptors (adjectives) connoting gender evaluation are used. The adjectives are categorised into three aspects: positive, negative and neutral. In order to further evaluate the descriptors, the adjectives are further evaluated according to the types and functions with reference to Alsagoff's (2009) general categorization of adjectives.

Gender stereotype in children's picture books will be based on Weitzman et al. (1972) and Bahiyah et al. (2008) to investigate the portrayal of male and female characters in central roles and the illustrations. Also, gender representation through social roles, occupations and activities are observed for issues related to gender stereotyping. The activities related to gender by the categorization of active and passive involvement are to be observed.

For the analysis of visual components, this study has adopted three aspects from Weitzman et al. (1972). The first aspect looks at the frequency of the character's

appearance. Physical appearance of the character such as length of hair; facial and physical features; and attires are among the indications to identify the gender of the characters. The second aspect looks at gender-related actions and this includes the activities carried out by the characters based on their gender type. The third aspect looks at the settings, which is the location to which the characters are situated when performing a particular action.

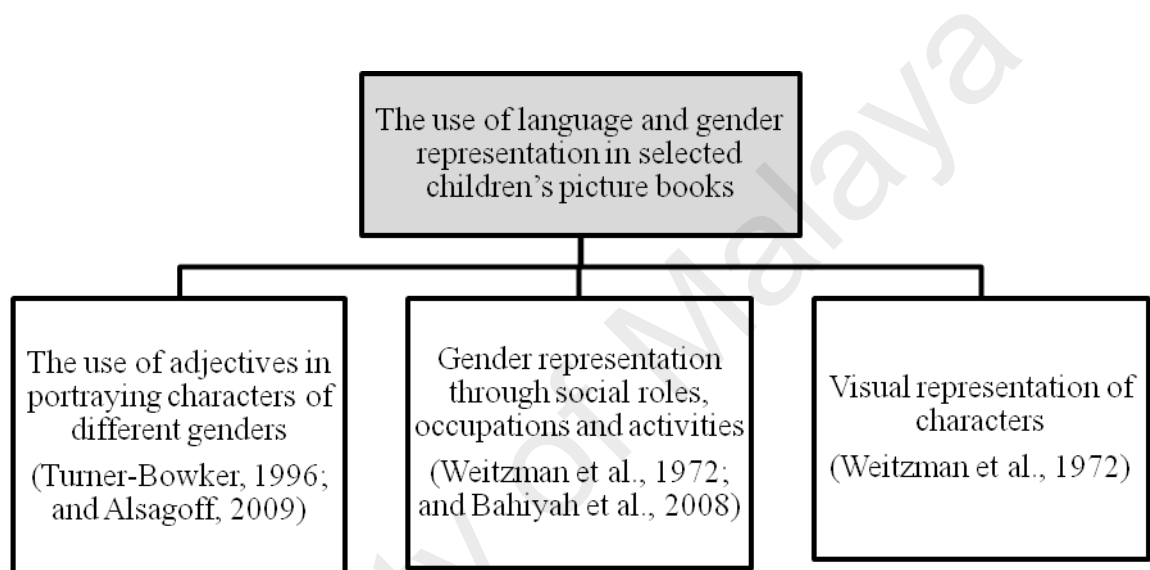


Figure 3.1: Theoretical Framework of the Study

3.3 Research Design

This section discusses the brief idea of data collection and data analysis for the study. In aiming to find out about how male and female characters are constructed and presented in Malaysian's children's picture books, qualitative approach is used as the research's approach. As stated by Denzin and Lincoln (2003, p. 5), qualitative research "deploy[s] a wide range of interconnected interpretive practices...to get a better understanding of the subject matter at hand." Figure 3.2 shows the research design of the study.

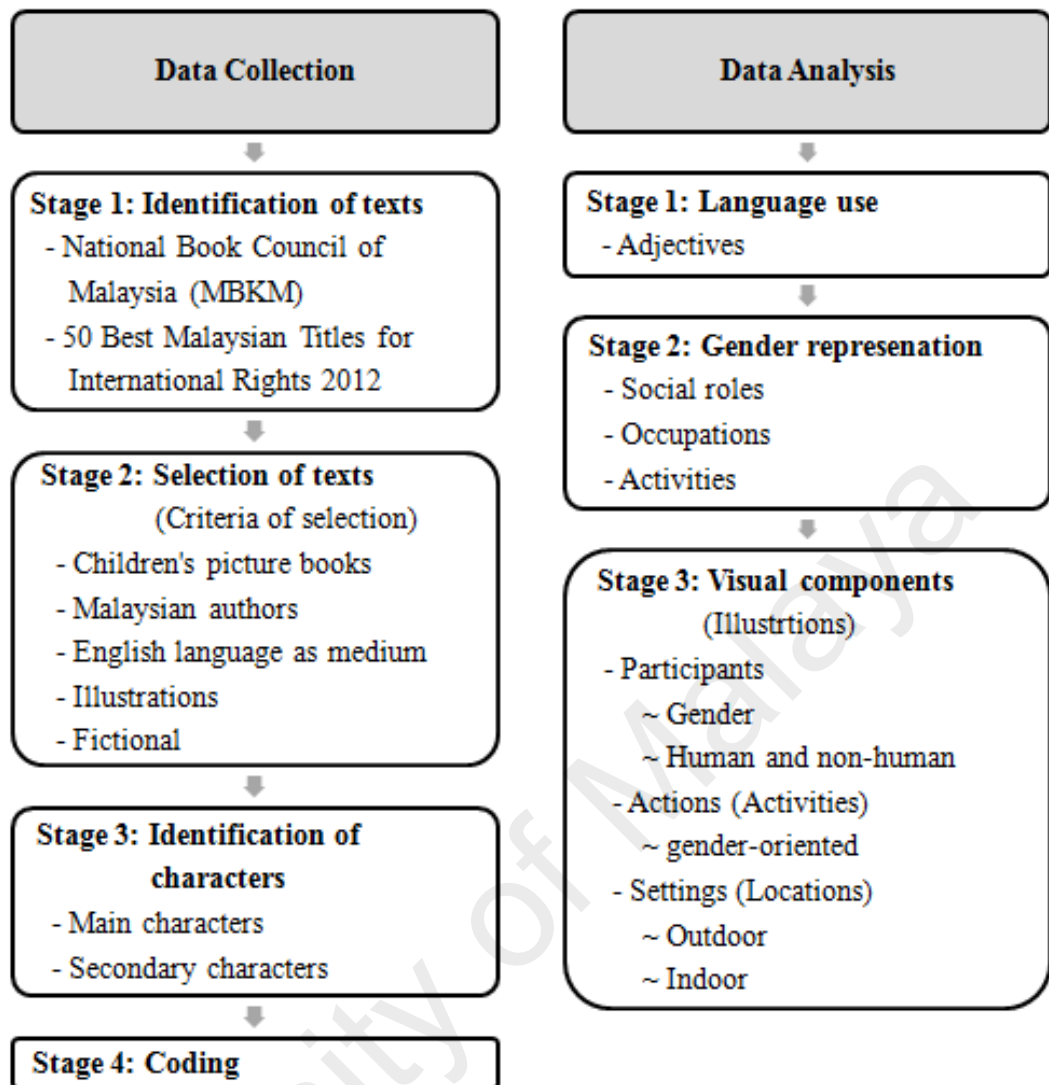


Figure 3.2: Research Design of the Study

3.4 Methodology

For the data collection, the data will be taken from selected children's picture books nominated for 50 Best Malaysian Titles for International Rights 2012. In the corpus, the focuses are the language used in portraying the characters; the representation of male and female characters through social roles, occupations and activities; and visual language or illustrations used in representing the male and female characters.

In data analysis, the genders of the main and secondary characters are identified. To look at the use of language in portraying the characters, the adjectives describing the male and female characters are categorized according to the adjective type and

connotations. Gender representation of the characters are analysed through the portrayal in social roles, occupation and activities. The illustrations of the characters are then categorized to analyse the visual components used in the text.

3.4.1 Data Collection

This study aims to explore the selection of children's books nominated into the "50 Best Malaysian Titles for International Rights 2012", chosen by the National Book Council of Malaysia (MBKM) for the use of language and the projection of gender.

According to the National Book Council of Malaysia (MBKM) that has initiated the list of 50 titles that best reflects Malaysian culture, books chosen are based on submissions and feedback from publishers and other independent parties. Their selection criteria are based on the ability of the titles to travel across borders apart from quality content and production. As it is MBKM's attempt to acquire and promote excellent Malaysian content, such list is created at the same time to "promote Malaysian books with local publishers and industrialists at an international level through Malaysia's participation in overseas book festivals" (http://mbkm.shakespot.net/?page_id=297).

3.4.1.1 Corpus

The 50 selected titles includes ten different categories of books namely art/art and crafts, biography, children, cooking, environment, fiction, Islam, Malay classic and award winning titles, non-fiction/language/finance/social, and poetry/play. For the purpose of the study, selection criteria is developed to filter out materials not suited for the study. The criteria includes: (a) children's picture books; (b) materials written by Malaysian authors; (c) materials written in English language and are not translated; (d)

materials having pictures illustrated in every or every other pages; and (e) the content should be fictional.

As a result, the selection is drawn from seven titles down to three. Four other titles under children's literature are omitted from the list as three were written in Malay Language and one title is non-fictional. The three titles shortlisted as the corpus for the study are: *Longhouse Days* written by Jainal Amambing; *Puteri Tioman (The Green Turtle)* written by Rossiti Aishah Rashidi; and *Kailash* by Quek Sue Yian. Below are the information of the books:

1. Jainal, Amambing. 2011. *Longhouse Day*. Kuala Lumpur, Malaysia: OneRedFlower Press. ISBN: 9789675250699.

Synopsis: The story is about boyhood memories of the author and illustrator who grew up in a Rungus longhouse in Sabah. The story brings to life a world that is rapidly disappearing (<http://www.yusofgajahlingard.com/jainal-amambing.html>).

Format and Layout: *Longhouse Days* consists of twenty-four pages, three-hundred twenty-one words and fully illustrated with colourful detailed pictures. At the end of the book are two pages of "Reference notes for teachers and parents"; one page of the author's profile and achievements; one page of other children's picture books written and illustrated by Jainal Amambing; and one page of suggestions of other reading materials. *Longhouse Days* is awarded Second Prize Noma Concours for Picture Book Illustrations 2006, an international award for children's books, organized by the Asia Pacific Cultural Centre for UNESCO in Tokyo.

Author's profile: Jainal Amambing comes from Sabah, East Malaysia. As a freelance artist, Jainal produces children's picture books involved himself in both writing and illustrations. His artworks have appeared in numerous exhibitions and art activities. He has won many State level art competitions and awards. His international achievements are the Sabah Annual Art Selection and the Noma Concours, ACCU, UNESCO, Tokyo, Japan (<http://www.yusofgajahlingard.com/jainal-amambing.html>).

2. Rossiti Aishah, Rashidi. 2011. *Puteri Tioman the Green Turtle*. Kuala Lumpur, Malaysia: RainTree Publication. ISBN: 9789675250811.

Synopsis: The story of a green turtle returning to lay her eggs on the same beach where she was born on the island of Tioman. Using the character of Puteri Tioman, the story describes the life and dangers faced by these beautiful creatures and what we can do to help (Rossiti, 2011).

Format and Layout: *Puteri Tioman the Green Turtle* consists of forty pages, nine-hundred and forty-six words and colourful illustrations in every page of the book. As a text dedicated to all the turtle sanctuaries in Malaysia for protecting and preserving turtle population in Malaysia, it is sponsored and supported by His Royal Highness KDYMM Sultan Haji Ahmad Shah ibni Almarhum Sultan Sir Abu Bakar Riatuddin Shah, the Sultan of Pahang Darul Makmur. A page of message from His Royal Highness is placed in front of the book. At the end of the book are six pages of factual regarding turtles and environment conservation and a page for the

author and illustrator's profile. The factual pages are: "Did you know", "What can you do", and "The 3Rs: Reduce, Reuse, Recycle".

Author's Profile: Datin Rossiti Aishah Rashidi is the founder and leader of the volunteer group, Green Hopes Eco Warriors; a lifetime member of PAWS; and Executive Council Member of PEKA (*Pertubuhan Pelindung Khazanah Alam Malaysia*). She also supports the Eco Warriors of Malaysia and Global Environment Centre (GEC) tree planting programme at the degraded Raja Musa peat forest in Selangor. Prior to this, Datin Rossiti wrote *Manja the Orangutan*, her first book for children which was published by Zoo Negara Malaysia in 2007 (Rossiti, 2011).

3. Sue Yian, Quek. 2012. *Kailash*. Kuala Lumpur, Malaysia: OYEZ!BOOKS. ISBN: 9789675250828

Synopsis: Once, the savannah was a land of plenty. The Okapi and Zebra lived together in peace and harmony. One day, there rose a new Okapi leader called Strap. He declared war on all Zebra and so they fought. In those terrible times, a little zebra was born. His name was Kailash, meaning mountain. This is the story of Kailash and how he survived in a foreign land (Quek, 2012).

Format and Layout: *Kailash* consists of forty-eight pages, two-thousand four-hundred and twenty-six words. Every page consists of illustrations influenced by post-Gothic elements to infuse fantasy, horror and mystery. An introduction page is provided by UNHCR (United Nations High Commissioner for Refugees) Malaysia regarding

the issue of children refugee and is followed by a short introduction of Voice of the Children (“VoC”), the author and illustrator’s profiles. At the end of the story are two pages of ‘Notes to Parents and Teachers’ with more information related to refugee issues and child rights. *Kailash* is not written to present Malaysian culture. However, as Malaysia is also among the countries providing refuge such as Rohingya people from Myanmar, this text is an appropriate material for young readers to learn and understand about the issues of refugees (Quek, 2012).

Author’s Profile: Quek Sue Yian has published quirky and short stories and less quirky newspaper articles because she has had to be serious. This is Sue's first venture in writing a story for children and adults alike (<http://kotabuku.100plus-malaysianchildrensbooks.com/>).

