

## CHAPTER 4

### FINDINGS

In this chapter the results of the analysis in the previous chapter are summed up in five headings: 1.numbers of characters 2.character traits and mannerisms 3.activities, interests and allocation of space 4.social relationship and interaction with other characters 5.learning experience. Focus is on the similarities and differences among the male and female characters. This not only answers the research questions, but also serves as a departure point for the discussion in the next chapter.

#### **Gender Discourse in Thai Contemporary Literature Textbooks**

The first research question is whether or not *Wannakadee Lamnam* textbooks are inscribed with gender ideologies and gender bias. The analysis of verbal and visual language in 12 chapters from four *Wannakadee Lamnam* textbooks shows that males and females are differently portrayed in term of five main components used as criteria for the study: 1.numbers of characters 2.character traits and mannerisms 3.activities, interests and allocation of space 4.social relationship and interaction with other characters 5.learning experience. The result shows that there are differences in the way male and female characters are presented in all five components. Nevertheless, in one component, the number of characters, there are more similarities in terms of the number of male and female characters appearing in each topic.

Table 1: Number of Characters

	The Bantams	Seetian's Painting	Grandmother & Grandfather	Safiya's Sheep	Kawao in the City	The Flower Arrow and the Little Prince	Knowledge is Merchandise	One is One's Own Helper	It Happens at a House in a Garden	Literature Fan Club	The Plai Noi's Journey	Battle of Father and Son
Number of Characters	three	four	two	eight	five	three	Two	four	four	three	ten	six
Characters	A father A mother A daughter	A father A mother A son A daughter	A grandmother A granddaughter	Safiya and her father Yousube and his father Natee and his brother a teacher and a naughtiest boy in class	A father A mother A son A daughter	A grandfather A grandmother Dan	Phomklae Dan	Maprang Charlie Phomklae Grandmother	Maprang Charlie Phomklae Grandmother	Charlie Maprang A teacher	Sarai Charlie Maprang Mingkwan Som-O A teacher Chanchai Panu Yod Mekfon Sarai's father	Yod Kriengkrai Charlie A teacher, Chanchai

### 1. Number of Characters

From 12 chapters, there are two chapters with clearly more male characters than female; Safiya's Sheep and The Flower Arrow and the Little Prince. The two chapters that there are more female characters than males are The Bantams and Literature Fan Club. In the other six chapters, there are equal numbers of male and female characters and mostly they exist in the form of family such as Seetian's Painting and Kawao in the City. In One is One's Own Helper, the grandmother is included so the number of both gender characters is equal. In Battle of Father and Son and The Plai Noi's Journey, the number of boys and girls are equal. Even though in Battle of Father and Son, the names mentioned in the chapter are mostly male, the word "friends" also includes girls. Therefore it cannot be said that boys outnumber girls as well as in The Plai Noi's Journey, the numbers of boys and girls are slightly different and sometimes the word such as a group of boy is used. It shows that there must have been more boys at the scene. There are two chapters, Grandfather and Grandmother and Knowledge is Merchandise, which have only the same gender characters in a chapter.

Table 2: Mannerisms

Mannerisms	The Bantams	Seetian's Painting	Grandmother & Grandfather	Satya's Sheep	Kawao in the City	The Flower Arrow and the Little Prince	Knowledge is Merchandise	One is One's Own Helper	It Happens at a House in a Garden	Literature Fan Club	The Plai Not's Journey	Battle of Father and Son
Characters	I (F)	Seetian (F)	Mali (F)	Satya (F)	Khampan (M)	Dan (M)	Charlie (M)	Charlie (M)	Charlie (M)	Charlie (M)	Charlie (M)	Charlie (M)
Adventurous	+	+	+	+	+	+	+	+	+	+	+	+
Imaginative	+	+	+	+	+	+	+	+	+	+	+	+
Expressive	+	+	+	+	+	+	+	+	+	+	+	+
Dependent	+	+	+	+	+	+	+	+	+	+	+	+
Interactive	+	+	+	+	+	+	+	+	+	+	+	+
Polite	+	+	+	+	+	+	+	+	+	+	+	+
Initiative	+	+	+	+	+	+	+	+	+	+	+	+
Nurturing	+	+	+	+	+	+	+	+	+	+	+	+
Emotional	+	+	+	+	+	+	+	+	+	+	+	+
Active	+	+	+	+	+	+	+	+	+	+	+	+
Talented	+	+	+	+	+	+	+	+	+	+	+	+

++ often found  
 + Sometimes Found  
 - Not found

## 2. Mannerisms

### 2.1 The Main Characters

The mannerisms have been classified into 11 significant features as in table two to show the similarities and differences of male and female characters in *Wannakadee Lamnam* textbooks.

