UNIVERSIDADE FEDERAL DE SANTA CATARINA

PÓS-GRADUAÇÃO EM INGLÊS E LITERATURA CORRESPONDENTE

GENDER ISSUES IN THE VISUAL REPRESENTATIONS OF BRAZILIAN EFL TEXTBOOKS

por

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Às minhas filhas
Fabiana, Patrícia e Juliana.

A todas as mulheres —
filhas, irmãs, mães e esposas,
ensinadas a reproduzir os modelos
apresentados nas representações visuais.

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ABSTRACT

**GENDER ISSUES IN THE VISUAL REPRESENTATIONS OF
BRAZILIAN EFL TEXTBOOKS**

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UNIVERSIDADE FEDERAL DE SANTA CATARINA

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This study investigates gender issues in visual representation. I look at how women (in contrast with men) are pictured in cartoons and illustrations used in Brazilian EFL textbooks edited in the last ten years. In order to unveil the hidden discourses underlying the structure of the genre, visual representations are analyzed quantitative and qualitatively. I take into account verbal (speech) and non-verbal (drawing) language to establish the participants' identity and roles in the situations represented pictorially. My analysis aims at stressing the importance and function of cartoons and illustrations as well as the need to approach them more comprehensive and critically in the classroom. As products of a dominant ideology, visual representations convey the established values it entails thus tending to disfavor and disvalue women in terms of gender division.

(157 pages)

(24,063 words)

RESUMO

GENDER ISSUES IN THE VISUAL REPRESENTATIONS

OF BRAZILIAN EFL TEXTBOOKS

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ORIENTADORA: CARMEN ROSA CALDAS-COULTHARD

O presente estudo investiga questões relacionadas a gênero em representações visuais. Observo como a mulher (em contraste com o homem) é representada em ilustrações e cartuns usados em livros didáticos de inglês (EFL), editados e impressos no Brasil. A fim de revelar os discursos subjacentes à questão do gênero, as representações visuais são analisadas quantitativa e qualitativamente, levando-se em consideração a linguagem verbal (fala) e não-verbal (desenho) para se estabelecer a identidade e o papel dos participantes representados pictoricamente. A análise visa ressaltar a importância e a função de cartuns e ilustrações, bem como a necessidade de abordá-los mais abrangente e criticamente em sala de aula. Como produtos de uma ideologia dominante, essas representações visuais transmitem os valores que dela derivam; tendendo portanto, a desfavorecer e desvalorizar a mulher no que se refere à divisão de gênero.

Nº de páginas: 157

Nº de palavras: 24.063

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CHAPTER I

INTRODUCTION

Illustrations and cartoons as found in EFL books usually frame a situation from the real world in which some kind of action or reaction is represented pictorially. How are women portrayed in such representations? Are men portrayed according to the same pattern?

Women talking (usually too much); women on the telephone (chatting, gabbling, gossiping most of the time). Women in the home (messy, angry, in floppy robes or with aprons on) often serving meals to husbands and children. Women cleaning, washing, ironing, cooking; or complaining to/about husbands. Husbands (usually very well dressed) reading papers, watching TV, eating, waiting for meals to be served or simply looking out the window and smoking. These are typical scenes picturing men and women in cartoons and illustrations read by millions of people worldwide. Do they really mirror reality? How are they used in the classroom and interpreted by students?

Cartoons are deeply engrafted in our civilization and are read by people of different tastes, ages and cultures throughout the world. Their popularity may be partly (if not mainly) attributed to one specific feature of the genre — cartoons are easy to read (Aik and Edmonds, l976). This seems to be the reason why they can reach large audiences which comprise a diversity of readers, and consequently topics. Illiterate people as well as highly educated scholars can enjoy the excitement of the genre. Are cartoons and illustrations as 'innocent' as they seem? What makes them so interesting and widely read?

Cartoons and illustrations are meant and created to have a specific effect upon readers. Designed with the purpose of attracting readers and/or making people laugh, these visual representations may hide a complex net of implied meanings and connotations underlying the apparent simplicity of their structure. As a result, they

also seem to be loaded with common sense beliefs and ideologies. What devices are used to create the effect cartoons and illustrations are meant for? Do they influence thought and behavior? Do readers only benefit from them?

The problem underlying the interpretation of visual representations seems to entail the status attributed to them as subsidiary information provided for complementing written discourse. Seen as such, cartoons and illustrations tend to have an aesthetic and/or ludicrous function with the aim of making texts (and/or books) more pleasant, appealing and funny. This seems to be the case of the visual representations in EFL textbooks. They are there to 'entertain' students.

1.1 OBJECTIVES AND HYPOTHESES

I investigate how women are pictured in EFL books by stressing the role of illustrations and cartoons as agents that influence the communication process and therefore the educational process. This study aims at stressing the need to look at visual representations more comprehensively and critically. My purpose is to detect the most frequent stereotypes used in cartoons and illustrations (women's in contrast with men's), in order to compare and analyze them by matching verbal (speech) and non-verbal language (picture).

I will show here that illustrations and cartoons used in Brazilian EFL books tend to represent women negatively and are constructed around stereotypes. Because visual representations act as ideological agents in the communication process, not merely conveying humor and hypothetical situations, they influence thought and behavior accordingly.

Three basic questions guided the investigation in the attempt to confirm these assumptions:

(i)　How are women portrayed?

(ii)　Do research findings confirm stereotypes?

(iii)   How are pictorial representations exploited in EFL textbooks?

According to my findings, women tend to be portrayed within the domains of their private spheres while men have their private side protected in most of the situations. When husbands and wives interact within the domestic boundaries, the latter tend to be shown as 'task performers' (holding brooms, mops, pans, etc.) while men are likely to have leisure time and rest preserved (reading, smoking, sleeping, etc.). As a result, simple things like a pan or a newspaper become symbols and stand as pictorial signs for social roles in the family. They represent and mark the 'queen' of the home and the 'head' of the family, in the same way as the crown confers prestige and power to a king and a 'bystander' role to a queen. This investigation therefore aims at deconstructing these stereotypes.

1.2   METHODOLOGY

In this study cartoons will be referred to as 'texts' in which speech (voice) is combined with picture (drawing). The situations represented pictorially will be analyzed as 'instances of linguistic interaction in which people actually engage' (Halliday, 1978). The genre also comprises representations in which people interact independently from verbal communication (cartoons without captions or balloons). Therefore, interaction is to be understood in a broader sense as the action or reaction of represented participants in a given situation. Since such representations of actualized meaning are filtered through the cartoonist's senses and perception, they inevitably imply choice. As a result, cartoons are texts representing the real world (pictorially/linguistically) as perceived and interpreted by cartoonists who choose some from the total set of options that constitute what can be meant about it.

It is important to differentiate three concepts which will reoccur along this study. *Image* is understood here as a mental picture of something; conception; idea; impression. *Picture* is an image or likeness of an object, person, or scene produced

on a flat surface, especially by painting, drawing, or photography. *Drawing* is here defined as the art or act of representing something on a surface, by means of lines and shades, as with a pencil, crayon, etc., delineation.

I will analyze illustrations as 'visual narratives' (Camargo, 1990) and as having the same value, in terms of meaning, as verbal texts. Gestures, facial expressions, physical complexion and other elements which comprise the visual code, such as light, shadow, space, etc., will be taken into account for establishing both participants' identities and roles. The function of the illustration in relation to the text as a whole will also be considered when relevant to the analysis.

Despite presenting some distinguishing features as to function and structure, cartoons and illustrations share many features in terms of content (meaning or topic) and form (format and style). This is why 'visual representation' is used as a cover term to refer to both (here seen as pictorial representations of events conveying current values and beliefs.

Some fundamental concepts from different fields of study serve as framework for the analysis. From philosophy I borrow the concept of ideology, domination and power, which seem to be fundamental for the linguistic approach used in this study — Critical Language Study (Fairclough, 1989).

Because verbal and non-verbal signs are matched to build a single text (illustration + written text / picture + balloons or captions) some issues underlying visual representations do not rely exclusively in the linguistic system but also, in the semiotic elements used in the construction of the participants' identities. Images will be analyzed in two levels. I will look at both linguistic and visual elements (in case both are present). Verbal and non-verbal signs will be used as clues for establishing participants' identities and roles — how they are built, and if they diverge in terms of gender. Men's representations will be used only for the sake of contrast to determine content (quality) and number (quantity). Secondly, I will

match verbal and non-verbal signs to investigate how these interact in the macrocosm of visual representations and what role they play in the construction of the represented participants' identity. Qualitative data (positive/negative values and connotations) will be used to investigate and compare 'content' whereas quantitative data (frequency and number) will support my discussion in terms of contrast.

Physical, emotional, psychological and other features which might be detected will be considered to establish not only the represented participants' identities and roles but also (and sometimes mainly) issues which concern power and prestige. The images selected for the analysis were grouped according to the issues underlying the representations (aboutness), frequency (number) and relations (identities and social roles).

The theoretical approach used for this study follows Kress and Leeuween's (1990:16) view and model for reading images. According to the authors, 'what happens in language can be used as an analogy for the study of images' (ibid.). As they well point out, what is communicated visually (pictures) invites readers to identify themselves with role models. Investigating 'what these role models are, what values they stand for and what we think of that' (ibid.: 124) is our task as researchers. This theory of visual communication will serve as support in my analysis. I attempt to demonstrate that visual communication contributes significantly to the dissemination of values by repeating and therefore reinforcing the models presented through images.

As the outcome of an ideology, here understood as 'a systematic body of ideas organized from a particular point of view' (Kress and Hodge, 1979) visual representations inevitably reveal stereotypes among which the 'dominant wife' and the 'gabbler' stand out in the EFL textbooks investigated. Talkative women (gossiping, nagging, bothering husbands) are very frequently portrayed in visual

representations. Such a stereotype seems to entail a 'natural' male **superiority** as opposed to a 'natural' female **inferiority** according to established 'feminine' and 'masculine' **qualities and defects**. The division of the existing human qualities in two poles might have been inspired upon the so called 'direct observation' of the facts or the so claimed 'biological differences'. Whatever the approach used for such a division it seems to have disfavored women's condition in the world since it mirrors things that are believed to happen (beliefs) in opposition to things that really happen (facts). Both beliefs and facts seem to be reflected and shared in society thus constituting what is labeled as 'common sense'.

'Viewing an image entails (first and foremost, and before anything else has happened) being located in a particular social way by and in relation to the image' (ibid.: 23, parentheses mine). I treat cartoons and illustrations here as 'ideological agents' in my attempt to unveil the hidden discourses underlying the apparent simplicity of the genre.

1.3 DATA COLLECTION

The criteria for data collection was based on the visual appeal of the material published in Brazil (see appendix). The year of publication (last ten years) was another criterion. Such a concern aimed at giving the study an additional perspective parallel to that which is the main focus of the analysis. I wanted to investigate, how women are pictorially represented in EFL books, and also to find out what (if anything) has changed in the last decade. The graphs and tables that follow provide information on the number of pages and visual representation.

1.3.1   Quantitative Survey on Images

Table 1 - Illustrations, cartoons and photographs

Series/Book & Date of Publication	English with fun (1985)			Go ahead (1988)			Basic English (1991)	A new road to English (1991)			Patchwork (1994)			Password: English (1994)			Total
Volume	1	2	3	1	2	3	1	1	2	3	1	2	3	1	2	3	16
Number of Pages	145	142	160	168	158	144	232	128	136	136	192	216	298	152	151	175	2.644
Number of Illustrations	30	60	13	115	103	121	72	20	24	26	231	284	237	56	52	32	1.422
Number of Cartoons	24	27	17	0	0	0	100	05	04	04	18	16	05	0	0	10	230
Number of Photographs	0	0	0	0	0	0	1	0	0	0	32	19	17	25	14	42	150

Clarification Notes on the criteria for classification:

• Illustrations that present the features of cartoons (either for having captions or balloons or for being humorous) were labeled and counted as cartoons. The appeal they have on readers was taken into account.

• Photographs were included in the table for the sake of contrast. Comments on the findings will be provided in the conclusion.

1.3.2   Table 2 - Number of Pages and Visual Representations

CORPUS			PEOPLE				ANIMALS	
Source	Volume	Pages	Men	Women	Boys	Girls	Male	Female
English with Fun	**1**	**145**	**40**	27	**22**	07	**0**	0
	2	**142**	**50**	35	**00**	02	**0**	0
(1985)	**3**	**160**	**43**	26	**04**	06	**0**	0
Go Ahead	**1**	**168**	**111**	56	**27**	07	**0**	0
	2	**158**	**58**	16	**24**	23	**0**	0
(1988)	**3**	**144**	**107**	43	**29**	16	**0**	0
Basic English (1991)	**1**	**232**	**208**	136	**70**	23	**3**	1
A New Road to	**1**	**128**	**29**	14	**50**	22	**0**	0
English	**2**	**136**	**34**	12	**24**	11	**10**	0
(1991)	**3**	**136**	**47**	22	**30**	06	**0**	0
	1	**192**	**95**	56	**28**	06	**42**	12
Patchwork	**2**	**216**	**76**	34	**33**	14	**39**	04
	3	**208**	**130**	49	**34**	09	**43**	14
(1994)								
	1	**152**	**32**	06	**6**	3	**0**	0
Password	**2**	**151**	**30**	20	**1**	1	**3**	0
	3	**176**	**56**	30	**4**	4	**0**	0
(1994)								
TOTAL	**16**	**2644**	**1146**	582	**386**	160	**140**	31

Number of Pages and Visual Representation (Male/Female)

Pages	Visual representation	Male	Female
2644	**2414**	**1672**	**773**

Graphical Representation on Data

Graph 1 - Number of pages and visual representations.
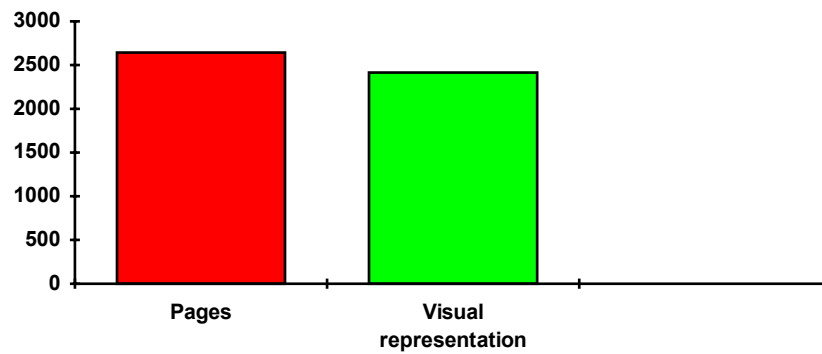
Graph 2 - Number of male and female representations.
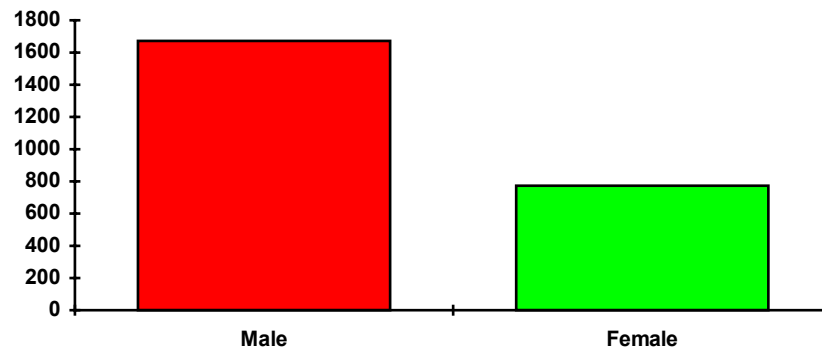
Graph 3 - Viual Representation: Male and Female (%)
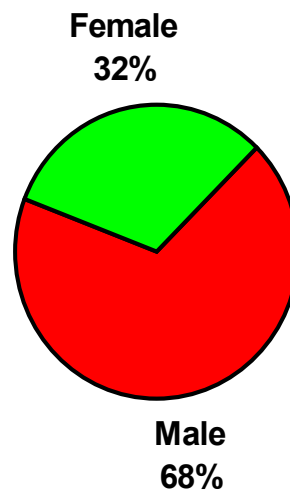
1.4   **ORGANIZATION**

In the first chapter of this study I will introduce some basic concepts of the critical theory of knowledge as well as their connection with language, gender and representation. In addition I will focus on the role stereotypes play in visual representations and the way they influence cognitive activity. These preliminary discussions will serve as a basis for the next chapters.

In the second chapter I will provide an overview of cartoons and illustrations, classify and exemplify them with samples extracted from the series investigated.

In chapter three I will consider comicality and its relation with the art of cartooning and stereotypes. Some basic rules will also be provided.

In chapter four I will proceed to the more detailed analyses of cartoons and illustrations following the theoretical framework proposed for this study with samples of visual texts analyzed accordingly.

In the concluding section I will discuss some pedagogical applications based on my findings.

CHAPTER II
REPRESENTATION AND GENDER ISSUES

In this chapter I will present an overview of the relationship between language and representation in terms of gender construction. I will also refer to pedagogical implications related to the use of cartoons and illustrations in EFL classes.

'One is not born, but rather becomes a woman'.

Simone de Beauvoir's opening words in her historic book (1972) *The Second Sex* imply only some of the differences in treatment between men and women and also the role gender plays in the construction and reproduction of culture.

2.1 VERBAL AND NON-VERBAL LANGUAGE

Language, here considered in its broader sense (verbal and non-verbal) serves as a mediator in the act of representing and relating interactive (reader/picture) and represented participants. In visual representation, conversation takes place through captions or balloons. Other forms of interaction like bowing, nodding, waving, etc. are also represented in images like real exchanges. Whatever the case, interaction is perceived in real life by cartoonists and illustrators. Then choices and decisions are made in terms of what to exploit i.e. which features to highlight in the visual representation.

The ways people and situations are portrayed also depend on circunstancial, emotional and ideological factors involving the producer of the images as a social

actor. As a rule, everything that is reproduced is mediated by language and filtered according to the producer's view of the word.

2.2   IMAGES AND SOCIAL INTERACTION

As pointed out by Kress and Leeuwen (1990) in their theory of visual images, there is a tendency to focus on 'what the image is about' when analyzing pictures. This mirrors what happens in language in terms of comprehension of texts. In images, like in language, the attention is focused on the representation of objects and people and their relations in the physical world (ibid., 1990:22). This 'aboutness' is the reflection of the common sense view that images' like 'language' are about something. As a result, social relations of viewer/image are generally excluded from the interpretation.

This study follows Kress and Leeuwen's (1990:23) view claiming that the structures of social relations permeate individuals' knowledge of the world and then should be considered in a social approach to semiotics. These authors say that 'what gets represented, how that gets represented, read and used, are all effects of the social place of producers and viewers of images '(ibid.). In their view, 'the way in which producers and viewers are placed socially, affects — perhaps determines — both what the image is about and its readings and uses' (ibid., my emphasis).

2.3   THE CONSTRUCTION OF RELATIONS

In images, like in language, many elements interplay in the construction of participants' identities. For Halliday (l985) language fulfills simultaneously three functions: the 'ideational', the 'interpersonal' and the 'textual' metafunctions. These correspond to the   representational, interactive and textual functions in visual

grammar (Kress and Leeuwen, l990). Two kinds of participants are involved in the processes of speaking and writing:(i) represented and (ii) interactive.

(i) the participants who are represented by the spoken or written words (the participants referred to in the represented situations), e.g. the characters in the author's story, the people the conversation partners are talking about, the politicians referred to in the news report in radio or TV).

(ii) the participants who are interacting with one another (by means of the spoken or written words), e.g. the partners in a conversation, the author(s) and reader(s) of a book, the speaker(s) and listener(s) of a radio program.

In Kress and Leeuwen's (l990) view, the category of participant is not restricted to human or animate beings exclusively; rather, it includes 'all entities that
may play a role in the interactions and in the represented world' (ibid: l7).

Distinct roles result from questions addressed to interviewees in a verbal interaction. Verbs and prepositions serve as means for participants to relate to one another. For example: Mary loves Paul, but Paul falls in love with Jane. In images, the repertoire of verbs and prepositions also constitutes the repertoire of possible relations between represented participants (ibid.).

The means language offers to relate represented participants to each other (through verbs and prepositions) is similar to the means images offer (through symmetrical arrangements, vectors, etc.). The identity of represented participants is realized in language through cross-reference (articles, demonstratives, etc.). In pictures, such relations can be established through horizontal and vertical placement, size of elements, etc.

A relation of similarity is realized by a symmetrical arrangement of the participants against a neutral, flat background. Participants are represented frontally, from eye level, so that they are not distorted by foreshortening, or partially hidden

by overlapping one another (Kress and Leeuwen, 1990, 20). Fig. 1 illustrates how participants are related to each other in a cartoon in which visual and linguistic elements interplay.
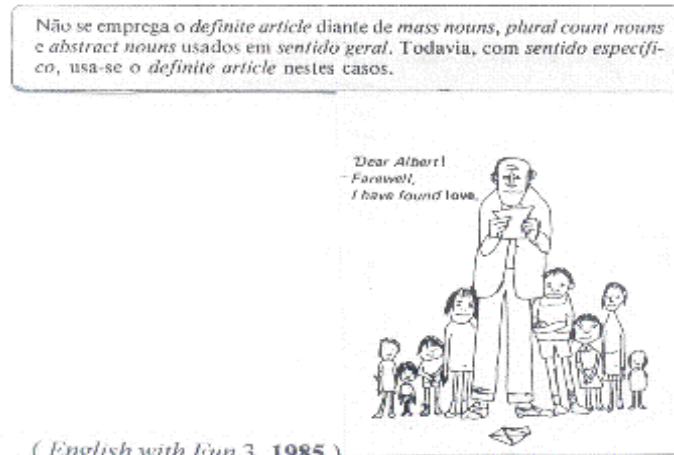
Fig. 1   (*English with Fun* 3, **1985**)

This example demonstrates that 'the semiotic code of language and the semiotic code of pictures have their own and quite particular means of realizing what often are the same participant relations' (Kress and Leeuwen, 1990,20). Words of the category 'action verbs' (the man **is reading** the letter) realize in language what depictions (formally defined as 'vectors' realize in pictures (man **gazing** at letter). This way, in spite of being complementary in terms of action, the **letter** becomes an important element for establishing the relation between the represented participants in this cartoon (either pictorially or linguistically). The relation linguistically realized (through the captions) — *'Dear Albert! Farewell, I have found love'* combined to the relation realized pictorially (man, children, letter) triggers the mental image of a 'mother. This way, visual and linguistic codes interplay to relate participants by forming the concept of a family in the reader's mind _ the man as a father who has just been left behind by the children's mother.

Fig. 1 contains ten represented participants: eight children, a man and a letter (which entails a 'sender'). The children, the man and the letter are pictorially represented in the cartoon in opposition to the sender of the letter who is linguistically coded in the representation in the form of a pronoun (**I**). The relation between the man and the children is what Kress and Leeuwen (1990) call a relation of similarity. By pictorial means the picture says: *this man and these children all belong to the same overarching category* (which is not named or completely identified). Together they form the visual concept of a 'family' which is only completed with the inclusion of a constituent linguistically coded as 'I' in the captions.

An instrumental relation is realized in this picture by the man's gesture of holding the letter. This gesture is not relevant to the action itself (the sender of the letter has already left) but complementary in nature. It binds the relations pictorially and linguistically realized. The relation of action is realized in this picture by vectors between the participants _ man/letter and children/viewer(s) of the image. The axes formed by the direction of the man's glance or the line formed by the letter and the man's eyes realize this relation in Fig .1 in the same way the children's gazing at viewer'(s) (interacting with the reader(s)) does. A locative relation is not realized in the picture since there is no overlapping or gradients of 'focus', color, saturation, etc. These, in combination, create the contrast between foreground and background in images. In this cartoon, the pictorially represented participants are given the same value and prominence in the picture. That is visually coded through the placement of Father and children in the frame lined in the foreground (frontally/eye level), side by side (without overlapping /distortion).

The cartoon (Fig. 1) demonstrates how the pictorial code realizes the ideational metafunction. It relates the represented participants by means of the symmetrical arrangement (father and children in line) and a vector (father gazing at

letter) and the interactive participants by means of vectors and angle (gaze at viewer/s). It also demonstrates how the pictorial code realizes the textual metafunction by relating the elements of a page to each other (placement, size, etc.). Children of different ages (and size) are placed beside their father. The envelope is placed in the foreground since as part of the 'farewell' letter it is important for the 'plot'. The word in bold (love) relates the cartoon (visual and verbal texts) to the other linguistic elements on the page _ exercises and notes on the use of the definite article in English.

It is important to stress that not all the participants relations that can be realized in language can be realized in pictures, or vice-versa (ibid.). As Kress and Leeuwen point out, the distribution of realization possibilities does not depend exclusively on the circunstancial aspect of the situation. In this specific cartoon, mother could only be represented through a mental image since she is physically absent in the represented situation. The distribution of realization possibilities also depends on historically and culturally determined variables which can be visually encoded in various ways. The images that follow are examples of the relations described in this section. They reveal the implicit discourse of gender which underlies most of the visual representation in EFL books.

2.3.1 Similarity

Fig. 2 (*Go ahead*, l988)

2.3.2 Action

Fig. 3 (*Go ahead*, **1988**)   Fig. 4   (*Patchwork 3*, **1994**)
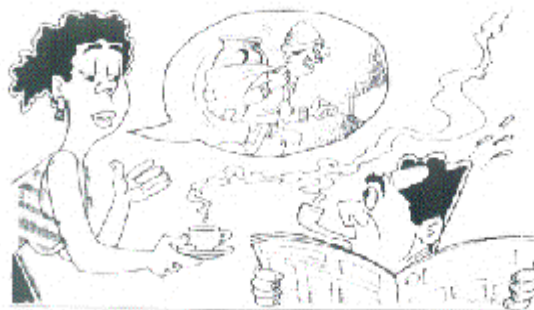
Fig. 5 (*Go ahead 1*, **1988**)

Fig. 6 (*Go ahead 1*, **1988**)

Action is very exploited in the construction of identities — male (men holding newspapers) and female (women holding brooms and pans).

2.3.3 Instrumental

Fig. 7 (*Go ahead,* l988)

Fig. 8 (*Basic English,* **1991)**

2.3.4 Locative

The Mason family

The Mason family — John, Laura and their three children — loved the outdoors. Every summer, when school ended, Mr. Mason arranged to take two weeks off from his busy schedule as a lawyer.
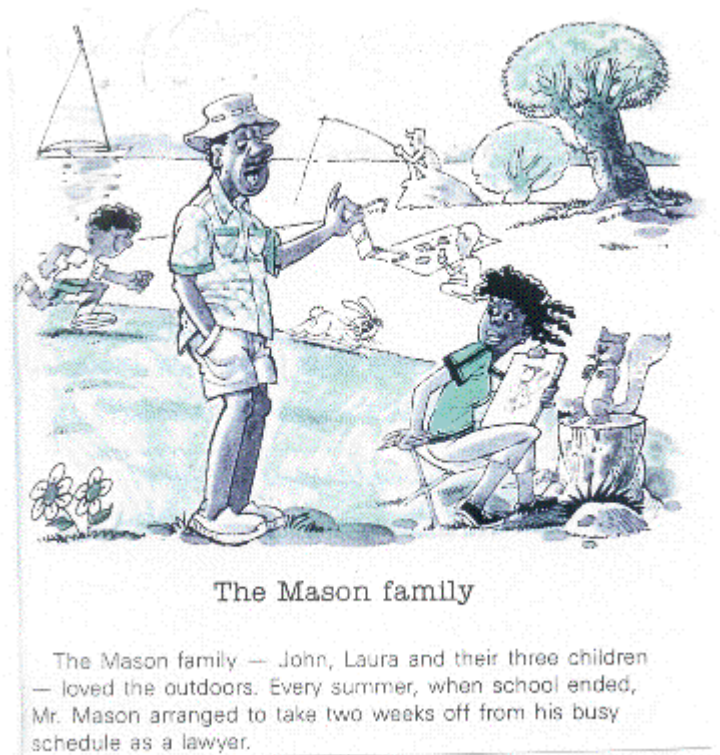
Fig. 9 (*Password,*** 1994)**

Locative relations establish the contrast between foreground and background like prepositions in language (in front, in the back). In this illustration placement in the frame determines what is more or less important in the picture. What is represented in the foreground (father and children) is given more salience in contrast with what is represented in the background (mother). Visual discrimination through placement matches linguistic discrimination through space (number of clauses, references, etc.) in the page. As the illustration demonstrates mothers are systematically represented in the background, in less detail and color, in action (usually working; cooking, preparing and serving meals). Therefore, they are given less importance and prominence in visual texts. This matches verbal texts in which mothers are given less space (number of references and lines).

2.4 THE COMMUNICATION OF GENDER IDENTITY

> *'What is learned or culturally acquired in the way*
> *of non-verbal communicative competence does*
> *seem to be of a different order than language'.*
> (Philips, 1987:529)

> *'Gender identity is a universal social distinction that*
> *is largely conveyed through non-verbal behavior'.*
> (Philips, 1980:541, my emphasis)

According to Philips (1987) non-verbal communicative competence is organized differently from verbal communicative competence for being simpler and less subject to conscious control on the part of the learner. As a consequence, what is imprinted through non-verbal means is not only firstly and more easily acquired but also lasts longer and is more difficult to change (ibid.).

Such a process and the consequences it entails are easily understandable if we consider that 'seeing comes before words' and that 'the child looks and recognizes before it can speak' (Berger, 1972:7). In this author's view seeing is what establishes our place in the surrounding world (ibid.). Berger (l972) distinguishes what we see from what we know by arguing that we explain the world with words. He says however, that there is a relation between 'seeing' and 'knowing', which in his view, is never settled. Thus, there is a gap between the phenomenon (in the physical world) and the explanation for it (in the world of representation) because the explanation for the facts 'never quite fits the sight' (ibid.).

The direct nature of non-verbal communication is exploited in EFL textbooks in the form of cartoons and illustrations. These, compensate for the students' lack of knowledge in the foreign language by communicating in a language easily and promptly understood by everybody, everywhere —drawings. The problem is that these images are used with the mere function of being 'funny' or making books and

lessons 'appealing' to students. I will show in this study that images portraying situations from 'real life' also transmit and reflect the values and ideologies which underlie their construction.

2.5   REPRESENTATION, INTERPRETATION AND IDEOLOGY

When we communicate, by whatever means, we articulate social meanings (Fowler and Kress, 1979). As a result, there is no discourse (no matter its nature) which does not reflect such meanings. In the same way, there is no reception of any kind of communication that does not imply the absorption of some of these meanings. The way illustrators and cartoonists articulate social meanings can be detected through the image(s) they produce.

Like other communicators, drawers have something to be said. They also have a number of ways through which *that* can be said, meant or implied. According to Fowler and Kress (1979) judgments and choices producers of speech and images have to make, are largely automatic because as individuals, 'they have been socialized into holding current practical theories'. Therefore, such processes tend to become unconscious most of the time for most of the people of the speech community (ibid.).These authors' studies (1979) also demonstrate that not only the linguistic behavior of speakers and writers is influenced by social groupings and relationships but also (I would say mainly) by the non-linguistic behavior which includes cognitive activity. As a consequence, worldviews mirror individual's relations to the institutions and the socioeconomic structure of the society they live in (ibid.). This raises a question: How are worldviews constructed and transmitted?

In Fowler and Kress' (1979) view, basically through language. The process happens 'in chain' as described by the authors: **language use** entails **society's ideological impress** and **facilitates** and **mediates individual's views of the**

world.(ibid.) Summing it up, language (of any kind) mediates ideology and is simultaneously constrained by it. One shapes and at the same time mirrors the other. They interplay and create 'interpretative meanings' (ibid., 185) which these authors define as interpretations and evaluations which exist prior to the production and/or reception of text.