The information on the three titles of children’s picture books are presented in Table 3.1.

Table 3.1: Information of the books

Information	<i>Longhouse Days</i>	<i>Puteri Tioman the Green Turtle</i>	<i>Kailash</i>
Physical size	29.7cm x 21cm	27cm X 24cm	28cm x 28cm
No. of pages	24	40	48
No. of words	321	946	2426
No. of main character (gender)	1 (male)	1 (female)	1 (male)
No. of secondary characters	3	0	5
No. of illustrations:	15	21	40
- Single page:	14	14	38
- Double pages:	1	7	2
Age Group:	Early picture books (2 to 5 years old)	Standard picture book / Easy reader (4 to 9 years old)	Middle grade (8 to 12 years old)

For *Longhouse Days*, the physical size of the book is 29.7cm x 21cm and the numbers of pages are 24, with a total of 321 words used. The main character identified is a male character with three secondary characters. There are altogether fifteen illustrations with fourteen featured in single page and one in double page. With reference to the children's book's categorization provided by Children's Book Insider, *Longhouse Days* can be group into Early Picture Books that is suitable for children of two to five years old. For *Puteri Tioman the Green Turtle*, the physical size of the book is 27cm x 24cm and the number of pages are 40, with a total of 946 words used. The main character identified is a female character with no secondary character. There are altogether twenty-one illustrations with fourteen featured in single page and seven in double page. Based on the children's book's categorization by Children's Book Insider, *Puteri Tioman the Green Turtle* can be grouped under Standard Picture Book or Easy Reader that is suitable for children of four to nine years old.

For *Kailash*, the physical size of the book is 28cm x 28cm and the number of pages are forty-eight, with a total of 2426 words used. The main character identified is a male character with five secondary characters. There are altogether forty illustrations with thirty-eight featured in single page and two in double page. For the book category based on Children's Book Insider, *Kailash* can be grouped as Middle Grade that is suitable for children of eight to twelve years old.

The following coding (Table 3.2) is used for each of the children's picture book:

Table 3.2: Coding of book titles

Code	Book title
LD	<i>Longhouse Days</i>
PT	<i>Puteri Tioman the Green Turtle</i>
K	<i>Kailash</i>

These book titles are coded as "LD" for *Longhouse Days*; "PT" for *Puteri Tioman the Green Turtle*; and "K" for *Kailash* for easier reference of the titles in future discussions.

Table 3.3 shows the categorization of adjective, by focusing on the adjective type and the connotation.

Table 3.3: Categorization for Adjectives Analysis

Adjectives	Categorization						
Type	Value/ Opinion	Size	Age/ Temperature	Shape	Colour	Origin	Material
Connotation	Positive		Neutral		Negative		

The two ways of categorizing adjectives are by (1) the type; and (2) the connotation. The categorization of adjective by the type is referring to the functions of the adjective as descriptor. Based on Alsagoff's (2009, p. 82) general categorization, adjective can be divided into seven categories: value/opinion; size; age/temperature; shape; colour; origin; and material. For instance, the type "material" refers to adjective functions to describe the substance that made something whereas the type "age" refers to adjective functions to describe the stage of life (of a living being, for instance). The categorization of adjectives by connotation on the other hand, refers to the implied or underlying values of the adjective, adapted from Turner-Bowker (1996). The three values are: positive, negative, and neutral.

Table 3.4 shows the categorization of gender representation, to which social roles, occupations and activities are emphasized.

Table 3.4: Categorization for Gender Representation Analysis

Gender Representation	Categorization
Social Roles	Family Society
Occupations	Wage earning
Activities	Indoor/outdoor Adventurous

Under the category of social roles, the aspects of family and society are focused. For the category of occupations, the attention is on wage earning tasks. For the category of activities, the aspects refer to indoor, outdoor and adventurous activities.

Table 3.5 shows the categorization for visual components based on Weitzman et al. (1972) that focuses on the gender, looking at the frequency of appearance, the roles and activities as well as the settings.

Table 3.5: Categorization for Visual Components

	Categorization
Gender (Male vs Female)	Frequency of appearance Roles and Activities Settings

3.4.2 Data Analysis

The data analysis will address the three aspects developed in the study's framework: (A) the use of language by focusing on the adjectives used in describing the main characters of different gender; (B) gender representation of the main and secondary characters through social roles, occupation and activities; and (C) the use of visual components (illustrations) in portraying the characters.

The first aspect, (A), is to identify the main and secondary characters and the gender type. In order to identify and choose the main character, the one that serves as the central character for a story to focus on and at the same time shows developments of character along with the plot is chosen. Secondary characters, on the other hand, are characters other than the main character that function to help a story to develop. As there are two subcategories of secondary characters: supporting characters and minor characters, the study focuses only the former. This is due to the fact that supporting characters are "essential to the plot" by "play[ing] direct roles" with "a heavy impact on the storyline" (http://iml.jou.ufl.edu/projects/fall10/kane_amanda/character_types.htm) than minor characters that exist only to make a story attractive and interesting. These

characters are then categorized according to the gender types (male, female, non-specified gender) in order to look at the assignment of gender.

In finding out about the use of language, the adjectives used in describing the characters are taken for analysis. The adjectives will be categorized according to the types: value/opinion; size; age; shape; colour; origin; and material. Table 3.6 explains the data analysis with examples taken from the three children’s picture books, except for adjectives type 6 and 7:

Table 3.6: Types of Adjective and examples

Types	Examples
1. Value/Opinion <ul style="list-style-type: none"> An adjective that describes value or opinion. 	Example (a): <ul style="list-style-type: none"> - beautiful: “...in the deep blue sea, is a beautiful green turtle.” (PT, L 2) The adjective “beautiful” describes the physical appearances of a female sea turtle.
2. Size <ul style="list-style-type: none"> An adjective that describes size. 	Example (b): <ul style="list-style-type: none"> - small: “They didn’t bother with Kailash as he was so small.” (PT, L 2) The adjective “small” describes the physical size of Kailash the Zebra foal
3. Age <ul style="list-style-type: none"> An adjective that describes age. 	Example (c): <ul style="list-style-type: none"> - older: “As Puteri got older... her shell became harder...” (PT, L 76) The adjective “older” describes the age of Puteri Tioman, the sea turtle that has caused changes to her physical appearances.
4. Shape <ul style="list-style-type: none"> An adjective that describes shape. 	Example (d): <ul style="list-style-type: none"> - round: “She was a round, white egg...” (PT, L 44) The adjective “round” describes the shape of the sea turtle’s egg.
5. Colour <ul style="list-style-type: none"> An adjective that describes colour. 	Example (e): <ul style="list-style-type: none"> - white: “She was a round, white egg...” (PT, L 44) The adjective “white” describes the colour of the sea turtle’s egg.
6. Origin <ul style="list-style-type: none"> An adjective that describes the origin. 	Example (f): <ul style="list-style-type: none"> - Victorian: “Some charming Victorian silver ornaments.” (http://www.edufind.com/) The adjective “Victorian” describes the origin of the mentioned silver ornaments or from where the item came from.

<p>7. Material</p> <ul style="list-style-type: none"> An adjective that describes the material. 	<p>Example (g):</p> <p>- plastic: “Some small round plastic tables.” (http://www.english4today.com)</p> <ul style="list-style-type: none"> The adjective “plastic” describes the material that made the tables.
--	--

The adjectives will then be categorized according to the connotations into positive, negative, or neutral connotation based on the context of the picture books, as shown in Table 3.7:

Table 3.7: Connotation of Adjectives

Connotation	Adjectives
<p>1. Positive</p>	<p>Example (h):</p> <p>- beautiful: “...in the deep blue sea, is a beautiful green turtle.” (PT, L 2)</p> <ul style="list-style-type: none"> The word “beautiful” is an adjective for describing physical appearances that is aesthetically pleasing or pleasant looking. The word suggests a positive connotation.
<p>2. Neutral</p>	<p>Example (i):</p> <p>- young: “Kailash liked to hide in the bushes watching the young foals leaning.” (K, L 148)</p> <ul style="list-style-type: none"> The word “young” is an adjective describing the early stage of a period of life. It suggest neither positive nor negative implication.
<p>3. Negative</p>	<p>Example (j):</p> <p>- upset: “Peter was upset.” (K, L 130)</p> <ul style="list-style-type: none"> The word “upset” is an adjective describing the emotion of unhappy or angry. Therefore, it suggests a negative connotation.

Examples (h) showed an adjective presenting a positive connotation, (i) an adjective presenting a neutral connotation, and (j) an adjective presenting a negative connotation.

The second part, (B), looks into the representation of male and female characters in social roles, occupations and activities is focused. The data were categorized according to gender relatedness, and whether the findings invoke gender stereotyping.

The third part, (C), looks into the visual representation of the characters. The illustrations, drawings as well as pictures and graphics of characters are categorized

according to their gender. Besides that, any extra information delivered through the illustrations is taken for in-depth discussions.

In analysing of the gender representation of the main and secondary characters, the social roles, occupations and activities are given attention. In analysing the social roles of the characters, the family and societal roles are focused. As for the analysis of occupations, wage earning tasks are taken into consideration. In analysing the activities, both indoor and outdoor activities are given attention.

In analysing the use of visual language, the frequencies of the appearances of male and female characters are focused. The illustrations of roles and activities featuring different gendered characters are also taken for the analysis.

3.5 Summary

This chapter presented the theoretical framework, research design and methodology of the present study. The theoretical framework is based on gender schema theory and previous studies done by Weitzman et al. (1972); Halliday (1994); Turner-Bowker (1996); Kress and van Leeuwen (2006); Bahiyah et al. (2008); and Yasin et al. (2012). Qualitative approach was adopted and a discourse analysis of the corpus was conducted. A total of three children's picture books was chosen from the list of 50 Best Malaysian Titles for International Rights 2012 under the category of children's book. The data analysis was conducted according to the theoretical framework developed.

CHAPTER FOUR:

RESEARCH FINDINGS

4.1 Introduction

The general objective of this study is to look at the use of language and gender representation in children's picture books by Malaysian authors. In this chapter, three selected children's books from 50 Best Malaysian Titles for International Rights 2012 formed the corpus of this study. The analysis will focus on three aspects: (a) how male and female characters are portrayed linguistically through the use of adjectives, (b) the portrayal of characters through social roles, occupations and activities, and (c) visual components (illustrations) representing the characters in the texts.

The use of boldface and italics will highlight examples provided from the data to facilitate discussion on the findings. When only one issue is being discussed, the words will be highlighted using boldface. However, when more than one issue is discussed, italics followed by underlining will be used.

4.2 Characters of Selected Children's Picture Books

This section presents the main and secondary characters of each children's picture book. In *Longhouse Days*, the characters are I, father, mother and elder sister. In *Puteri Tioman the Green Turtle*, the character is Puteri Tioman. As for *Kailash*, the characters are Kailash, Strap, Peter, Anise, the foals, and Kailash's imaginary friends.

Table 4.1: Characters in *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*

Characters		<i>Longhouse Days</i>	<i>Puteri Tioman the Green Turtle</i>	<i>Kailash</i>
Main	Male	I/Boy	-	Kailash
	Female	-	Puteri Tioman	-
Secondary	Male	Father	-	Strap, Peter
	Female	Mother, Elder sister	-	Anise
	Non-specified Gender	-	-	The foals, Kailash's imaginary friends

4.2.1 *Longhouse Days*

In *Longhouse Days*, the main character is a boy, as mentioned in Excerpt 1:

Excerpt 1 (LD, L 1):

L1: When I was a **boy**, I lived in a longhouse.

The secondary characters portrayed are the father, mother, and the elder sister. The distribution of the characters according to gender can be seen in Table 4.2. There is one character assigned for each gender category: one male adult, one female adult, one male child, and one female child.

Table 4.2: The characters of *Longhouse Days* according to gender

Descriptions	Male	Female
Human Adult	1 (father)	1 (mother)
Human Children	1 (I/Boy)	1 (elder sister)
Non-human / Animal	-	-

In describing the secondary characters, one adjective is discovered, as shown in Excerpt 2:

Excerpt 2 (LD, L 12 – 13):

L12: That day, father seemed to be **happy** watching me

L13: play with my friends.

In this line, the word “happy” is an expression describing the state or emotion of the father being proud and satisfied seeing his son who is his pride. It also suggests the father-son relationship to be closed between each other for the father to express such positive emotion when seeing his son being happy and enjoy while playing with his companions.

4.2.2 *Puteri Tioman the Green Turtle*

As the title suggests, *Puteri Tioman the Green Turtle* features a sea turtle named Puteri Tioman. In English language, ‘*puteri*’ means ‘princess’, hence, a female green turtle is the main character of the story. Besides Puteri Tioman, there is no secondary character presented in the book.

To look at the linguistic portrayal of the main character, five adjectives are identified. These adjectives are categorized according to the types and connotations in Table 4.3:

Table 4.3: Adjectives related to main character in *Puteri Tioman the Green Turtle*

Type	No.	Adjective	Connotation		
			Positive	Neutral	Negative
Value/Opinion	1.	Beautiful	/		
Size	2.	Bigger	/		
Age	3.	Older	/		
Shape	4.	Round		/	
Colour	5.	White		/	
Origin	-	-			
Material	-	-			
TOTAL		5	3	2	0

There are three adjectives presenting positive connotation, two adjectives presenting neutral connotation and zero adjective presenting negative connotations. The three adjectives categorized under positive connotation are: “beautiful” (PT, L2);

“older” (PT, L 76); and “bigger” (PT, L 76) for portraying of optimistic, constructive or confident images to the reader:

Excerpt 3 (PT, L 1 – 2):

L1: Around the island of Tioman,

L2: in the deep blue sea, is a **beautiful** green turtle.

The word “beautiful” in Excerpt 3 is used to describe the physical appearances of the green turtle for being aesthetically pleasing to the senses of sight. Hence, being “beautiful” suggests positive implication.

The two adjectives presenting neutral connotation are: “round” (PT, L 44) and “white” (PT, L 44) as shown in Excerpt 4:

Excerpt 4 (PT, L44):

L44: She was a **round, white** egg...