The first feature is the adventurous quality. By examining the word choices and activities of male and female characters, the findings show that mostly boys are allowed to be in exciting and adventurous activities. For example, in Safiya's sheep, Yousube goes to the wild sea and Natee goes to a jungle behind the village. In *The Flower Arrow* and *the Little Prince*, even though Dan is physically at home reading to his grandparents, through his identification with the little prince, he is part of the adventure of the little prince. Maprang, in *It Happens at a House in a Garden*, is the only female character from all chapters used in this analysis who is allowed to have an adventure, but she is not alone; she is led by male characters, Phomklae and Charlie.

The second feature is the imaginative quality. From the activities, boys use their imagination more than girls. For example, Seetian uses imagination in his drawing resulting in receiving the first prize from the competition, Dan's imagination while reading allows him to identify himself with the little prince, Yod and Krienkrai imagine themselves as Ramakian characters making their performance fascinating and Charlie comes up with making a computer game with traditional Thai characters showing his potential in combining his hobby: playing on the computer, reading and what he has learnt from school to make something creative. On the other hand, girls' imaginations are not used for creativity. Mali's imagination is about fear as she is associated with the verbs กลัว (to be scared or afraid of): Mali is scared of the giant statues in front of the temple. Safiya is afraid that some dogs will harm her sheep. Maprang imagines that her grandmother's stomach is full of lullaby songs and tells it to Charlie and Phomklae as a joke.

The expressive quality is the third feature. The female characters are much more expressive than boys. They verbally express their emotion with the verbs such as รัก *to love*, สงสาร *to pity*, เอ็นดู *to care for*. Girls express their affection much more than boys and they express this characteristic verbally and physically as seen by the verbal language such as กอด *to hold*, นอนหนุนตัก *to lie down and put one's head on one's lap*. Khampang is held by both father and mother: she is associated with the verb โอบไหล่ *to hold around shoulder* and there are two pictures of her being hold by her father and mother. Many pictures show girls being physically close to adults, the visual language shows only Dan who is lying down and putting his head on his grandmother's lap but there is no verbal language describing this action. From all 12 chapters, Charlie is the male character with expressive quality as seen by the repetition of the verbs คิดถึง *miss*, he uses when he writes to Phomklae.

The dependent quality, the fourth feature, is often seen in female characters. They depend on their parents and friends in almost every aspect especially in term of learning. The sentence types show that they are often in the object position in affirmative and imperative sentences. Plus they often ask for information from adults. In the chapters that male and female characters are portrayed as equal through the conjunction *and* or pronoun *we*, such as in Seetian's Painting and Kawao in the City, the verbal language shows that boys do not use as many interrogatives as girls. And the word choice for boys sometimes indicates their wisdom such as Khampan uses คาดคะเน *speculate* whereas Khampang uses only ถาม *ask*. Moreover, when compared to boys, girls always have to be under adults' supervision. For example, Maprang is presented with her grandmother whereas Charlie's mother is almost invisible in the story.

The fifth feature is the interactive quality. From verbal language, it is noticed that female characters use more communicative verbs when they are the voice of the story, they use interrogatives to interact with the reader. In the chapter that the male and

female characters appear together, the female characters interact with adults and other characters more than male who will ask only when they need new information such as Dan and Khampan or when they want to entertain the audiences such as Yod and Kriengkrai. Nevertheless in the higher level or at pratom six, Charlie is the voice of every chapter and he is also interactive when he writes to Phomklae. But when he is portrayed with Maprang, she talks more and sometimes she even speaks for him.

The sixth feature is politeness. Female characters appear to be much more polite as seen by the use of particles. The girls in these chapters always use particles when talking to adults and other characters: Safiya uses them even when she talks to her sheep whereas Charlie uses it only when he talks to the teacher.

Initiative is the seventh quality. This refers to the ability to create something by using what the characters have learnt. The boys appear to use their initiative more. For example, Dan writes a note to his parents and sister telling them what he can think of after reading the story. Charlie comes up with the idea of the literature club when he spends sometime reading. Yod and Kriengkrai can think of the way to promote their activity as well as how the presentation should be whereas Sarai needs the teacher, Chanchai, to help her with the promotion by announcing her activity in the morning and her father is the supporter behind her performance.

The nurturing quality is the eighth feature. This concerns the activity and verbs indicating the behavior concerning taking care of others. Only girls are found to be in this category. For example, the girl in *The Bantams* raises the bantams, Safiya takes care of the sheep and Maprang feeds fish. None of the boys are portrayed with this quality.