2.6 PARTIALITY AND SEXISM

Gender is not a natural attribute, i.e. a 'biological determined feature' (Graddol, 1991, my emphasis),` therefore it cannot be genetically transmitted. In this author's view, people acquire behaviors and assimilate values which are *believed* to be appropriate to their biological sex. Nevertheless, unlike sex, gender is a continuous variable. Judgments as to what can be said or believed to be more or less feminine or masculine may vary from person to person, culture to culture, time to time. The question is: How are rules established, and who/what establishes them?

Living in what Graddol coins as a 'gendered' society implies being assigned different roles which are determined by the social group we belong to. Things that may be considered non-relevant or non-sense for some might be crucial for others. All depends on who evaluates and who or what is evaluated.

Partiality (*differences in treatment*) has been reported by some of the few women who have entered worlds formerly occupied by men in real life. Politics is an example. Federal Deputy Benedita da Silva (a black woman, and still a 'favela' dweller declared in a recent interview on TV (Maria Gabriela's talkshow) that she has suffered discrimination at various levels — in terms of race, sex and social status. Another woman deputy, Ideli Salvatti, PT (SC) also reported differences in treatment.*' In politics, a man who does a fairly good job is considered good while a*

woman has to be exceptional to be considered average' said Ideli during a debate on TV (RBS, May 1995).

The books I examined show images which reveal partiality involving gender divisions in terms of personal and professional activities. According to my data, women are not represented in their public roles. When this happens, these are stereotyped and ridicularized for the sake of comicality. As a rule, women are confined to the household (usually to the kitchen) and no rarely presented as 'naggy chatterboxes'. The cartoons and illustrations analyzed in this study examine the qualities (if any, as represented) and defects (which are many) explored in the construction of women's stereotypes and comicality in EFL books. Many of the situations represented in EFL books have the family as context and stereotypes as the basis for the construction of the participants' identities and action. Why is that so, and how is gender explored within the family? What are girls and boys taught?

2.7 THE CONSTRUCTION OF GENDER IDENTITY IN THE FAMILY

In the western society different things are expected from boys and girls, and consequently from men and women later on. Such expectations arise as the result of the so called 'natural' differences which may at first seem obvious. However, such differences may not be natural at all. As Graddol and Swann (1979) well point out, most of us are unaware of those differences.

Making people aware is our task if we hope to contribute to social change. The following illustrations extracted from a book which aims promoting changes in respect to gender issues (*Menino brinca de boneca*? Macedo, 1990) They demonstrate that roles are assigned within the family in terms of expected behaviors. Qualities, abilities, defects and handicaps are differently attributed to boys and girls according to models culturally established. The same happens in

respect to physical and behavioral features. Images as found in EFL books, mirror these values by evaluating negatively in boys, the features which are considered 'feminine' (obedience, sensibility, etc.) as well as the features considered 'masculine' (enjoying sports like soccer, not caring too much about looks, etc.) when found in girls.

The two sets of that follow (Fig. 10, 11, 12) demonstrate how situations are presented in a book which aims at bringing awareness (Macedo, 1990) and in EFL textbooks. Figures 10 and 11 denounce a problem by unveiling behaviors of peers and parents. Pictures in EFL books, on the contrary, 'naturalize' such attitudes through the repetition (and consequently reinforcement) of current models of behavior.
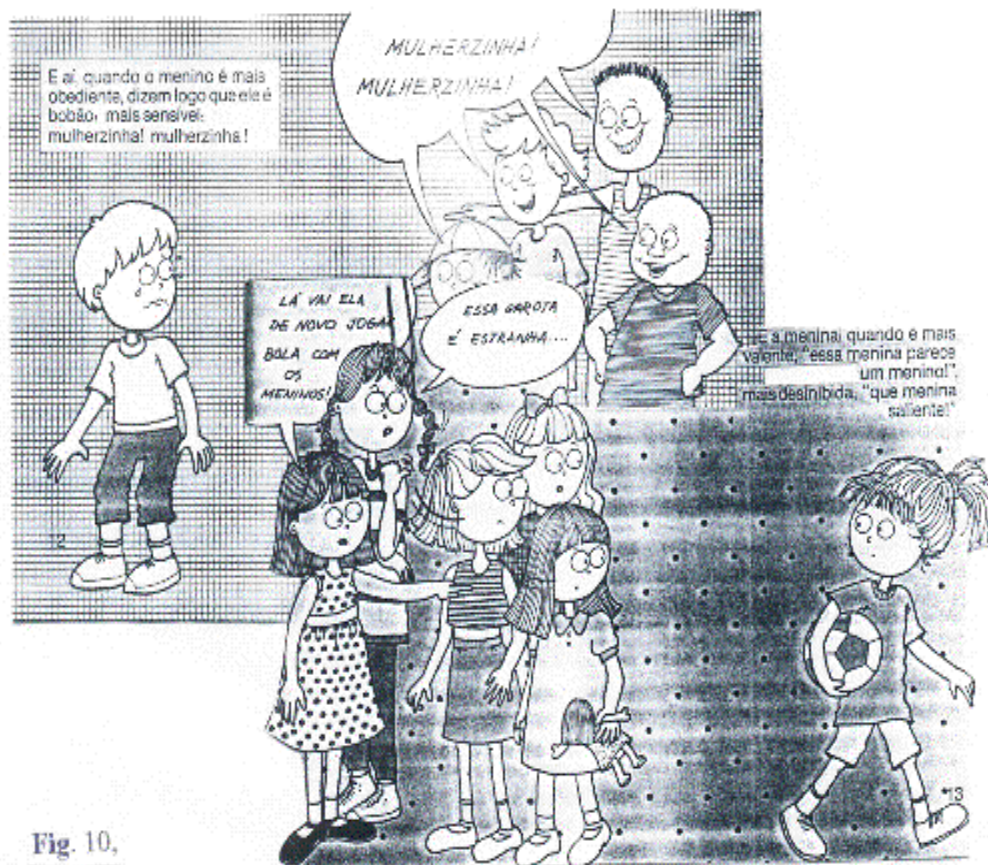
Fig. 10.

'One is not born, but rather becomes a woman (or a man)'

(Simone de Beauvoir, l972, parentheses mine)

Fig. 11   (Macedo, **1990**)

In contrast with the previous representations, pictures in EFL (Fig. 12) books reflect traditional values of gender relations in terms of physical features, activities and clothing patterns.

Fig. 12   (*EFL textbooks,* **1988,1994**)

In Fig. 12 the boy's and the girl's faces are basically the same since mustache and lipstick can only serve as markers for adult males and females. In what concerns children difference is signaled by means of of hair style and/or length in representations. In more recent publications hair cannot serve as a guide for sex identification since boys can also have long or fancy haircuts in real life. This is also true for some accessories like earrings, bands tied around the head, etc.

However, in terms of dressing there is a tendency which reflects traditional or sexist values: the use of patterns. Dots and flowers are often used in girls' clothes and bedrooms (even the doll's clothes have this pattern) in opposition to stripes and checks in boys'. Such patterns signal 'femininity' and 'masculinity'. They contribute to the construction of the participants identities and roles as represented in EFL books. Represented activities also reveal differences. Instrumental relations (girls holding dolls, boys playing with cars) which are not relevant as actions themselves, are very exploited in the illustrations and cartoons investigated.

Gender can also be signaled in terms of space. The bedrooms represented in the illustrations that follow demonstrate that it is not hard to tell which room belongs to a boy or a girl, simply by looking at the items selected and their placement in the frame. Setting can be loaded with visual signs through which gender can be easily conveyed, and therefore inferred by readers. The qualities and defects attributed, nourished and then expected to be found in boys and girls (as well as their 'likes' and 'dislikes') are visually encoded in the form of objects decorating the rooms.

Butterflies, dolls, flowers, hearts and Teddy-bears are tidily arranged over the girl's place; while footsteps, darts, airplanes, balls and posters of women in bikinis are spread over the messy room where jeans, skates and tennis shoes are displicently thrown over the boy's place. What role does setting play in terms of gender construction?

PERSONAL DATA
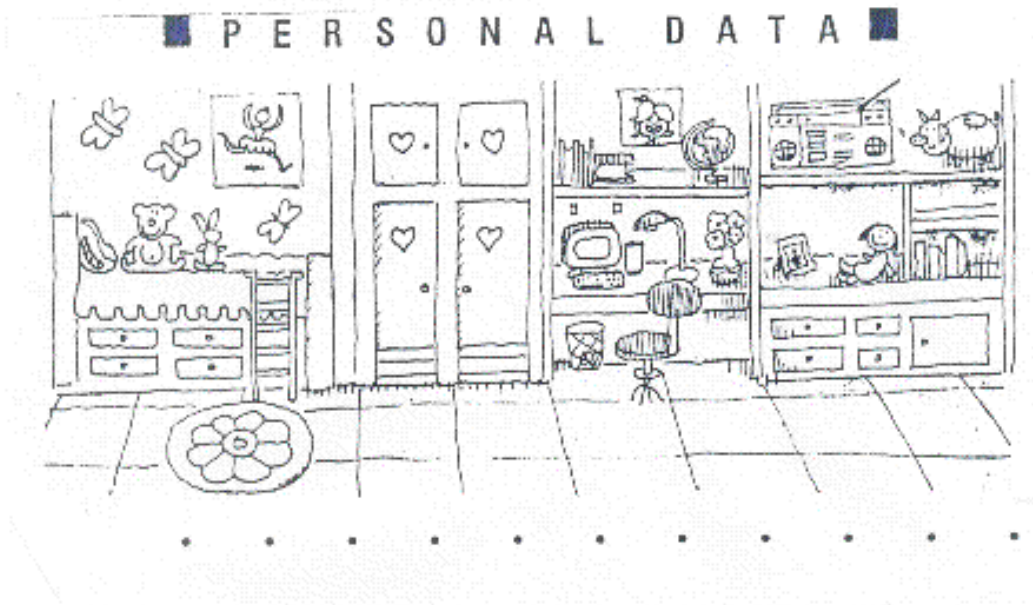
Um lar significa diferentes coisas para diferentes indivíduos. Para alguns, pode ser uma casa espaçosa ou um apartamento confortável, para outros talvez apenas um quartinho minúsculo. Mas em todos nós a palavra *lar* evoca um sentimento de proteção, de aconchego, de refúgio.

Para muitos jovens, o quarto é seu verdadeiro lar — ali eles podem ter privacidade, sonhar à vontade e ouvir música no volume que lhes convier...
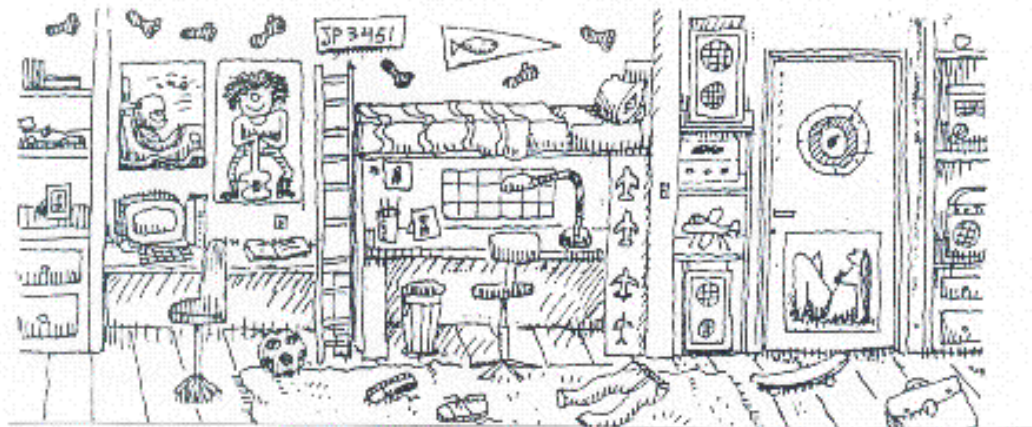
Fig. 13   (*Patchwork,* l994)

8 FINAL REVIEW READING B

PREPARATIONS

A very rich farmer had sent one of his sons to study at the university of a big city. But the rich farmer's son had never lived in a big city before and he had not resisted its many attractions. He had spent most of his days at the beach and most of his nights at nightclubs, and he had not found much time to study.

So, when the young man took his final examinations, he didn't pass. The young man knew that his father would be angry with him, so he sent a telegram to his brother. In the telegram he asked his brother to prepare father for the bad news. Two days later, the young man received the following answer: "Father is prepared. Now prepare yourself".

(Adapted from a joke in "An Introduction to English Humour")

Fig. **14**   (*Basic English,* 1991)

Nota: *in the corner* = no canto
on the corner = na esquina

EXERCISE

4. Complete as frases abaixo, usando corretamente as preposições.

   a) My cousin lives...that street.
   b) They arrived...two o'clock.
   c) Please, sit...this room.
   d) Antônio is...the window.
   e) My house is...that corner.
   f) The school is...214 Rio Claro Street.
   g) Her birthday is...December 29th.
   h) The plane arrived...Vitória on time.

Fig. 15   **(** *A New Road to English***, 1991)**

2.7.1   Social Roles in the Family: Boys vs. Girls

Relations of action (discussed in 1.3) can relate represented and interactive participants. The illustrations that follow (Amadeu Marques, 1991) demonstrate how boys' and girls' tasks are distributed in images. In both texts visual and linguistic elements interplay and social roles derive from matching the two codes. Fig. 17 is used as reinforcement for the Simple Present: A day in the life of a Brazilian student. Fig. 16 illustrates a text which introduces the Present Tense. Social roles can be contrasted by means of the represented action (Fig. 17) and the pictorial arrangement of the elements on the page (Fig. 16). Boys' and girls' tasks are pictorially reinforced according to current values in the EFL books. As these images demonstrate while the boy 'takes care of his life' in a typical weekday, the girl has to help Mother take care of the house to then cope with her personal tasks (see list of duties).
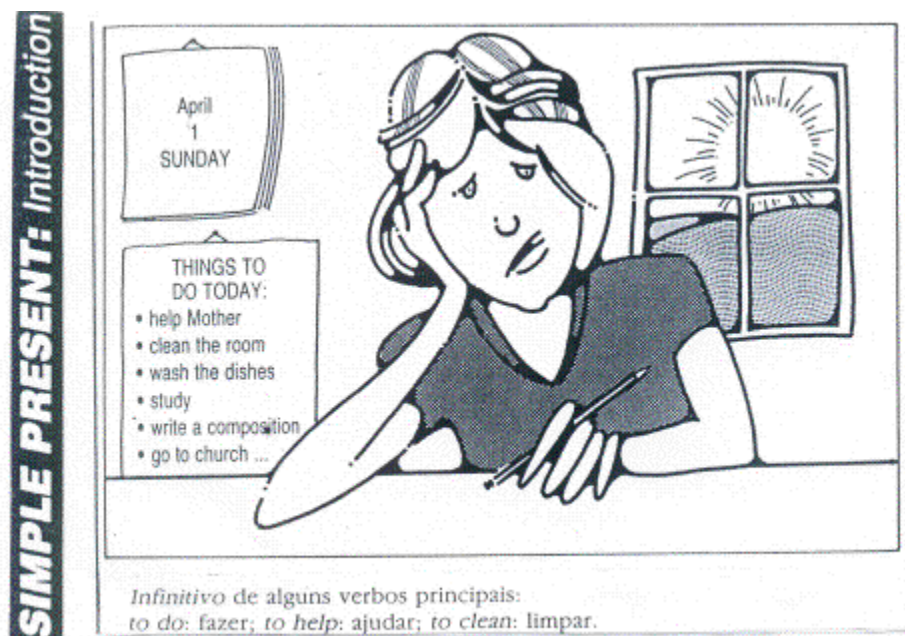
Fig. 16   (*Basic English*, 1991)

2.7.2 Deconstructing the Text:

A 'holiday' in the life of a girl
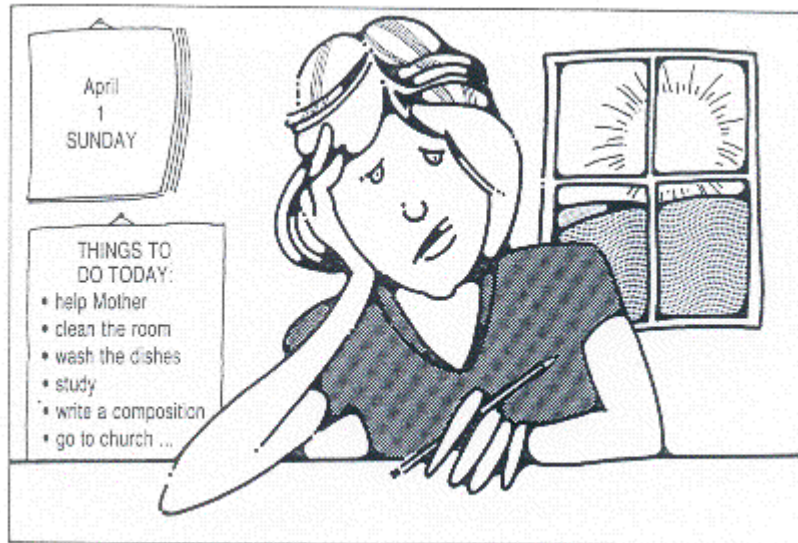
LINGUISTIC ELEMENTS		VISUAL ELEMENTS
(month)	**April 1**	
(day)Sunday		Calendar
THINGS TO DO:	**. help Mother**	List
TODAY	**. clean the room**	of
	. wash the dishes	tasks
	. study	
	. write a composition	girl/window/sun
	. go to church	facial expression

2.7.3 Contrasting Texts:

'A day in the life of a Brazilian boy'

A day in the life of a Brazilian student

My day starts very early. I get up at six o'clock in the morning. I have break[fast] at half past six. After breakfast, I go to school, but I don't take a bus. I walk to sch[ool] because we live near it. I start school at seven o'clock. I stay there until noon."

After school, I go home and I have lunch. After lunch I study and I do [my] homework. At five o'clock I take a shower. At seven o'clock all my family is at hom[e] and we have dinner together. We talk about our day. After dinner, we watch TV o[r] listen to good music. I don't go to bed very late. I go to bed before ten o'clock.

(*Basic English,* 1991)

Fig. 17

SIMPLE PRESENT: Reinforcement

As these texts demonstrate routines of boys and girls are differently coded in texts either through verbal or visual signs. The sad face of the girl matches what is linguistically coded through the list of tasks on the wall and at the same time contrasts with the sun shining out the window. The routine of a boy, on the other side, matches his father's role in the family (owner of his own time/sitting in front of the TV) and contrasts with his mother's role in the family (*doing something*/standing in the back of the room) Note she does not even have the basic facial features (eyes, nose and mouth). In the next chapter I will start discussing cartoons in more detail and this issue will recur in the discussion of the images.

CHAPTER III
CARTOONS AND ILLUSTRATIONS: AN OVERVIEW

3.1 ON THE NATURE OF CARTOONS

This chapter provides and overview on the nature, features and types of cartoons and illustrations. It aims at contextualizing the genre in the universe of visual representation in terms of language teaching. Additional remarks on reading images are also provided in order to stress the importance and function of visual images in relation to written discourse. Most of the illustrations in this chapter are taken from *Como desenhar cartoons?* (Maddocks, 1993).

3.1.1 Definition and General Features

Cartoons and illustrations used in EFL books usually represent real world events by exaggerating the characters' features. Cartoons can be broadly defined as 'pictorial representations or caricatures, often satirical, showing some action, situation or person of topical interest'[1]. Illustrations are usually seen as visual representations used as complementary devices in relation to texts, being thus defined as 'pictures, designs, diagrams, etc. used to decorate or explain something'[2]. Although both can be defined as 'visual texts' (pictorial representations of real world events) cartoons and illustrations present some distinctions as to structure.

---

[1]Webster's New Twentieth Dictionary of the English Language, Noah Webster, Second Edition, New York, Prentice Hall Press.
[2]Idem.

Illustrations are essentially pictorial and usually add to written discourse. That is to say, comprehension of the written text does not necessarily depend on them. Cartoons, on the other hand, besides being pictorial (without captions or balloons), can also depend on language. Sometimes speech is added only to give the voice to characters. Verbal and non-verbal language match in this way, so that comprehension of the text as a whole can be achieved.

Cartoons, more commonly found in newspapers and magazines, are deeply rooted in our civilization and have also invaded school books. Eagerly bought and enjoyed by people of all ages, the genre is popular throughout the world seeming to act as a universal language. Consisting basically of pictures, which reduce the need for verbal expression, cartoons are very easy to read. As a result, very young children and even illiterates can often get the point of 'the story' out of the pictures. Such features may help explain the worldwide demand and popularity of the genre but also raise questions as to their nature. How are they constructed? What makes them so striking and clear?

According to Aik and Edmonds (1976:93) cartoonists work on the assumption that readers of this particular genre are not normally willing to put much effort on concentration. Maybe this is why cartoons are presented in such a way that a casual glance is often all that is needed to 'grasp' their point. In spite of the apparent simplicity in their structure, cartoons are created / based on specific rules which distinguish the genre.

Exaggeration seems to be the key for the art of cartooning. Such a device, so explored by drawers, has a crucial role in building the comic effect. Some characters' features are purposefully enlarged serving as pictorial signs to guide the reader by calling his/her attention to a given action, situation, etc. around which comicality is woven. Such a signaling system seems to be more natural for readers, and as a result, more intuitively grasped than the lexical signaling used in verbal

language. By exaggerating, the cartoonist makes sure the reader will concentrate on what he/she has selected as the 'core' for comicality. The other features, actions, characters or situations used to construct the whole of the cartoon will serve as complementary elements, details, coparticipants, or even as part of setting.

Apart from being easy to read, cartoons also appeal to readers due to the wide variety in which they come, thus satisfying readers of different tastes, ages and levels of education. They can range from political and social satires, to horror stories, romance, make-believe worlds and adventures of naughty children.

3.1.2 Classification and Evaluation

According to Aik and Edmonds (1976) cartoons can be rationally classified by taking into account what is exploited in them and whom they are aimed at. Those which exploit 'the basic human inclinations of their readers, pleasing them according to what they weakly are and without seeking to improve them in any way' are labeled as 'bad' cartoons. This group includes:

(i) cartoons aimed at very young readers which are often limited to infantile fantasies such as cute little talking animals and wicked monsters and witches.

(ii) cartoons directed at primary and lower secondary school children who are naturally delighted with the tricks which truants 'minxes' and 'didgers' play on myopic teachers, foolish policemen and bewildered parents.

(iii) cartoons geared to the specific interest of teenagers boys' love of action and adventure of girls' fondness of fashion and romance.

(iv) cartoons published on the lines of non-rational beliefs, pseudo-scientific adventures and supernatural tales (which many adults cherish) presenting horror merely for the sake of it.

Some of the publications listed above, which the authors label as 'intellectually poor', not only stagnate the mental growth of readers, but in their view, can also have *subversive deteriorating effects on their minds*. As stated by Aik and Edmonds some good quality cartoons may *provide the readers with effective information*, or *astonish them with new views of situations and occurrences*. These are what they label 'good cartoons' which act upon the readers' minds as eye-openers. According to the authors this kind of cartoon helps readers widen their perception of the world, increase their awareness and develop their mental power. At times they may even reflect the reader's own partially conceived ideas and half-realized awareness acting as mirrors to them.

The problem with cartoons being currently seen as merely 'funny' is that being funny does not mean being *harmless*. At the same time that a given comic effect is created with the aim of entertaining people, many values, beliefs and ideologies (not always advantageous to everybody) are embedded, repeated and reinforced in the situations presented. As a result, cartoons do entertain people, but also (I would dare saying mainly) help shaping minds and behaviors in relation to the values underlying them. In short, simultaneously to making people laugh cartoons also seem to influence thought, and thus, behavior.

3.2   THE STATUS OF ILLUSTRATIONS

Illustrations seem to have been neglected within the world of discourse analysis. Usually taken as mere complementation for written texts they have often had their role reduced as to function and type, instead of being more deeply explored as to content and message. Such a reduction in role seems to have influenced their use and function thus limited to two major trends: The 'aesthetic' (decorating the page) and/or the 'ludicrous' (being funny) function(s). As a result,

illustrations in schoolbooks tend to be used and seen as mere pictorial devices to make texts (and consequently books) more appealing to students and teachers.

Classroom procedures (on the part of both teachers and students) have apparently absorbed the status attributed to illustrations. Written discourse has been given most of the responsibility in terms of meaning and message, being thus (and almost always) the main (if not the only) object for analysis. As a result, students, teachers (and why not include researchers?) have tended to concentrate on verbal language in their studies, very often disconsidering illustrations and the meanings these might add to written discourse.

This analysis shares the view and claim that the school is one of the social instruments of such depreciation which is rooted in the undervalue our culture shares for sensorial issues (Camargo, 1990). Attributing the peripheral place arts and literature (I would include foreign languages as well) have in schools if compared to other subjects, this author says that literature is 'schoolarized' so that it can fit the curriculum patterns. Similarly, the study of grammar has served pedagogical purposes in order to study any subject (including foreign languages). Such an approach to language limits its meaning.

Arts in general trigger the common sense opposition Rational vs. Emotional as if these two functions monopolized our consciousness. Mentioning the four main functions (in the Jungian perspective) sensation, thought, feeling and intuition, Camargo argues that schoolwork is developed with only 25% of the human capability (or even less) by concentrating activities on thought chiefly. As a result, and most of the times, only one aspect is privileged and emphasized — that of memory. Such a practice seems to contradict the claiming that cognitive development depends on concrete experience. The word 'comprehend' itself (from L. comprehender; com-, with + prender or prendere, to catch hold of, seize) implies such an idea. The word 'comprehend' is currently a synonym for 'understand'

meaning: (l) to grasp mentally; (2) to include, take in, comprise; (3) to include by means of implication.

This sensorial aspect of language and meaning is evidenced by a series of words, many of which are markedly visual (e.g. point of view, insight, perspective, clarity, lucidity, etc.). These words are mainly rooted on light, vision, etc. Despite being very frequent in every day language, they have not been exploited more deeply in the attempt to find out how they act in the reader's mind and/or interact within the text.

Language triggers the projection of images simultaneous to reading (Bell, 1991). It produces with words what movies produce with plans and angles, this way creating space, light and color effects. These effects tint and frame the events. The same prominence given to details by means of plans in movies can be given in language by means of words. The function and syntax of the visual elements created in the reader's mind seem to be essential to the understanding and interpretation of texts. They seem to justify a deeper investigation on how and how much 'mental images' (as well as illustrations) contribute to the meaning of texts as a whole. I want to argue here thus, against the statement that illustrations are 'mere decorative devices' used with the purpose of reiterating what written texts convey or as 'sensorial elements which add to the written word'. It is my view that they contribute to the interpretation of texts.

3.2.1 Illustrations: Functions and Meanings

In image books, illustrations are the only language. In illustrated books they interact with written texts. According to Camargo (1990) illustrations, taken as a cover term, can have various functions in relation to the text, no matter where these can be found (source or placement in page).They can be: punctuative, descriptive, narrative, expressive, symbolic, metalinguistic, ludicrous and/or aesthetic (ibid., 1990).Although illustrations may have one function at a time, functions can also

occasionally overlap. That depends not only on their relation to the verbal text they match, but also with the perspective or philosophy underlying the book or discipline as a whole. According to Camargo's classification (1990), functions of illustrations can be described as follows:

A) The Punctuative Function

An illustration can signal the beginning and/or end of a text. It can also signal a pause or transition, playing therefore the role capital letters, periods, colon, commas and dashes play in writing. When performing the punctuative function, an illustration enhances the beginning and/or the end of a text and also calls the reader's attention to particular aspects of it. This function is basically performed by what Camargo labels 'vinhetas' or 'capitulares'.

From French *vignette,* a 'vinheta' is a small illustration related to one aspect of the text. On TV it signals either the break for commercials or the beginning or end of a new program. In other words it plays the same function illustrations play in books — that of signaling and punctuating. A 'capitular', on the other hand, refers to a letter which begins a chapter or poem, usually in larger size (eventually in bold or italics). The letter can be the same type used in the text, ornamented or even accompanied by a drawing related to the text. (Fig. 18B, 19).
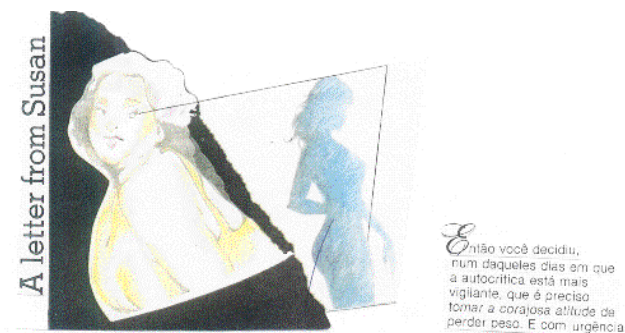
Fig. 18 (*Patchwork***, l994)**

Doc's answer to Susan

Dear Desperate Susan,

First of all, don't be desperate. You can lose weight. Everybody can. And you don't have to starve yourself to do that. That's not necessary. You should also increase your physical activities. Even small increases in exercise, like walking an extra kilometer a day will help. And Susan, stay away from those chips!

Doc

Fig. 18/B (*Patchwork*, 1994)

Fig. 19

Tarcisio and Glória are married.
They have been married — since 1963 . (*Basic English*, 1991)
— for 28 years.

The illustration (Marques, 1990:211) signals the beginning of a grammatical unit on the Present Perfect. It has a sentence matching the picture which is followed by examples using 'since' and 'for'.

The choice of represented participants can be justified in functional terms as a well-known couple, who in real life or in the roles performed have been married for a long time thus triggering a 'happy marriage' mental image — i.e. as a real life example justifying the need for the grammatical structure in focus. What do Glória

Menezes and Tarcísio Meira represent in show business where marriages are so vulnerable and divorces so frequent? Could they stand as symbols?

B) The Descriptive Function

The predominant function of illustrations seems to be 'descriptive', as conveyed in the definition for the word. Images can describe objects, plants, animals, people, sceneries, etc. Such a role is very common in the illustrations found in schoolbooks where these are often used as a complementation for written texts. Pictures usually match verbal texts as to content but they can also add meaning in terms of details and/or connotation (see pictures 1, 4, 5). This function is very exploited in grammar exercises that follow (Fig. 20).

3. Look at ......this...... guitar over here. It's nice!

1. Look at ..these.. sport cars over here!
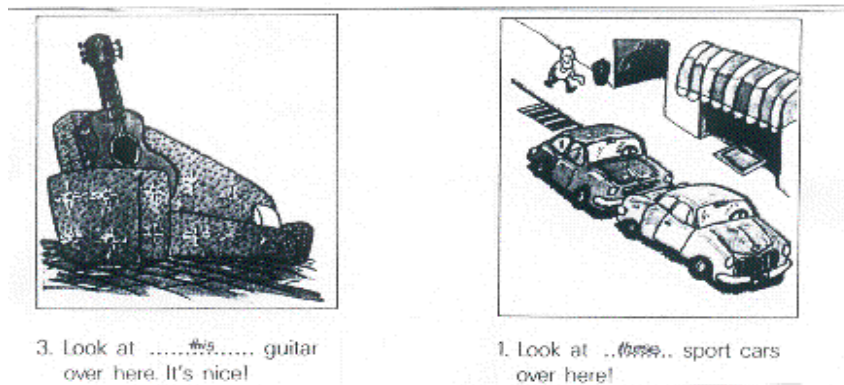
● Descreva as ações que estão acontecendo, usando o *Present Continuous* dos verbos entre parênteses:

1. (I/read the newspaper)
I am reading the newspaper
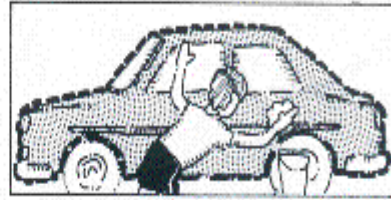
4. (Mr. Water/wash his car)
Mr. Water is washing his car
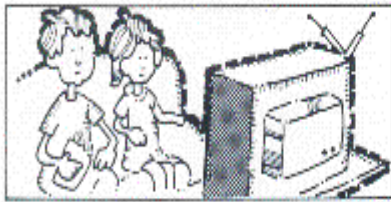
2. (The children/watch TV)
The children are watching TV.
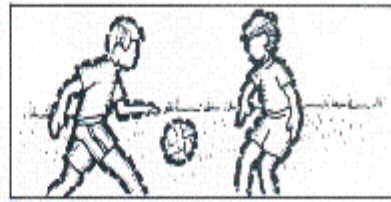
5. (You/play soccer)
You are playing soccer.
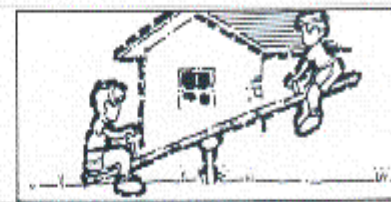
Fig. 20   **(***Graded English***, 1991)**

The descriptive function is very exploited in exercises found in EFL books, thus making school tasks seem 'lighter' and 'more vivid'. However, the 'apparent' neutrality of these images may hide values and concepts which underly the descriptive function of the drawings. Father reading a newspaper, children watching TV, a girl going to school', a boy washing a car, boys playing soccer, etc. Where is mother? In the kitchen probably. How many representations of males are there in contrast with females'?