The word “round” is a description word for shape while “white” is a description word for colour. Both words are used to describe the condition of the particular turtle egg. As eggs of other living beings can come in different forms and colours, for example, chicken eggs are an asymmetric tapered oval with colours ranging from white to brown, it is nothing positive or negative for an egg to be in whatever shape and colour. Therefore, the turtle egg in Excerpt 4 being round in shape and white in colour suggest neutral implication.

For the word categorization according to adjective types, these five description words belonged to five different types: adjective of value for “beautiful”; adjective of

size for “bigger”; adjective of age for “older”; adjective of shape for “round”; and adjective of colour for “white”.

On the other hand, some usage of the adjectives in *Puteri Tioman the Green Turtle* do portray gender stereotyping. Excerpt 5 and 6 are extracted for the purpose of discussion:

Excerpt 5 (PT, L 1 – 7):

L 1: Around the island of Tioman,

L 2: in the deep blue sea, is a **beautiful** green turtle.

L 3: *She* is swimming to Tioman Island,

L 4: back to the place *she* was born.

L 5: *She* is returning to the same beach to lay *her* eggs.

L 6: *Her* name is *Puteri Tioman*

L 7: and this is *her* story.

There is the use of an adjective “beautiful” accompanied by third person singular pronouns “she” and “her” in Excerpt 5 in describing the female turtle. The adjective “beautiful” and singular pronouns “she” and “her” are words generally associated to female human being. Instead, it is describing a female turtle. As a result, this technique of writing, personification, which is to assign the qualities of human being to anything non-human, is used to help young readers to better understand and gauge the character.

Excerpt 6, on the other hand, discusses the weight of a female turtle:

Excerpt 6 (PT, L 17 – 20):

L 19: An adult green turtle weighs about 180 kilograms.

L 20: That’s about **as heavy as two adult men**.

The weight of a female adult turtle is described by comparing to the weight of two adult men (PT, L 20). The use of “two adult men” in this explanation shows that male gender, not the female, is used as universal measurement or yardstick. This choice of comparison is therefore hinting subtle gender-stereotyping. Even though this would ease understanding of young readers, the idea of gender biasness was indirectly projected.

4.2.3 *Kailash*

In *Kailash*, the main character is a Zebra foal named Kailash. The type of gender, male, is shown in the same line of introduction through the usage of third person singular pronoun “he”, as shown in Excerpt 7:

Excerpt 7 (K, L 1):

L1: Kailash, the little Zebra had done it!

He had not let the team, Peter or Anise down.

The secondary characters are grouped into two categories: human characters and non-human or animal characters.

Table 4.4: Secondary characters in *Kailash* according to gender

Descriptions	Male		Female		Non-specified gender	
	Human	1	Peter	1	Anise	0
Non-human/ Animal	1	Strap	0	-	2	foals, Kailash's imaginary friends

For non-human category, the characters are the foals, Strap, and Kailash's imaginary friends. Strap is a male character while the gender type for the foals and Kailash's imaginary friends' are not specified. As for human characters, there is one male character, Peter and one female character, Anise.

In order to look at the use of language in describing the main character, the adjectives are identified. Altogether nineteen adjectives are assigned to portray the main character. These adjectives are categorized according to the types and their connotations in Table 4.5.

Table 4.5: Adjectives related to main character in *Kailash*

Types of Adjective	No.	Adjective	Connotation		
			Positive	Neutral	Negative
Value/Opinion	1.	Precious	/		
	2.	Unusual	/		
	3.	Proud	/		
	4.	Strong	/		
	5.	Hard	/		
	6.	Good	/		
	7.	Different	/		
	8.	Fatter	/		
	9.	Stronger	/		
	10.	Strange			/
	11.	Different			/
	12.	Raving mad			/
	13.	Terrified			/
	14.	Alone			/
	15.	Dirtier			/
	16.	Weaker			/
Size	17.	Little		/	
	18.	Small		/	
	19.	Thinner			/
Age	-	-			
Shape	-	-			
Colour	-	-			
Origin	-	-			
Material	-	-			
TOTAL		19	9	2	8

Adjective presenting positive connotation has the highest number of words with nine adjectives, followed by eight adjectives presenting negative connotation. The least is adjectives of neutral connotation, with only two words.

The nine adjectives under the category of positive connotation are: “precious”; “unusual”; “proud”; “strong”; “hard”; “good”; “different”; and “stronger”. In portraying

positive connotation, certain adjectives are suggesting positive meaning by the words themselves, for instance “precious”; “strong”; “good”; and “stronger”.

Excerpt 8 discusses one of the adjectives suggesting positive meaning by the word itself:

Excerpt 8 (K, L 104 – 105):

L104: One day he saw a groom brushing the foals and he cried as he

L105: remembered how **precious** he had been to his parents.

The word “precious” is an adjective used to address person of great value or a beloved person due to the feeling of love or adoration. In Excerpt 8, the scene of the groom brushing the foals has reminded Kailash of his parents, how much they have loved him, and therefore causing him to cry due to the feeling of missing them. As a result, the word “precious” portrays positive connotation by the word itself.

On the other hand, certain adjectives rely on the context to project the connotation. The word “unusual” for example, can be defined as “uncommon”, “different”, “remarkable”, or “unique” depending on the context. However, when the context is taken into consideration, the word has presented a positive connotation:

Excerpt 9 (K, L 174 – 175):

L174: The foals were proud to have Kailash; none of the other

L175: marching teams had such an **unusual** leader”

The “unusual” in Excerpt 9 portrays a positive connotation when it is put into this particular context. Through the responses of the foals who are proud of him says that Kailash is a good and charismatic leader.

In contrast, there are eight adjectives of negative connotation: “strange”; “different”; “raving mad”; “terrified”; “alone”; “dirtier”; “weaker”; and “thinner”. Excerpt 10 discusses one of the adjectives implying negative connotation:

Excerpt 10 (K, L186):

L186: A winner but still **alone**.

In Excerpt 10, Kailash is referred as a winner as he and his team have won the marching competition. However, he is described to be “alone”. Being alone signifies that Kailash is experiencing loneliness as he has lost his family during the fighting on the savannah. His condition of being alone and on his own, without the presence of anyone else in his life indicates a negative connotation.

As for adjectives of neutral connotation, the two words are “little” and “small”. Excerpt 11 discusses one of the adjectives of neutral connotation:

Excerpt 11 (K, L 43 – 44):

L43: It was during these terrible times of great fighting that the **little** Zebra

L44: was born.

The word “little” in Excerpt 11 is a description of the age of Kailash, the Zebra foal. It is said that Kailash is “little” or young when the fight happened. As a result, being “little” or “young” does not signify either positive or negative implication thus, it reflects neutral connotation.

For the adjective types as shown in Table 4.5, sixteen out of nineteen adjectives are adjectives of value or opinion. The remaining three adjectives are adjectives of size. The sixteen adjectives portraying value or opinion are “precious”; “unusual”; “proud”;

“strong”; “hard”; “good”; “different”; “fatter”; “stronger”; “strange”; “different”; “raving man”; “terrified”; “alone”, “dirtier”; and “weaker”. For example,

Excerpt 12 (K, L 156):

L156: Kailash worked **hard** to learn everything...

The adjective “hard” in Excerpt 12 indicates that Kailash is hardworking in his to join the performing team besides to have put in all his efforts in adapting himself to the new life after escaping from the fighting on the savannah.

As for the three adjectives of size, the adjectives are “little”; “small”; and “thinner”. For example,

Excerpt 13 (K, L 126):

L126: Months passed and Kailash became **thinner**, dirtier and weaker.

The word “thinner” in Excerpt 13 describes the reduced size of Kailash due to several months of food malnutrition.

The adjectives describing the secondary characters are also identified. Altogether seven adjectives are assigned to portray the secondary characters. These adjectives are categorized according to the types and their connotations in Table 4.6:

Table 4.6: Adjectives related to secondary characters in *Kailash*

Types of Adjective	No.	Adjective	Connotation		
			Positive	Neutral	Negative
Value/Opinion	1.	New	/		
	2.	Not...bad	/		
	3.	Proud	/		
	4.	Proud	/		
	5.	Upset			/
	6.	Not friendly			/
Size	-	-			
Age/Temperature	7.	Young		/	
Shape	-	-			
Colour	-	-			
Origin	-	-			
Material	-	-			
TOTAL		9	4	3	2

Four adjectives present positive connotation, followed by two adjectives presenting negative connotation and one adjective presenting neutral connotation.

Under the category of positive connotation, the adjectives are: “new”; “not...bad”; and “proud (2)”. As these adjectives are describing different characters, one example is drawn out to explain each of the characters.

Excerpt 14 describes Strap:

Excerpt 14 (K, L 25):

L25: I am the **new** lawmaker...

Strap has self-appointed himself as the leader among the Okapi when there is no other leader among those who live on the savannah. Being the leader of his kind, Strap has to come out with solutions in order for them to survive the changes they are facing due to human kind’s invasion into their habitat. Even though Strap represents a dictator, he is however behaving so to protect the Okapi. Hence, the adjective “new” implies positive connotation.

Excerpt 15 describes Peter:

Excerpt 15 (K, L 137 – 138):

L137: Peter was **not** a

L138: **bad** man.

The adjective “not...bad” is used to describe Peter as a good person. Even though Peter has been cruel and mean towards Kailash, Peter has changed his mind to take in and provide refuge to Kailash. Therefore, this adjective suggests a positive connotation.

Excerpt 16 describes the expression of the foals:

Excerpt 16 (K, L 199 – 200):

L199: “We agree!” cried his troop. “We are **proud** to

L200: have you as our friend!”

The word “proud” in Excerpt 16 describes the foals’ feeling of happy towards having Kailash as their friend that is measured as worthy. Thus, the adjective “proud” suggests a positive connotation.

For the category of negative connotation, the two adjectives are “upset” and “not friendly”. Excerpt 17 discusses the adjective “upset” that refers to Peter:

Excerpt 17 (K, L 130):

L130: Peter was upset.

The adjective “upset” in Excerpt 17 indicates that Peter is in the condition of angry or uneasy and is not happy with the condition or situation he is experiencing. Therefore, “upset” indicates a negative connotation.

Excerpt 18 discusses the adjective “not friendly” that describes the foals:

Excerpt 18 (K, L 96 – 97):

L96: But the foals were

L97: **not friendly** and pretended not to understand him.

The adjective “not friendly” or “unfriendly” suggests that the foals are not welcoming Kailash’s presence and as a result, they even pretended to not comprehend whatever Kailash said to them. Hence, the connotation of “upset” is negative.

As for the one and only adjective portraying neutral connotation, Excerpt 19 discusses the description word “young”:

Excerpt 19 (K, L 148):

L148: Kailash liked to hide in the bushes watching the **young** foals learning.

The adjective “young” describes the age of the foals for being in the early stages of life and does not indicate any positive or negative implication towards them.

For the adjective types, six adjectives are the adjectives of value or opinion: “new”; “not...bad”, “proud (2)”; “upset”; and “not friendly”. One adjective is the adjective of age or temperature: “young”.

The assignment of gender and allocation of adjective to characters can easily create issue related to gender role stereotyping. Excerpt 20 portrays the responses of two animals towards Kailash:

Excerpt 20 (K, L 159 – 164):

159: On day, Kailash was feeling so good he pranced high into the sky
showing off

160: to the family dog.

- 161: “Zebra aren’t meant to fly!” declared a **fussy** goose as Kailash
whooshed passed
- 162: *her* in a high leap.
- 163: The dog thought a leaping Zebra was the best thing *he* had ever seen
and
- 164: barked excitedly. “You’re great!”

In Excerpt 20, the goose is assigned female in gender with the use of third person singular pronoun ‘her’, at the same time being described as ‘a **fussy** goose’ (K, L 161). The adjective ‘fussy’ carries several meanings in different contexts however, none of the meanings suggest positive in connotation. The association of a female character to this word can easily create a generalization of female gender being fussy, whether the person is picky, demanding, hard to please, or being unnecessarily excessive about details.

In contrast, a completely opposite character is projected in the same excerpt by the family dog. The gender assigned is male using the personal pronoun ‘he’ and the response given by the family dog is also contrasting to the goose’s to which for him, ‘a leaping Zebra was the best thing he had ever seen’ (K, L 163). The family dog even complemented that Kailash is great (K, L 164). This contrast assignment and association will result in biasness towards female than male.

While the use of adjective in these children’s picture books are quite limited, it is obvious that as the level of the books’ content advances from early picture books through easy reader to middle grade, the amount of adjective words also increases. However, the types of adjectives used do not progress along. This means that the adjectives are selected according to the need of the content rather than the adjective types.

4.2.4 Comparisons and Discussions

In *Longhouse Days*, it consists of four characters including one main character and three secondary characters. *Puteri Tioman the Green Turtle* has the least, which is only one character. As for *Kailash*, there are altogether five characters with one main character and four secondary characters. Table 4.7 portrays the characters of the three children's picture books according to the gender types.

Table 4.7: Comparison of genders for the characters in *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

Character	<i>Longhouse Days</i>	<i>Puteri Tioman the Green Turtle</i>	<i>Kailash</i>
Main	Male: 1	Female: 1	Male: 1
Secondary	Male: 1 Female: 2 Non-specific: 0	Male: 0 Female: 0 Non-specific: 0	Male: 1 Female: 1 Non-specific: 2

The gender of the main character in *Longhouse Days* and *Kailash* are both assigned male whereas *Puteri Tioman the Green Turtle* has female as the main character. For both *Longhouse Days* and *Kailash* which have male gender as the main character, there are assignments of female characters into the text. Even though the *Longhouse Days* and *Kailash* show presentation of both male and female characters, the characters are given different weightage of importance. In *Longhouse Days*, the appearances of female characters are almost invisible. The same goes to *Kailash* to which the female character is given minor importance. Contrasting to these two books, *Puteri Tioman the Green Turtle* has only one gender that is female assigned as the main character and zero secondary characters portrayed. The occurrence of imbalance gender in *Puteri Tioman the Green Turtle* is due to the main motif of the design to which it is written as a guidebook to provide information regarding the female turtle.