The ninth quality is the emotional quality. The verbal language such as word choice and verbs reveal that female characters are more emotional than males. Female characters such as Khampang and “I” (in *Seetain’s Painting*), are described through the verbal language as being so emotional that they almost break into tears when talking about something sad such as animals being killed. In *The Plai Noi’s Journey*, all

female students cry when they hear the sad story about the separation of Wantong and Plai Ngarm. The male characters are also sad, but they do not cry. Even though Charlie is portrayed as emotional when he expresses his feeling towards Phomklae but he never cries. Moreover, they appear to be rational as seen by the verbal language describing their opinion: Mek thinks first before speaking and Yod bases his opinion on his background knowledge. They even provide reason to justify Wantong's action. Moreover Mek is compared to an adult and Charlie is compared to a philosopher because of their language used.

The tenth feature is the active quality. The sentence structure can describe characters' action. The male character has a role as the subject of the verb of action which means verbs that show movement. For example Yod and Kriengkrai are very active in their presentation. This is contrary to Sarai's verbs which do not indicate any movement. In Safiya's Sheep, Natee and Yousube's verbs are หาปู (finding crabs) or ออกทะเล (going to the sea). These verbs show more movement than Safiya's verb เล่า (tell). The girls are more associated with verbs of communication.

The last feature is the talented quality. Boys are portrayed as talented in a wider range of ways such as in reading, using wise words and playing on the computer. On the other hand, girls' talent is limited to repeating and reciting poems or something about words such as finding a name for the club.

## 2.2 The Supporting Characters

The supporting characters include parents, grandparents, teachers and friends. In terms of parents and grandparents, they are often portrayed as being together. They do the same activities but they are portrayed as slightly different in term of their roles. For example, the father is presented as rational and responsible for the well being and the safety of the family. They also play parts in giving knowledge to the children: the father in *The Bantams* teaches his daughter about raising the bantams and the father in *Kawao in the City* not only teaches his children about the Kawao song and the nature

of kawao but also shows his responsibility as the leader of the family through driving. This act of driving is repeated several times through words choices and subject position. The grandfather of Dan is also the one who introduces him to an interesting story. On the other hand, the mothers are always concerned about hygiene and household tasks. For example, while the father in *The Bantams* tells about the poem about the bantams and its nature, the mother tells her daughter to follow the examples from the bantams because they are clean and beautiful. The mother in *Kawao in the City* is portrayed through word choices as nurturing and also emotional. Her activity is always related to taking care of her children by singing lullabies to put them to sleep, providing them clothes and being in charge of the religious activity etc. The grandmother in *The Flower Arrow* and the *Little Prince* is also in charge of clothing and food for the family. Nevertheless, in some chapters the roles of male and female characters overlap. The male adults are portrayed as important as female in term of raising children; for instance, the verbal and visual language also shows that father is gentle to Khampang as well as mother by standing behind her and putting his hands on her shoulders.

In *Pratom five*, the supporting characters are Phomklae and Maprang's grandmother and in *Pratom six*, are male and female friends. They play role as participators in activities. Phomklae is the knowledge provider. He is like an adult in the form of a boy. Grandmother is presented as Maprang's helper. Another type of supporting character is the teacher which includes the teacher of Safiya and the teacher, Chanchai. Both of them are female. Their role is to exercise power over students: by defending Safiya and giving permission to Maprang and Charlie to set up the Literature Fan Club.