C) The Narrative Function

An illustration can also tell a story when pictures replace words to represent a sequences of events. When such a function is exploited in its wholeness, illustrations can constitute a distinct genre, which Camargo refers to as 'visual narratives' (1990).

Many different things *are going to happen* at the party. They are not happening yet, but *they are going to happen* in a moment. And *we are going to talk* about them.

Fig. 21   (*Basic English*, **1991)**

Fig. 21 signals the beginning of a grammatical section (punctuative function) on the Future Tense and tells a story by itself. The situation could be described in the form of clauses as:

(i)   The people are having a birthday party.

(ii)   They are going to light the candle...

The sequence of clauses would go on and on describing the events as shared in common sense. If it were not for the inclusion of the dog, everything would keep

within the limits of expected actions, and the story would go on as any birthday party usually does.

(iii)   The lights would be turned off,

(iv)   people would sing and clap hands,

(v)   the candle would be put off,

(vi)   the guests would greet the birthday person, eat, etc.

The inclusion of the dog (through action) in the story signals an unexpected event. This is clearly related to the future since the representation frames the situation prior to the eventual 'disaster' (visually signaled by means of the dog's action upon the birthday table, cloth and cake). The other participants' unconcerned expressions also signal unawareness of the accident which is about to occur. That is pictorially signaled by the placement dog in relation to three other participants (almost 'behind' the table)in the picture.

D) The Expressive Function

Another function of illustrations is to describe and explain emotions by means of gestures, facial expressions, etc. Plastic elements like color, space and light help convey emotions and are fundamental for establishing 'mood and atmosphere'. Time and space interplay and can be lived differently by participants in the same situation.

The expressive function seems to overlap as to some aspects with the ludicrous function. Dark clouds hanging over a character's head associated with his/her expression (facial or corporal) can mean and add a lot to the situation. They can signal trouble, anger, etc. (connotative meaning).

Fig. 22 illustrates well how facial expression, arms, legs, hands and feet interplay and help to convery the represented participants' feelings.

Fig. 22   (*Basic English*, **1994)**

E) The Symbolic Function

Another function of an illustration consists the connotative meaning. This can unfold into various interpretations or 'readings' for the same situation represented pictorially. Depending on the 'reading' of the visual representation (i.e. on the reader's mind and view of the situation) connotations might change thus, and range from funny to disgusting, from neutral to sexist, etc.
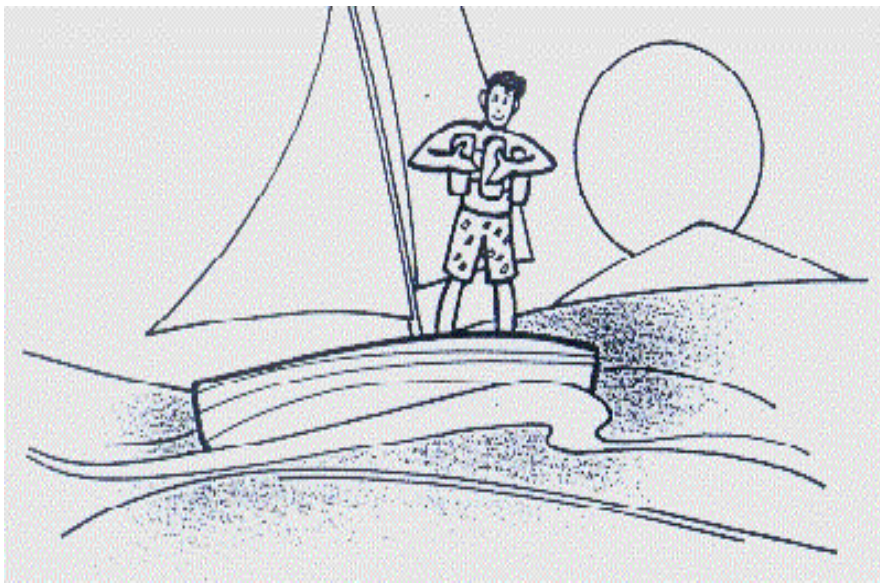
Fig. 23

In Fig. 23, the visual elements (boat and floating device) act as symbols for the idea verbally represented:

the best → sailing in calm waters

the worst → sinking

'prepare'→ the floating device (symbol for prudence) signaling a boat is not
always safe.

F) The Metalinguistic Function

Talking about and playing with language are features of the metalinguistic function of illustrations. Many examples of this function can be found in schoolbooks. A woman tying a thread on the margins of the page which bends when she hangs up the clothes is one example. Another (and tightly connected with language) is that of a girl taking the letter 'o' from the title of a story to replace a flat tire in her car. These are examples cited by Camargo and taken from books for children where this function matches the imaginative and creative touch this kind of literature entails. The following (poem)matches the illustration on the next page. The opposition real/hypothetical (If/... knew/ what many men know) recurs in the visual text.

● Leia os versos a seguir e responda, em português, às perguntas sobre eles:

> If many men knew
>
> What many men know,
>
> If many men went
>
> Where many men go,
>
> If many men did
>
> What many men do,
>
> The world would be better,
>
> I think so. Don't you?

Se todas as pessoas da Terra tivessem uma atitude positiva, o que aconteceria?

Você tem a mesma opinião?

_____

(*Basic English,* **1991**)

Concrete vs. Abstract

Real (reality) → upper image.
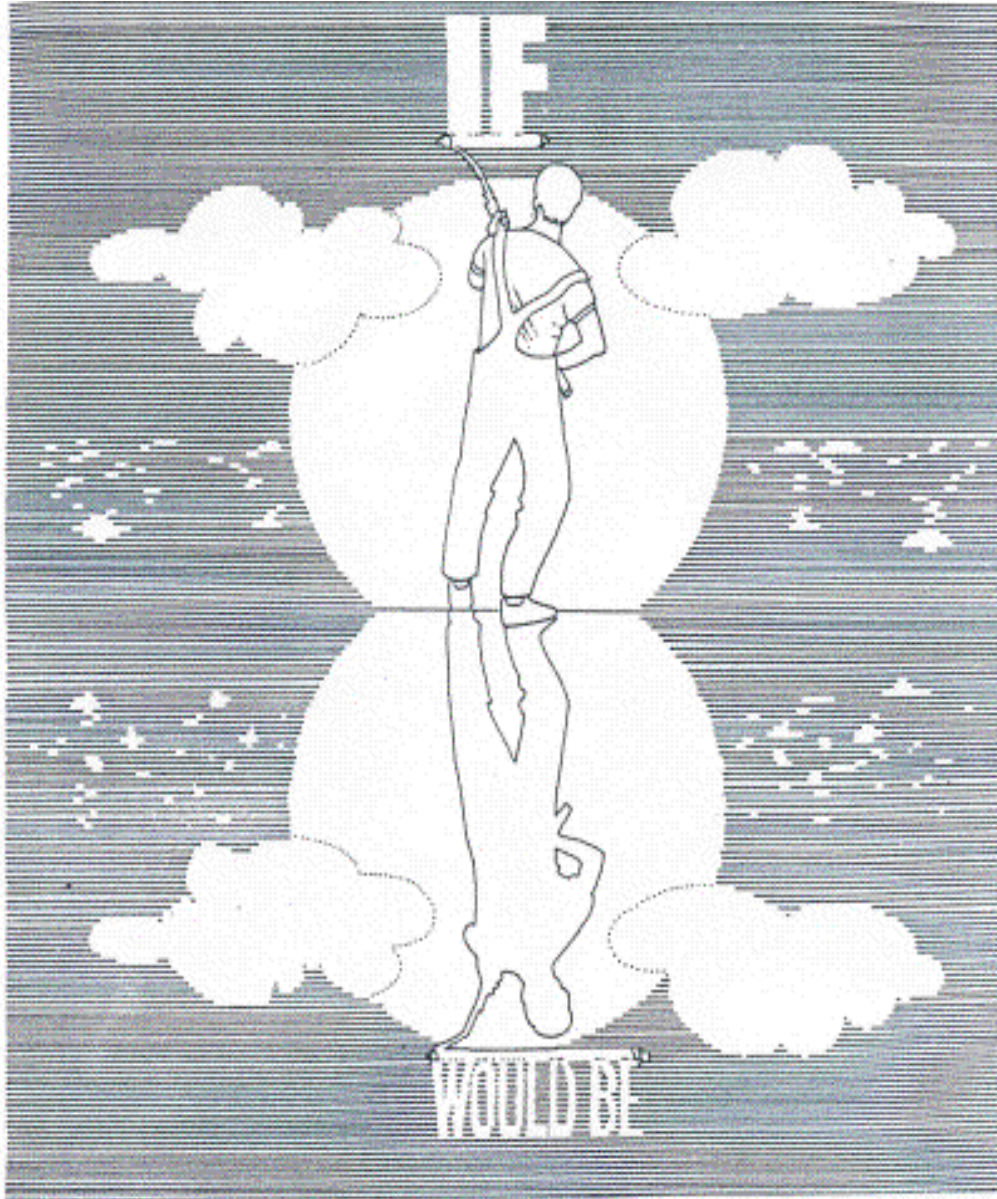
Hypothetical (probability) → lower image → Reflection.

Fig. 24   (*Basic English*, **1991**)

G) The Aesthetic Function

An illustration can have the specific function of calling the reader's attention to the manner in which it was made. A trace, a share, a line can trigger our perception of the visual element of this specific kind of language (light, brightness, transparency, etc.) as well as to their organization (space, color, angle, etc.). The aesthetic function is related to the issue of beauty and the attraction it exerts on people. This illustration adds nothing to the text in terms of meaning. However, it creates beauty and appeal.

OUR BLUE PLANET

The Earth, the blue planet on which we live, is very special.

(Adapted from an article by Howard Brabyn in "The Courier", UNESCO)
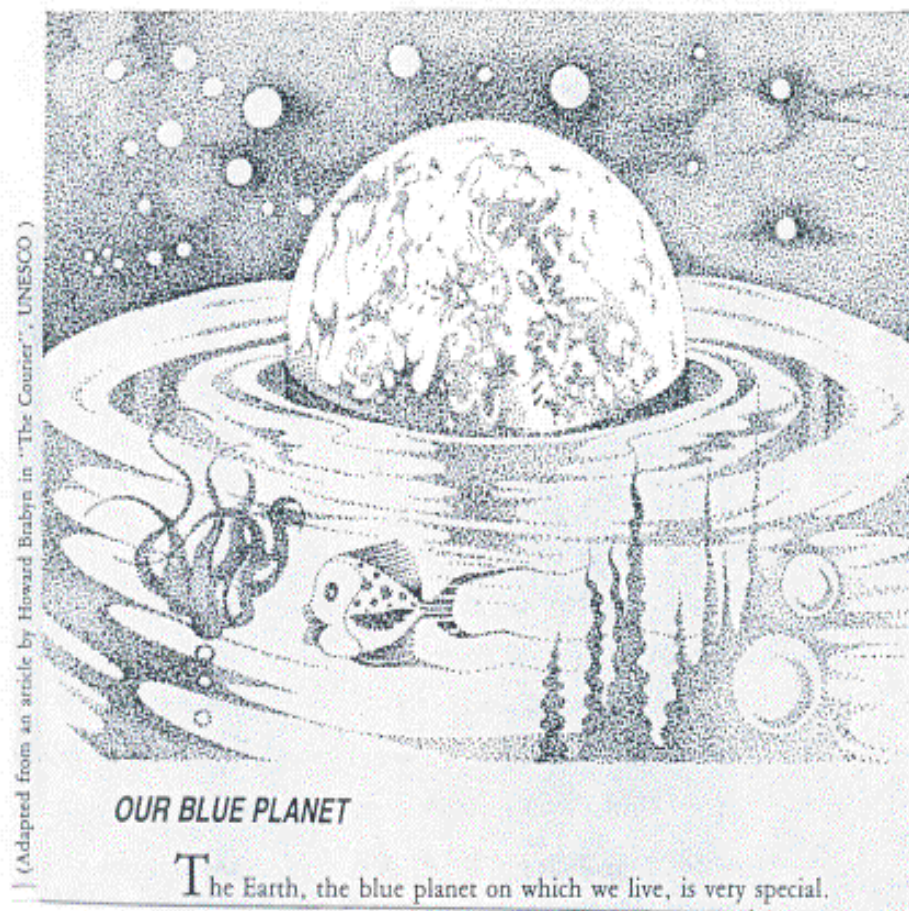
Fig. 25   (*Basic English,* **1991**)

H) The Ludicrous Function

With the aim of causing laughter ludicrous representations portray very strange and/or funny creatures. These could be roughly defined as 'visual metaphors' brought to life on paper by means of lines, trace, shade, etc. To create effects of this kind, the usual order, size, presence or absence of elements can be altered accordingly to construct comicality.

In Fig. 26 various functions mentioned before seem to overlap: the symbolic (connotative meaning), the ludicrous (causing laughter) and the metalinguistic (talking about language). The visual elements strange to the setting (ears) act simultaneously as symbols by signaling that somebody might eventually hear what is being said anytime and also by attributing human features to walls (walls/hearing). The metalinguistic function also seems to be present in the representation since it 'plays with language' by pictorially encoding the proverb _ WALLS HAVE EARS, thus creating a metapforical effect in the text as a whole.

Fig. 26   (*Basic English* **- 1991**)

This overlapping of functions is frequent in cartoons and sometimes inevitable because not rarely different resources can/must be used in order to create a specific effect in images, either to complement or to play with verbal texts.

As the discussion on functions of illustrations demonstrates, drawings do not exclusively mean what they represent pictorially. Lines, traces, dots, light, color and shade interplay to create figures. These figures convey a pictorial image. In addition to the drawing itself, the combination of various visual elements used in the picture, creates another image (mental) to which a series of feelings, ideas and symbols are clustered. What is associated to the pictorial representation varies from person to person according to each individual's previous experience. The author's creativity and trace can stress and enhance different features, and thus, trigger different emotions on readers simultaneously.

This is why 'reading images' can provide a very rich experience. Apart from the pleasure illustrations can elicit on readers, either for being beautiful, ludicrous or expressive, the images they trigger on the reader's mind can stimulate the creation and/or interpretation of oral and written texts. As mentioned before, cartoons and illustrations appeal to students. What devices are used to achieve such effect upon readers? How is comicality constructed? These are some of the issues discussed in the following chapter.

CHAPTER IV
CARTOONING, COMICALITY AND STEREOTYPES

In this chapter I discuss comicality and the comic effect. I also discuss briefly the art of cartooning. The illustrations on the art of cartooning used in this chapter are taken from Maddocks (1991). Other examples from EFL books are also used.

'Women are consistently portrayed as chatter-boxes
endless gossips or strident nags patiently endured
or kept in by strong and silent men'.
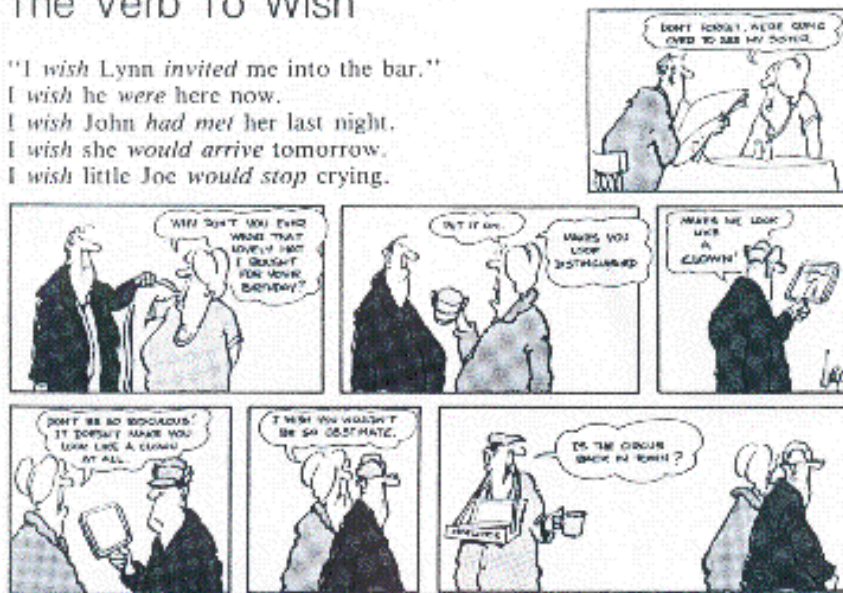(Graddol and Swan, 1990)

Fig. 27   (*English with Fun*, **1985**)

4.1 THE VAST DOMAINS OF COMICALITY

There are various ways through which comicality can be constructed. I well now demonstrate how the comic effect is created and how it relies on stereotypes to be achieved.

4.1.1 The Comic Effect

> '*Comic characters do not exist by themselves'.*
> (Propp, 1976)

In Propp's view, comic characters are the result of comical representations which explore the character's negative features. In fact, such representations create the comic effect like in comedy, which in Aristotle's view, represents people worse than they really are. These claims converge to a common point and imply that comicality is basically founded upon exaggeration, and that comic characters are built following the same principle used for caricature (from Latin caricare, to load, to exaggerate). Generally speaking, the term refers to an imitation or representation of a person or thing (by writing, drawing or performing) in which his/her/their or its distinguishing features are ludicrously exaggerated. Caricature can be defined then as[3] a satirical picture, an overloading, a deliberately distorted picture or imitation of a person, literary style, etc.'. Therefore, there seems to be a close relation between exaggeration and distortion, both used as devices to create the comic effect.

The comic effect consists in taking any particular character's feature, and enlarging it so that it becomes visible and obvious to everyone. Such a process **results in exaggeration and consequently** salience. **By highlighting a/some**

---

[3]Webster's New Twentieth Dictionary of the English Language, Noah Webster, Second Edition, New York, Prentice Hall Press.

character's feature(s) the drawer makes it/them become the reader's main focus of attention.

Reading images is like seeing the world through the artist's eyes (and inevitably, mind) and occasionally through magnifying lenses focusing certain (and carefully selected) features in the representations.

The problem involving the creation of images resides in the fact that the features chosen to be amplified usually entail negative values according to common sense. In pursuit for comicality, features are extraordinarily enlarged and presented as something characteristic of a species, group, race, gender, age, etc. Because these character's features are represented to the excess, exaggeration can lead to distortion; which in turn, can lead to generalization. Therefore, the represented character is, or might be taken, as a representative of a species, race, etc. Such a process establishes the connection between comicality and stereotypes.

4.1.2 Stereotypes: Definition and Structure

Systematically defined as 'an anonymous and rigid model from which images and behaviors are reproduced automatically (Dunnigam:1982) a stereotype implies an image (a mental picture of something; a concept, idea, impression of a person, product, institution, etc.) which can affect behavior. It involves, product representations, attitudes, feelings and actions often ideationally constructed around a noun (person, etc.), an adjective (in order to qualify it) and a verb (which presupposes a creation) Consequently, stereotypes are not inherent to life; rather they are created by (and for) human beings. Taken as such, stereotypes can be considered a negative phenomenon by themselves for being rooted in an abusive exaggeration or oversimplification. They can attribute features to a race or sex simply by advocating a 'natural' pseudo-difference without any scientific basis.

Similarly, Shestakov (1989) defines stereotypes as unveiling a tendency to generalize by eliminating individual differences and qualities.

As a consequence of such view, a given woman would be the representative for all women; a man for all men, and so on. Such a representation process inevitably results in the total absence of critical reasoning as to the opinions held. All seems to depend then, on how stereotypes are constructed.

As mentioned before, stereotypes are created according to a designer's worldview and such a view depends on his/her perception of the world. This, inevitably rests on current thoughts and values and thus ideological constructs.

As to content, stereotypes can explore the physical aspect of a group (men or women, black or white, etc.) their intellectual, affective and volitive qualities (competence, sensibility, expectations and wishes) and an aspect of their social position (status). This seems to be the crux of the problem in terms of gender division. How are women portrayed in cartoons and illustrations? What features are enlarged in females?

Research on representation reveals a tendency to emphasize the physical characteristics of women in opposition to the tendency to describe men in terms of business or other achievements (Miller, Swift, 1981). A tendency to describe women, in terms of their relationship (someone's mother, wife, etc.) (ibid.) was also observed. The National Union of Journalists' Guidelines (l982) urges for caution against relying on stereotypes in describing women and men by arguing that:

> *there is no reason why women should be characterized as*
> *as emotional, sentimental, dependent, vulnerable, passive,*
> *alluring, mysterious, fickle, weak, inferior, neurotic, gentle,*
> *muddled, vain, intuitive... etc.*

(NUJ, 1982:6).

Similarly, there is not any reason why boys and men should be assumed to be dominant, strong, aggressive, sensible, superior, randy, decisive, courageous, ambitious, unemotional, logical, independent, ruthless, etc.' (ibid., 1982).

Having features like these enlarged to the excess creates the effect pursued in cartoons — comicality. However, exaggeration is not the only criterion used for the construction of the comic effect. Some rules have to be followed and some boundaries cannot be surpassed, specially in terms of choice and amplification of features. Following Aristotle, Propp (1992) points out that exaggeration has to be kept within certain limits and measures so that the so called 'negative' features do not raise the expectator's objection, suffering, repugnance or dislike. According to him, only small defects are comic, e.g. cowards in everyday life, but not in war. Other defects or vices which can lead to other kinds of passion can be the object of tragedy. Therefore, it takes some skill to select and enlarge features ;otherwise tragedy rather than comedy comes out. How to know then, where comedy ends and tragedy begins?

Since such boundaries are not clear and cannot be established logically, it all seems to depend on the artist's sensibility, intuition, good sense and talent to detect, select and amplify the right detail to achieve her/his goal — the comic effect. The key seems to be then, to detect what triggers laughter.

4.1.3 The Psychology of Laughter and the Perception of the Comic

Kant defines laughter as 'the effect which derives from a sudden failure of an intense expectation' (1976). Such a statement sounds rather general to Propp (1976) who suggests some complementation by arguing that an unfulfilled expectation might be comic or not since it can also lead to frustration. As Propp points out, laughter only arises when frustration does not converge to serious or tragic

consequences. We laugh basically when we expect that there is something going on, but in fact, there is not — that is to say, we laugh when our expectations are not fulfilled. That seems enough to explain why 'despotic' wives and 'submissive' husbands are comic. Maybe they are not exactly what they are expected to be!

To understand the problem of comicality and the 'web' it is structured upon, a brief discussion on the psychology of laughter and the perception of the comic has to be made. In principle it is possible to laugh at almost all people's manifestations, except, as noted before, when these are held within the domains of unpleasant feelings like pain. People's looks (face, physical complexion), movements and attitudes might be ridiculous. Also their thoughts/wishes, character and speech. In short, most of their physical, moral and intellectual life can become the object of laughter.

Laughter presupposes the existence of two fundamental elements: a ridiculous object (which is laughed at) and a subject (who laughs). In Propp's (ibid.) view, simply establishing the causes and conditions for laughter to occur is not enough to explain why and how it occurs. The problem is that, the nexus between the comic object and the person who laughs at it does not seem to be natural nor obligatory. Responses might diverge and vary. One may laugh at something while another may not. Historical, social, cultural and personal conditions explain why jokes might be funny for Americans but not for Brazilians, and vice-versa. However, some generalizations on this issue can be easily made based on observation.

Young people are believed to laugh more likely or easily than old people. Adolescents (specially girls) when in groups, laugh a lot and get lots of fun out of very insignificant (in other people's view, I would say) things (Propp, ibid.). Views like this imply generalization and differences in terms of gender. Is there something like 'knowing how to laugh'? Where does such a gift come from?

Humorists not only know how to laugh themselves, but also (maybe mainly) know how to make other people laugh. The gift for a humorist vein corresponds to/what Propp labels 'natural talent'. In my view, this kind of talent is directly related to the way one perceives and translates the world, by whatever means. It depends on the precision and perception of details, the ability to predict feelings and sensations readers are willing and expecting to have. It also seems to depend on the sensibility and ability to detect and explore the 'right thing'.

This is the 'spice' I believe contributes for the successful creation of humorous representations of reality. In other words, the art and skill to depict and find out how characters can be appropriately ridicularized depends on how things are filtered through the illustrators' minds. Such a process raises another question: what can and what cannot be the object of laughter?

4.2 THE COMIC IN NATURE

If we examine things that cannot be the object of laughter this can help us find out what cannot have any comical connotation. It has long been observed that nature that surrounds us cannot be ridiculous — 'a landscape can be beautiful, majestic, unattractive or abominable; but it can never be laughable' (Bergson, 1900). Such a view had already been expressed by Tchernichévski (1863) — 'in vegetal and inorganic nature there is no place for the comic'. It seems to be so because comicality arises basically from action.

By stating that comicality can only develop from absurd actions, Propp (1992) reinforces and explains such claim — 'inanimate things cannot be ridiculous' (ibid.). However, as any rule this also has exceptions because in principle, everything and anything can become ridiculous if it is made by man.

Defects that belong to human nature are reflected in the product of their creation.

This is why a piece of furniture might look ridiculous. The same can be said about a peculiar hat or an awful house. This explains the connection between comicality and one kind of human manifestation _ a table, a hat or a house can be made funny through representation. It all depends on how it is represented. But what is the connection between the object of laughter and laughter itself?

It takes some kind of mental operation to perceived and enjoy a joke, a pun or an anecdote. This seems to establish the connection between the object of laughter and laughter itself. Any humorous situation demands and depends on the expectator's active participation in the process so that it culminates in laughter. These are some of the conditions for comicality and laughter to occur.

However, it seems relevant to point out that the simplest and most common sense of comicality takes place when exterior and interior manifestations of actions and wishes appear as trivial or ridiculous. When this occurs actions and meanings unveil their real sense and meaning, and surprisingly or not, the one who laughs sees his/her reflection in the object of laughing. In other and more blunt words — we laugh and mock at our own image!

Animals are often used to convey comicality in visual representation. Even though these are deprived from laughter, they are not deprived from happiness. According to Propp (ibid.) dogs can be happy and do manifest their happiness impetuously by barking, jumping wagging their tails, etc. But definitely they cannot laugh.' Among all living beings only man can laugh' (Aristotle, Treaty about the Soul, chap. II, 10) ;'only man can laugh and only at something of human' (Brandes, 1900:278).

4.3 SOME RELEVANT POINTS ON CARTOONING

The English cartoonist Peter Maddocks defines his work and art in the words *'I've been drawing cartoons for more than thirty-five years and this has kept me lucid'* (1993:95). In his book, <u>How to draw cartoons</u> (ibid.: 1991), he gives beginners in the art of cartooning some general hints. These serve as support for the description of the structural framework, general features and specific conventions of the genre.

The art of cartooning might suggest a high degree of arbitrariness at first glance. For having comicality as their 'raison d'être', cartoons may be merely seen as humorous representations of real life situations. Being humorous however, does not mean not being taken seriously at all. What effect do they have on readers besides causing laughter? How is it created?

Cartoons do have a specific effect to be achieved upon readers and thus have to follow certain norms and conventions. Size, shape, style, subject and color must be observed so that the artist's creativity can be kept within the domains of comicality. As a result, cartoons cannot be spontaneously drawn according to the cartoonist's imagination. Some principles and conventions which involve the creation process are helpful to establish the relation between this form of representation and the effect achieved through it.

4.4 BASIC RULES AND SPECIAL FEATURES

4.4.1 Stereotypes: The Composition of the Face

Body and face interact to help convey a certain meaning. Facial expression, hands, arms, legs and feet interplay to reproduce the body language which as in real life sometimes says more than words. Hair and facial contour (Fig. 28) frame the eyes, nose mouth and eventually the ears (Fig. 29), which together construct facial expression (Fig. 30).

4.4.2 The Face and Gender Construction

The same face can serve as basis and can be adapted to fit to characters of different sexes and ages. Besides the facial basic features mentioned before (eyes, mouth, nose and ears) hair and mustache can also be used. Eyes, mouth nose and ears are common to both sexes, but sometimes present differences which are specific to each sex.

Mustaches work as sex markers for maleness/masculinity. In terms of features common to both male and female, differences are basically conveyed through the eyes, mouth and hair. Thick, well delineated lips (often colored to simulate lipstick application), long lashed eyes, and styled hair are some of the conventions used to convey 'femininity'. Man's mouths, on the other hand are usually restricted to convey mood — happyness, sadness, disappointment, etc.