To observe the comparison of adjectives assigned to describe the characteristics of the main characters in the three books, Table 4.8 is charted.

Table 4.8: Comparison of adjectives for main characters in *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

Words	<i>Longhouse Days</i>		<i>Puteri Tioman the Green Turtle</i>		<i>Kailash</i>	
	male		female		Male	
	frequency	%	frequency	%	Frequency	%
Adjective	0	0	5	0.5	19	0.8
Total	321	100	946	100	2426	100

It is discovered that *Longhouse Days* has allocated zero adjectives to describe the main character while *Puteri Tioman the Green Turtle* has five adjectives and *Kailash* has nineteen adjectives. The physical count of the adjectives assigned to the main characters of these three texts are very different, however the percentages over the total word count are quite similar for *Puteri Tioman the Green Turtle* and *Kailash*, with 0.5 percent for *Puteri Tioman the Green Turtle*, and 0.8 percent for *Kailash*. As for *Longhouse Days*, the adjective allocated to describe the main character is 0 percent.

Table 4.9 shows the connotations of the adjectives used as description to the main characters for *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

Table 4.9: Comparison of adjectives' connotations for main characters in *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

	Connotation			TOTAL
	Positive	Neutral	Negative	
<i>Longhouse Days</i>	0	0	0	0
<i>Puteri Tioman the Green Turtle</i>	3	2	0	5
<i>Kailash</i>	9	2	8	19

In *Longhouse Days*, there is no adjective of any connotation used throughout the text. In *Puteri Tioman the Green Turtle*, there are more adjectives connoting positive meaning, with three adjectives. Similarly, *Kailash* also has more adjectives, that is nine, projecting positive meaning. However, there are eight negative adjectives used in *Kailash* while *Puteri Tioman the Green Turtle* has zero. As a result, it could be concluded that, the adjective used increases as the reading level advances. Also, as the

content of the books are intended for young readers, vocabularies, such as adjective, connoting negative meanings are used lesser than those carrying positive meanings.

Table 4.10 shows the use of different adjective types for the main character across *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

Table 4.10: Comparison of adjective types for main characters in *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*.

Types of Adjectives	Longhouse Days		Puteri Tioman the green turtle		Kailash	
	male		female		male	
	frequency	%	frequency	%	frequency	%
Value/Opinion	0	0	1	20	16	84
Size	0	0	1	20	3	16
Age/Temperature	0	0	1	20	0	0
Shape	0	0	1	20	0	0
Colour	0	0	1	20	0	0
Origin	0	0	0	0	0	0
Material	0	0	0	0	0	0
TOTAL	0	0	5	100	19	100

Kailash has the highest number of adjective that is nineteen adjectives. *Longhouse Days* has zero adjectives. Compared to *Puteri Tioman the Green Turtle*, a total of five adjectives is recorded. In term of the types of adjectives used, it is discovered that only two types of adjectives are used in describing the main character throughout the text. The adjective of value/opinion is the highest with eighty-four percent while the adjective of size is sixteen percent. As for *Puteri Tioman the Green Turtle*, five types of adjectives are used: the adjective of value/opinion, 20 percent; the adjective of size, 20 percent; the adjective of age/temperature, 20 percent; the adjective of shape, 20 percent; and the adjective of colour, 20 percent.

4.3 Gender Representation through roles, occupations, and activities

This section presents the findings on gender representation of male and female characters through roles, occupations, and activities. The tasks assigned to each of the characters in the texts are identified for a comprehensive analysis.

4.3.1 *Longhouse Days*

In general, the findings from *Longhouse Days* show that the characters are assigned with gender-oriented tasks. Social roles, occupations and activities are occupied specifically according to male or female gender. A wider variety of tasks is assigned to male characters as compared to female characters that were given lesser diverse and limited activities.

Table 4.11 shows the tasks, including social roles, occupations and activities assigned to each of the characters in *Longhouse Days*.

As the main character, the boy is assigned the most tasks and activities as compared to other characters in the text. The tasks and activities are in variety forms and mostly are outdoor activities with high degrees of adventure that are generally associated to male gender.

Table 4.11: Tasks assigned according to characters' gender in *Longhouse Days*

Male	I (boy)	...every day, I would follow my father to the orchard . (LD, L 5 – 6) We rode there on a buffalo . (LD, L 7) We play cars... , skated... , and played hide and seek . (LD, L 14 – 15) My friends and I bathed in the river . (LD, L 16 – 17) I really enjoyed myself that night, helping my father, mother and elder sister host the party . (LD, L 24 – 25) I helped to carry baskets...to serve the guests . (LD, L 26 – 27)
	Father	...follow my father to the orchard . (LD, L 6) We rode there on a buffalo . (LD, L 7) Was father holding a harvest thanksgiving party? (LD, L 23) ...my father, mother and elder sister host the party . (LD, L 24 – 25)
Female	Mother	I really enjoyed myself that night, helping my father, mother and elder sister host the party . (LD, L 24 – 25)
	Elder sister	I really enjoyed myself that night, helping my father, mother and elder sister host the party . (LD, L 24 – 25)

The main character is assigned children activities that are adventurous such as playing cars with his friends, playing skates using tree fronds and playing hide-and-seek (LD, L 14 - 15). Also, he and his friends frequently take their bath in the river (LD, L 16 - 17). The expression describing that they 'always enjoyed bath time' (LD, L 20) signifies that bathing or swimming in the river has been one of the adventurous outdoor activities the main character enjoys doing.

Apart from involving in outdoor activities with the friends, the main character also follows his father to the orchard every day (LD, L 5 - 6) by riding on a buffalo (LD, L 7) to participate in the activities in the orchard.

On the other hand, the main character also participates in family activities. He helps his father to host the farewell party before moving to their new home (LD, L 24 - 25). Even though the main character is male in gender, he also has a role in helping out during the farewell party. He helps to serve the guests with baskets filled with leaves-wrapped rice (LD, L 26 - 27).

The variety activities the boy involves in again is prevalent that being a male gender, he is not restricted to certain tasks only but rather exposed to wide ranges of activities. He is also given the opportunity to go outdoor and not restricted to indoor tasks.

For the social role of the boy, he is described as taking part in the activities in the orchard owned by the father. As a result, being the son of a farmer, the story says the boy "would follow my father to our orchard" every day (LD, L 5 - 6). Even though it is not specified in the text the activities he does when he is in the orchard, it is understood that he is exposed what his father as a farmer does in the orchard.

The secondary character to be first discussed is the father. The father is portrayed as a farmer who owns and works in an orchard (LD, L 6). He goes to work by riding a buffalo (LD, L 7) - a typical representation of male character in traditional

society working in a farm. Even though the father is a secondary character in the story, he is pictured as a dominant figure in the family as compared to the mother. The question asked by the boy, '[w]as father holding a harvest thanksgiving party?' (LD, L 23) shows that the father is the one organizing their family event. In other words, the father, as the leader of the family, has the authority of making important decisions for them. Besides, the boy also mentions in earlier part of the story regarding the father being the authority-figure which can be seen in Excerpt 21 below:

Excerpt 21 (LD, L 8 – 11):

L 8: One day, father and I did not go to the orchard.

L 9: He wanted us to be together at home.

L 10: He said I could play with my friends near the longhouse.

On the particular day, the father decides to not go to work (LD, L 8). He decides that the family members are to stay at home (LD, L 9). He also decides to give approval to his son to play with the friends (LD, L 10). Even though not much details about the father's personalities is disclosed, he is still, portrayed as an authoritative figure being a father and leader of his family.

As compared to the boy's mother, she is depicted as a supporting character in the story. She is given zero descriptions throughout the story. Her occupation is not mentioned anywhere in the story. There is not a sign of the daily activities that she does. Her appearance in the story can be seen as mere existence with minimum significance. She is not assigned with any emotion nor personality either. Throughout the whole story, she is mentioned only once, that is when she is there helping the father to host the party. This is evident when the boy said that he "really enjoyed myself that night,

helping my father, mother and elder sister host the party' (LD, L 24 - 25). Other than this, there is not much descriptions of the mother.

The same goes to the elder sister of the boy. She is also insignificant, merely presence and does not add much to the flow of the story. Her appearance is not being paid much attention, same like the mother. None of the activities she does is mentioned, none of her attributes or personalities she possessed is told. The only thing involving her is that she helps her father to host the farewell party together with her mother and younger brother (LD, L 24 – 25).

4.3.2 *Puteri Tioman the Green Turtle*

Puteri Tioman the Green Turtle is a text focussing on nature phenomena. This informational text, therefore, does not involve many characters nor actions. By giving factual information about the life of a female turtle, the responsibility of reproduction is the main thing to be performed by Puteri Tioman. It is, nevertheless, a gender-related role. Upon reaching maturity, Puteri Tioman's duty as a female being is highlighted repeatedly through the excerpts below:

Excerpt 22 (LD, L 3 – 5):

L3: She is swimming to Tioman Island,

L4: back to the place she was born.

L5: She is returning to the same beach **to lay her eggs.**

Excerpt 23 (LD, L 111 – 112):

L111: Puteri Tioman is returning to Tioman Island **to lay her eggs.**

L112: She wants to return to Tioman because she was born there.

Excerpt 24 (LD, L 115 – 116):

L115: But what will Puteri find when she returns?

L116: Will Tioman Island be safe for her **to lay her eggs**?

In order for her to lay her eggs, Puteri Tioman needs to go ashore and searches for a suitable place to nest. With motherly instinct similar to female human beings, her duty and role is to protect her young. Therefore she searches for places away from dangers for her to nest. Besides that, she also takes care of the eggs before she leaves. These can be seen in the following excerpts:

Excerpt 25 (PT, L 29):

L9: On the beach, the female turtle looks for a **safe** place to nest.

Excerpt 26 (PT, L 39 – 40):

L39: After that, she **carefully** covers up her nest, she returns to the sea,

L40: back to her mysterious life in the ocean.

Like female human beings protecting their young ones, female turtles search for safe place that is away from predators. Similarly, after laying the eggs and before returning to the ocean, female turtles will carefully covers up the eggs, with intention to protect the young ones so that they are safe until they hatch.

4.3.3 *Kailash*

In issues related to gender stereotyping, male characters are normally related to being dominant, having authority and making final decisions. In *Kailash*, Strap stands out

among his species showing his dominance over the other characters. In order to portray himself as an authoritative and powerful figure, Strap self-appoints himself as the leader and lawmaker (Excerpt 27):

Excerpt 27 (K, L 25):

L25: “I am the new lawmaker...”

As a leader, Strap not only sets and decides what the others has to follow, he also shows power through the choice of word “declare”, to which is an action to “proclaim or announce statements officially”, generally perform only by those with authority. Excerpt 28, 29, 30, and 31 shows the declaration of several issues by Strap:

Excerpt 28 (K, L 16 – 17):

L16: One day, Strap declared that the land belonged to the Okapi.

L17: “All the grass and water in the savannah belong to the Okapi!”

Excerpt 29 (K, L 25):

L25: “... from today I **declare** all Zebra illegal!”

Excerpt 30 (K, L 18 – 19):

L18: “Drive out the Zebra and those that refuse to go are to be

L19: imprisoned or killed.”

Excerpt 31 (K, L 23 - 24):

L23: “Friends of the Zebra are traitors! You and all the Zebra –

L24: GET OUT!!”

Excerpt 28 shows the declaration of Strap regarding the ownership of the land. Excerpt 29 shows the declaration of the illegality of the Zebra. Excerpts 30 and 31 show the announcement to capture, murder and chase away the Zebra and whoever (traitor) who offers protection to the Zebra.

As a leader, Strap demands to be obeyed fully without question (Excerpt 32):

Excerpt 32 (K, L 22 - 23):

L22: ...screamed Strap who would **be**

L23: **obeyed without question.**

A powerful figure usually has followers and supporters. The same goes to Strap, who has a troop of soldiers following his orders:

Excerpt 33 (K, L 52):

L52: He yelled to **his soldiers...**

Dominance, authority, and power can also be projected through directives in speech. In Excerpt 34 and 35, Strap screams in his speech:

Excerpt 34 (K, L 22 – 24):

L22: ...**screamed** Strap who would be obeyed without question.

L23: “Friends of the Zebra are traitors! You and all the Zebra –

L24: **GET OUT!!”**

Excerpt 35 (K, L 52):

L52: “Arrest them!” **he yelled** ...

Peter is another figure in *Kailash* who portrays male dominance through authority and decision-making. Excerpt 36 is the conversation between Peter and Anise, the daughter of Peter. As Kailash the Zebra foal appears around Peter’s stables, Peter decides to not approve his daughter’s request of keeping Kailash:

Excerpt 36 (K, L 89 – 90):

L89: “It’s a Zebra foal!” cried his daughter, Anise. “Can we keep him?”

L90: “**Certainly not!**” snapped Peter.

Being a male character, Peter is portrayed as a demeaning figure through his speech and actions. He chases Kailash the Zebra foal away from his stables and also judges Kailash negatively:

Excerpt 37 (K, L 92):

L90: “He does not fit in. Look at him! He’s **wild** and

L91: **untamed** and just look at those stripes.”

L92: “**Get away** from the foals!” he **roared, stamping his foot** at Kailash.

Excerpt 38 (K, L 109 – 110):

L109: “**Shoo! Get out!** There’s no place for the likes of you here.

You are not one of us.

L110: **We don’t want you!**”

L111: Everywhere Kailash went Peter was there **yelling** at him.

“Get out of here!

L112: **You are not wanted!”**

On the other hand, Anise, the female character, is described as an opposite figure comparing to her father, Peter, with which she represents the protective motherly figure, towards Kailash in particular. Excerpt 39 shows that Anise takes proper care of Kailash by making sure that he is well fed after Peter finally approves to take in Kailash:

Excerpt 39 (K, L 141 – 142):

L141: Anise made sure he was

L142: fed with all kinds of delicious food that Zebra love to eat...