Hair follows common sense conventions in terms of length and style— short for men/long for youngmen or women, styled for women, etc. Accessories like hats, ribbons, necklaces, etc. can be very meaningful as well. When combined to the basic features these contribute greatly for the construction of gender identity in cartooning.
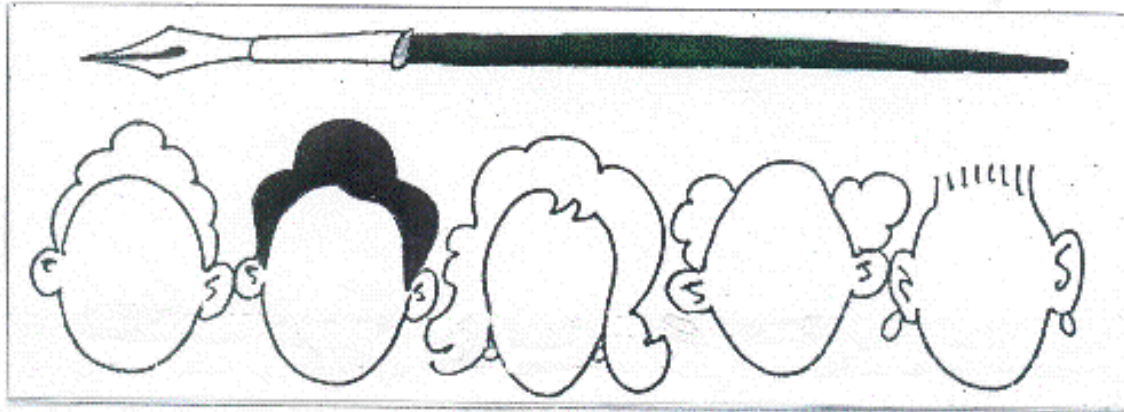
Fig. 28 Hair and facial contour
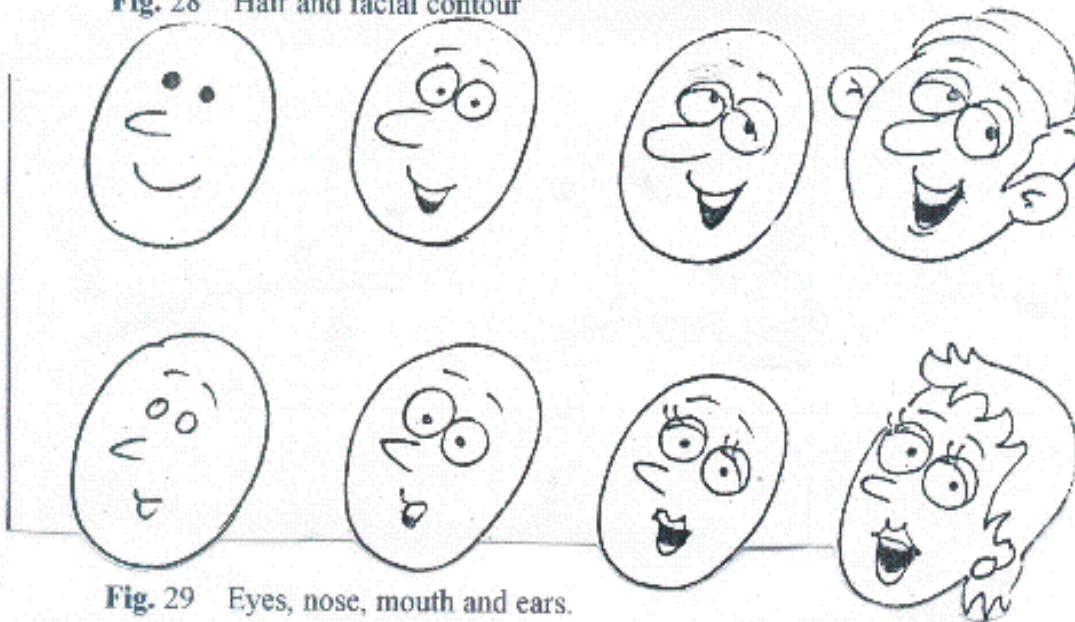
Fig. 29 Eyes, nose, mouth and ears.
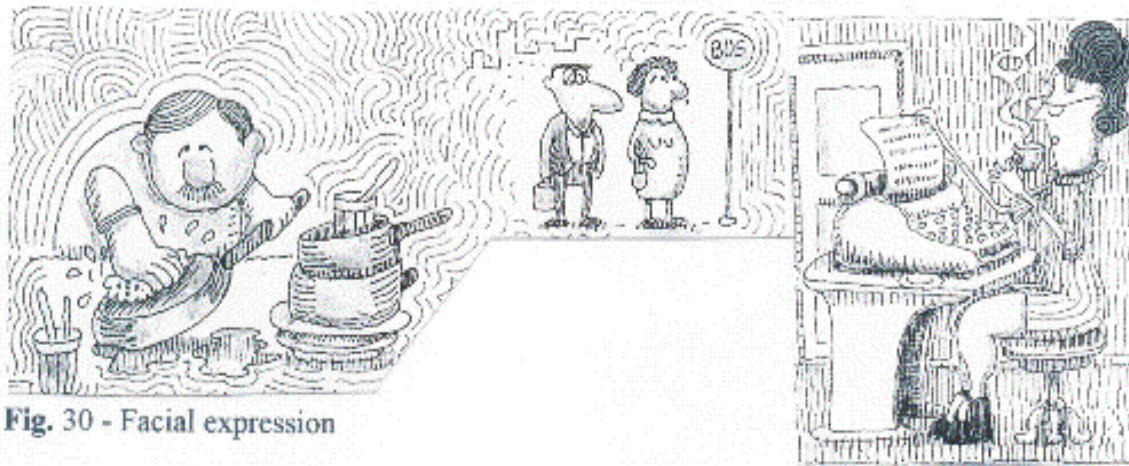
Fig. 30 - Facial expression

Fig. 31 - Gendered accessories and features.

4.4.3 Facial Expression

Facial expression must represent all states and actions human beings can basically go through. Content, tired, surprised, choked expressions can also help establishing the characters' identity and gender. Mouth and eyes can serve as basis for encoding and decoding expression in opposition to noses and ears which more often serve as mere complementation for faces. Besides helping to convey gender, the hair can also help to create effects like fear, speed, etc. (Fig. 33).

Fig. 32 - The interplay of features.
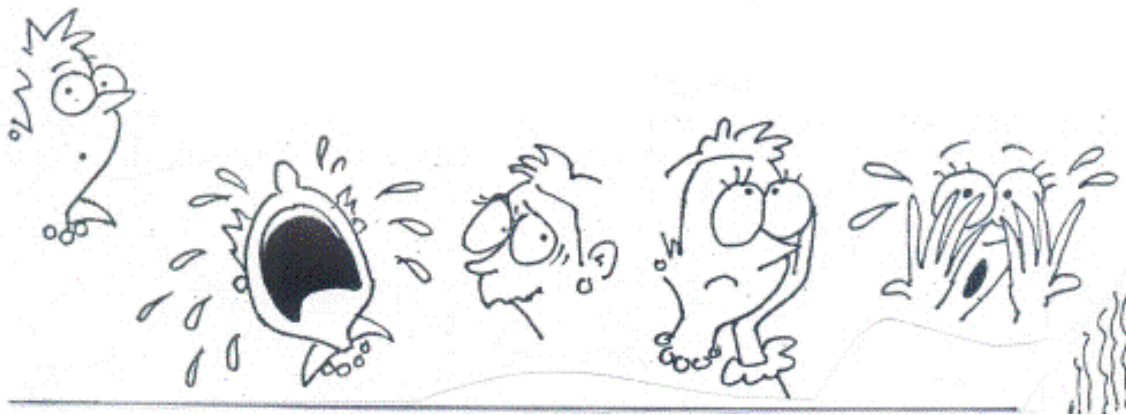
Fig. 33 - Eyes, mouth and hands.

4.4.4 Hands and Feet

Hands are very important and can be very meaningful in the art of cartooning. They help the character (in fact the cartoonist) to express him/herself. Hands with three or four fingers and thumb, with or without nails, can scold, point, deny, push, stop, praise and ask for permission to go in (knocking on a door). They can also sing, fight, doubt, scratch, and even run or jump. Combined with arms and legs, hands frame the character's action and help conveying movement and facial expression (Fig. 38/B, 39).
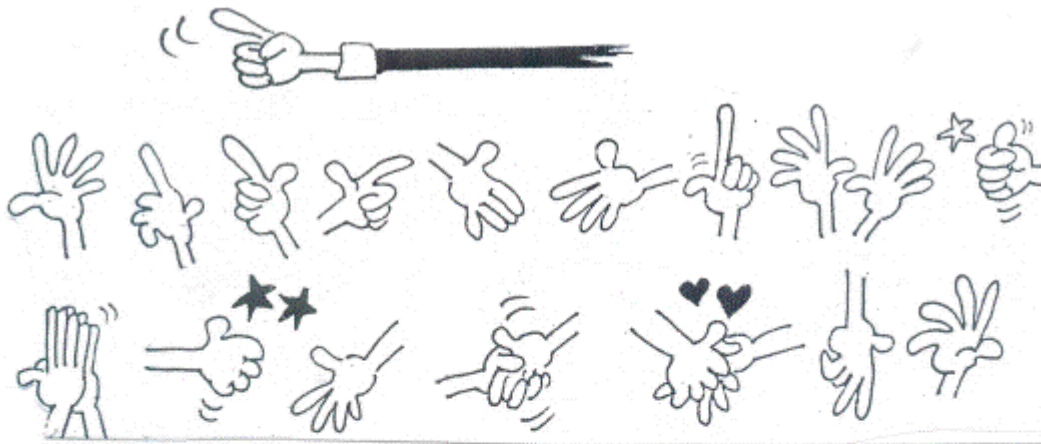
Fig. 34 - Hands signaling direction, friendliness, affirmation, etc.
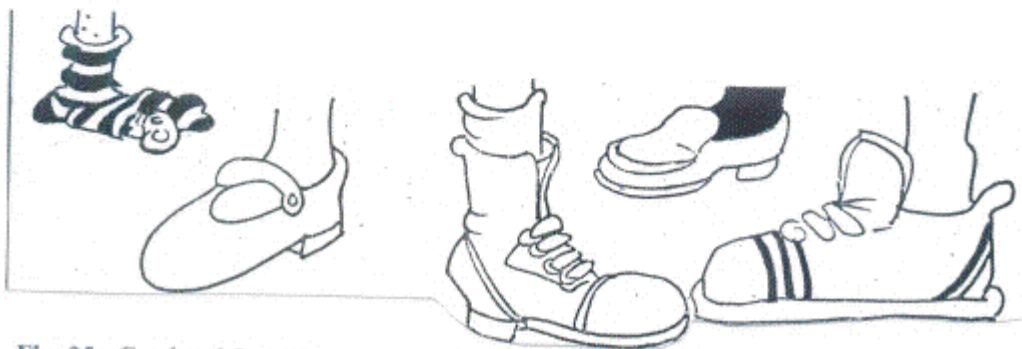
Fig. 35 - Gendered feet (1).

Feet cannot be neglected for being the funniest part of our anatomy and thus providing a lot of humor (Maddocks, 1993). Combined with shoes and socks they can mean a lot and convey poverty, pain, elegance, etc. (Fig. 35, 36).

Feet can also signal activity, and does help to convey the character's action or movement in the picture. Some actions can be conveyed exclusively through feet and leg's representation: standing, walking, dancing, kicking, tiptoeing, etc. (Fig. 37, 38). Clothes and vehicles help eliciting actions like bicycle, motorcycle or horse riding.

Fig. 36   Gendered feet (2).

ah! ah! Hem...
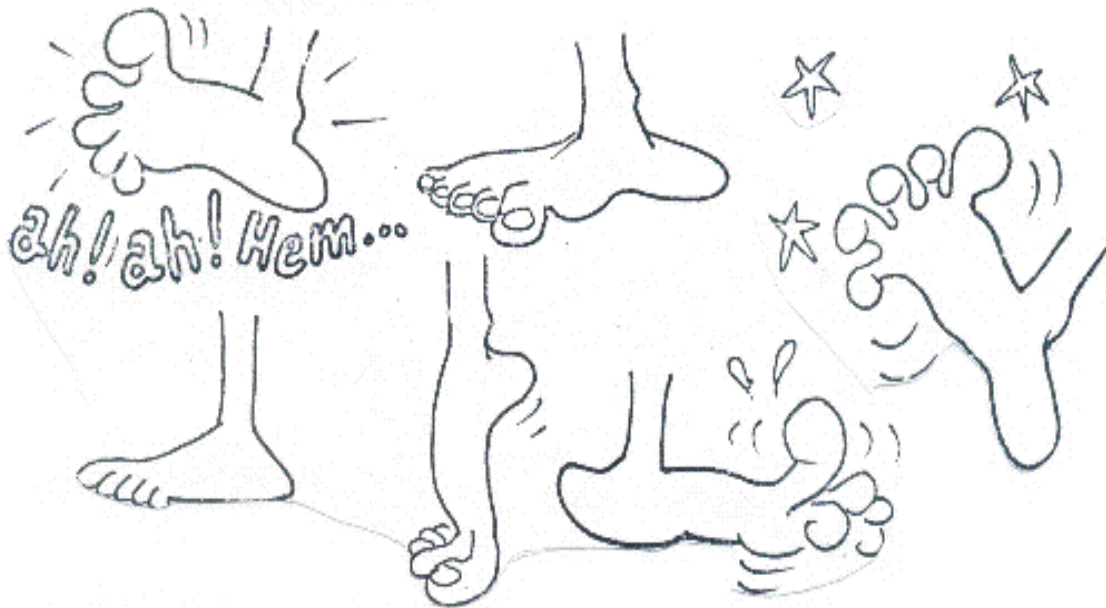
Fig. 37 - Feet in motion: itching, aching, reaching up
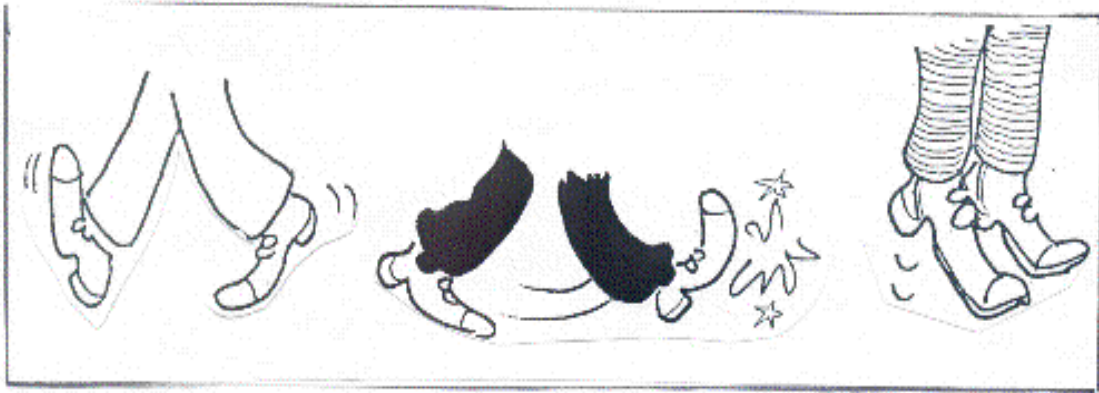
Fig. 38/A - Feet in action.

In combination with hands, feet can signal the beginning of a specific action. The example bellow demonstrates how.

Fig. 38/B   The start.

The combination of facial expression (especially through mouth and eyes) and movement (through arms, hands, legs and feet) can create different effects on readers and give life and feeling to characters (Fig. 39).

Fig. 39   An interplay of movement, senses and feelings.

4.5   ADDITIONAL RESOURCES

Many resources can be used to help construct identities, establish roles and signal prominence, movement and direction. Among the most explored are clothing, color, plan, angle, sizeand perspective which can be used as important tools to create effects and encode values and views.

4.5.1   Clothing

Although all features mentioned before are important for constructing the characters' identity, clothes are definitely assigned a crucial role in what concerns gender conveyance. Easily recognizable pattern-types enable readers to immediately identify characters through their clothes. The same way a man wearing a striped shirt and mask (or holding a flashlight) can be decoded by readers as being a robber, a woman wearing an apron or holding a broom can be easily identified and labeled as a housewife.

The use of patterns, stereotypes and other components associated with them replace speech for building the characters' identity in cartoons. Combined to body language (hands, feet, hair, etc.) these elements can also assign roles to participants and tell a story without words, i.e. only through pictures (Fig. 40).

Fig . 40 - Clothes and Professions

4.5.2 Color and Relevance

Color, angle and size can be explored to create specific effects and imply certain meanings. Since cartoons are most often made in black and white (in magazines, newspapers and also in EFL books), black plays an important role in creating effects. It cannot be used indiscriminately or the drawing will become too heavy. Well placed and/or balanced, it helps to consolidate the image in the page by highlighting features and therefore signaling salience, to characterrs' features' (Fig. 46) or even to the verbal text in ballons (Fig. 41).

Fig. 41 - Black as a highlighting device.

4.5.3 Plans and Action

Action can also be associated to plans so that a given effect is achieved. The conventions used in film-making are also used in cartooning: first plans (or close-ups) for more detail, relevance and impact, medium plans for collective action within a setting, and general plans for contextualization of the situation as a whole (Fig. 6, 11, 21).

Angles also seem to have the same effect in cartooning as they have in movies. Besides making cartoons more interesting by giving movement to the action associated with it Fig. 41, perspective can also create special effects. Which can also convery power relations. A 'top-down' image can create imply inferiority, whereas a 'bottom-up' image can convery superiority (Fig. 55, 72).

Fig. 42 - Plans, angle and perspective in combination create impact.

Angles also seem to have the same effect they have in movies. Besides making cartoons more interesting by giving movement to action associated with it, perspective can also create special effects. These can convey power relations. A

'top-down' image can create/imply inferiority, whereas a 'bottom-up' image can convey superiority.

Size is another resource which can imply meaning. The silhouette in cartoons is not the same as that of a normal human profile. Dimensions may differ as to height and size of head. A person's height corresponds to about seven times his/her head height. In cartoons this silhouette is reduced to about four and a half. As a result, dimensions also help conveying age for characters. The larger the head, the younger the person/child in the representation.
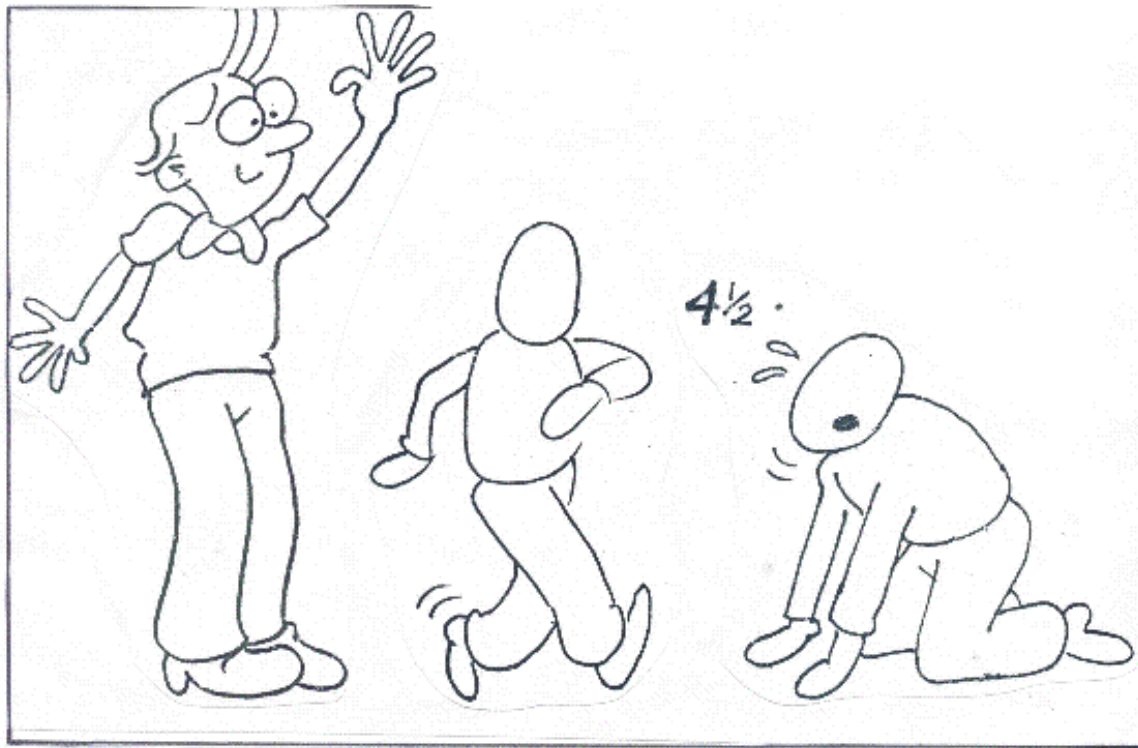
Fig. 43 - Head and body dimensions.
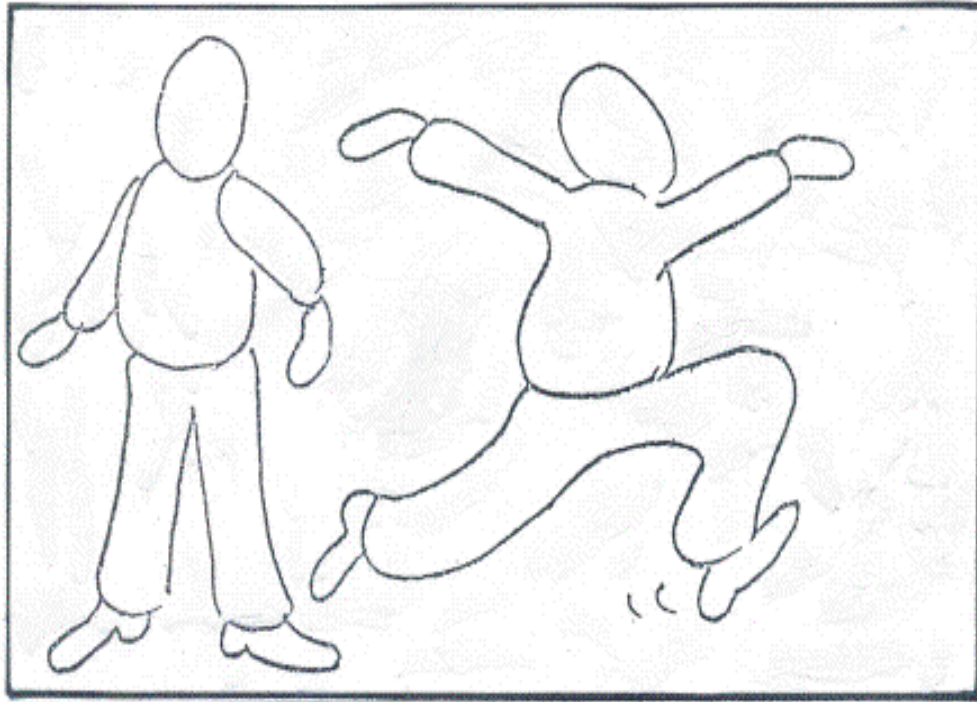
Fig. 44 - Adults: the proportion of head and body.

Fig. 45 - Children's heads are much bigger than adults'.

Drawing children implies forgetting all the rules and conventions established to draw the human anatomy. Heads and mouths are usually given special prominence through size. Some children's height might correspond to four times the size of their heads. Sometimes even twenty! The mouth might take almost the whole of a face, especially when kids are crying.
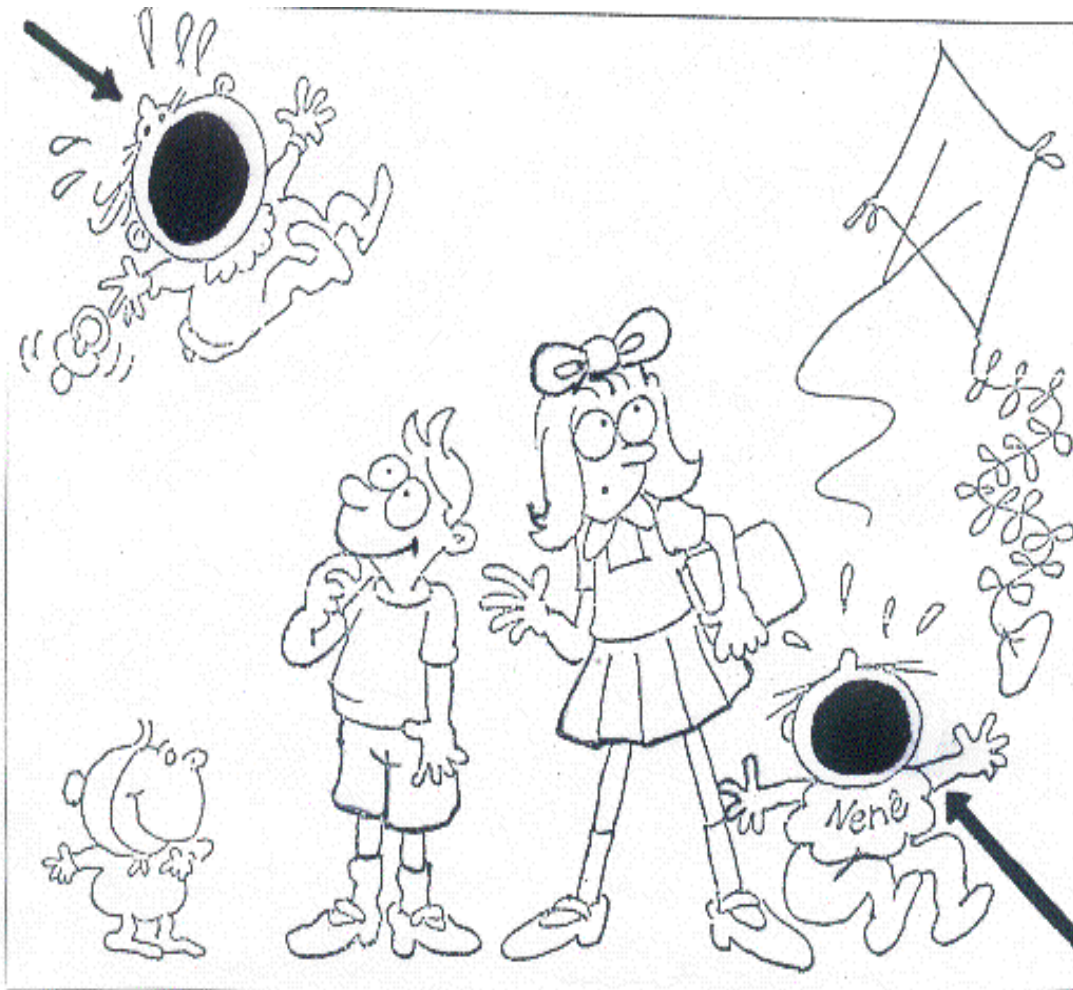
Fig. 46 - Color (black) and size (exaggeration) highlighting action.

4.6   PERCEPTION, IMAGINATION AND STYLE

Despite the conventions which are inevitably created in the art of representation, no matter the genre, there is always some space for imagination and creativity. Professionals in the art of cartooning can develop their own and unique style. Before that, according to Maddocks (1993) they must watch people attentively to observe how children crawl, stand, sleep and cry; how people can be fat or thin, active or lazy, kind or cruel. Interpreting "their interpretation" of reality is our task!

Fig. 47 - Surveying people
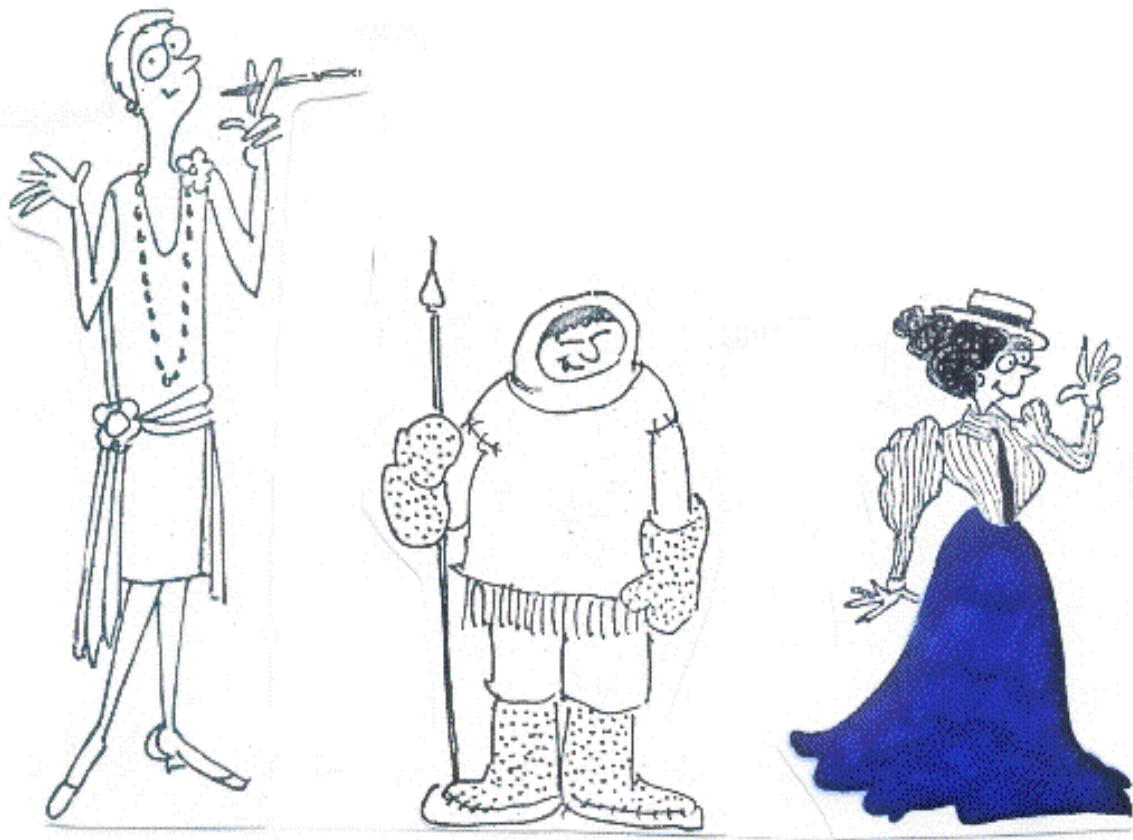
Fig. 48   How people act and dress.

4.7 DRAWING AND SPEECH

As mentioned before cartoons do not rely on visual images exclusively. They can be a combination of drawing and speech. They can include words but they do not depend on speech because everything can be said through a drawing. As Maddocks (ibid.) points out, 'a good cartoon can do well without words. In this case the drawing encapsulates everything perceived and interpreted by the cartoonist

demanding more on his/her art. Everything will have to speak for both, the character or situation represented and its creator.

In case words are included in the representation, drawing and speech must interplay and match. Not only the words convey meaning and tell the story but also the body language conveyed through lines in the characters' **face, hands, legs and feet. When cartoons have speech, captions must be very short, a task not always easy. Such a rule derives from the relationship between the** addresser/addressee **and the balance between** given/known **information. Maddocks says that readers are very demanding and fast in judging cartoons — they take no more than ten seconds to turn the page, in case they cannot grasp the point!**

Fig. **49 (*Basic English*, 1991)**

ANTES DE UTILIZARMOS O
ESPAÇO DAS PAREDES,
NOSSAS PRISÕES ESTAVAM
SUPERLOTADAS...

POR QUE NÃO? ESTÁ FICANDO TÃO
PERIGOSO CRIAR CACHORROS
HOJE EM DIA!
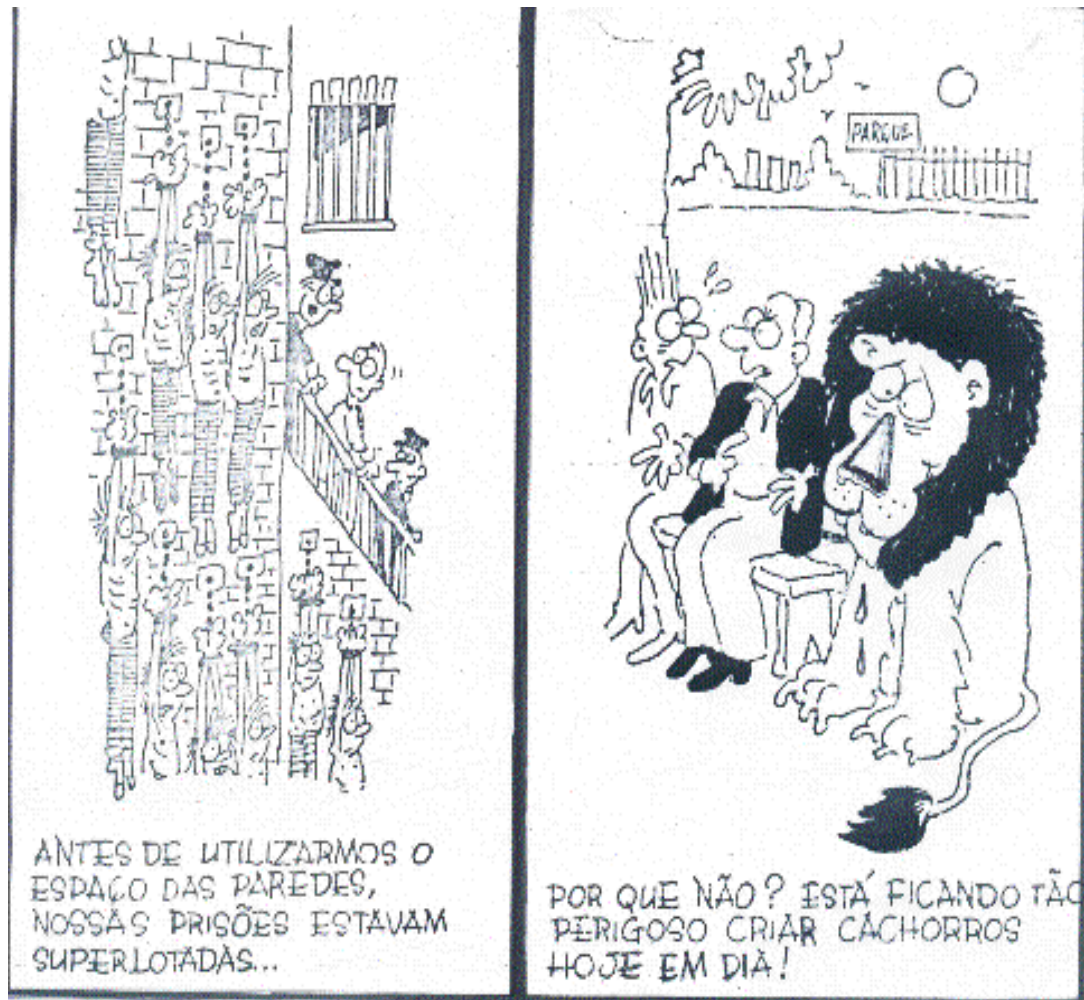
Fig. 50 - This cartoon relates violence and overcrowded jails, ironically showing how problems are 'solved' nowadays. It is the type of humor Aik and Diamonds (1970) classify as found in "good cartoons". This satirical representation denounces a social problem and thus triggers awareness.

Fig. 51 - Violence is the underlying topic in this cartoon, too. Men need dogs for defense, but these have become so dangerous that end up being a new menace to them. Irony and comicality are created with two symbols — the dog (a tame animal, man's best friend) and the lion (a wild animal, the king of the jungle).

4.8   Animal Representation, Gender and Comicality

Animal faces, similarly to human beings', do not demand much on the cartoonist as to details. A single (and the same) face and expression can fit different animals — a lion, a cat or a dog. What makes the distinction then? Unlike in humans, in animals ears seem to be the distinctive feature as to species by being longer, rounder, etc.

Differences as to sex are less evident in animals than in human beings. Unless they present distinctive features directly related to gender(like the mane in a lion or the comb in a rooster) other devices must be used to convey gender identity. Clothes and roles are usually used then. Being dressed, acting and reacting like human beings, animals become humorous for resembling these as to attitude. Why are animals explored in cartooning in a cartoonist's opinion?

(*Patchwork*, 1994)

Fig. 52 - Animals as coparticipants in represented action

In Maddocks' opinion animals are more interesting to draw than people. In his opinion, they have their own personality and identity, while human beings, except for the color, all look alike. He says that all animals have wonderful shapes and when drawn, take up their own personalities.

Pluto, Snoopy and Garfield are examples of animals represented in cartoons. They are used to highlight stories in which people seem to be the main characters. Like in comics, many times animals end up 'steeling' the scene and 'fooling' human beings in cartoons and illustrations (see fig. 54). However, human characters are usually the main focus in cartoons. Their identity and action are given prominence most of the times. Consequently, setting and other participants usually play a secondary role as to plot — that of contextualizing the situation event or action.

Gender Construction and Social Roles: Animals mirroring People

In the EFL textbooks visual Representation
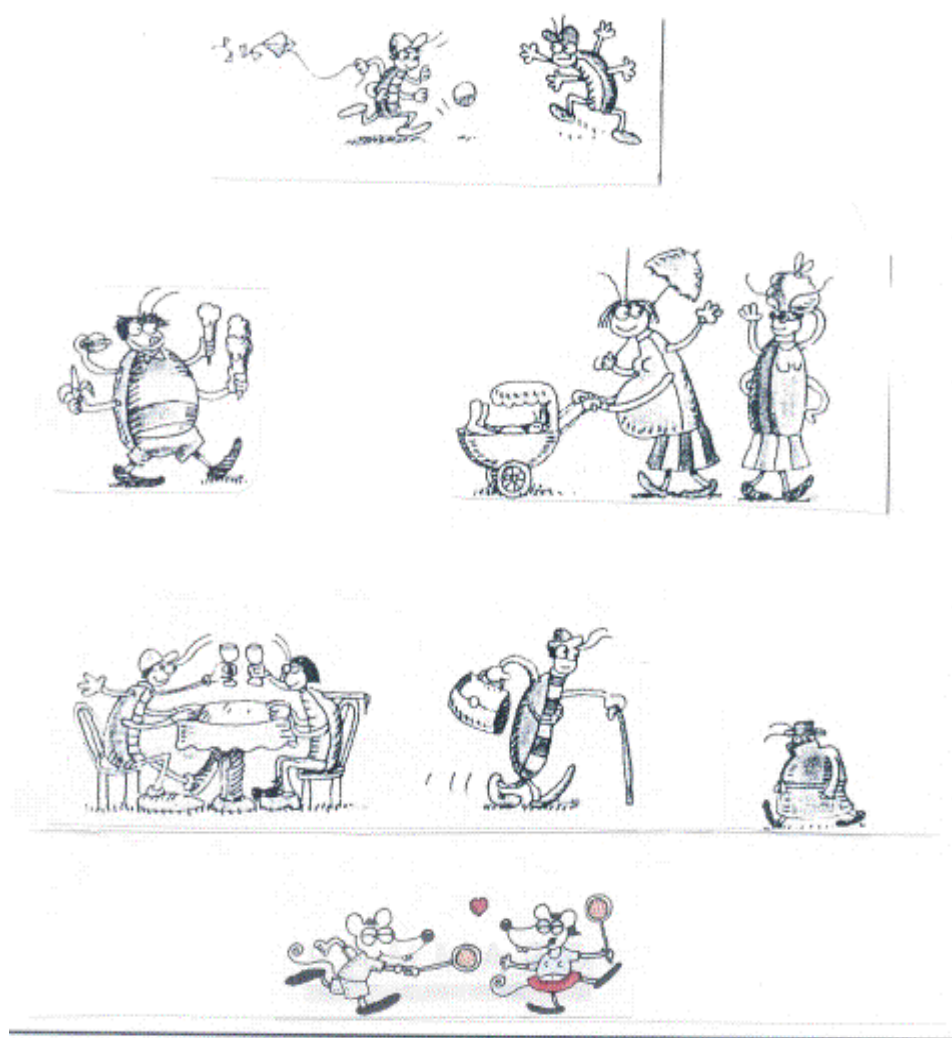
Fig**. 53 - Work and Leisure (***Patchwork***, 1994)**

Animals may have specific functions in cartooning. The illustration that follows demonstrates that. It also demonstrates how setting can contribute for the construction of the participants' identities (stereo/music vs. diapers/milk bottles).

4.8.1 Deconstructing the text

Through the deconstruction of this image I want to demonstrate how speech/sound, space/setting contribute to the construction of identities/roles in cartooning.

Fig. 54 (***Patchwork***, 1994)

The inclusion of an animal behaving like a human (mouse complaining about noise) interplays with the 'instrumental' role of the baby (crying). Such combination creates the comic effect in an illustration which has nothing to be ludicrous, except for the action of the mouse. On the contrary, this image reproduces real life by showing a serious problem young mothers might face: pregnancy in adolescence.

After discussing comicality and its relation with stereotypes in the art of cartooning, I will now analyze cartoons and illustrations extracted from the EFL textbooks I investigated in order to unveil the gender issues underlying their construction. In the chapter that follows participants' identities are deconstructed in order to demonstrate how stereotypes are constructed in images.

CHAPTER V

STEREOTYPES AND GENDER RELATIONSHIPS IN EFL TEXTBOOKS

'Every act that every human adult performs communicates. Even involuntary acts communicate' (Bolinger, 1980).
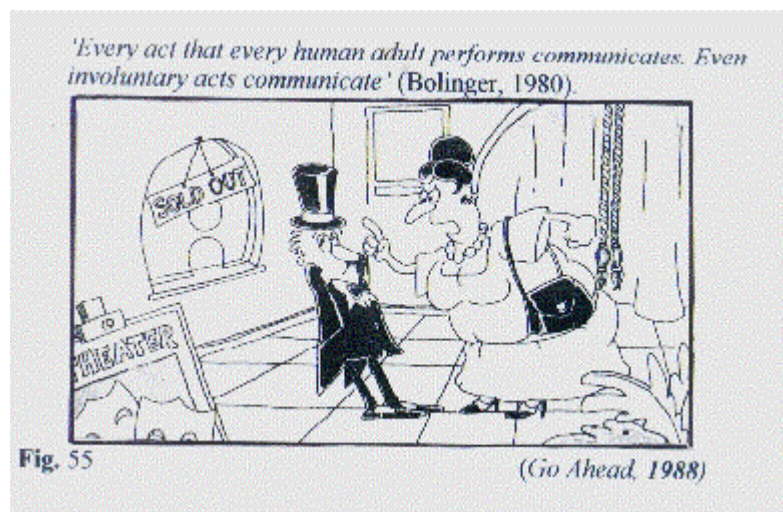
Fig. 55   (*Go Ahead, 1988)*

The notions on the nature of cartoons and illustrations and the relation it has with the construction of gender identity and comicality are fundamental issues to support the analyses carried out in this chapter. The microcosm of visual texts will be now examined in more detail according to the specific conventions of the genre. In this chapter I analyze samples (cartoons and illustrations) extracted from the series investigated. I continue to demonstrate how the implicit discourse of gender — which comprises/entails power relations — is realized pictorially and how it expresses the dominant sexist ideology which involves male/female relationships in EFL textbooks.

Hayakawa (l978) suggests that words make things happen. In other words, that discourse in general controls people's attitudes (Brognoli, l99l). In principle, power is realized in language through the difference between the linguistic forms used by each party in the interaction (Cate Poynton, 1985). For example, the use of first names, imperatives and polite forms implies a power relation between participants and also establishes social distance.

In visual representation the power of the maker of the image must be transferred onto one or more participants. As observed by Kress and Leeuwen (l990) the nearest equivalents in speech or writing would be the use of evaluative adjectives (big, important, beautiful, fat, etc.) which lend power to represented participants. Visual representation translates power through **looks, size** and **angle**. Speech may add to the domination effect with the inclusion of captions or balloons.

The way women and man are represented as well as the images which portray interactions between males and females are also analyzed in order to detect sexist stereotypes and the qualities and defects they are constructed upon. Values made explicit through the pictures are taken into account to check if (and how) partiality is conveyed in the texts (verbal and non-verbal). Gender is referred to (in a more general sense) the relationship between men and women in society (Scott, 1990). The purpose of the analyses that follow is to detect imbalances between men and women in the visual and verbal texts.

5.1 THE MOST FREQUENT STEREOTYPES

In all the series investigated, the 'naggy' wife is the most frequent stereotype used in visual representation. **Heavy, dominant** wives are found in most of the books investigated. These are often **controlling** husbands**,** their gambling, shower,

smoking, etc. In other words, **talking, gabbling, chatting** or **nagging** when another woman (usually attractive) calls their husbands' attention.

"I know you take a shower almost every day. You almost took one on Monday, you almost took one on Tuesday..."

Fig. 56 (*Patchwork*, 1994)

These wives' **domination** is realized through **speech** and the **control** they exert on husbands has 'time' as a parameter. The examples provided in the pictorial essay that follows aim at illustrating how these stereotypes are constructed and how they help to establish the roles in men/women' interaction. Since the situations represented imply a husband/wife relationship, analyzing them also provides insights on how marriage, as an institution, is portrayed in cartoons and illustrations.

A very frequent stereotype found in EFL books is "women as **task performers**" in the home. In these representation women usually take the domestic tasks as **duties**, not complaining, nor reacting. Such representations are very exploited in texts and situations involving the **home and the family**. Therefore, they also determine **roles** and the division of work issue. Stereotypes of girls and boys follow the same pattern. Models become implicit even through the setting (boys' rooms vs. girls' rooms).

Another tendency I noticed is related to "public/private" issue. Women are often represented in robes, with rollers on, etc. Such an invasion of their privacy is not restricted to the physical level, but also to the emotional sphere. Their fears, wishes and shames are unveiled in the representations. This does not happen to men.

The images selected for this analysis have been grouped taking the social issues underlying the visual representation as a central axis. The first group consists of a series of situations portraying wives as 'naggy' old hags. This group also includes another stereotype which also recurs in all the series investigated - the 'chatter-box', the 'impulsive gabbler'. The second group can be labeled under an umbrella term 'the task performer'. It includes females of all ages and species since it also encapsulates animal representation.

Samples are analyzed having this first and broad classification as a parameter. Subdivisions of each group which present other stereotypes in terms of opposition (male/female, female/female, etc.) are added when relevant for the analysis. On a second instance the family serves as focus for the analysis. Social roles are investigated by matching the visual and the verbal texts. This aims at checking how (if) partiality is conveyed in either or both.

Images are analyzed as 'states of affairs in the world', 'social relations of viewer/image' and 'structures of the world' (Kress and Leuween, 1991, p.23). Whenever pertinent, the focus of attention in the analysis shifts from **what the image is about** to the representation of **objects, animals and people and their relations in the physical world**. Some elements, processes and functions which are specific to the pictorial code are also discussed when pertinent to the issue under analysis.

5.1.1 Deconstructing the picture: The "naggy old hag"

Fig. 57   (*Patchwork*, 1994)

Action establishes the relation between participants in the cartoon below. This relation is realized through a **vector** — the axis formed by the direction of a glance or by a line (the woman's eyes) which is usually diagonal and is formed by some object (the woman's eyes towards the men's in this case). The woman's action is central in the representation. This is visually coded by means of size and angle. The woman is much bigger and heavier than the man. In addition the inclination (see lines in drawing) makes it clear in which side power is in this relationship. Therefore **size**, (participants' **body complexion)** combined to **angle (**participants' **inclination)** and complemented by **setting** (window, night, moon and clock) establish the power relation in this cartoon. How does setting contribute in the process?

Setting plays the important role of contextualizing the represented action in terms of **reasons** by signaling **why the woman is mad** and the **man is afraid**. The window is used with the double function of contextualizing the action in terms of **place** (the home) and of **time** (night). The **clock** and the **clothing** add by signaling the **circumstances** of the process. **Nightcap** and **slippers** are opposed to the man's **suit** and matched to the clock marking 3 o'clock in the morning. The combination of these elements elicit the **reason** (why) for the woman's reaction to the man's late arrival. Therefore, these elements and relations in combination establish the participants' relationship as 'husband' and 'wife'. Such a relation associated to the

woman's size explains (and at the same time justifies) the sweat dropping down the man's face. Together, these elements highlight the woman's domain of power in the relationship and therefore her husband's fear and nervousness for having been caught 'in fault' (his late arrival).

The following chart demonstrates how face and body can be deconstructed and how each feature contributes in the construction of stereotypes.

The face:

MAN	###	WOMAN
half-open, disguising .... defensive, fearful	EYES	wide open, sharp looking .... interrogative, accusative
open in a 'yellow' smile .... disguising, fearful	MOUTH	closed in downward angle .... discontent, mad
smaller in size .... not resisting to oppression	NOSE	bigger in size .... pushing man backwards
small .... without greater connotation	EARS	not present .... covered by hair and cap

The Body:

MAN	###	WOMAN
small in complexion (short and thin)	BODY	big in complexion (tall and fat)
falling downward (helpless, without action)	ARMS and HANDS	acting, in angle (accusing, pointing, negating)

not on ground	FEET	on ground
(unstable, unbalanced)		(stable, firm)

The stereotype of the dominant wife versus the oppressed husband is recurrent in most of the series investigated. Therefore this 'model' applies to most of the illustrations and cartoons portraying this kind of relation. Circumstances of **reason** (why), **place** (where), **time** (when), **accompaniment** (with whom) etc. may vary. However, most of the old 'hags' portrayed in the series investigated fit this model. The illustration below demonstrates how this stereotype unfolds in visual representation in EFL books.

5.2 THE "GABBLER", THE "CHATTERBOX"

"For the money I'm paying for this portrait, I hope you're getting below the surface and painting the real me."

Fig. 58

"For the money I'm paying for this portrait, I hope you're getting below the surface and painting the real me."

Fig. 58   (*Go ahead,* 1988)

The stereotype of the "old hag' very derives in another — the "gabbler", the "chatterbox". In this cartoon for example, the visual representation is realized in two levels. The woman in portrayed (through the painter's eyes and brush) as she is **seen by the cartoonist** — as a "big mouth".

the
" real me."

below
the surface
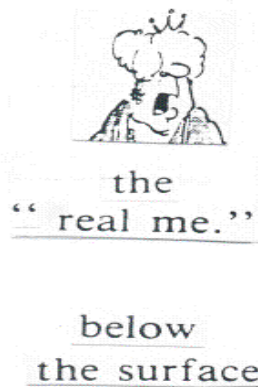
Fig. 59

Because this cartoon presents a **representation represented within a representation** we can analyze the process in two levels. We can see it as a presentational process if we consider how participants (the woman being portrayed and the painter) relate to each other in the specific instance in which the portrait is being made. Presentational processes deal with actions and events and transitory spatial arrangements. The painter is making the portrait of this old hag (in the 'here' and 'now' of the representation) but he may be doing somebody else's (or not) some other day.

However, if we consider the **portrait represented in the cartoon** we are dealing with another kind of process which is about 'the more or less timeless, stable and constant (visible) essence of a participant'. In this case, **the mouth** (essence) represents **the woman** (in the portrait) as **seen through the painter's eyes**

(subjective image). According to Kress and Leeuwen portraits are conceptual and timeless unlike photos people keep in albums which are presentational.

5.2.1 Subjective and Objective Images: Point of View

One dimension of interactive meaning in images is 'point of view' which means the possibility of expressing subjective attitudes towards represented participants (Kress and Leeuwen, l990). As these authors point out, this does not mean 'subjective' in the sense of being individual or unique, but rather socially determined most of the time (ibid.). This kind of image is usually encoded through the system of perspective, which realizes 'point of view'. As a consequence images are encoded as though they were subjective, individual and unique.

In subjective images the viewer is the point of reference and everything is arranged around him/her. As 'windows on the world' this kind of images compels the viewer to become an 'us' with respect to a 'them' (woman and painter). The absence of a frame marking off the represented situation seems to enlarge the effect of being within the situation together with the represented participants, even though keeping some distance, as observers. The vanishing points allow us to reconstruct the situation even without the projection of lines. The illustrator, like a photographer, represents the painter and the woman from the side (theirs) but places himself frontally in relation to the situation as a whole. The effect is a sensation of involvement with what / who is represented. This is a result of the horizontal angle a function of the relation between the **frontal plane of the image maker** (the illustrator) and **the frontal plane of the represented participants** (painter/woman). Angle visually encodes whether the image maker is involved with the represented participants or not.

In Kress and Leeuwen's (1990) words, the horizontal angle says 'what you see is part of our world, is something we are involved with' (the woman, painter and

portrait not aligned with the illustrator). The oblique angle, on the other hand, says 'what you see here is **not** part of our world, it is **their** world (the painter and woman's), something we are not involved with' (ibid.). Not being aligned with the represented participants is a way of showing one point of view by making it clear it is **somebody else's** (the painter's). Since this is a representation with perspective this is how the built-in point of view (the illustrator's, in fact) has been naturalized.

'Point of view' is a dimension of the interactive meaning in images which consists of the 'possibility of expressing subjective attitudes towards represented participants, human or otherwise' (Kress and Leeuwen, 1990, p.30). 'Subjective' not as **individual** and **unique**, a pointed out by the authors; but socially determined most of the times. The portrait the represented participant (painter) has done is an example of a subjective image. Since the cartoon involves another participant (posing) the process extends to the woman being portrayed (in the representation).

Perspective implies an impersonal, geometrical formation defined in Kress and Leeuwen's words as a 'quasi-mechanical way of 'recording' images of reality' (1990). However, it began to be used in the Renaissance as a device to allow images to become informed by subjective points of view. This way, then, when individuality and subjectivity became important social values perspective helped to 'naturalize' socially determined points of view which were presented as 'faithful copies of empirical reality' (ibid., p.37). Since then we have subjective images with perspective (consequently with a 'built-in' point of view) and images without perspective (therefore without a "built-in' point of view). Images of this kind usually have a clear division between the physical space in which the image is viewed (the page) and the represented world (the event being represented). Frames began to be used to mark off this division becoming what Kress and Leeuwen label 'a window on the world'.

Although the cartoon under analysis does not have a frame, the effect is much the same as it did due to the use of perspective. Due to of the absence of a frame the represented world is not marked off. However, two converging parallels (A, B) meet in a vanishing point (C). This shows the illustrator is not aligned with his/her subject (painter/woman). He has a view from the sideline of the represented situation in oblique angle. This allows the reader to see the painter's point of view, which is in fact, **the illustrator's built-in point of view in the representation**. This example aims at demonstrating one of the ways through which perspective and angle contribute to relate interactive participants and convey "point of view". It also serves as introduction for other examples of this stereotype as found in EFL textbooks.

"Desde o momento em que as mulheres começam a falar, nunca mais param __ ficam 'penduradas' no telefone quando adolescentes, e pelo resto de suas vidas 'tagarelam' e 'matraqueiam' incessantemente". (In Coulthard, 1991)
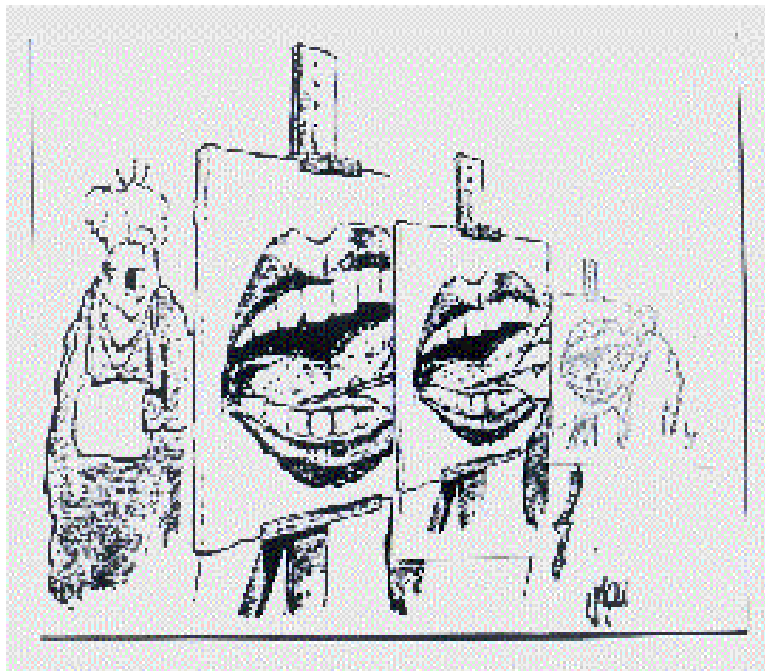
Fig. 60 - Angle and perspective

5.2.1 Building point of view through angle and perspective

The Interpersonal: Perspective/Angle

"For the money I'm paying for this portrait, I hope you're getting below the surface and painting the real me."
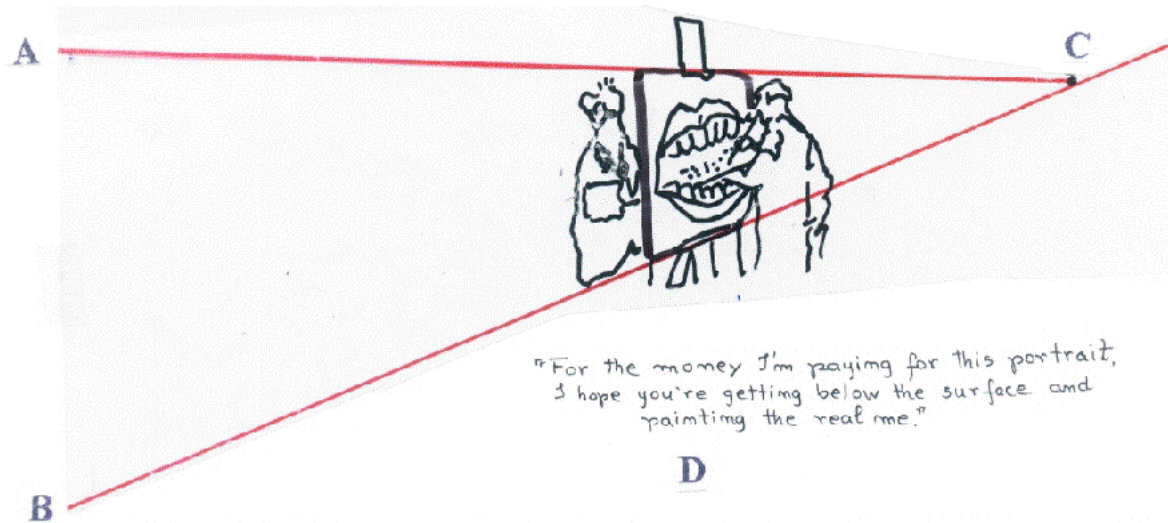
(A, B) Converging parallels come together in a vanishing point. C
Illustrator not aligned with his/her subject.
View from de sideline
Representation: in oblique angle:
The painter's "point of view"   (D)

5.3 Stereotypes and Sexism

Current allegations (supported by some feminists) that language itself is **sexist** (favors one sex in detriment of another) and that popular images serve both to denigrate and control the speech of women often recur in the discussion of language and gender.

Such images very often encapsulate a diversity of stereotypes which could be labeled as sexist too. English with Fun (1989), concentrates the most stereotypes in terms of women's talking. These are semiotically explored by representing women's mouths (wide open) in contrast with men's (usually silent).

'M..A..R..YI... Someone wants to listen to you.'
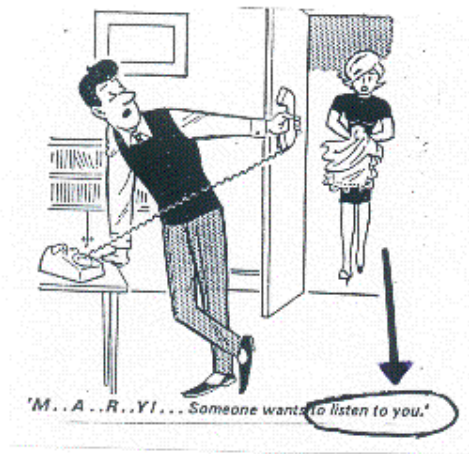
Fig. 61   (*Cartoons 2 For Students of English*, 1972:14)

This carton lexicalizes the stereotype on focus by means of 'talk'/'listen' replacement. The husband ironically adapts 'talk to' to when calling his wife (coming from the kitchen/drying hands in apron) to answer a phone call.

5.3.1   The "Mouth" as a symbol in Cartoons

Fig. 62 *(English with Fun*, 1985)	**SITUATION** Woman (and husband) at the doctor's _____ The doctor examines her throat _____ Doctor: "Well, with proper care you can get another **fifteen million words** out of it! (my emphasis)

CONCLUSION:

The woman has a 'sore throat because **she speaks too much**

Visual 'clue':   **mouth wide open**

Verbal 'clue':   '**another'** fifteen million words out of it.**
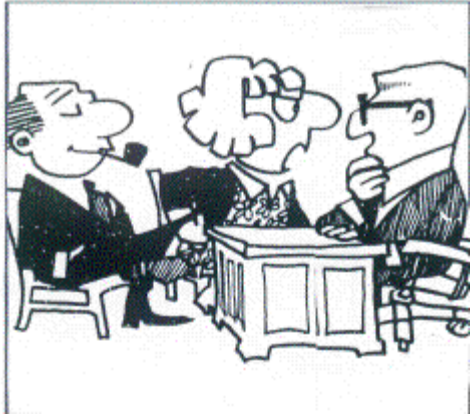
Fig. 63 (*English with Fun*, 1985)	**SITUATION** Woman and husband at the marriage counselor's Woman: "Yes. We've been getting along beautifully all week. He's been **wearing ear plugs**!"

CONCLUSION:
Man and woman have been **getting along beautifully** all week because his been wearing **ear plugs**

Visual 'clues': **mouth wide open**

Verbal 'clues': **getting along beautifully/wearing ear plugs**

5.3.2   Wives nag, complain, talk and husbands read papers

"I knew that you hadn't quit!"

"Every time we go out anywhere, you always find something to complain about."

"I'm NOT going camping. If you wanna get back to nature, take the bug screen out of the window for half an hour."

Fig. 64   *(EFL* textbooks)

4-17

"How would you like it if I buried my face in the paper every morning?"

Fig. 65
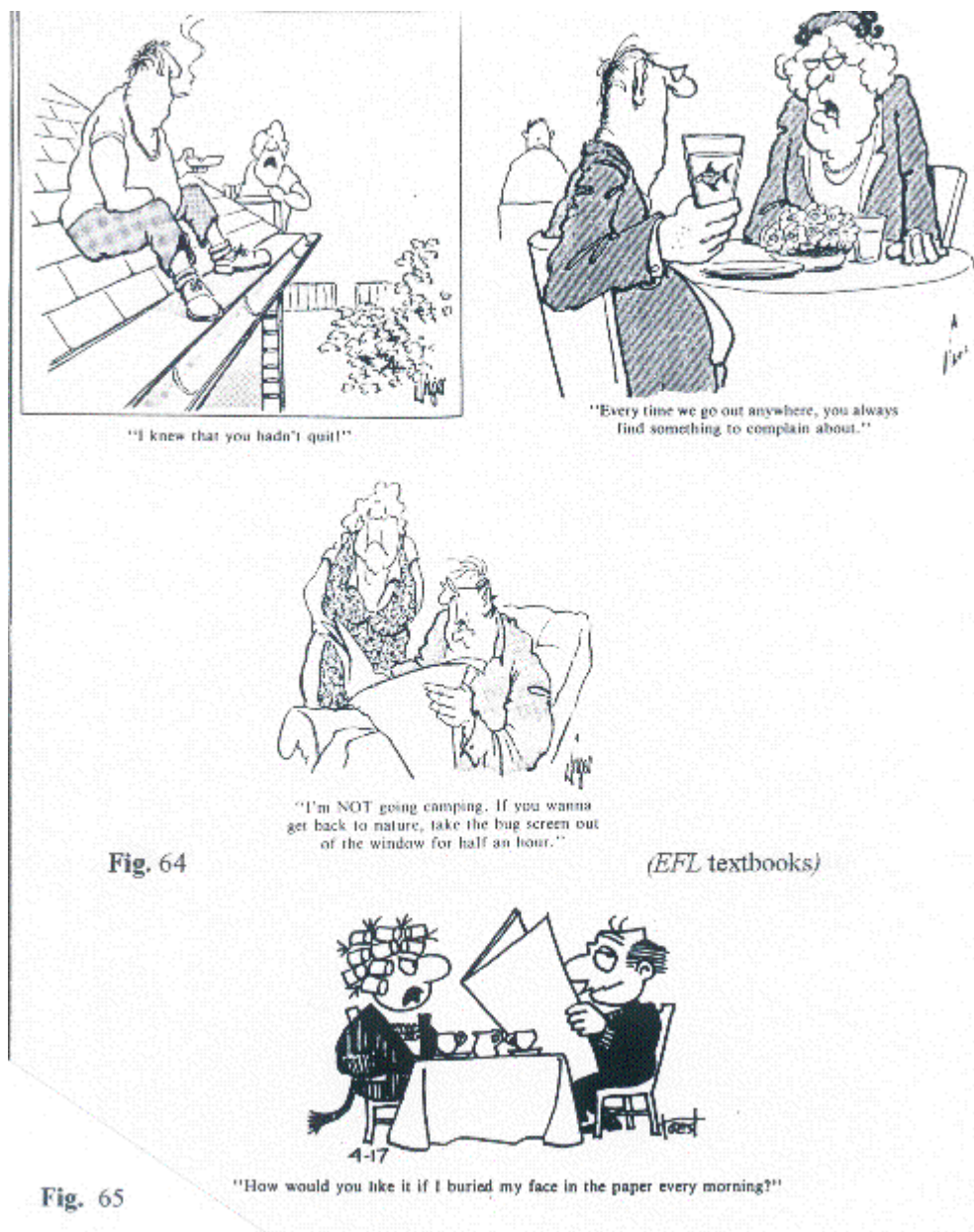
(English with Fun, 1985)

WOMAN	MEN
robe	suit
rollers in hair	newspaper
facial expression (discontent)	facial expression (guilty, afraid)
voice	silence
### complaint	### indifference

SITUATION: Woman (in robe and rollers) angrily speaking to indifferent husband (in suit, ready to go to work) hiding behind a newspaper at breakfast table.	
VOICE: Woman: "How would you like it if I buried my face in the paper every morning?"	
SEMIOLOGICAL TRANSLATION:	(implicature)
How **would** you like it	= I don't like it
if I	= I don't do it
buried my face in the paper	= didn't pay attention to you
every morning	= this has been a routine, (I'm tired of it!")
IN OTHER WORDS: ###	LOOK AT ME!