As a protective and motherly figure, Anise is also being caring and sensitive to Kailash's feelings when Kailash. Excerpt 40 and 41 shows Anise consoling and comforting Kailash when he feels lonely and misses his biological family:

Excerpt 40 (K, L 186 – 189):

L186: He was thinking about his parents and

L187: wondering where all the other Zebra were.

L188: Suddenly **Anise rushed to his side and gave him an almighty hug.**

L189: **“You are my best friend!”**

Excerpt 41 (K, L 196 - 198):

L196: “I am glad we won! **But I would be just as proud of**

L197: **you if we had not,**” said Anise, **as though she could**

L198: **read his mind.**

Another female character portrayed as protective figure is Kailash's mother. Even though not much details of her is given, her character of a protective figure is able to be presented through her words in Excerpt 42 when Strap and his soldiers attack:

Excerpt 42 (K, L 55):

L55: “**Run far away! Run far, far away!**” were his mother's last words to him.

As a mother, she wants Kailash to be safe and away from harm even though when she herself is in danger. Being a mother, she is also portrayed as the source of motivation and encouragement to Kailash. When he escapes alone from his homeland, his mother's encouraging words is the one thing that keeps him moving on. Excerpt 43 describes how Kailash stays strong without collapsing with his mother's words:

Excerpt 43 (K, L 65 – 66):

L65: He travelled with his mother's words in his ear.

L66: When he felt like crying he walked faster.

As a whole, the male characters in *Kailash* namely Strap and Peter projected male-related characteristics such as dominance, power, authority and decision making. On the other hand, female characters such as Anise and Kailash's mother projected female-related characteristics such as being protective, motherly, sensitive and concern.

4.3.4 Comparisons and Discussions

It is apparent that the characters are assigned roles and tasks that are gender-oriented. In *Longhouse Days* for example, a father's role is to earn a living for the family. A father

is also the decision maker to the family, as projected in both *Longhouse Days* and *Kailash*. Males are assigned with wider range of activities compared to females. Males are also involved more in adventurous and outdoor activities while females are given tasks related to domestic chores. Similar message is portrayed in *Puteri Tioman the Green Turtle* to which the task of reproduction is seen as the duty of female beings. This is evident through the repeated times throughout the text mentioning about “egg laying”. Besides that, females are also portrayed as being motherly, care-taking, protective, sensitive and motivating. All of the female characters such as Anise, Kailash’s mother as well as Puteri Tioman are described as great in taking care and thoughtful.

Table 4.12: Characters with gender-oriented roles and tasks in *Longhouse Days*, *Puteri Tioman the Green Turtle*, and *Kailash*

Book Title	Characters	Roles/Tasks	
		Male-related	Female-related
LD	I/Boy	<ul style="list-style-type: none"> • Playing with friends • Bathing in the river • Working in the orchard • Riding buffalo 	<ul style="list-style-type: none"> • Food preparation • Food serving
	Father	<ul style="list-style-type: none"> • Decision making • Wage earning • Working in the orchard • Riding buffalo • Hosting farewell party 	-
	Mother	-	<ul style="list-style-type: none"> • Food preparation
	Sister	-	<ul style="list-style-type: none"> • Food preparation
PT	Puteri Tioman	-	<ul style="list-style-type: none"> • Reproduction
K	Strap	<ul style="list-style-type: none"> • Leader and law maker • Dominance • Powerful • Authority 	-
	Peter	<ul style="list-style-type: none"> • Decision making • Demeaning 	-
	Anise	-	<ul style="list-style-type: none"> • Protective and motherly • Sensitive • Taking care
	Kailash’s mother	-	<ul style="list-style-type: none"> • Protective • Source of motivation

As a whole, male characters are assigned male-related tasks including outdoor activities that are adventurous and challenging, dominant and authoritative figure who makes decisions as well as being the financial provider of the family. On the other hand, female characters are assigned tasks related to femininity including indoor and passive activities, domestic chores, as well as motherly figure who are generally protective over the young, sensitive to feelings and kind-hearted.

4.4 Visual Components

Section 4.4 presents the visual components (illustrations) of the characters (both human and non-human beings) from the *Longhouse Days*, *Puteri Tioman the Green Turtle* and *Kailash*. In identifying the illustrations, only the ones with characters are included. The analysis will focus on the frequency of male and female characters' appearances in each illustration. Also, the types (gender-relatedness) and setting (indoor/outdoor) of the activities involving the characters will be emphasized.

4.4.1 *Longhouse Days*

In *Longhouse Days*, there are altogether sixty-three human characters being illustrated in eight illustrations with thirty-eight males, twenty-three females and two characters of non-specified gender. Male children are about six times more than female children while female adults outnumber male adults by four characters.

Table 4.13: Human characters according to gender in the illustrations in *Longhouse Days*

	Male	Female	Non-specified gender
Adult	15	19	2
Children	23	4	
TOTAL (63)	38	23	2

Out of the overall of eight illustrations, four portray characters of both genders within each illustration while another four portray single gender. Two out of the four illustrations depicting characters of both gender portray more male than female characters while one illustration portrays more female than male characters, and one illustration portrays equal numbers of male and female characters, as shown in Table 4.14:

Table 4.14: Illustrations portraying human characters of both genders

	Male		Female		Non-specified gender
	Adult	Children	Adult	Children	
Figure 4.1	0	6	0	1	0
Figure 4.2	5	3	6	0	0
Figure 4.3	1	1	3	1	1
Figure 4.4	8	4	10	2	1

The two illustrations portraying more male than female characters are Figures 4.1 and 4.2:

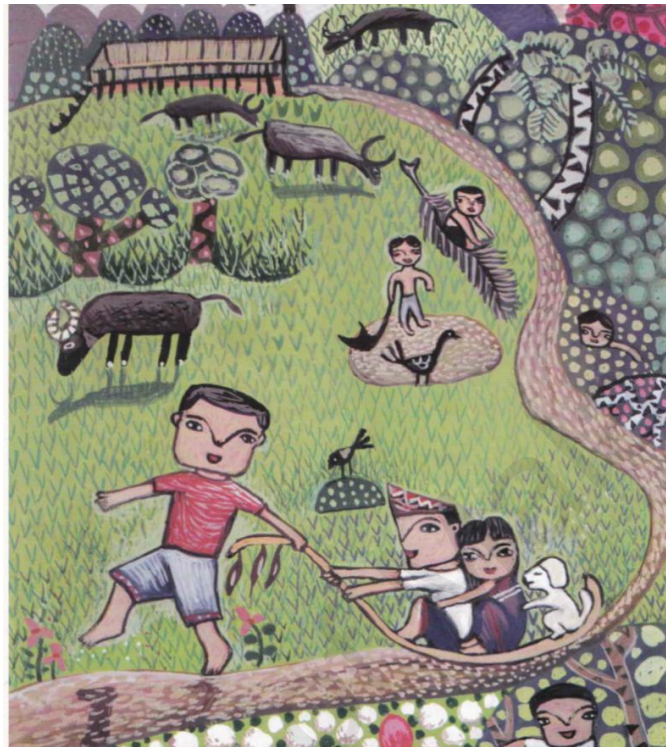


Figure 4.1: Male and female children playing in *Longhouse Days*

Figure 4.1 depicts six male children and one female child in outdoor activities such as playing cars, hide-and-seek, and skating using tree fronds.

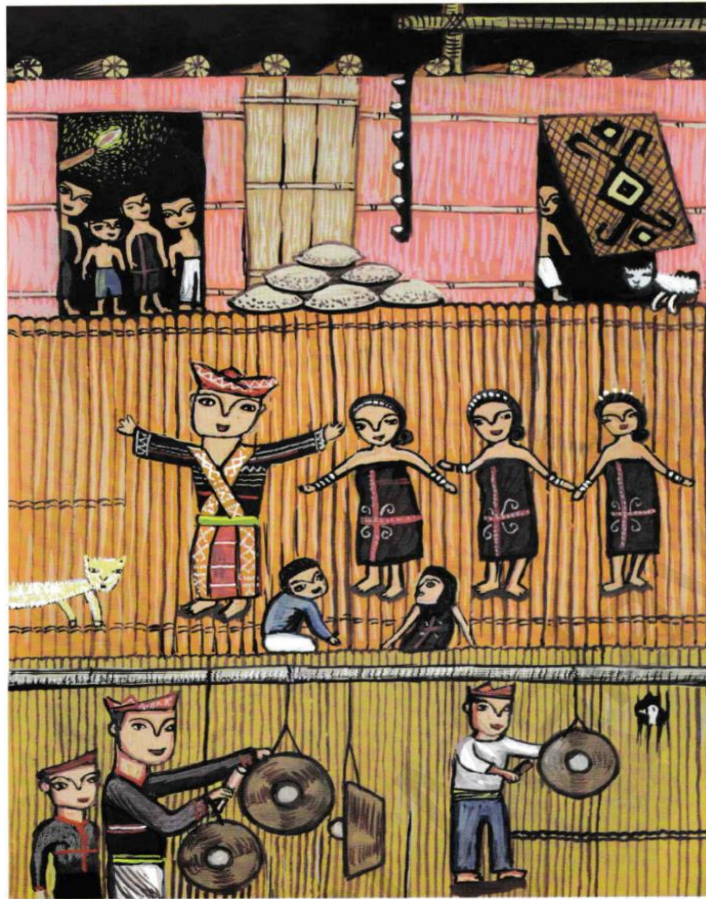


Figure 4.2: Farewell party scene (1) in *Longhouse Days*

Figure 4.2 features one of the scenes during the farewell party with eight male characters and six female characters. Out of eight male characters, five are adults and three are children. As for the six female characters, all of them are adults.

The illustration portraying more female than male characters is Figure 4.3:



Figure 4.3: Farewell party scene (2) in *Longhouse Days*

Figure 4.3 features another scene during the farewell party with altogether seven human characters. There are four female characters (three adults and one child), two male characters (one adult and one child), and a toddler of non-specified gender.

The illustration portraying equal number of male and female characters is Figure

4.4:



Figure 4.4: Farewell party scene (3) in *Longhouse Days*

Figure 4.4 features the third farewell party scene with altogether twenty-five human characters: twelve male characters, twelve female characters and one toddler of non-specified gender. Out of twelve male characters, eight characters are adult while four are children. As for the twelve female characters, ten are adult while two are children.

On the other hand, the four illustrations depicting characters of single gender: male, are Figure 4.5; 4.6; 4.7; and 4.8. Two illustrations portray one male character, one illustration portrays two male characters and another illustration portrays six male characters. However, most of these characters are male children rather than male adult.

Table 4.15: Illustrations portraying human characters of single gender

	Male		Female		Non-specified gender
	Adult	Children	Adult	Children	
Figure 4.5	0	1	0	0	0
Figure 4.6	0	1	0	0	0
Figure 4.7	1	1	0	0	0
Figure 4.8	0	6	0	0	0

The two illustrations depicting one male character are Figure 4.5 and 4.6:

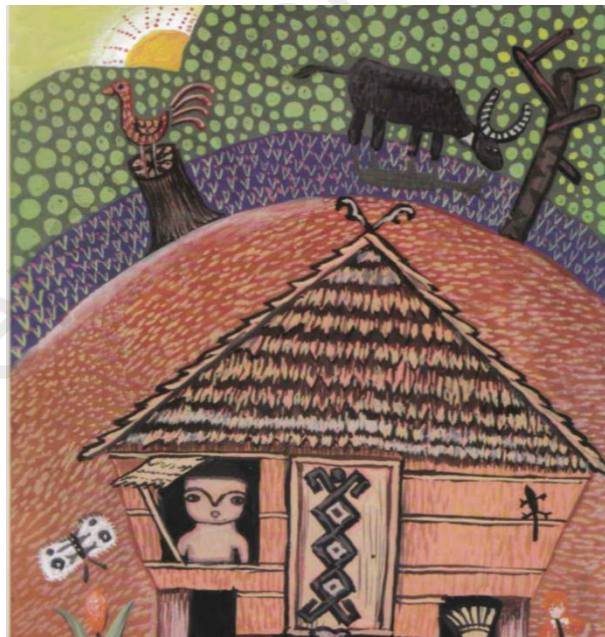


Figure 4.5: One male child (1) in *Longhouse Days*



Figure 4.6: One male child (2) in *Longhouse Days*

Figure 4.5 illustrates one male child character staying inside of the house while Figure 4.6 illustrates one male child character being outside of the house.

The illustration portraying two male characters is Figure 4.7:



Figure 4.7: Father and child in *Longhouse Days*

Figure 4.7 portrays the characters of one male adult (father) and one male child (son) riding on a buffalo.

The illustration with six male characters is Figure 4.8:



Figure 4.8: Six male children in *Longhouse Days*

Figure 4.8 illustrates six male children characters enjoying outdoor activities to whom four of them are bathing in the river while two are on the tree.

It is discovered that the distribution of male and female characters across these eight illustrations are uneven with four having a mixture of genders and another four having single gender. Even though one out of eight illustrations portrays equal-number of characters from both genders, majority of the illustrations portray male rather than female character.

This imbalance distribution of gender is also discovered in illustrations of different activities and settings. Figure 4.9 depicts the dancers in the farewell party (circled in red line).



Figure 4.9: Dancers in the farewell party in *Longhouse Days*

Altogether, there are four dancers portrayed in the farewell party with one male dancer leading three females. It is understood to older or adult readers that the dance featured in the illustration is one of other many types of traditional dances and not all dances are performed in such proportion or position. However, to a child who are yet to have this knowledge, the idea of gender stereotyping might developed in their mind. Figure 4.9 with one male dancer and more female dancers will result in misunderstanding that females are generally responsible to entertain guests through dancing during celebration. Besides this, without knowing the dance portrayed in Figure 4.9, young readers will also misunderstand that male are more superior as it is shown in the dance that the female dancers are led by the male dancer besides that the size of the male dancer is portrayed as slightly larger than the others.

Figure 4.10 and 4.11 portray the musicians during the farewell party.