5.4   POWER RELATIONS: ANALYSIS OF CARTOONS

The example below (Amadeu Marques, 1991) consists of a 'multipicture' cartoon (Winter, 1994). This series of cartoons is consistently repeated throughout

the book and therefore shares features with comics strips where situations involving the same participants are represented in a sequence. Therefore, it takes the shape of a story in comics. Some participants may eventually appear as mere coparticipants for the represented action. Because **the same participants** are involved in **different situations**, identity, and roles are very well delineated. Each situation provides some more data to build a plot along the different situations portrayed, to which culminate in the form of the **final cartoon** as the 'end of the story'.

Power is usually encoded in this series basically through size. The big heavy, fat woman's body confers her "visual weight" in the picture too. This matches the verbal text (negation, imperatives, etc.) through which this "old hag" negates and/or silences her husband's voice. His voice is only present in her absence or before her intervention.

5.4.1 The "despotic wife" vs. the "submissive husband"

<div align="center">

Situation 1 - At the Party (I)

</div>
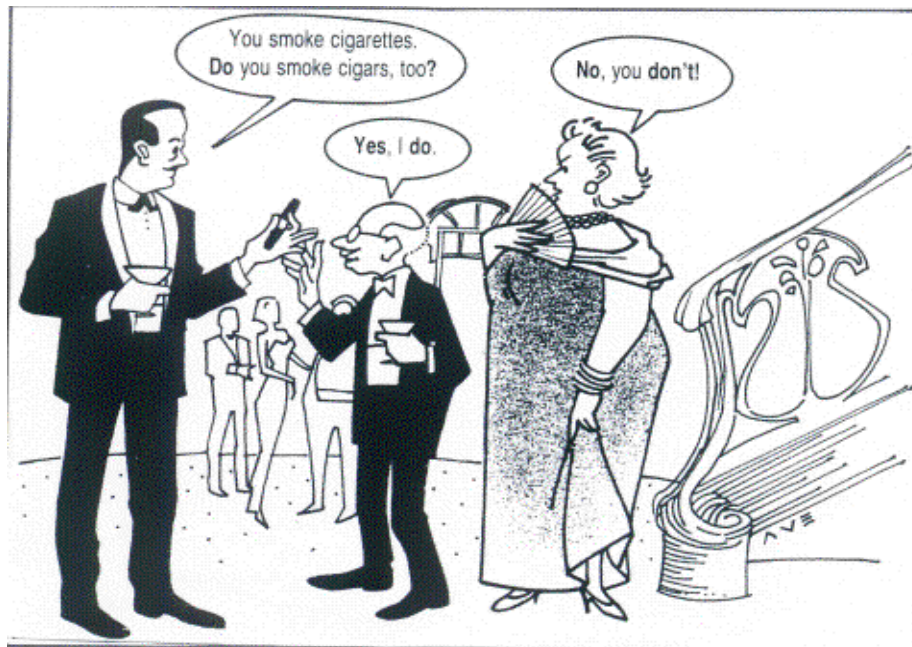
Fig. 66   (*Basic English,* 1991)

	Represented Participants	*Implied Roles		Setting
W H O	A man	guest	W H E R E	party
	A man	husband		
	A woman	wife		

*Grammatical points and titles included for contextualization of representations in terms of language teaching.

5.4.2   Balance and "visual weight"

Fig. 67/A   **(Basic English, 1991)**

A. Carrier	C. Intruder
B. Goal	
	C. Carrier
	B. Goal
The GOAL has voice	The goal has voice NEGATED

POWER	
encoded	
Verbally & Visually	
Voice	Body
Affirmative/Neg.	Weight/Size

5.4.3 The "sex-appealing"vs. the "naggy old hag"

Situation 2: At the Party (II)

Fig. 67 introduces a new participant in the same situation and setting - the ex-
"appealing" woman. The other participants' roles are the same except for the
complete absence of the husband's voice. In Situation 1 (interacting with the other
male participant) he had a voice (Yes, I do). This was promptly negated/neutralized
by his wife's. No, you don't. In Situation 2, the wife acts again as **an intruder** in the
conversation and neutralizes the other woman's voice this time.
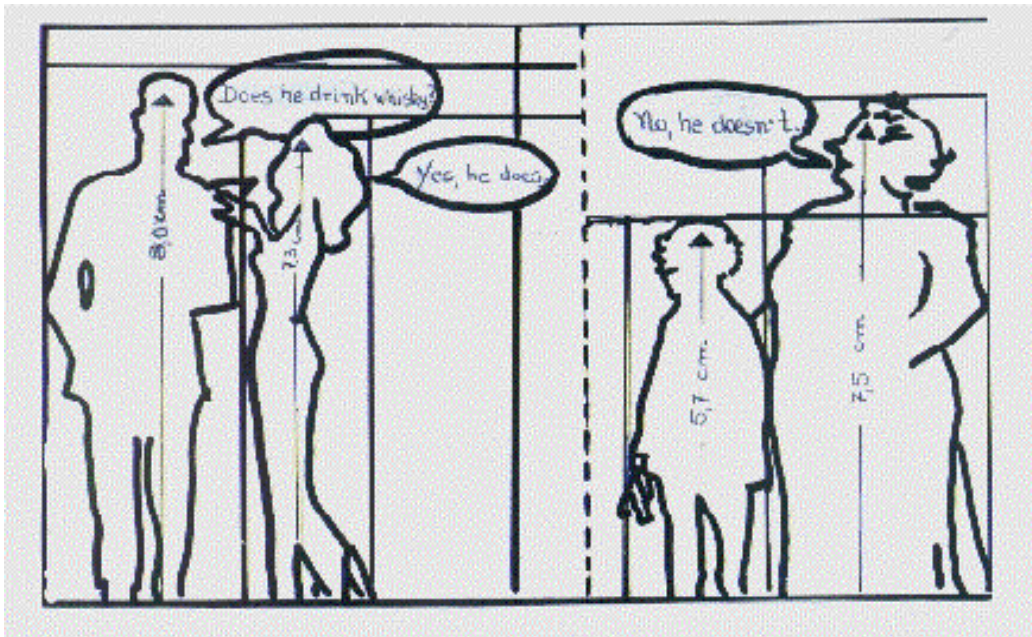
Fig. 67/B   (In Basic English - 1991)

By contrasting the two represented couples as to **looks**, some features evidence other differences in terms of **size** (physical complexion) and **mood** (facial expression).

COUPLE A		COUPLE B	
*Husband/man	elegant/active	**Husband/man	small/passive
*Wife/woman	elegant/pleased	**Wife/woman	big/active
*Roles are not clearly defined as husband are wife.			
**Roles are implied through power relations.			

Note: The other participants in the background (no features/eyes, mouth, nose, etc. no color) serve as mere contextualizers for the represented action complementing circumstances of space (setting) as other guests in the party. Such participants recur in the multipicture cartoon (Marques, 1991) and are contrasted as to *size* (salience) and *looks* (appearance) in the analysis that follows.

Salience and Size

The result of a complete interaction and the interplay of *size, distance, focus, color* and *placement in the visual field* in the illustration is demonstrated in the table that follows.

Visual Weight

The greater the volume/mass,	
the grater its "visual weight" ...	and the greater its salience.

Fig. 68   (*Basic English,* **1991**)
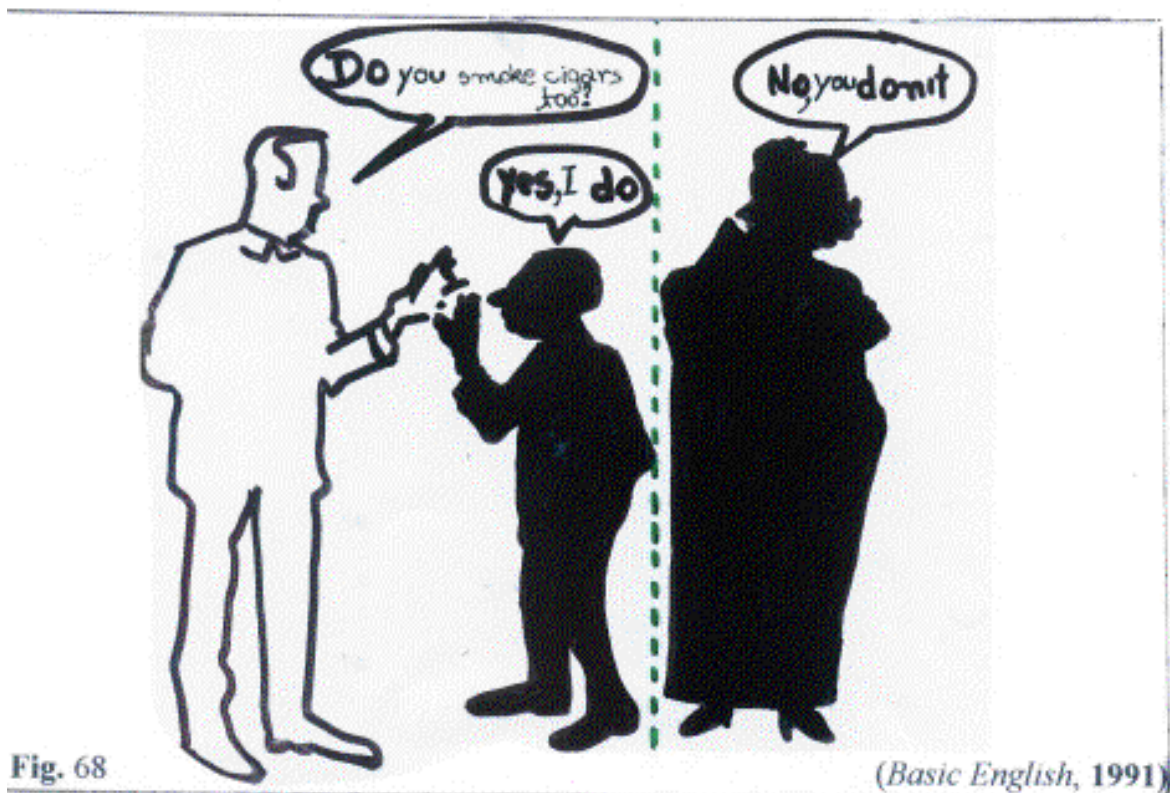
5.4.4 "The sex appealing vs. the "unattractive old hag"

Situation 3 - At the Beach (I)
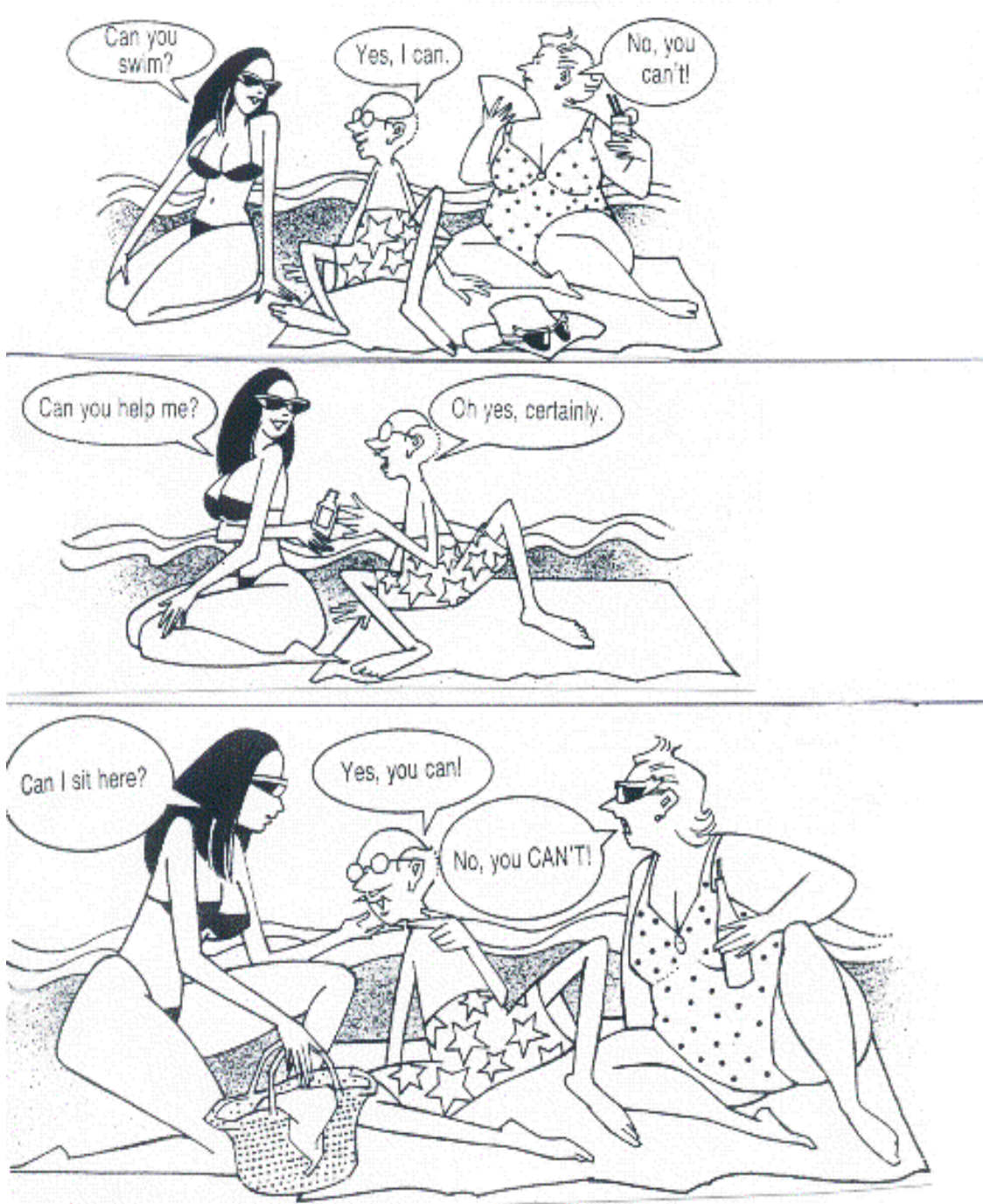
Fig. 69   (*Basic English*, 1991)

Analysis of the Drawing: Visual clues

Body
Posture
Clothing
Facial Expression
Speech

A	CONTRAST	B

sex-appealing	unattractive
elegant	inelegant
black bikini	dotted bathing suit
friendly	aggressive
polite	impolite

Fig. 70   (*Basic English,* 1991)

The visual clues this illustration provides the reader can be verbally encoded as follows:

A series of cartoons with the aim of presenting grammatical points (modals, imperative, pronouns) reveals how the old hag compensates for her lock of attractiveness by holding the power through her voice and action.

Situation 6: "Back Home"

Fig. 71

Situation 7 - At the Hotel: "The Inquisition"
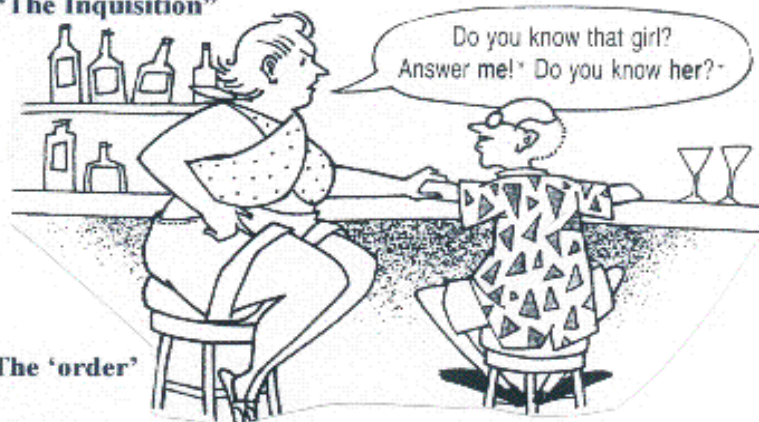
Fig. 72

Situation 8 - At the Hotel: The 'order'

Fig. 73

(*Basic English*, 1991)

Situation 9: "Back Home" - The Letter

Again visual elements (eyes, mouth, hands and legs) encode this **woman's power** in opposition to this husband's **submission** (sweating, mouth, shirt buttoned up to the collar) to his wife's authority. Here, the frame is divided in two halves. Although the husband is given the first plan (foreground) the woman's action and speech neutralize the salience he would be given in terms of balance. Her size and weight confer her more "visual weight" in the picture.
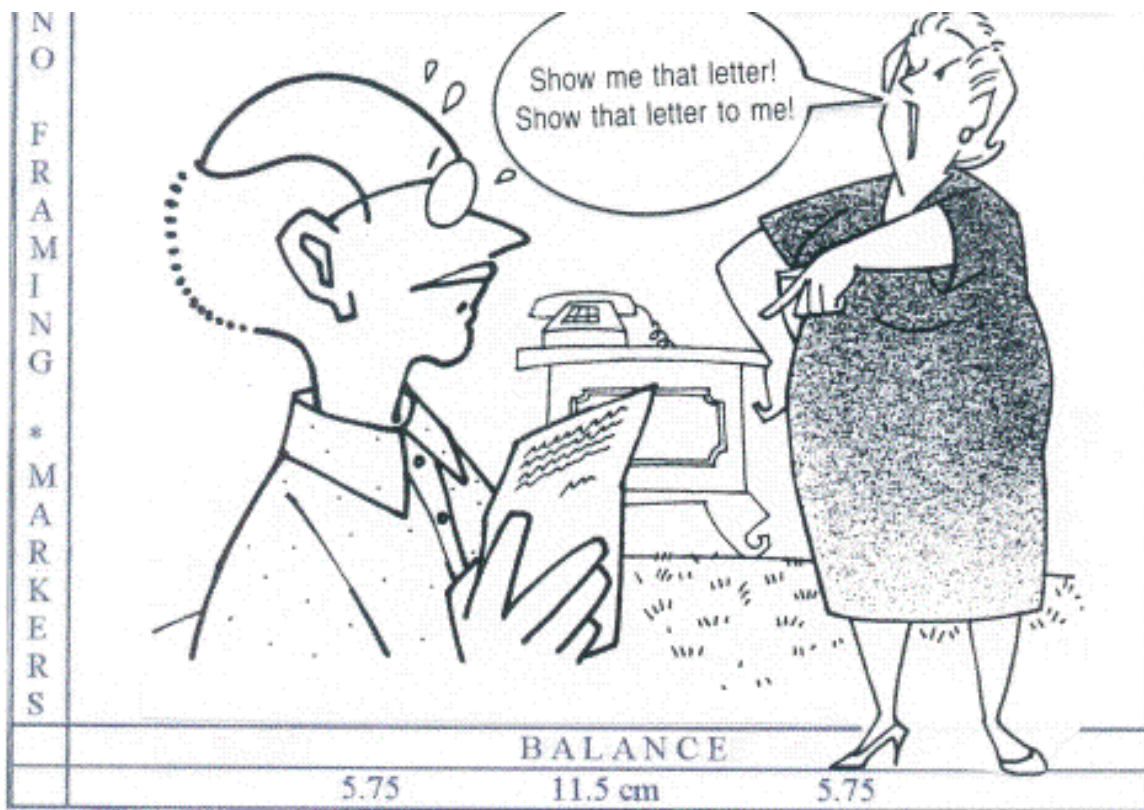
Fig. 74

Situation 10 - 'peeping out the window'

Fig. 75

Direction of lines (vectors) relate the participants. Note **the husband is not** looking at the girl in the next window.

Situation 11 - 'the end of the party'

The three men are interrupted by the unexpected arrival of the wife who promptly shuts down the curtain spoiling the whole thing (see facial expression). The men do not react. They look surprised and disappointed by they do not move a finger to stop the woman's action. They seem not to have the courage to dare challenging the woman's authority and power. They are deprived of their 'hobby' by her effective action - that of closing down the curtain. The three man know that is the 'end of the party'.

Fig. 76   (Basic English, 1991)

5.4.5 Analysis of the drawing: Power and Negation through action

The woman holds the power in her hands through her action (closin the curtain) which interrupts the men's previus action (peeping).

Power		
(action)		
in the woman's hands (literally)		
she is holding the string		
she has closed the curtain		
she has interrupted the men's action		
she has deprived them of their "hobby"		

5.5 DECONSTRUCTING THE TEXT: FACE, ARMS, HANDS, LEGS AND FEET

Chart 1 - A. The Head
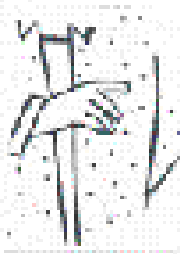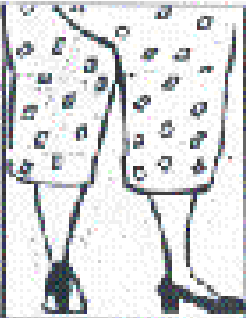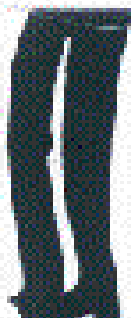
Visual Elements			Woman	Man (1)	Man (2)	Man (3)
F	Hair					
A	Eyes					
C	Nose					
E	Mouth					
	EXPRESSION		AGGRESSIVE	PASSIVE	MAD	FRUSTRATED

Chart 2 - B. The Body: Arms, hand and fingers

A R M S	Lines					
	Direction					
H A N D S	(angle)					
	Movement					
	EFFECTS		ACTIVE	PASSIVE	REACTIVE	PASSIVE

L E G S / F E E T	Lines					
	Straight					
	Curved					
	VISUAL EFFECT		ACTION/ MOTION	ABSENCE OF	ACTION/	REACTION/

CURTAIN versus BINOCULARS	Woman's Action	###	Men's action
	Holding the string/ Closing the curtain	Stops	Peeping/Holding binoculars (at rest)

5.5.1 The Verbal Text:
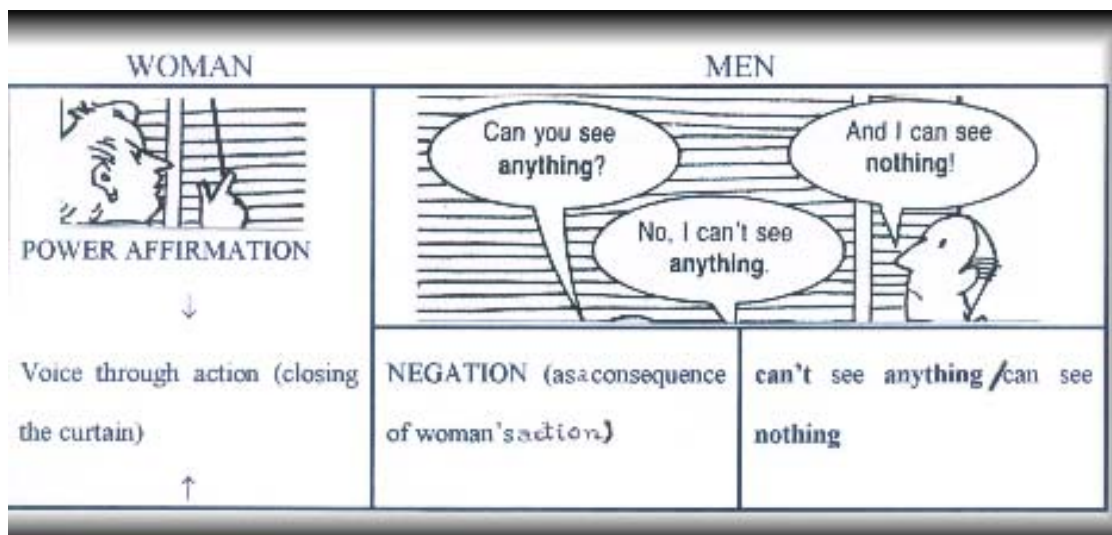
The same contrast and opposition found between the two sets of participants in terms of visual weight and physical attitude is verbally coded in the balloons. On the one side, the wife's silence (which speaks more than a thousand words, though) and action, and on the other side the three men's helplessness and acceptance of her domination. Their speech reflects the consequence of her action through negation: (can't/anything, can/nothing). This is more meaningful if Situation 10 is taken as contrast. There the men were alone. One could see 'something' and the other 'everything'. Visual elements establish the contrast in the two last episodes and

match what is verbally coded (yes, something, everything/ No not anything nothing).

In this multipicture cartoon. visual and verbal texts **interplay**, each with **specific signs** to construct the participants' **identities** and **roles**. The **guests** at the party, the **barman** and even the **girl at the beach** act as **coparticipants**. They come and go. They are used only to **contextualize** the **husband** (lack of action) and the **wife's** (action) **relationship**. **Verbal elements contribute** mainly by conveying **facial expression, physical complexion** and **attitude**. Although lines interplay in the construction of participants' looks and behavior some features stand out. **Eyes** and **mouth** are crucial in determining **attitude** and **mood**. **Eyebrows, mouth** and **hair** combined give the **aggressive** touch to the **woman's face** ### lines are **straight** and **oblique** (pointing up). The same happens with the **hands** (including fingers), **arms** and **feet**. If eyebrows and mouths were switched everything would change. By inverting the direction of the lines, **power relations** would be **inverted** too. Then, the **verbal text would not fit the situation** represented. There would be a **mismatch** between visual and verbal text. If lines tracing eyes, eyebrows, hair and ears changed in form and direction, so would participants' facial expression. The result would be more or less aggressive, sad, disappointed expressions. As the images below demonstrate, if lines change (sharp/curved) so does facial expression.

Fig. 77   **How features change facial expression**

5.5.2 Affirmative answers to requests   Negation/Inquiry

You smoke cigarettes.
Do you smoke cigars, too?

Yes, I do.

No, you don't!

Can you swim?

Yes, I can.

No, you can't!

Can you help me?

Oh yes, certainly.

May I have my glasses now?

No, you may not!

(silence)

Do you know that girl?
Answer me! Do you know her?

Through these samples it becomes easy to match what is visually coded through physical complexion and action (verbal voice) by means of the speech in the balloons.

The submissive husband only has voice, in whatever sense (through speech or action) when his wife does not interfere in the interaction or is not present. However, his circumstancial action, voice and attitude (Yes, I do, Yes, I can, Oh yes, Certainly/peeping out the window) are neutralized by his wife's **negation** or reaction to his behavior.

Besides *modals* (can, may) *imperatives* help modalizing the situations verbally represented to match the power relation visually signaled through looks and behavior.
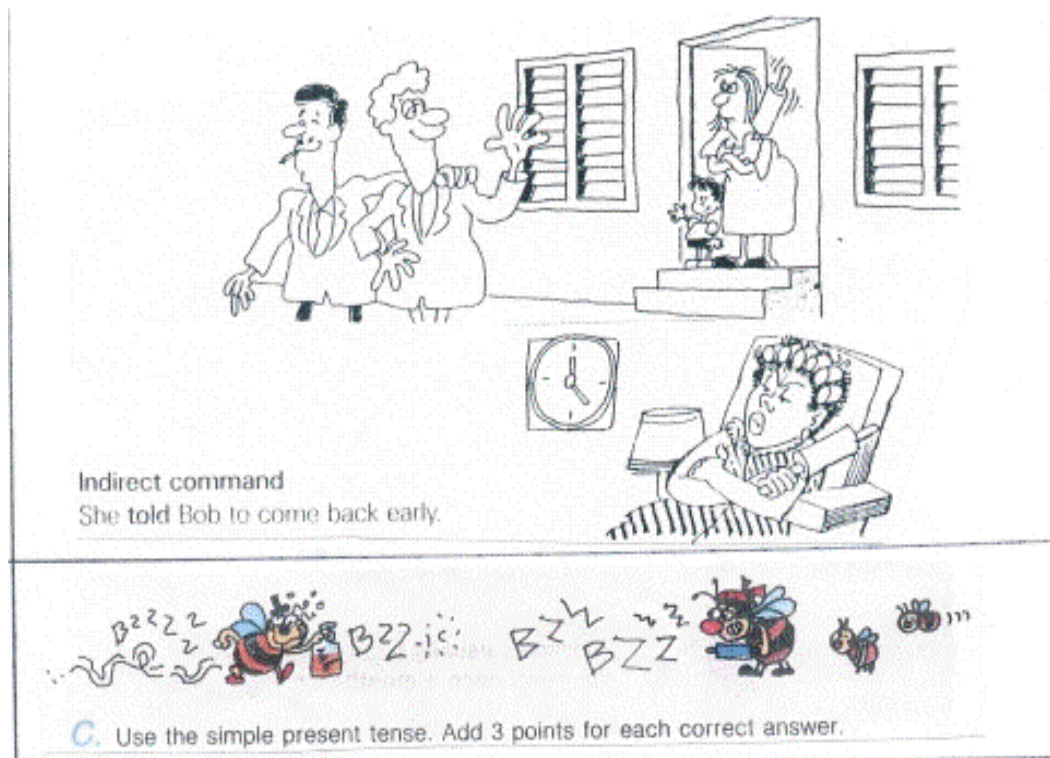
Fig. 78   (Patchwork, 1994)

CHAPTER VI

QUANTITATIVE ANALYSIS: DISCUSSION OF THE FINDINGS

In this last chapter I demonstrate by means of a quantitative analysis that the underlying ideology found in Brazilian EFL textbooks privileges asymmetrical relation between genders. Although women outnumber men in terms of population in Brazil, this is not reflected in visual representation.

6.l PROFESSIONS AND ACTIVITIES: POWER AND PRESTIGE

The professions and activities performed by the represented participants in the books were investigated. They reveal crucial differences. Professions which confer **more prestige** (doctor, scientist, etc.) are assigned to **male participants** while professions and activities which confer **less or no prestige** at all are assigned to the **female participants.** These are predominantly represented as 'housewives', 'mothers', teachers, secretaries, dancers, maids, etc.

The illustration below reveals differences in terms of prestige. **Names/ adjectives (Mr. Brains/**, **Mr**.DaVinci/**intelligent, Ms.**Camões/**fat** and **short,Miss Candy Bar/young** and **pretty)** are associated with the **subjects** they teach(**math**, science, Portuguese, history, etc.). These imply connotations in terms of **looks** and **performance**.

School and friends.

1. This is our school. It's Colégio Santa Felicidade. It's a big school in Rio de Janeiro. The school is very old. It's one hundred years old.
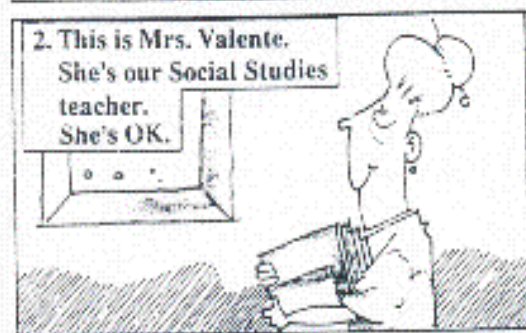
2. This is Mrs. Valente. She's our Social Studies teacher. She's OK.
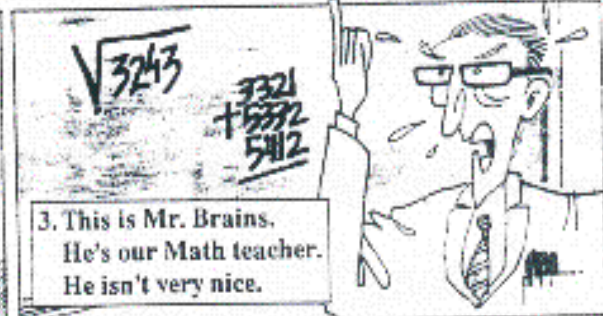
3. This is Mr. Brains. He's our Math teacher. He isn't very nice.

4. This is Miss Candy Bar. She's our History teacher. She's young and pretty.
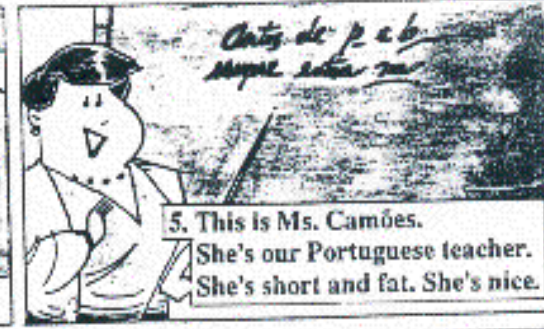
5. This is Ms. Camões. She's our Portuguese teacher. She's short and fat. She's nice.

6. This is Mr. Da Vinci. He's our Science teacher. He's very intelligent. He's a good teacher.

This is Cláudio. He's our PE teacher. (Physical Education) He's great. He's my favorite teacher.

Fig. 79   (*English Everywhere,* **1994**)

The charts that follow demonstrate how work (and prestige) is divided in the representations as found in the series investigated.

Table **6.l.1** - *English with Fun* (**1985**)

	MALE = 19		**FEMALE** = 8
I	waiter (1) detective **doctor** (1) **judge** painter (1) coach		school principal
II	ticket seller teacher **scientist** waiter (2) plumber		**nurse** (1) **store clerk** (3) **teacher** coach
III	**doctor** (3) salesman painter (2)		**model**
	MOST FREQUENT		
	Doctor (**4**), Waiter and Painter (2)		**Store clerk** (3)

These data confirm my hypothesis as to the division of labor in terms of prestige and number of representations (male 19/female **8**).This represents a difference (50%) which favors men.
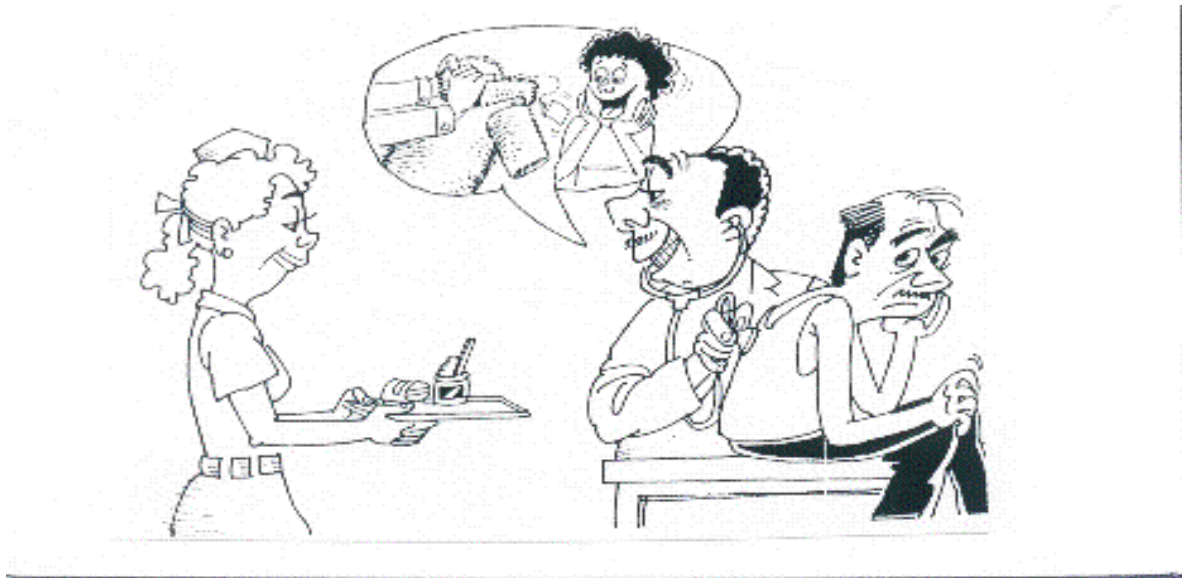
Fig. 80   **(Go Ahead, 1988)**

Table 6.1.2

(1988)

GO AHEAD I		GO AHEAD II		GO AHEAD III	
Male	**Female**	Male	**Female**	Male	**Female**
soccer player	store clerk	explorer	journalist	teacher	nurse
boss	**sewer**	policeman	**secretary**	painter	ticket seller
policeman	**dancer**	**king**	skier	**astronaut**	**model**
doctor	**teacher**	actor	**nurse**	musician	**maid**
store clerk		captain		business man	mountain
barman		guardian		policeman	climber
swimmer		**president**		detective	**dancer**
explorer		journalist		**scientist**	**receptionist**
pilot		**boss**		**politician**	**secretary**
		climber		writer	**teacher**
		doctor		**doctor**	**waitress**
		painter		boxer	
		farmer		priest	
		teacher		actor	
		fireman		**boss**	
		detective		gas attendant	
		secretary		manager	
				waiter	
				travel agent	
				ticket seller	
				attendant	
9	**4**	20	**4**	24	**12**

MOST FREQUENT

In this series male representations (**53**) also outnumber female (**20**) to a more significant extent. Like in the other series (table 6.1) the professions assigned to female representatives, **do not** confer prestige. The most frequent are again: **teacher, dancer, nurse** and **secretary**. The most frequent for males also mirror the previous findings: **doctor, boss.**

Table 6.1.3

(1994)

PATCHWORK		
MALE = 23		**FEMALE = 2**
I	climber clown painter king poet **doctor** detective	
II	detective diver **astronomer** **scientist (2)** **astronaut** (2)	
III	**scientist** **writer** **poet** store clerk taxi driver **doctor (2)** spokesman **politician** **physicist**	store clerk teacher
Male	Most Frequent	Female
scientist (3) **doctor (3)** **astronaut (2)** **detective** (2)	* only **two** represented	

In this series, there is almost total exclusion of women professionals, although this is one of the most recent publications.

Men working in the house (Fig. 81) are among the least frequent representations as found in the series examined for this analysis, in opposition to women performing household tasks.

Fig. 81   (Patchwork, 1984)
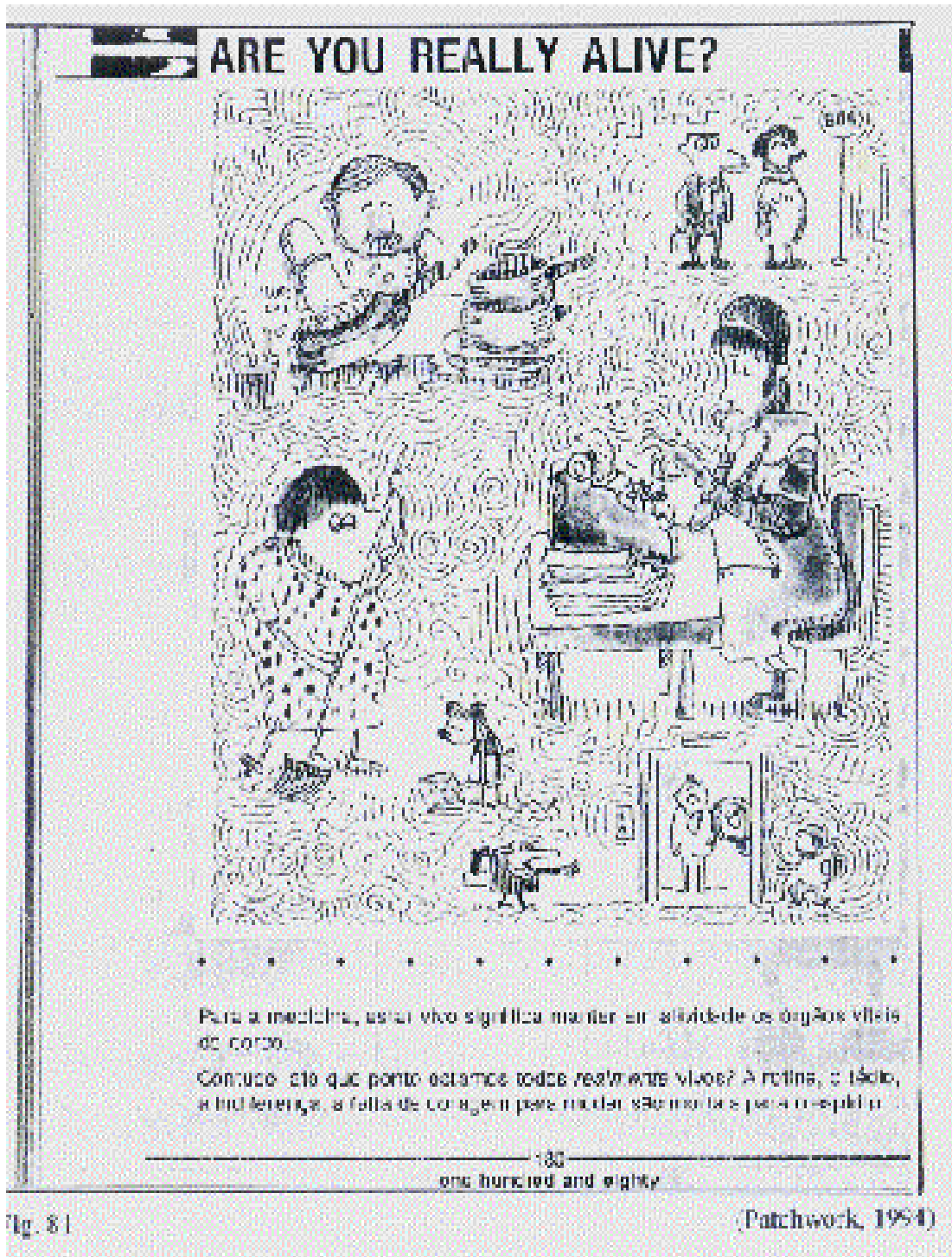
Table 6.1.4

(1994)

PASSWORD I		PASSWORD II		PASSWORD III	
Male	**Female**	Male	**Female**	Male	**Female**
detective diver **scientist** musician **astronaut** (2) **astronomer**(2)		mountain climber clown painter **king** poet **doctor** detective		**physicist** writer **politician** store clerk plumber (3) **philosopher** painter **scientist** (5)	**store clerk** zoologist* **teacher*** **secretary***
8	**0**	7	**0**	14	**3**

MOST FREQUENT:

MEN: **scientist** (5), plumber (3), **astronaut/astronomer** (2)
WOMEN: **(only one representation in the form of a drawing)**
*Photographs

      This table also reflects the partiality in the representations in terms of choice. Among 31 representations of professionals of various kinds and status only 4 are visual representations of women. Male representations overdo female not only in terms of quantity but also in terms of status and prestige. Most of the activities performed by the male professionals imply social prestige, except for store clerk (also present among females) clown and plumber. In other words, among **28** representations of **males**, only **3 do not confer prestige** while **only one** among the **4** representations of **female professionals** in the three books of the series confer social status — a zoologist (in a *photograph). In addition, women are not present at all as professionals in books 1 and 2.

      The professionals represented in the series investigated reflect the discrimination in terms of power, prestige and the distribution of work. Male professionals are conferred **more power** and **prestige** through the activities / professions they are assigned to and are more frequently represented. The

illustrations bellow demonstrate that the division of labor is the same in all the books (no matter the date of publication) Men are **more often** represented as **scientists** and **doctors. Women**, on the other hand are always represented as **housewives, teachers, secretaries** or **nurses**. This demonstrates that models have not changed although the number of women who work is increasing and also the professions they choose as careers.
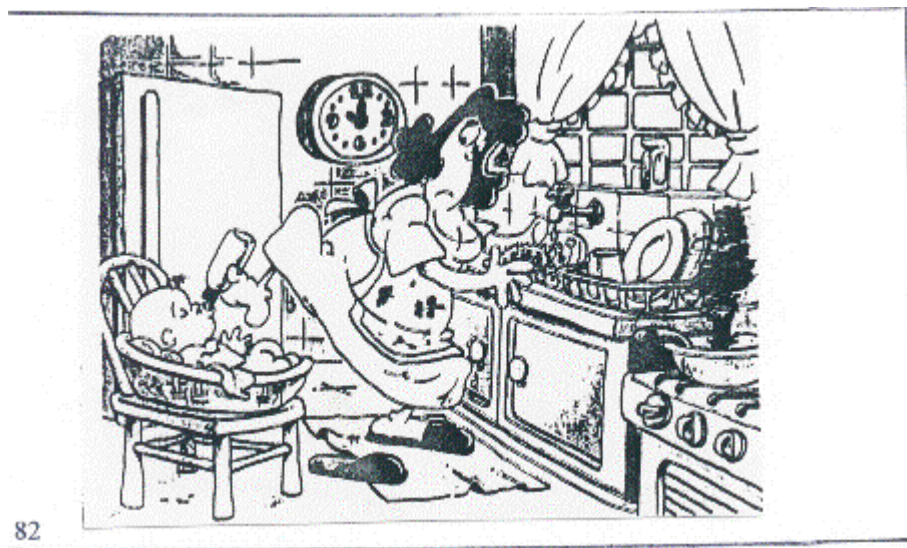
Women do not 'work' but 'take care of the home' and are assigned the task of cooking mainly, while men sit and smoke (Nosella, p. 191). The same happens in the ELF textbooks.
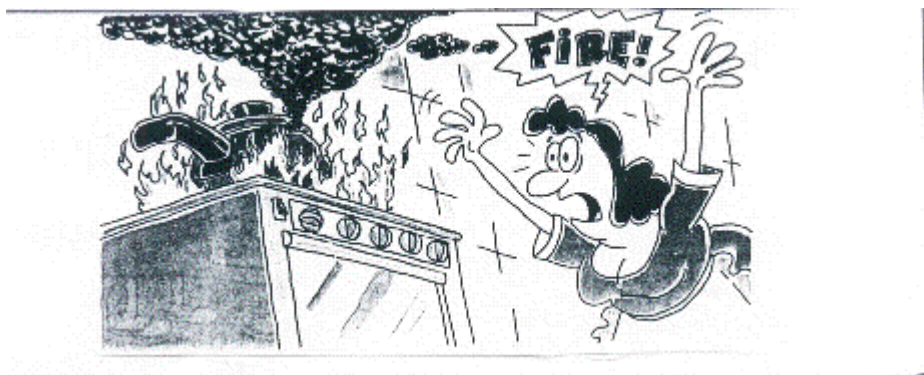
Fig. 83   (A New Road to English, 1991)
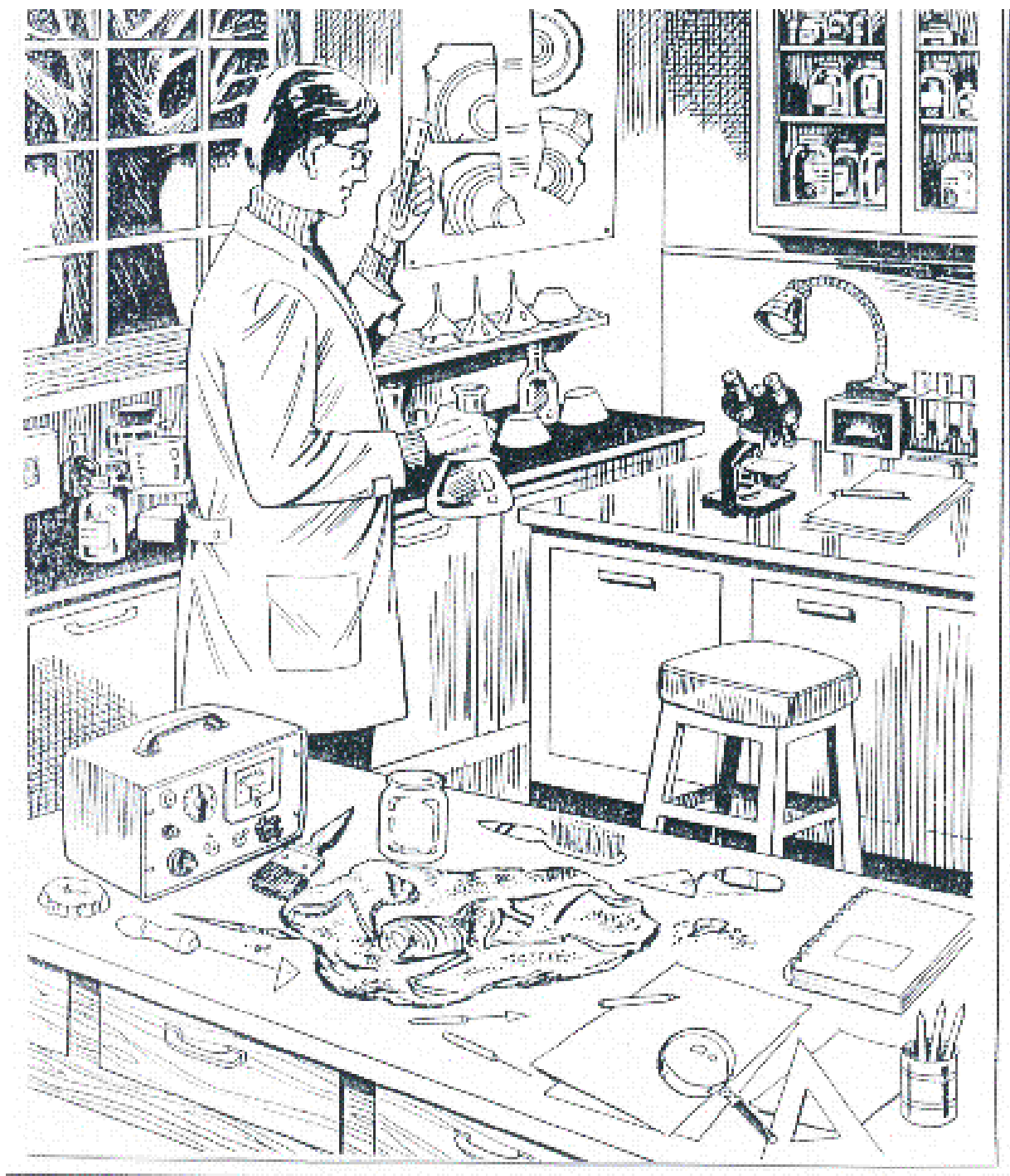
Fig. 84

(*Basic English*, **1991)**
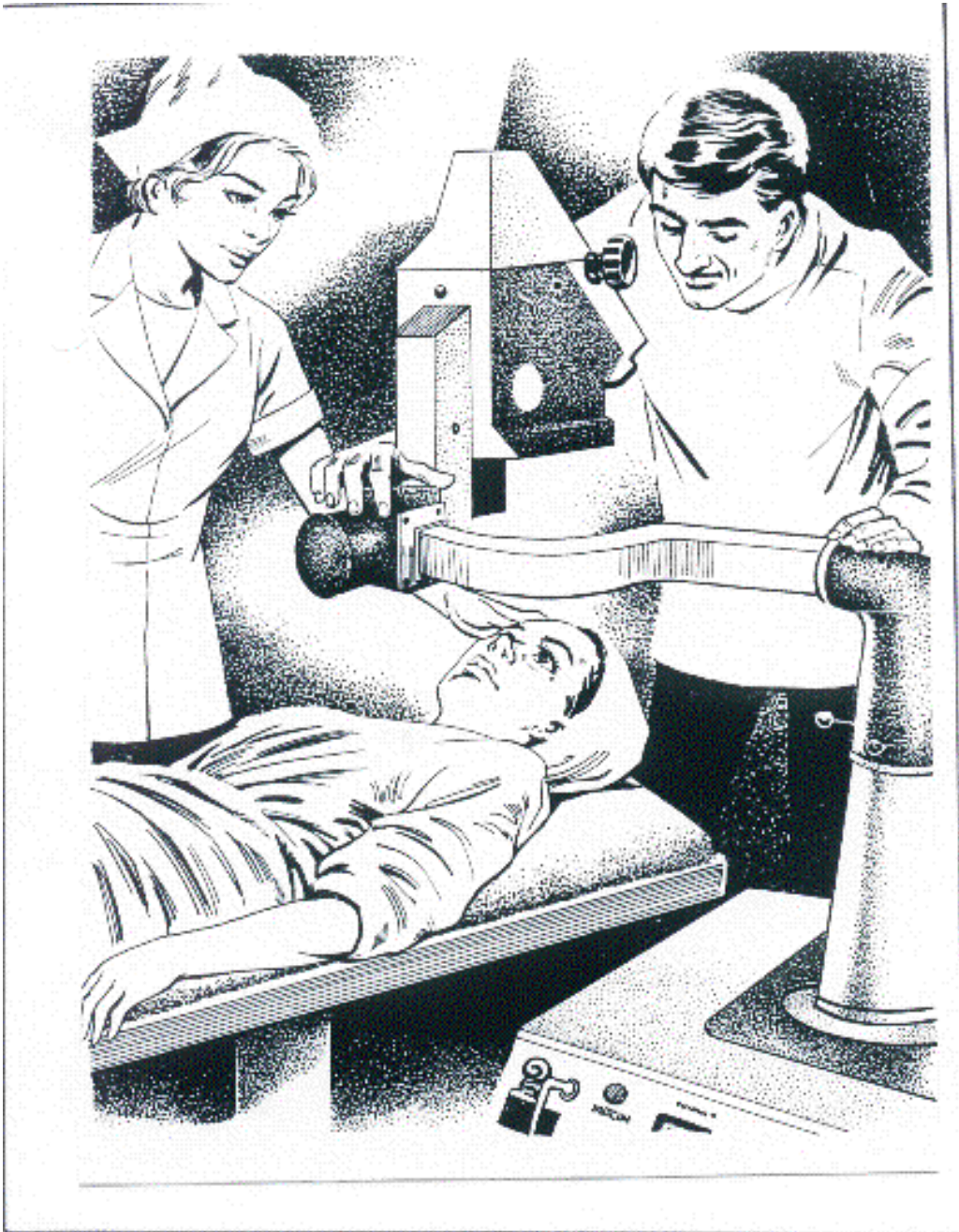
Fig. 85   (*A New Road to English*, **1991)**

6.2 QUESTIONING: PROFESSIONS AND ACTIVITIES
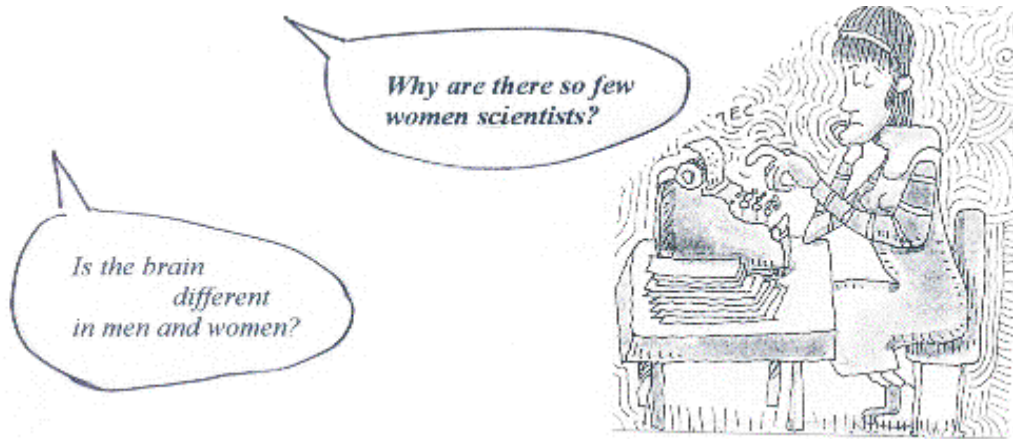
Fig. 86   (Patchwork, 1994)

6.2.1 Discussion of the Findings

The questions are many. Why do fewer girls in high school chose optional disciplines in the field of mathematics, science, technical design and computation? Are they encouraged not to do so? Are there biological differences in terms of mental ability? A survey extensive to studies in these areas (Sherman, 1976) found out that there seems not to be a difference in the abilities of men and women which could explain such differences in terms of behavior. However, many studies on the socialization of gender also show that girls are **less encouraged** to be independent and curious and to actively **try to manipulate the abstract and physical world** (while being socialized in the traditional feminine role). Therefore, due to the sexual role division in our culture, girls tend less to get into scientific areas. Stereotypes of women and girls say that females are not good at mathematics, that they are not logical, that they cannot think in terms of abstract values, that they do not get along well with computers, etc. — *todas* ***habilidades relacionadas à atividade científica.***

This stereotyped construction of females can help explain why women are usually represented as teachers, secretaries, nurses, TV/ movie stars or simply as

'task performers' in the home, i.e. as 'convict housewives'. The problem is that the more they are represented as such, the longer it will take to have concepts, ideas and values changed in terms of the intellectual and professional aptitude of women. This problem entails another problem Visual representations as found in EFL textbooks are not "up to date" in terms of number. Research shows that more and more women enter the labor market each year and these also act in spheres which where (exclusively) the universe of males before.

6.3 An Overview on Research

Research on '*Marketing to women around the world'* held in the United States, Brazil and eight other countries (Canada, Venezuela, Mexico, England, West Germany, Italy, Japan and Austria) reveals that women constitute a substantial part of the labor force (Rena Bartos, 1980). It also shows that the 'class A/B urban housewife' profile has changed a lot in the last quarter of a century with more and more women entering he working market. Based on these data Bartos (1980) developed a new psychographic classification of women in a study on the female consuming market. Not following the traditional polarity **working** vs. **not working out** Bartos' findings demonstrate that women are divided in four groups as follows:

(i) **professional** (women dedicated full-time to a career)

(ii) **part-time** (women who consider their job '*just a job*')

(iii) **not working out** '*yet* ' (women who plan to work in the future)

(iv) **'convict' housewives** (women who work in the home)

Bartos' (l980) classification reveals important differences in terms of attitude. This is evident in the two extremes groups (i, iv) which reflect a tendency to polarization and radicalization. On the one side women who invest **all their time** working out (**full-time**). On the other women who spend **all** their time **working in**

the home. Since women in the two intermediary groups (part-time /not working out 'yet') have more affinity with the first group (either for already having entered the working market or for planning to do it) findings demonstrate that the number of women who work and/or intend to work is increasing.

According to IBGE statistics (l991) there are **74.449.892** women in Brazil (*Veja*, Special edition - Mulher, l994). These correspond to **51% of the population**, and are thus the **majority. Do** numbers (in terms of population and number of visual representations in EFL books) match in terms of equivalence? There is a mismatch between number of women in the population and number of visual representations of women in EFL textbooks if the proportion of men and women in Brazil is considered. There is a mismatch if the total amount of visual representations in the EFL textbooks is paired with the population of Brazil. While women represent more than half of the population they have half (sometimes less) the space men have in the visual representation of EFL textbooks. Such a mismatch becomes evident and can easily be translated in numbers. As table 1.5.3 (chapter I) demonstrates women's visual representations (**773**) correspond to less than half men's representations (**1672**). Female representations correspond to only **32%** of the total amount (2644) of visual representation in the series surveyed. This definitely does not match women's share in population as a whole (**51%). As a result,** representations of males outnumber their share of the population since they represent 49% of the population and 68% in the universe of EFL books visual representation. Why is that so? Does that happen in all the series investigated?

As mentioned in the introduction this study aims at investigating the way women are represented and at also detecting eventual changes. The time span between publications (less/more recent) was determined based on the assumption

that ten years is time enough to bring and /or reveal changes in terms of number and models.

Graph 4 - Visual Representation in EFL books (1985 - 1994)

PAGES   - 2644

VISUAL REPRESENTATION   - 2414

MALE   - 1672

FEMALE   - 773
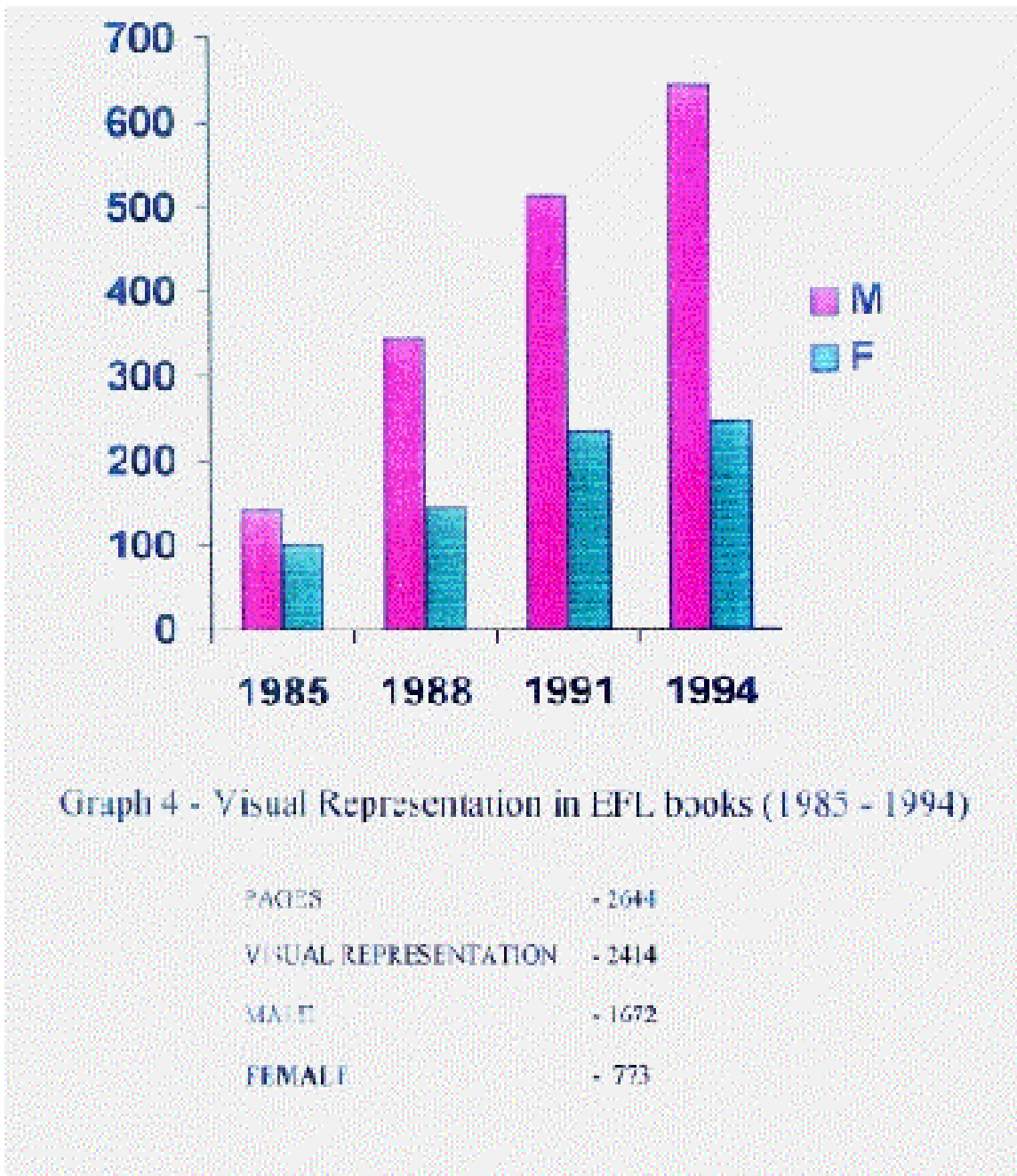
Has anything changed? The numbers speak for themselves. A graph, like any picture, says more than a thousand words.

6.4 REPRESENTATIONS OF FAMOUS PEOPLE AND PERSONALITIES

Famous people and personalities are usually presented in introductions to grammatical sections, exercises and/or texts. They also reveal differences. Visual representations of **males** are again strikingly **more frequent** than those of **females**. The same happens with characters from **fiction**. The following charts aims at illustrating my findings in quantitative terms. People from the "real world" are represented, as well as characters from **fiction** (fairy tales, comics, movies, etc.) in the EFL books. Data is provided as it appears in some of the books of each series so that **contrast** can be established in terms of number.

What's my name?