Figure 4.10: Musicians in the farewell party (1) in *Longhouse Days*

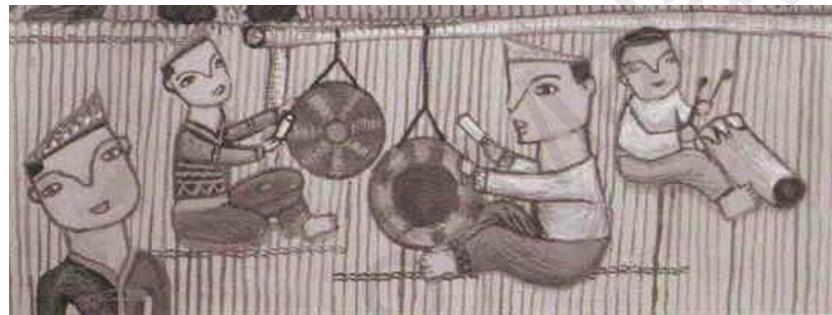


Figure 4.11: Musicians in the farewell party (2) in *Longhouse Days*

All the musicians portrayed in Figure 4.10 and 4.11 are male, not female, in gender. This assignment of gender will also bring to a stereotyped-understanding that traditional musicians are male dominated occupation and that only male are allowed to be musicians.

Figure 4.12 is the scene of food preparation by three characters.



Figure 4.12: Food preparation in *Longhouse Days*

However, only one character is assigned male while the other two characters are female.

This illustration will relate female to performing of domestic chores and that the idea of female and domestic chores (food preparation) is instilled.

University of Malaysia

Besides from the scenes during the farewell party, there are also other illustrations with uneven distribution of genders. Figure 4.13 portrays seven children characters playing cars, hide-and-seek, and skating with tree fronds.

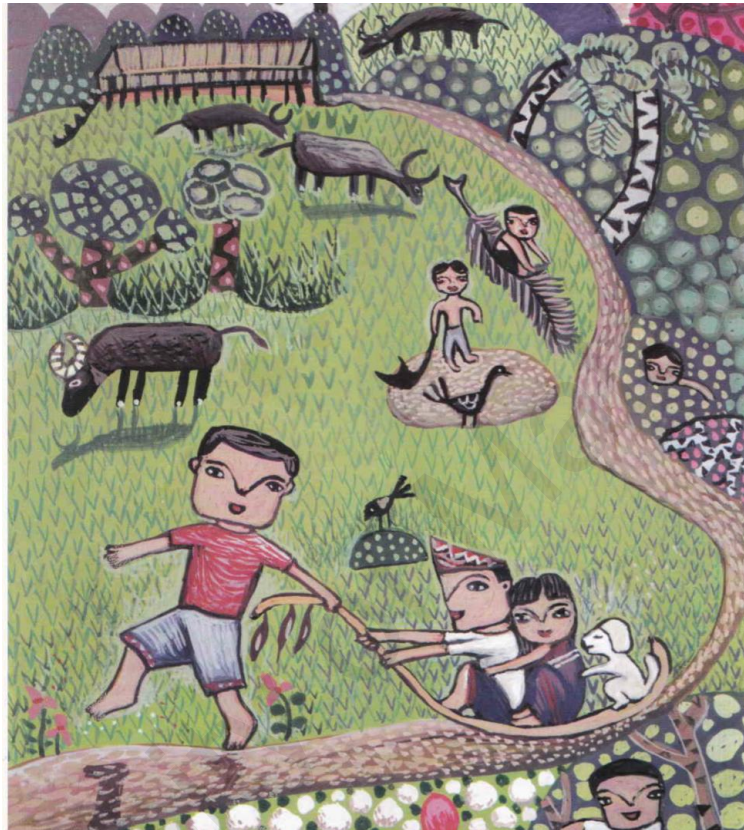


Figure 4.13: Children playing in *Longhouse Days*

Out of seven children characters, there is only one female child portrayed. Besides having male outnumbering female character, the female child is also portrayed as though she is less adventurous. While she could be portrayed skating alone like other male children, she is positioned behind a male child while playing. She is also holding the male child sitting in front of her. In addition to her position and action, the clothing she wears also portrays her character of less adventurous as she is wearing a set of feminine attire (skirt).

Figure 4.14 on the other hand, portrays six male characters involving in outdoor activities.

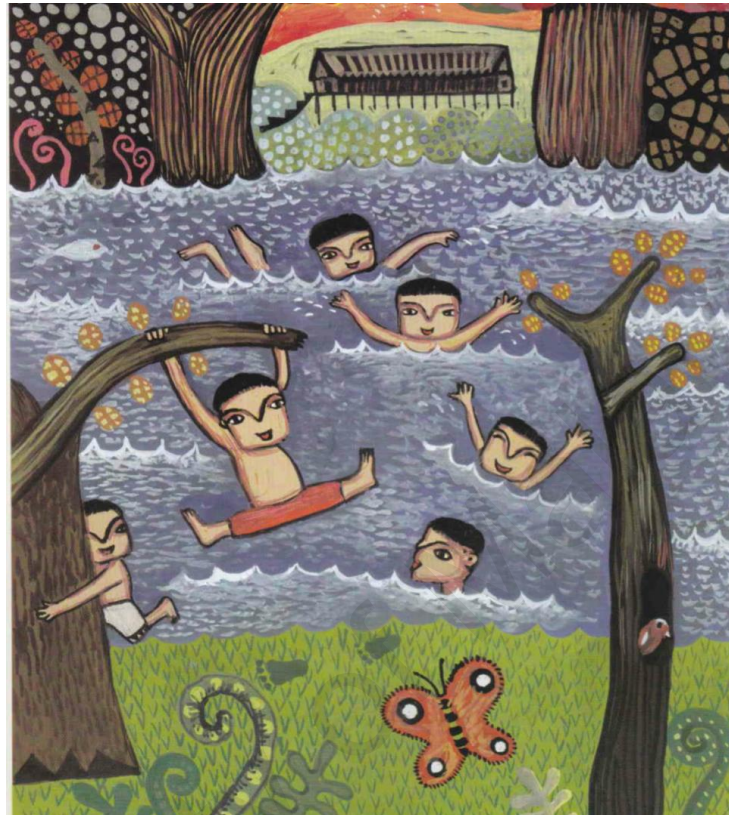


Figure 4.14: Children bathed in the river in *Longhouse Days*

Four of these male children are swimming (bathing) in the river while one male child is on the tree preparing to jump into the river and another one is climbing the tree. Through the illustrations (Figure 4.13 and 4.14), it is obvious that male gender is associated with adventurous and outdoor activities such as playing, skating, swimming (in the river), and tree-climbing. As a result, adventurous activities are associated with male gender.

As for non-human or animal characters, the portrayal in the illustration is also calculated and recorded in Table 4.16. There are altogether twenty-four characters however the gender is not specified:

Table 4.16: Illustrations of non-human characters in *Longhouse Days*

Descriptions	Male	Female	Non-specified gender
Non-human	0	0	24

One of the non-human or animal character being mentioned in *Longhouse Days* is buffalo. All the buffalos are illustrated similarly without any indication of their genders (Figure 4.15 to 4.18):



Figure 4.15: Buffalo (1) in *Longhouse Days*

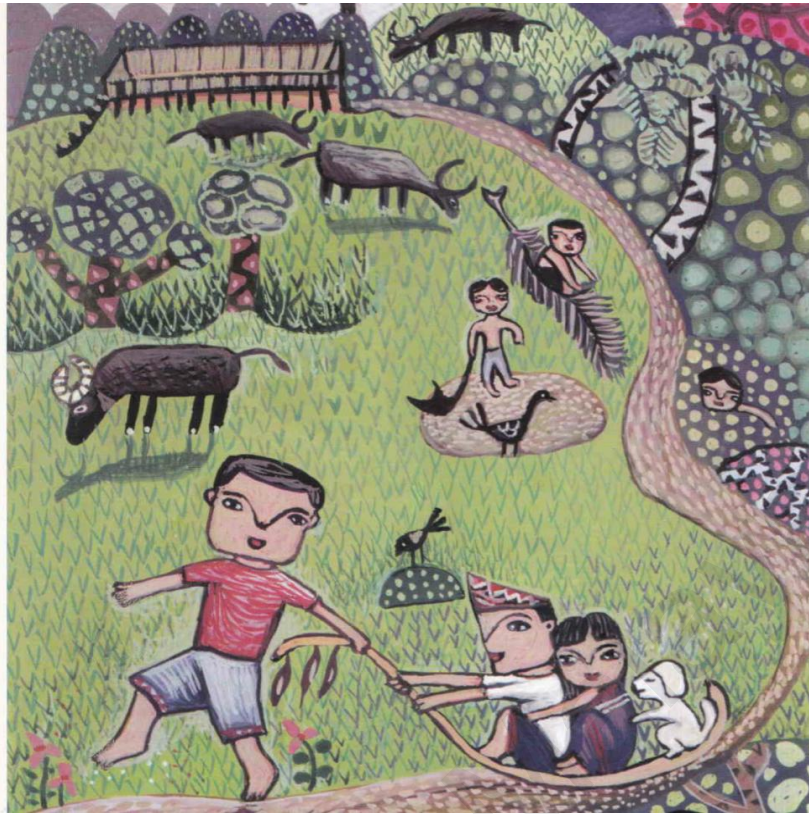


Figure 4.16: Buffalos (2) in *Longhouse Days*



Figure 4.17: Buffalo (3) in *Longhouse Days*

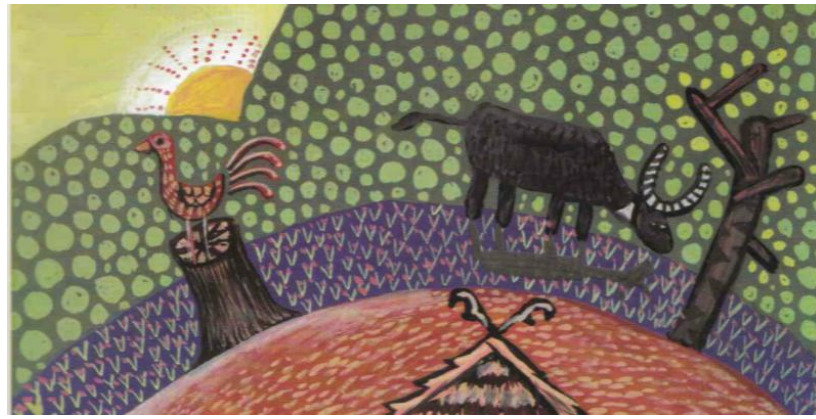


Figure 4.18: Buffalo (4) in *Longhouse Days*

4.4.2 *Puteri Tioman the Green Turtle*

As *Puteri Tioman the Green Turtle* is a guidebook providing scientific information about female green turtle, all of the illustrations are portraying non-human or animal character only. Therefore, human character is no way to be found. From the twenty-one illustrations available, seventy-two turtles are discovered. However, these animal characters are not assigned any gender identities hence all of them are classified under non-specified gender.

Table 4.17: Illustrations of characters according to gender in *Puteri Tioman the Green Turtle*

Descriptions	Male	Female	Non-specified gender
Human	0	0	0
Animal	0	0	72

Figure 4.19 is an example portraying the process of mating undergone by a pair of sea turtles of different genders.

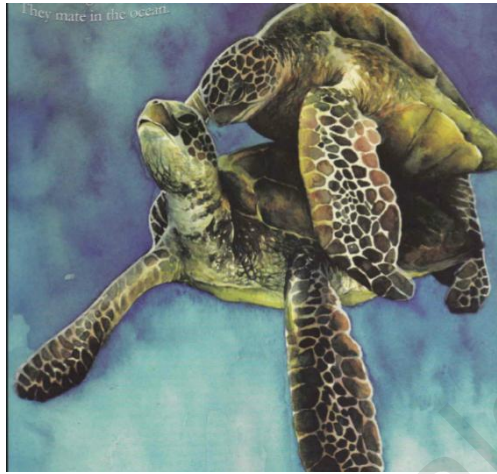


Figure 4.19: Turtles mating in the ocean in *Puteri Tioman the Green Turtle*

However, the physical appearances of these sea turtles look alike even though it is mentioned in the text that “adult male turtles are bigger and have longer tails compared to females” (PT, L 52 – 53). The intention to not give too much gender characters to the illustrations goes back to the motive of the book being produced. As it is a book presenting scientific facts rather than fictional, the details has to be realistic.

4.4.3 *Kailash*

In *Kailash*, there are altogether forty illustrations with most of the illustrations portraying non-human or animal characters, however, ten illustrations portray both human and non-human characters. From these ten illustrations, sixteen human characters with eleven males and five females are discovered. The male characters are all adults whereas the five female characters are all children.

Table 4.18: Human characters according to gender in the illustrations in *Kailash*

	Male	Female	Non-specified gender
Adult	11	0	0
Children	0	5	
TOTAL (16)	11	5	0

Out of the ten illustrations, four portray characters of both genders within each illustration while six portray character of single gender. The four illustrations with characters of both genders are Figure 4.20; 4.21; 4.22; and 4.23, and the numbers of the characters illustrated are summarized in Table 4.19:

Table 4.19: Illustrations portraying human characters of both genders in *Kailash*

	Male		Female		Non-specified gender
	Adult	Children	Adult	Children	
Figure 4.20	1	0	0	1	0
Figure 4.21	1	0	0	1	0
Figure 4.22	2	0	0	1	0
Figure 4.23	2	0	0	1	0

The illustrations portraying characters of both genders are Figure 4.20; 4.21; 4.22; and 4.23.

Figure 4.20 and 4.21 depicts one character for each gender:



Figure 4.20: One male adult and one female child (1) in *Kailash*



Figure 4.21: One male adult and one female child (2) in *Kailash*

Figure 4.20 and 4.21 portray one male adult character and one female child character.