I am a famous personality. I am a man. I am in the United States now, but I am not American. I am from Minas Gerais, Brazil. My name is Nascimento, but I am not Milton. Who am I?
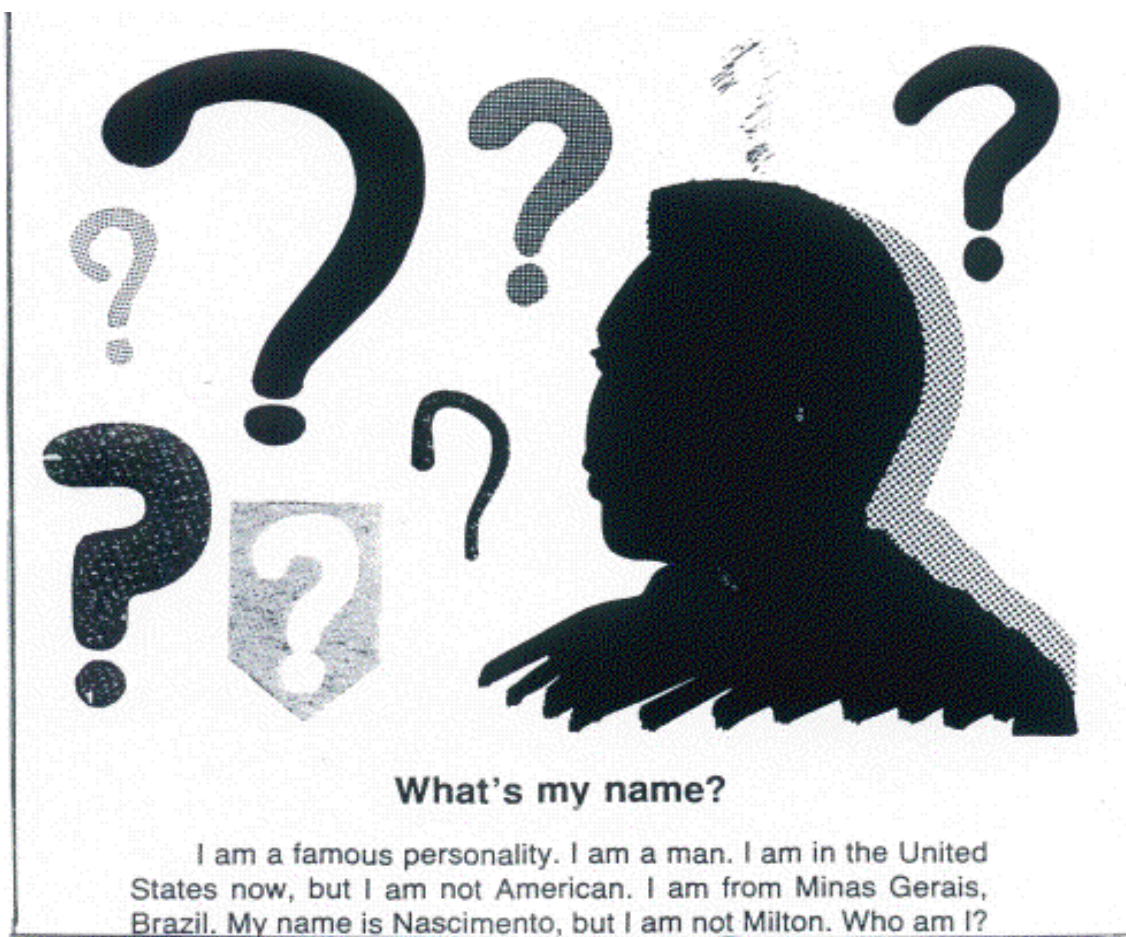
Fig. 87

Table 6.4.1

Basic English Graded Exercises and Texts (Amadeu Marques, **1991**)		
FAMOUS PEOPLE AND PERSONALITIES		
Male		**Female**
Fiction Mickey (1) James Bond Super Man (1) Walt Disney Adam	Lionel Ritchie Pelé Lima Duarte Nelson Piquet (1) Ayrton Senna (1) Woody Allen Steven Judkins Morris John Travolta Pedro Álvares Cabral Churchill (1) Jô Soares Chico Anísio Alain Prost	Sonia Braga Xuxa Madona Glória Menezes Eve
5	**14**	**5**

Men have representatives from both fiction and the real world (19) while women have only 4 representations from the real world and one participant from religion. The following table demonstrates how these representations are divided between males and females.

Table 6.4.2

Show Business	Male	Female
Movies and/or TV	Walt Disney Lima Duarte James Bond Woody Allen John Travolta Tarcísio Meira Jô Soares Chico Anísio	Sônia Braga Xuxa Madona Glória Menezes
Sports	Senna Piquet Pelé Alain Proust	
Politics	Churchill	
History	Cabral	
Religion	Adam	Eve
Music	Steven Judkins Morris Leonel Ritchie	
	19	5

As representatives of women only movie/TV stars are found in the visual representations. Again male (9) representations outnumber female (4)__2 actress and 2 singers). **Sports**, in which many female athletes have been champions (standing out internationally) **does not include any woman as representative**. The same happens in history and politics. **Adam and Eve** represent human beings binarily and without partiality since each one represents one sex in the border line between fiction and reality.

As the table below demonstrates partiality (disfavoring women) occurs in both levels: **qualitative** (identity of participants) and **quantitative** (number male/female representations).

Table 6.4.3   (1994)

PASSWORD I		PASSWORD II	
FAMOUS PEOPLE AND PERSONALITIES			
Male (7)	**Famale (0)**	Male (6)	**Female (3)**
Albert Einstein Aristotle Copernicus J. Kepler Isaac Newton Abraham Lincoln Martin Luther King (1)		Romeo (1) Amadeo Madigliani Luis XIV Taleyrand Tenninson Sherlock Holmes	Juliet (1) Madame de Stael Madame Recamiér

PASSWORD III	
Male (6)	**Female (2)**
Hawking Jorge Luis Borges Gorbachev Jean-Jacques Serran-Scheiber Picasso Romeo (2)	**Dian Fossey** **Juliet** (2)
TOTAL: 24	5

Password includes two characters from **fiction** (Romeo and Juliet) among the personalities selected as visual representations. As representatives from the real

world, **physicist**, a **politician**, a **painter** and **two writers** represent males, while a zoologist represents females in a photograph.

Table 6.4.4

(1994)

PATCHWORK I		PATCHWORK II		PATCHWORK III	
Male	**Female**	Male	**Female**	Male	**Female**
The Beatles Elvis Presley Magic Johnson Ayrton Senna (2) Emerson Fitipaldi Nelson Piquet (2) Romeo (3)		The Beatles (1) Schwarzeneg- ger	Queen Elizabeth	Amir Klink Romeo (9)	Juliet
Total 7	**0**	3	1	2	**1**

Male: 12
Female: 02

Patchwork also contemplates male representatives from **sports** and **music**. **Movies** and **literature** are also present in the form of an actor and two characters from fiction also included in the previous series — Romeo and Juliet. Female representations are restricted to **Queen Elizabeth** and **Juliet**, both also present in previous series.

Table 6.4.5

FAMOUS PEOPLE					
GO AHEAD (1988)					
I		II		III	
Male	Female	Male	Female	Male	Female
	Gal Costa	Beatles	Queen Elizabeth	Churchill (1) Chaplin (2) Superman (3)	

Table 6.4.6

A NEW ROAD TO ENGLISH (1988)					
I		II		III	
Male	Female	Male	Female	Male	Female
	Little Red Riding Hood	Charles Darwin Mickey (2) Donald Pluto Jumbo Goofy Bambi	Tinker Bell	Chaplin (1) Martin Luther King (2) Dracula	
0		7	1	3	0

A New Road to English uses characters from fiction in the visual representations, also favoring male representatives. **Darwin, Chaplin** and **Martin Luther King** stand out as people from the real world in contrast with **Mickey Mouse, Donald Duck**, etc. The only female representatives found in this series are **Tinker Bell** and **Little Red Riding Hood**.

Table 6.4.7   General Findings

Most Frequent Representations		All Women Represented in the Books		
Male	Female	Brazilian	Foreign	Fiction
Romeo (4) Superman (2) Mickey Mouse (2) Charles Chaplin (2) Churchill (2) Martin Luther King (2) Ayrton Senna (2)	Juliet (3) Queen Elizabeth (2)	Sonia Braga Xuxa Glória Menezes	Madona M. de Stael M. Recamier Dian Fossey	Eve Tinker Bel

The statistics bellow aim at contextualizing women's condition in Brazil. Data provided by the a special edition of *Veja* Mulher (Ed. Abril, August/September, 1994) reveal great changes in Brazil in what concerns marriage, work and religion issues. The quantitative data will serve as support for the discussion on my findings.

6.5 MARRIAGE: WOMEN AND MARITAL STATUS

The following statistics aim at contextualizing marriage in the female universe in Brazil. This is how women are distributed in terms of marital status. There are 49 million Brazilian women above 15 in Brazil: 56% are married, 31% are single, 8% are widowed, 3,5% are separated or divorced and 1,5% have no record (IBGE surveys/l980, l990).

Although the majority of the Brazilian women above 15 are married there are other minor groups (widows, divorced, etc.). These are almost excluded from the visual representations. Widows occasionally play the role of grandmothers and mothers-in-law in the family. Single women are represented as 'the others' menacing the 'wives' security in marriage. Unmarried women are also represented as if in pursuit of a husband to join the great group of the married women. Women are portrayed as economically, emotionally and physically dependent on men. Marriage is therefore central in women's lives in the representations. Women are almost always represented beside men either representing the 'wives' or 'the others' — women who wish to become wives themselves or challenge other wives 'security' in marriage'. Although women are represented as **unsatisfied** wives which is visually (facial expression) and verbally (verbal interaction) signaled marriage is presented as the only alternative for them. The deconstruction of marriage is not even suggested with a few exceptions (Fig. 1): a mother who has left the home, husband and children for 'love' (the 'farewell letter' cartoon, in this chapter).

6.6 WORK AND WAGES

In Brazil, the number of women who conciliate husband, children, diapers and work outside the home has increased. The most recent massive insertion of working women took place in the 80's. Today these are 39% in the total and outnumber Mexico (22%) and Argentina (33%). In Brazil **23 million Brazilian women work out** — 1989/1991 (in %). The table below shows women's condition in terms of work in other countries.

Sweden		81.7
USA		66.5
Japan		58.0
France	56.6	
Brazil		**39.2**
Chile		34.5
Argentina		33.6
Mexico		22.8

Source: OIT, PNAD 1990.

Surveys also reveal that the number of women who work out has increased in contrast with the number of 'convict' housewives which has consequently decreased (see number of women looking for jobs, below).

Housewives	35,000,000
Working out	**23,000,000**
Looking for jobs	**800,000**

'O lugar de uma mulher é no lar, zelando pela família e não fora, trabalhando' (João Paulo II, 1981, in *Veja*, l994). Although statements like this help to construct

the model of women exclusively as wives and mothers, research shows that women working out keep growing in number. Evolution of the participation of the female economically active population is shown in the table below.

WOMEN				MEN		
1970		1990		1970		1990
20.9	+ 70%	35.5%		79.1	- 18%	64.5

Source: IBGE, AEB 1980/1982 - Demographic survey (1980)

REASONS FOR WOMEN NOT BEING WORKING OUT

(In oder of importance)
. Need for taking care of children
. Not finding jobs
. No rewarding salaries
. Difficulty for conciliating job/home
. No financial need
. No permission from husbands
. Retirement
. Not having a profession
. Taking courses (studying)
. Health Problems

Reasons for working out

	W	M
. Afford personal expenses	54	46
. Support family	40	65
. Enjoying it	34	34
. Personal achievement	31	24
. Professional fulfillment	30	35

6.6.l Wages

As the tables above demonstrate women's wages also contribute to support the family besides contributing to personal and professional achievement. However, differences also occur in terms of the distribution of salaries in the market. Women earn less than men.

Women earn an average of 43% less than men	
Average nominal monthly income - 1990 (minimum wages)	
Women	Men
2.8	4.9

Source: PNAD (1990)

13% of the women support the family by themselves
34% of the illiterate women earn up to a minimum wage
 5% of the illiterate men earn up to a minimum wage
 7% of the women with graduate level earn more than 20 minimum wages
28% of the men with graduate level earn more than 20 minimum wages.

CONCLUSION

Through the analysis of the illustrations and cartoons surveyed in the EFL textbooks I selected for this study I intended to demonstrate that visual representation (like other types of discourse) plays the specific role often attributed to the genre and also convey the implicit social values of dominant ideologies.

Due to the direct nature and particular features of visual texts values which are conveyed through visual representation are unconsciously aprehended by readers. Cartoons and illustrations in EFL textbooks aim at making English lessons (and classes) more appealing to students(with the mere function of decorating pages, complementing written discourse or making grammatical exercises lighter and "funnier"). A variety of devices are exploited in order to create such effects on students. Participants features, gestures, qualities and defects are enlarged to the excess for the construction of identities, roles, atmospheres, etc. These can be either exaggerated or subtly expressed by means of a line, trace or shade. When speech is added to images (cartoons with captions or balloons) or texts match the illustrations visual and verbal texts are combined and interplay to convey a message. As a result, visual texts adds to or change the message conveyed through verbal texts.

The problem is that for being easily aprehended and mainly for being used in a context in which the imbalance between given/new information is likely to disfavour learners of a foreign language cartoons and illustrations are the most direct means of communicating with students within the teaching context. This unfolds into a problem : the values underlying the visual representation are as easily apprehended as the situations and "jokes" in them.

In this dissertation I discussed some of the ways through which the dominant discourse of sexism is coded in visual representation and how visual and verbal

texts diverge in terms of message. My ultimate aim was to demystify the current belief and status attributed to written discourse __ that of being (exclusively) responsible for meaning.

Most of the images reproduce current values and beliefs by means of the stereotyped construction of participants Role models underlie their structure and therefore reinforce beliefs shared by common sense. Some of the samples analyzed also express concern with disfavored groups (female representatives in the case) by denouncing some differences in treatment as a result of current social practices. Nevertheless most of the represented situations involving male and female participants disfavor women either quantitative or qualitatively. As a result, the exceptions which favor women somehow (either by denouncing or raising questions) are not quantitatively significant in comparison with those which reveal the discourse imposed to the dominated group (female participants, either human or not).

Through the analysis carried out in this study some conclusions can be drawn. Firstly, considering the universe of visual representation surveyed as a macrocosms (all the cartoons and illustrations in the series investigated) a difference immediately stands out — partiality in terms of number. Male participants, either human or not, are more often represented in both cartoons and illustrations. Such a finding reveals quantitative partiality favoring males and therefore a difference in treatment (see table on quantitative data in Chap. 1). The number of representations of male participants outnumbers the representations of females in all the books of all the series investigated, with no exception. The difference in the overall amount of representations highlights the contrast between men (68%) and women (32%) representatives in the images surveyed.

Secondly, by looking at how females (women, girls and other beings or objects gendered as such) are represented another difference is soon detected — that

which concerns social roles and entails prestige. According to one of my assumptions women are more often represented in the limited domains of the home (not rarely in the kitchen). They are usually assigned the role of task-performers who are very often involved in household duties such as cleaning, cooking, serving meals, taking care of children, etc. In short, women are given the responsibility of taking care of the house, the husband and the children. Male participants, on the other hand, are given more space in the representation therefore very often also acting out of the home (usually at work, in clubs, on the street, etc.). When represented in the home they are given the role of observers of what is "going around" in the house, not participating actively in the domestic activities. They are almost always represented performing individual actions for self-enjoyment such as reading papers, watching TV, smoking or even sleeping in the living room. This implies they have their individual space assured even in the collective domains of the home.

Social roles and prestige are encoded in visual representation mainly through clothing and setting which in some cases are responsible for the participants' identities. Aprons, pans, brooms, scarves, rollers and robes are accessories and instruments very often exploited in the construction of mothers' and housewives' identities. If decontextualized such elements could indirectly imply gender not seeming to mean much in special. Nevertheless, when combined and contextualized they unveil social relations and roles therefore revealing another kind of difference in treatment — that which in its essence is directly related to power and prestige. Male representatives are shown performing activities which confer more power and prestige — The visual code of images translates that in the form of a well dressed men in offices, schools etc. When represented in the domestic boundaries, men, unlike women, are seldom represented in pajamas, robes, etc.

This implies that visual representation, as a product (creation) of agents engaged in the 'social web' in which they acquired the values of dominant ideologies inevitably reflect these values together with the beliefs and worldviews which permeate the society in which these agents were born, raised and educated. As a result, cartoons and illustrations, by reflecting such worldviews, also reinforce current ideologies (e.g. sexism) and thus consolidate the rights and power of the dominant upon the dominated (male and female in the case). As a consequence of the established models girls' tasks are reflected in visual representation even through setting. These images show how boys and girls are (or should be) and what is expected from them.

Seen as "ideological agents", cartoons and illustrations therefore act upon society by mirroring beliefs and values currently taken for granted. As a result, they also help to shape both individuals and the society they live in. For deriving from individuals who absorb the same values they reflect, illustrations and cartoons can be said to have a prescriptive role in addition to their first and main function that of complementing and decorating pages and books.

Therefore it is my view that these representations end up acting as models and that they contribute for establishing roles within the family, the house, etc. Women as represented in the images may be seen as models to be followed as well as their activities may be taken as norms or rules which determine what females/males do (or are supposed to do) how they act (or are expected to act) or even what they do not do (or should not do, be, etc.). In short, cartoons and illustrations can be taken as mirrors of the society where we live in and through which models are reproduced and inevitably reinforced. The way a woman is represented (looks, duties, profession, etc.) may be taken as a symbol of how women are and/or should be. The same applies to men. Even illustrations which at first hand may look neutral can be loaded with gender values and its implications.

The decoration in bedrooms (boys' and girls ')means what girls and boys (be neat, organized, keep her place clean, etc.) and what is expected from them. The same applies to boys, however in the opposite direction in terms of values. Boys' bedrooms besides showing how boys "are" (messy, disorganized, etc.) can help establishing how boys should be or what boys do not have to be (neat, organized, etc.). That is to say, the *do*'s and the *don't*'s in what refers gender can be shaped or influenced by mere illustrations in books. Being neat and ordered implies being "nice girl" or a "not very convict male", the same way as not being ordered could imply being a "real male" or a "not very perfect female".

For resting basically upon stereotypes which are the result of the generalization and exaggeration which are inherent to cartoons and illustrations another conclusion can be drawn. Visual representation tends to portray participants in two opposite poles on whatever level of analysis. Such polarity can be either constructed by opposing representatives from different sexes (men vs. women) or from the same sex. These oppositions rest mainly in issues related to beauty (looks) and power (dominance). They also and entail related issues of social status and prestige. As a result, participants are represented as "the beautiful" or "the ugly", "the dominated" or "the dominant", "the strong" or "the weak", "the big" or "the small", etc. Through visual representation (looks, behaviors, etc.) participants are labeled as oppressors and oppressed, tyrannical or submissive, attractive or unattractive. No matter the label and the slot participants are attached into the central issues are essentially the same. They deal with the dispute for power and prestige either by force or by charm. Whatever the case such relations could be translated in terms of "one gains and one loses". This way images reproduce what happens in "real life".

Besides unveiling the hidden discourses behind the representations this study also aimed at raising questions on the problems involving the use of images in EFL

books, (in principle, my concern extended to schoolbooks in general.) However, "finding faults" is not my intention, but rather detecting the underlying issues which may derive in and reinforce sexism and partiality. I investigated visual representation in order to detect problems.— sexism, partiality, etc. Solving them is another step. Our action as educators and researchers is limited to the scope of the study and area where we act. Action in seeking for change inevitably converges to "triggering" awareness, by whatever means. Our task as researchers and educators is to research, raise questions and therefore awareness. Having some of the problems elicited motivates us to trying to solve them and to search for others While data on how things happen in book printing houses, who decides , who illustrates, etc., our action is restricted to the classroom. Approaching visual representation as an important and effective vehicle of mass communication will "open" students eyes for what underlies those cartoons and illustrations so often ignored by teachers and not recognized as "serious" by most of the people (including scholars, researchers, etc.)

The social issues detected through this study are wide in scope and depth not affecting females exclusively. Investigations of this kind are stereotyped in the same way feminists and gender studies in general are. They should be rather seen as seen as investigations which struggle for finding ways to balance men/women relationships and not finding "someone to blame" for the differences detected. Issues like the double journey of work demonstrate clearly what happens in visual representation and mirror women's condition not only in Brazil.

The main problem is that times have changed. And so have the lives of people__ men and women. However, the models presented in schoolbooks have not followed the changes boys, girls, men and especially women have undergone They continue to reproduce (either visual or verbally) the same models used ten or twenty years ago. when almost all of the women used to be "full-time" housewives.

Now women share the responsibility of supporting the family with their husbands. As a result they have to divide their time and act as professionals, mothers, wives and housekeepers. While washing dishes, cooking, taking care of children are presented exclusively as "feminine" duties women will continue to cumulate tasks outside and in the home.

Obviously limited in scope and depth this study does not aim at completely unveil the so many issues underlying visual representation in what concerns gender. Its importance and value rests mainly in being an attempt to desmythify the dominance of verbal, written medium over the visual media, and as a result struggle against the low status currently attributed to images, especially in teaching contexts. Visual images <u>are </u>important because what is communicated visually is "often apprehended unconsciously and unthinkably it can have such a profound effect" (Kress & Leuween, 1990). This study contribution is precisely aimed at making what is visually communicated explicit and conscious to readers and viewers. I advocate that cartoons and illustrations, besides adding a touch of lightness to language/grammar lessons, reproduce and therefore reinforce dominant ideologies and values.

I also think that educators should look at images in schoolbooks with a cool, analytical and critical eye (to the extend that is possible and also help students to look at them more critically.

We can read images in various perspectives, levels an depths. As human beings we can enjoy and share the excitement of the genre. As individuals we should be aware of how images can influence though and behavior by reproducing role models. As males and females we should question such roles. As educators we must contribute to trigger individuals' awareness as to their roles — both as receptors and agents in the communication process. And a mediators in the learning

process it is our role to "*unveil what is hidden, and understand what is revealed*" (Evangelista, 1984, my translation).

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APPENDIX

The Corpus: Selection, Design, Objectives and Features.

The following series were selected as corpus for the investigation.

- **ENGLISH WITH FUN**   •
  Cerdeira,C.B. & Santos,P.S.   **São Paulo: Ed. Moderna,** 1985**.**

- **GO AHEAD**   •
  Perri, E. L. & Herrero, M.C.   **São Paulo: FTD,** 1988**.**
                                           •

- **BASIC ENGLISH -**
  (Grades Exercises and Texts)
  Marques, A.   **São Paulo: Ed. Ática,** 1991**.**

- **A NEW ROAD TO ENGLISH**
  Speeden, J. A. & Sakuragui, S.   •**São Paulo: Atual Editora,** 1991•

- **PATCHWORK**   **São Paulo: Ed. Scipione,** 1994**.**
  Rubin, S. & Ferrari, M.   •

- **PASSWORD: ENGLISH**   **São Paulo: Ed. Ática,** 1994.
  Marques, A.

Two of the series were written by female authors (first and second in the list). The others were written by male authors. It is important to point out though, that illustrations were made by male professionals. Even those books written by females. were illustrated by male artists.*English with Fun*, written by Cleide Bocardo Cerdeira & Patrícia Senne Santos uses cartoons extracted from British Sources (The Book of British Humor, Longman, 1981). *Go Ahead* is illustrated by Roberto Soeiro, a male (probably Brazilian) illustrator. *A New Road to English* was written by John Andrew Speeden & Shiniti Sakuragui and illustrated by Kazuhikjo Yoshikawa (hard to tell whether male or female). Zé Flavio, Noemi de Carvalho e Avelino Guedes were responsible for the illustrations in *Basic English*, also written by a male author. Illustrations were made by Luis Maia for *Patchwork* which was written by two female authors. Solange de Oliveira e Valdemir C. Patinho responded for the Art in *Password: English,* written by Amadeu Marques.

1. *ENGLISH WITH FUN* **-** Cleide Bocardo Cerdeira, Patrícia Senne Santos. São Paulo: Ed. Moderna, 1985.

This series consists of three volumes designed for high school or similar courses of the same level. As stated by the authors in the presentation section, this series aims at developing the four skills involved in learning a foreign language — reading, understanding, writing and speaking. Special emphasis is given to comprehension, although, listening practice activities are not provided.

The author's special concern is "raising the students interest in learning the English language" (Foreword). Aiming to achieve such a goal, "an attempt was **made to use complete, interesting and usually funny texts" the authors words (underlining mine). Vocabulary is widely focused and also explored in the**

grammar exercises. According to the authors, the language in the exercises is communicative, with the aim of making learning more natural (emphasis mine).

Complementary activities such as word puzzles, riddles and cartoons (not mentioned in the introductory notes) are also provided probably aiming at reinforcing the structures formerly presented and motivating the students. Such activities are indirectly mentioned under the label of 'interesting, funny' texts, I assume. Very few illustrations (without an underlying comic complexion) are used; exceptions being instances used to illustrate poems, prepositions, etc. These serve merely as illustrations without any ludicrous effect.

Cartoons are spread throughout the books as examples for grammar items — passive voice, — *ing* form, reported speech, etc. Titles and grammatical notes were purposefully presented with cartoons and illustrations with the aim at contextualizing them in terms of language teaching. According to the bibliography provided cartoons were taken from British literature, being then 'imported' humor. Among some of the sources cited are: 1. King, J., Ridout, R. & Swan, D.K.,*The Book of British Humor*. London: Longman, 1981,2, Lip, Gerry (ed.). *Daily Star Fun*. London: *Express Newspapers*, 1981, book 1.

2. *GO AHEAD* **-** Edilza Lobo Perri e Maria Cristina Herrero. São Paulo: FTD, 1988.

This series consists of three volumes which have pre-entrance examinations as a goal. According to the notes provided in the teacher's manual, texts were selected following the 'needs to enlarge vocabulary and fix grammar' in order to **relate rules to the students' interest. Grammar is traditionally approached and labelled as activities and objectives are presented.**

Illustrations are the main (if not only) visual device used. (some of them presenting the features of cartoons). However, these are not explored as texts, but rather they serve merely as illustrations for the texts and grammatical exercises.

Although all the illustrations were classified as such in this study, most of them present the features and function of cartoons. The books were written by two female authors. However, the illustrations were made by Roberto Soeiro (male and probably Brazilian). This, in addition with the date of publication (1988) might help explain some of the features of cartoons and illustrations used in this series.

3. *BASIC ENGLISH* **-** Graded Exercises and Texts - Amadeu Marques. São Paulo: Ed. Ática S.A., 1991 (2ª Edição)

This volume is a book of exercises on the main grammatical points in English complemented by texts. Content was divided in 8 didactic units in this book starting from a grammatical point which is illustrated and contextualized in the form of dialogues or subtitles. Grammar explanations are given in Portuguese for the sake of *brevity*. Exercises involve characters from the students' universe designed for oral and written practice. Both cartoons and illustrations are abundantly used in the book to introduce, illustrate and punctuate both texts and exercises. A few photographs are also included; cartoons being the greatest in number though. Another feature specific of this book is the use of multipicture cartoons which recur in the various units and take the feature of serial comic strips. It is the case of the "attractive" vs. "the unattractive" , and the "ubmissive" vs. "the dominant" wife cartoon, both object of investigation in the analysis section of this study.

Although most visual representations were labeled as illustrations, many of these do present structure and features of cartoons. The samples classified as

such (20) present all the features specific of cartoons (including the multipicture-picture series).

*Many of the illustrations present features of cartoons in what refers format (characters and 'balloons') not being an independent unit in what concerns meaning. In other words, they are used as visual devices to present language structures by giving the characters voice (usually addressing the reader and not each other).

Illustrations, as well as cartoons can be classified into two main groups in this book.. The first, illustrations as traditionally understood, as serving aesthetic or illustrative purposes and second; illustrations taking the format of cartoons and encapsulating the grammar structures within balloons. The latter as cartoons in which verbal and non-verbal language interact to create a situation or as in the form of 'snapshots' in a series.

. Most of the cartoons in this book are used as mere illustrations for the texts or grammatical items. Two cartoons are exploited for comprehension by taking verbal and non-verbal language into account.

4. *PATCHWORK -* English 2nd Grade - Sarah G. Rubin and Mariza Ferrari, São Paulo: Editora Scipione, 1994.

The authors present the series in the Foreword as an intermediate English course aimed mainly at the Brazilian secondary student. The series also consists of three volumes which aim at providing material for a school year. The texts and activities are described by the authors as exploring varied and instigating themes suited for students of this specific age (the authors' words).

As principles orienting the teaching of English the authors include some recent trends (how to learn techniques, project work, humanistic approach) as well

as some more traditional practices which have proven (in the authors' view) to be efficient through time (structure, pre-reading activities, grammar, translation, etc.). *Teaching how to learn* aims at assisting teachers in developing learning strategies individually in students. *Project Work* aims at putting students at work through action, by making posters, interviews, research, etc. The *Humanistic Approach* is developed through the self-questioning presented in the exercises (e.g. I am a person who...).

Each unit in Patchwork is organized as follows:

1. Pre-reading - (presentation of text)

2. Vocablist - (explanation of words and expressions)

3. About the text - (vocabulary and understanding the text)

4. Grammar - (recognition, understanding and practice)

5. Self-evaluation - (how much was or was not learned)

6. Improve your Knowledge - (amplification and transference)

7. Personal Data - (insights on how to transfer subject to personal experience)

8. Writing and Speaking - (dialogues and questionnaires - written and oral)

9. Project Work or Playtime - (learn by doing activity games and songs)

Although the three books of the series fit into a common pattern as to the organizational structure some distinctions can be mentioned in what refers the lay-out. Book I is fully colored with illustrations and cartoons. Book 2 and 3 have a single, but different color for all the illustrations, including charts on grammar. Both follow the prevailing tone in the cover. Pictures are reproduced in black and white. Pictures and illustrations are used as in the other series investigated and serving the same functions - punctuative, aesthetic, narrative, symbolic, etc. One of the sections presents specific and special features by matching verbal and non-verbal text in the

- "Vocablist". This section accompanies the written text and is aimed at providing vocabulary (words, expressions and definitions). Additional space is provided for students to enlarge the list according to individual needs.

The illustrations in this section are unique in comparison with those in the other books because they integrate the written text, visual text and the titles.These overlap and become a single coherent meaningful unit as a whole.

Note:: Most of the illustrations and cartoons in this series are in full color, except for volume 3 which is printed in black and white and in different tones of violet and gray.

6. *PASSWORD: ENGLISH* - Amadeu Marques. 4.ed. São Paulo: Ed. Ática, 1994. (Vol. 1, 2, 3).

This series consists of three volumes specially designed to prepare students for pre-entrance examinations in college. In the author's words 'the candidate to the university needs to show that he/she is able to understand authentic (non-adapted) texts in the language 'whatever the field chosen he/she will have to be familiar and successful with the bibliography'. This is why, according to the author, minor concern was given to grammatical points (also following the pre-entrance examinations trends in the last years). Therefore, a major emphasis is given to the study and practice of reading comprehension.

The name of the series Password suggests its main aim — being the password for getting into the university. According to the author, not only the name is to be intriguing but also its approach to language. It is his purpose to challenge, to raise curiosity, to appeal for reading and studying; in short, to lead students to learn English in high school in an agreeable way.. Through texts and exercises following a motivating and innovative thematic line, free of the traditional memorization of

grammar rules, the series aims at being dynamic in the sense of providing 'pleasure in the job' as stated by the author.

Such an overview on this series design and objectives aims at contextualizing visual representations in the universe of this series. In the "Foreword" The author points out it is his aim to stimulate students to get free from the tendency of reading linearly, word by word. It is my concern to check how cartoons and illustrations are worked out in the series.

Illustrations and cartoons are spread out through the series with different and specific functions. Photographs (usually in authentic texts about famous people and places) are also used. Illustrations are used to decorate pages in the introduction of each part of the books, and to illustrate texts and grammar exercises. Cartoons are treated as texts with questions on comprehension and critical and personal reasoning.

This appendix is provided for giving a more comprehensive view of the corpus under analysis. The authors' notes, objectives and the type of student these series are designed with the aim of enriching the discussion on findings.