Figure 4.22 and 4.23 depicts two male characters over one female character:



Figure 4.22: Two male adults and one female child (1) in *Kailash*

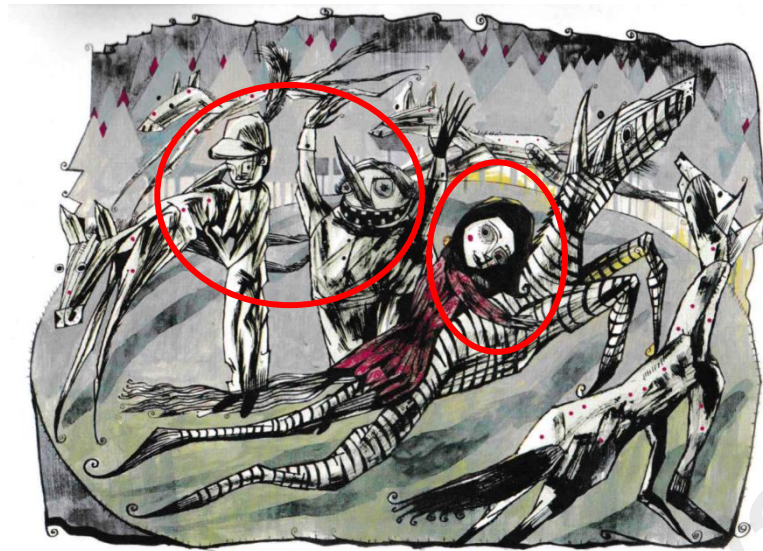


Figure 4.23: Two male adults and one female child (2) in *Kailash*

Both Figure 4.22 and 4.23 portray two male adult characters and one female child character.

Besides illustrations featuring characters of both genders, there are six illustrations portraying single gender character. Five out of six illustrations portray only male characters while one illustration portrays only female character, as recorded in Table 4.20:

Table 4.20: Illustrations portraying human characters of single genders in *Kailash*

	Male		Female		Non-specified gender
	Adult	Children	Adult	Children	
Figure 4.24	1	0	0	0	0
Figure 4.25	1	0	0	0	0
Figure 4.26	1	0	0	0	0
Figure 4.27	1	0	0	0	0
Figure 4.28	1	0	0	0	0
Figure 4.29	0	0	0	1	0

Figure 4.24; 4.25; 4.26; 4.27 and 4.28 portray only male gender:

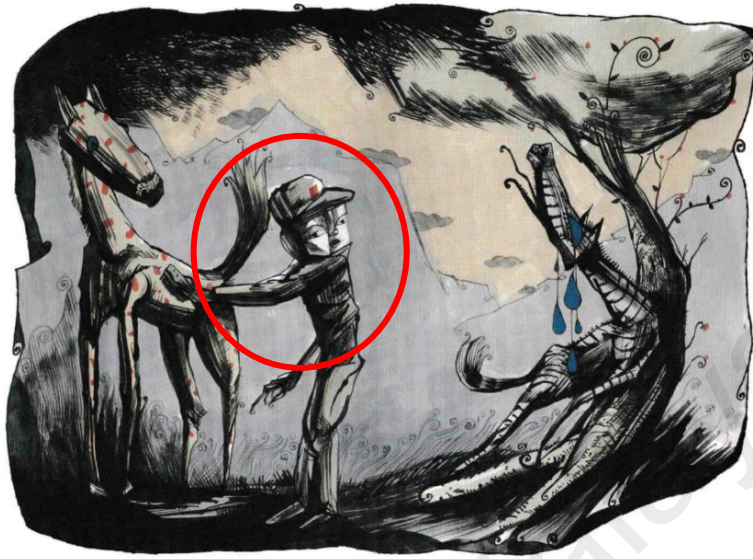


Figure 4.24: Single male adult (1) in *Kailash*

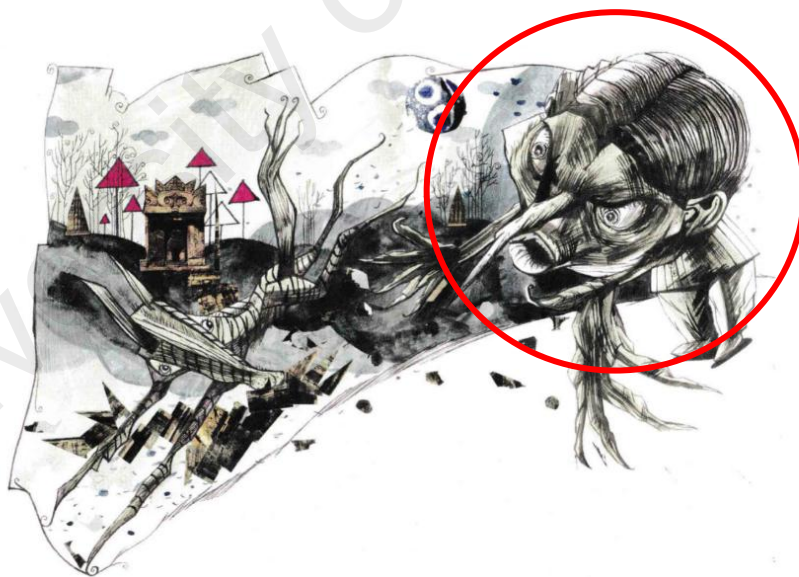


Figure 4.25: Single male adult (2) in *Kailash*



Figure 4.26: Single male adult (3) in *Kailash*



Figure 4.27: Single male adult (4) in *Kailash*

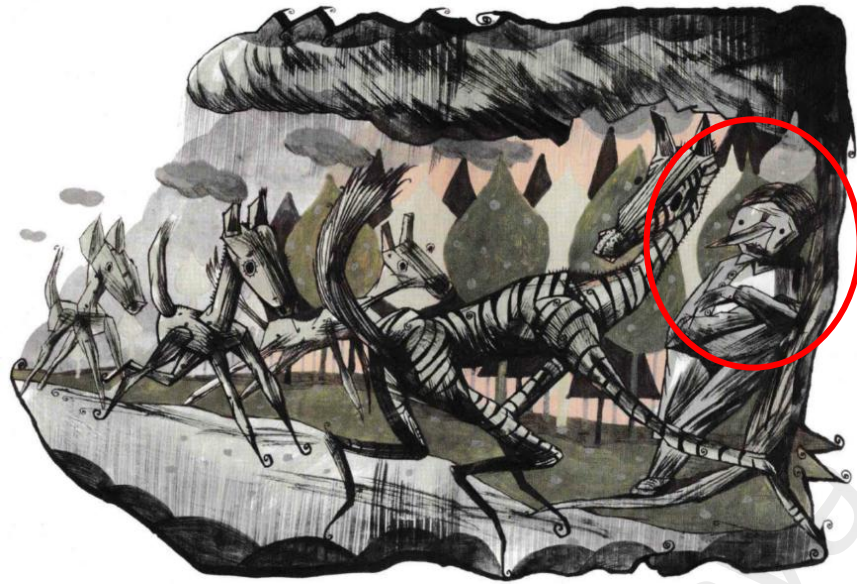


Figure 4.28: Single male adult (5) in *Kailash*

All five male characters from Figure 4.24; 4.25; 4.26; 4.27; and 4.28 are adults.

On the other hand, Figure 4.29 portrays only female gender:

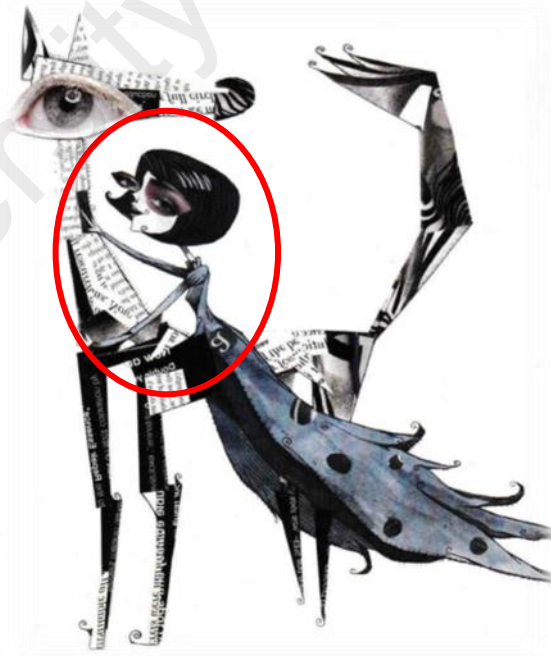


Figure 4:29: Single female child in *Kailash*

The character portrayed in Figure 4.29 is a female child.

There are altogether one-hundred and four portrayals of non-human or animal characters in *Kailash*. The genders of these animal characters are however not specified through the drawings.

Table 4.21: Illustrations of non-human characters according to gender in *Kailash*

Descriptions	Male	Female	Non-specified gender
Animal	0	0	104

Figure 4.30 for example, portrays a pair of Zebra of both male and female gender yet there is no way to differentiate them as both look just like each other.



Figure 4.30: A pair of Zebras in *Kailash*

4.4.4 Comparisons and Discussions

The visual component (illustration) found from the three children's picture books showed huge differences in physical numbers however portrays similarities particularly the portrayal of human characters. When compared, both *Longhouse Days* and *Kailash* portray more males than females. As for the portrayal of non-human or animal

character, both *Puteri Tioman the Green Turtle* and *Kailash*, which have animal as the main characters, are having non-specified gender animals throughout the books.

In *Longhouse Days*, there is evidences that gender stereotyping occurred in its visual components. Male characters are assigned with a wider range of activities, the activities are more adventurous. They are also portrayed in both indoor and outdoor tasks. As compared to female characters, they are still limited to domestic chores such as food preparation. With more male than female characters being portrayed throughout the book, it is in line with the findings in the study of Weitzman et al. (1972).

The portrayal of non-human or animal characters in *Puteri Tioman the Green Turtle* and *Kailash* does not show stereotyping of either gender. This is done through not assigning gender identities to the characters. It might seem to be providing less details to the readers, however, as gender type is omitted from the text, the hidden messages of gender biased is also lessen.

Table 4.22: Comparison of characters in *Longhouse Days*, *Puteri Tioman the Green Turtle*, and *Kailash*

Characters		<i>Longhouse Days</i>	<i>Puteri Tioman the Green Turtle</i>	<i>Kailash</i>
Human	Male	38	0	11
	Female	23	0	5
	Non-specified	2	0	0
Non-human / Animal	Male	0	0	0
	Female	0	0	0
	Non-specified	24	72	104

4.5 Summary

The chapter presented the findings of the present study based on the research objectives and research questions. The findings reveal that more males rather than female characters tend to be projected with gender biasness through social roles, occupations and activities. As for the use of visual components, the early picture book portrayed more male over female in outdoor and adventure activities. Male characters are found to

be assigned with wider range of activities. However, animal characters are not given details of gender identity throughout all the books.

University of Malaya

CHAPTER FIVE

CONCLUSION

5.1 Introduction

In this chapter, the conclusion of the findings related to the language used and gender representation will be discussed. Suggestions for future studies will also be proposed in the following section.

5.2 Conclusion

The findings revealed the prevalence of gender biasness in the use of language and representation of gender in Malaysian children's picture story books.

In reflecting to the first research objective which is to look at the linguistic portrayal of characters through the use of adjective, it is discovered that *Longhouse Days* has allocated zero adjectives to describe the main character while *Puteri Tioman the Green Turtle* has five adjectives and *Kailash* has nineteen adjectives. In showing the connotation of the adjectives used in describing the main characters, both *Puteri Tioman the Green Turtle* and *Kailash* have adjective projecting positive connotation at the highest amount as compared to negative and neutral connotations. *Puteri Tioman the Green Turtle* has zero adjective projecting negative connotations while *Kailash* has it at the second highest. However, while the use of adjectives are limited, it is evident that the amount of adjectives increases as the level of the reading materials get higher.

According to Weitzman et al. (1972) and Bahiyah et al. (2008), male and female characters are often assigned with activities, tasks, and roles that are gender-related. Male characters are generally assigned with outdoor activities that are more adventurous and challenging while female characters are assigned tasks related to domestic chores.

In reflecting to the second research objective that is to look at the gender representation through social roles, occupations, and activities, the characters are indeed assigned gender-oriented roles and tasks. In *Longhouse Days* and *Kailash*, a father is portrayed as earning a living for the family. He also makes decisions for the family. Male characters are assigned different types of activities compared to female characters. They are also involved more in adventurous and outdoor activities while females are given domestic related chores such as food preparation. Another task related to female gender is portrayed through the main and female character in *Puteri Tioman the Green Turtle*: the task of reproduction. Apart from domestic chores and child bearing tasks, female characters are also portrayed as protective, sensitive, care taking, and motivating. All of the female characters such as Anise, Kailash's mother as well as Puteri Tioman are described to fulfil these criteria.

According to Weitzman et al. (1972), male characters appears more frequently than female characters in children's picture books. Also, the activities and settings of the characters In reflecting to the third research objective that is to look at the visual components in the three texts, both *Longhouse Days* and *Kailash* portray more male than female characters. As for the occurrence of gender stereotyping through visual components, *Longhouse Days* is seen to portray more illustrations of gender imbalances than *Kailash*. Male characters are assigned a wider range of activities with which these activities are more adventurous and challenging. Male characters are also portrayed in both indoor and outdoor tasks while female characters are limited to indoor domestic chores. The portrayal of non-human or animal characters however does not show stereotyping of gender. This is done by not assigning gender identities to the appearances of these characters. Even though on the other hand it might seem to be providing less details of the animal characters to the readers, the omission of gender identities however signifies lesser hidden messages of gender biased.

It is found that while books of certain levels might have all-female-character featured throughout the text due to the specific purposes of writing (for example, *Puteri Tioman the Green Turtle*), other productions were still having issues such as female characters being assigned secondary roles and insignificant portrayal of female characters as compared to male characters in the texts. As mentioned by Nair (2008), the use of language in reading materials for young readers should be among the main features given great focus and concern during its construction and production as the lack of attention would result in the portrayal of “hidden messages” such as gender stereotyping through word choices and the assignment of gender identities.

5.3 Suggestions for future research

The concern of the effects resulting from language used and gender representation in reading materials for young children should be given serious attention, particularly after significant rise of such publications into Malaysian market. The main gap of this study is the size of the corpus being limited to only three books. A larger scale of corpus is needed in order generate results or findings that are able to generalize a pattern for the issue discussed. Hence, it is suggested that future research should be conducted in a broader scale so that comparison can be made looking at reading materials of the similar age groups. Besides, future research can be conducted for a more in-depth study of Malaysian contents produced locally. Future research is also suggested to focus on the use of other aspects of language for the exploration of gender representation.

5.4 Summary

The chapter presented the discussion of the conclusion for the present study based on the research objectives. It is evident that male characters are portrayed as being masculine and are associated with dominance and power while female characters are

assigned with descriptions of opposite personalities such as feminine, kind-hearted and protective. At the end of this chapter, suggestions for future research were also included.

University of Malaya

REFERENCES

- Ahl, H. (2008). Gender stereotypes. In S. Clegg, & J. Bailey (Eds.), *International encyclopedia of organization studies*. (pp. 545-548). Thousand Oaks, CA: SAGE Publications, Inc. DOI: <http://dx.doi.org/10.4135/9781412956246.n190>
- Albers, P. (2007). Visual discourse analysis: An introduction to the analysis of school-generated visual texts. In D. W. Rowe, R. T. Jimenez, D. L. Compton, D. K. Dickinson, Y. Kim, K. M. Leander, & V. J. Risko (Eds.), *56th Yearbook of the National Reading Conference* (pp. 81-95). Oak Creek, WI: NRC.
- Albers, P. (2008). Theorizing visual representation in children's literature. *Journal of Literacy Research*, 40(2), pp. 163-200.
- Alsagoff, L. (2009). *A Visual Grammar of English, 2nd Edition*. Singapore: Longman.
- Anderson, D. A., & Hamilton, M. (2005). Gender role stereotyping of parents in children's picture books: The invisible father. *Sex Roles*, 52, 145-151. DOI: 10.1007/s11199-005-1290-8
- Bahiyah Abdul Hamid, Mohamad Subakir Mohd Yasin, Kesumawati A. Bakar, Yuen Chee Keong, & Azhar Jaludin. (2008). Linguistic sexism and gender role stereotyping in Malaysian English language textbooks. *GEMA Online Journal of Language Studies*, 8(2), 45-78.
- Bereaud, S. R. (1975). Sex role images in French children's books. *Journal of Marriage and the Family*, 37(1), 194-207.
- Bhatia, V. (2004). *Worlds of written discourse: A genre-based view*. Bloomsbury Publishing.
- Brown, D. G. (1956). Sex-role preference in young children. *Psychological Monographs: General and Applied*, 70(14), 1-19.
- Cameron, D., & Panovic, I. (2014). *Working with written discourse*. London: SAGE.
- Crabb, P. B., & Bielawski, D. (1994). The social representation of material culture and gender in children's books. *Sex roles*, 30(1-2), 69-79.
- Coates, J. (1993) *Women, men and language*. 2nd edition. London: Longman
- Collins, L. J., Ingoldsby, B. B., & Dellmann, M. M. (1984). Sex-role stereotyping in children's literature: A change from the past. *Childhood Education*. 60(4), 278-285.
- Dellmann-Jenkins, M., Florjancic, L., & Swadener, E. B. (1993). Sex roles and cultural diversity in recent award winning picture books for young children. *Journal of Research in Childhood Education*, 7(2), 74-82.
DOI: 10.1080/02568549309594843

- Diekman, A. B., & Murnen, S. K. (2004). Learning to be little women and little men: The inequitable gender equality of nonsexist children's literature. *Sex Roles*, 50(5-6), 373-385.
- Drees, D. E., & Phye, G. D. (2001). Gender representation in children's language arts computer software. *The Journal of Educational Research*, 95(1), 49-55.
- Eisenberg, K. N. (2002). Gender and ethnicity stereotypes in children's books. *ETD Collection for Pace University*. Paper AAI3039328. <http://digitalcommons.pace.edu/dissertations/AAI3039328>
- Fitzpatrick, M. J., & McPherson, B. J. (2010). Coloring within the lines: Gender stereotypes in contemporary coloring books. *Sex Roles*, 62(1-2), 127-137. DOI: 10.1007/s11199-009-9703-8
- Gupta, A. F., & Yin, A. L. S. (1990). Gender representation in English language textbooks used in the Singapore primary schools 1. *Language and education*, 4(1), 29-50. DOI: 10.1080/09500789009541271
- Goddard, A., & Patterson, L. M. (2001), *Language and Gender*, London, Routledge.
- Gooden, A. M., & Gooden, M. A. (2001). Gender representation in notable children's picture books: 1995–1999. *Sex roles*, 45(1-2), 89-101. DOI: 10.1023/A:1013064418674
- Haas, A. (1979). Male and female spoken language differences: Stereotypes and evidence. *Psychological Bulletin*, 86(3), 616. DOI: 10.1037/0033-2909.86.3.616
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar (2nd ed.)*. London: Edward Arnold.
- Hartley, R. E. (1960). Children's concepts of male and female roles. *Merrill-Palmer Quarterly of Behavior and Development*, 6(2), 83-91.
- Hamilton, M. C., Anderson, D., Broaddus, M., & Young, K. (2006). Gender stereotyping and under-representation of female characters in 200 popular children's picture books: A twenty-first century update. *Sex Roles*, 55(11-12), 757-765. DOI: 10.1007/s11199-006-9128-6
- Interactive Media Lab (IML) of the College of Journalism and Communications, The University of Florida. Retrieved on 17 July, 2013 from: http://iml.jou.ufl.edu/projects/fall10/kane_amanda/character_types.htm
- Jariah Mohd. Jan. (2002). Gender imbalances in texts and its implications in classroom discourse practices. In Jayakaran Mukundan, Arshad Abd. Samad & Tan Chee Seng (Eds.), *Readings in English language teaching (ELT)* (pp. 144-149). Serdang: Universiti Putra Press.

- Jørgensen, M. W., & Phillips, L. J. (2002). *Discourse analysis as theory and method*. Sage.
- Kleinman, S. (2002). Essay: Why sexist language matters. *Qualitative Sociology*, 25(2), 299-304.
- Kinman, J. R., & Henderson, D. L. (1985). An analysis of sexism in Newbery Medal Award books from 1977 to 1984. *The Reading Teacher*, 38(9), 885-889.
- Kortenhaus, C. M., & Demarest, J. (1993). Gender role stereotyping in children's literature: An update. *Sex Roles*, 28(3-4), 219-232.
- Kingston, A. J., & Lovelace, T. (1977). Sexism and reading: A critical review of the literature. *Reading Research Quarterly*, 13(1), 133-161.
- Kolbe, R., & La Voie, J. C. (1981). Sex-role stereotyping in preschool children's picture books. *Social Psychology Quarterly*, 44(4), 369-374.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual Design* (2nd ed.). London: Routledge.
- Lakoff, R. (1973). Language and woman's place. *Language in Society*, 2(1), 45-80.
- Lany, J., & Saffran, J. R. (2011). Interactions between statistical and semantic information in infant language development. *Developmental science*, 14(5), 1207-1219.
- Laura Backes (2014). Understanding Children's Book Genres. Retrieved on 15 July, 2013 from: <http://writeforkids.org/2014/02/understanding-childrens-book-genres/>.
- Lee, J. (2007). Acceptability of sexist language among young people in Hong Kong. *Sex Roles*, 56(5-6), 285-295.
- Lei, X. (2006). Sexism in language. *Journal of Language and Linguistics*, 5(1), 87-94.
- Luke, A., Cooke, J., & Luke, C. (1986). The selective tradition in action: Gender bias in student teachers' selections of children's literature. *English Education*, 18(4), 209-218.
- Maass, A. & Arcuri, L. (1996). Language and stereotyping. In C. Neil Macrae, Charles Stangor & Miles Hewstone (Eds.). *Stereotypes and stereotyping* (pp. 193-226). New York: Guilford Press.
- Mackie, D. M., Hamilton, D. L., Susskind, J. & Rosselli, F. (1996). Social psychological foundation of stereotype formation. In C. Neil Macrae, Charles Stangor & Miles Hewstone (Eds.). *Stereotypes and stereotyping* (pp. 41-78). New York: Guilford Press.

- Marshall, E. (2004). Stripping for the wolf: Rethinking representations of gender in children's literature. *Reading Research Quarterly*, 39(3), 256-270. DOI: 10.1598/RRQ.39.3.1
- McCabe, J., Fairchild, E., Grauerholz, L., Pescosolido, B. A., & Tope, D. (2011). Gender in Twentieth-Century children's books patterns of disparity in titles and central characters. *Gender & Society*, 25(2), 197-226. DOI: 10.1177/0891243211398358
- Md Sidin Ahmad Ishak. (2005). *Perkembangan sastera kanak-kanak di Malaysia: Buku Melayu mencari nafas baru*. Kuala Lumpur. Cerdik Publications Sdn Bhd.
- Mathuvi, P. N., Ileri, A. M., Mukuni, D. M., Njagi, A. M., & Karugu, N. I. (2012). An analysis of gender displays in selected children picture books in Kenya. *International Journal of Arts*, 2(5), 31-38. DOI: 10.5923/j.arts.20120205.01
- MacKay, D. G., & Konishi, T. (1980). Personification and the pronoun problem. *Women's Studies International Quarterly*, 3(2-3), 149-163.
- Moon, C., Lagercrantz, H., & Kuhl, P. K. (2013). Language experienced in utero affects vowel perception after birth: a two-country study. *Acta Paediatrica*, 102(2), 156-160.
- National Book Council of Malaysia (MBKM). Retrieved on June 14, 2013, from: http://mbkm.shakespot.net/?page_id=297.
- Nair, S. R. (2008). *Gender construction in Malaysian children's literature*. (Unpublished Doctoral dissertation). Universiti Putra Malaysia, Serdang.
- Nair, R., & Talif, R. (2010). Lexical choices and the construction of gender in Malaysian children's literature. *Kajian Malaysia*, 28(2), 112.
- Neuendorf, K. A. (2011). Content analysis—A methodological primer for gender research. *Sex Roles*, 64(3-4), 276-289. DOI: 10.1007/s11199-010-9893-0
- Narahara, M. (1998). Gender stereotypes in children's picture books. East Lansing, MI: National Center for Research on Teacher Learning. (ERIC Document Reproduction Service No. ED419248)
- Pacific Lutheran University (2013, January 2). Language learning begins in utero, study finds; Newborn memories of oohs and ahs heard in the womb. *ScienceDaily*. Retrieved on June 14, 2013, from <http://www.sciencedaily.com/~releases/2013/01/130102083615.htm>
- Piercey, M. (2009). Sexism in the English language. *TESL Canada Journal*, 17(2), 42-43.

- Peterson, S. B., & Lach, M. A. (1990). Gender stereotypes in children's books: Their prevalence and influence on cognitive and affective development. *Gender and education*, 2(2), 185-197.
- Patt, M.B., & McBride, B.A. (1993, April). *Gender equity in picture books in preschool classrooms: An exploratory study*. Paper presented at the Annual Meeting of the American Educational Research Association, Atlanta, GA.
- Parks, J. B. & Robertson, M. A. (2004). Attitudes toward women mediate the gender effect on attitudes toward sexist language. *Psychology of Women Quarterly*, 28(3), 233-239.
- Romaine, S. (2000). *Language in society: An introduction to sociolinguistics*. New York. Oxford University Press.
- Saedah Siraj. (1990). *An analysis of gender stereotypes in Malay language elementary reading textbooks: Implications for Malaysian schools*. (Unpublished Doctoral dissertation). University of Pittsburgh, Pittsburgh.
- Sanda Kumari Chandran & Mardziah Hayati Abdullah. (2003). Gender bias in Malaysian English language textbooks. In Jayakaran Mukundan (Eds.), *Readings on ELT materials* (pp. 91-101). Serdang: Universiti Putra Malaysia Press.
- Shah, S. F. (2012). Gender Inclusion: A Neglected Aspect of the English Textbooks in Pakistan. *International Journal of Social Science and Education*, 3(1), 118-127.
- Shitemi, N. L. (2009): Language & Gender. A Lecture to be given to IUPUI Fulbright-hays group projects abroad program July 5th - August 6th 2009 At Moi University Campuses .
- Stubbs, M. (1983). *Discourse analysis: The sociolinguistic analysis of natural language (Language in Society. Vol. 4)*. Chicago. University of Chicago Press.
- Sveen, H. A. (2005). "Honourable" or "highly-sexed": Adjectival descriptions of male and female characters in Victorian and contemporary children's fiction. (Doctoral dissertation). Uppsala: Acta Universitatis Upsaliensis.
- Swim, J. K., Mallett, R., & Stangor, C. (2004). Understanding subtle sexism: Detection and use of sexist language. *Sex roles*, 51(3-4), 117-128.
- Tannen, D. (1990). Gender differences in conversational coherence: Physical alignment and topical cohesion. *Conversational organization and its development*, 38, 167-206.
- Taylor, F. (2003). Content analysis and gender stereotypes in children's books. *Teaching Sociology*, 31(3), 300-311.

Tepper, C. A., & Cassidy, K. W. (1999). Gender differences in emotional language in children's picture books. *Sex Roles*, 40(3-4), 265-280. DOI: 10.1023/A:1018803122469

Turner-Bowker, D. M. (1996). Gender stereotyped descriptors in children's picture books: Does "curious Jane" exist in the literature? *Sex roles*, 35(7-8), 461-488.

Wharton, S. (2005). Invisible females, incapable males: Gender construction in a children's reading scheme. *Language and Education*, 19(3), 238-251. DOI: 10.1080/09500780508668677

Weitzman, L. J., Eifler, D., Hokada, E., & Ross, C. (1972). Sex-role socialization in picture books for preschool children. *American Journal of Sociology*, 77(6), 1125-1150.

50 Best Malaysian Titles for International Rights 2012. Retrieved on 30 June, 2013 from: <http://www.50bestmalaysiantitles.org.my/50-best-malaysian-titles-2012.html>

University of Malaya