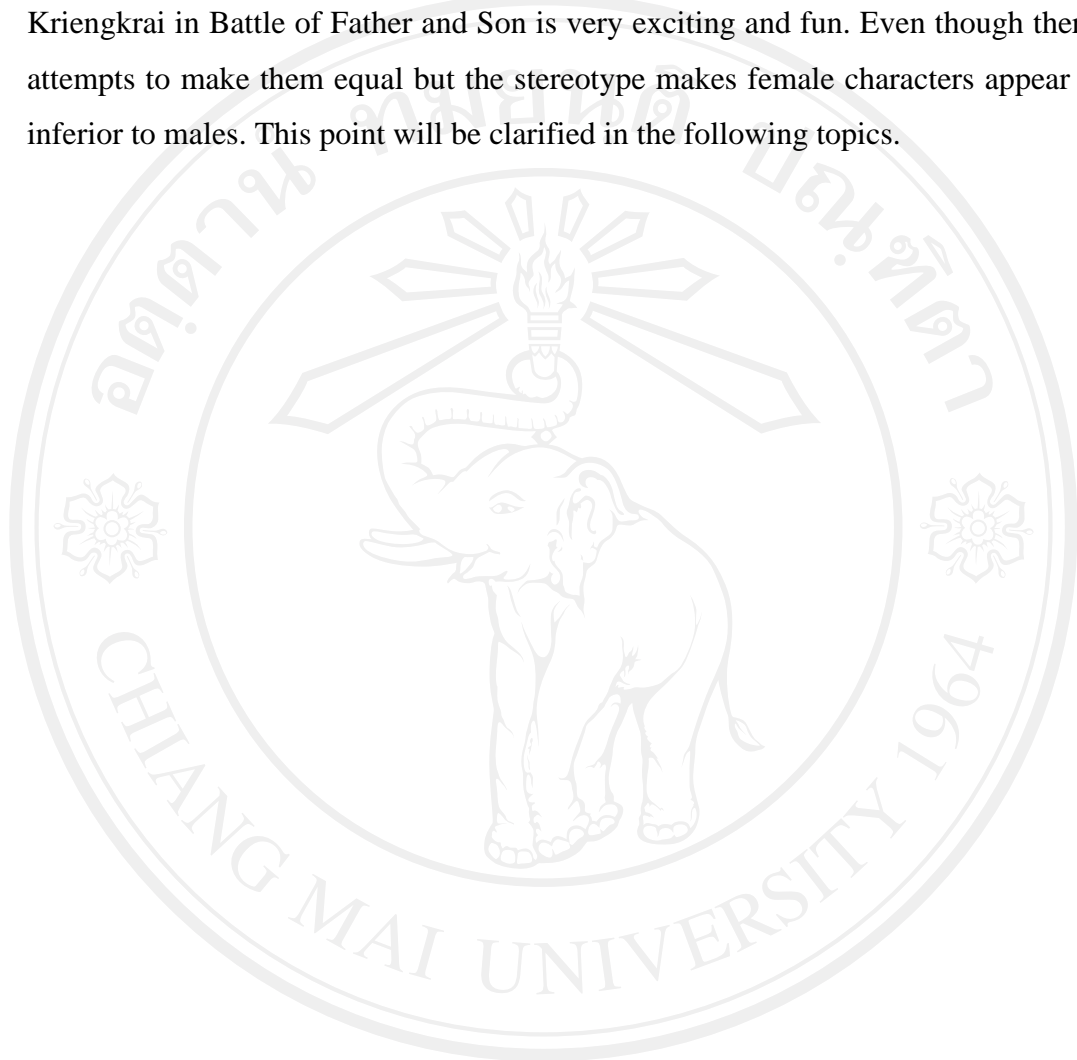
It can be observed that in the higher level, the role of parents become less visible: Charlie never appears with his mother. Her existence is known through verbal language describing Charlie's thoughts about the food she makes him and the compliments she gives him. Maprang is very close to her grandmother who appears with her many times both in visual and verbal language. On the other hand, her father

exists only in the introduction which describes that he does not spend much time with his daughter because he works in another province.

The supporting characters also play parts in highlighting gender stereotypes which are emphasized in the chapter that only the same gender characters play parts. For example, In Grandmother and Grandfather, the female characters, Mali and her grandmother, have very strong feminine traits which can be seen from their activities and physical appearance. Both of them are portrayed in the accompanying visual wearing traditional Thai costume sitting in the traditional Thai house and making garlands which are explained by the verbal language that they will be taken to the temple. In the chapter Knowledge is Merchandise, only male characters, Charlie and Phomklae, appear together. They are wild and adventurous: Phomklae is an imaginary young boy coming from the past through the computer. He is physically presented as a young boy at Charlie's age, but actually plays a role as knowledge giver to Charlie. He takes Charlie to an imaginary sea in a big boat with an intention to teach him the poem about the value of knowledge. Phomklae is a knowledge giver and he appears to be an adult in the form of young boy therefore it can be said that Charlie has a chance to take adventure with his same age friend. Unlike Mali, the female character, who is with adults or her grandmother and does the typical female activities such as making garlands and going to the temple. She is also in a safe place all the time: at home and at the temple.

In the chapters that characters appear in the form of family, the adult couples such as parents or grandparents exist together and are described as equal by the verbal language such as conjunction and sentence types. They equally participate in their children's learning. Yet the stereotypical images can be seen in their teaching as mothers always talk about beauty and cleanliness. Plus, female activities are often related to the household matters. On the other hand, knowledge from the fathers is more various: they teach their children about literature, nature, animals and general facts of life etc. It can be said that male and female adults exist together to provide students the proper example of men and women in society. The young characters are put together with the same purpose. They present some gender typed behavior: in

Pratom six level, the binary opposition is clearly seen in the chapter that male and female characters take turns to perform the presentation: in The Plai Noi's Journey, Sarai's presentation is very emotional whereas the presentation from Yod and Kriengkrai in Battle of Father and Son is very exciting and fun. Even though there are attempts to make them equal but the stereotype makes female characters appear to be inferior to males. This point will be clarified in the following topics.



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Table 3.1: Activities

Activities	The Bantams		Seetian's Painting		Grandmother & Grandfather	Satya's Sheep			Kawao in the City		The Flower Arrow and the Little Prince	Knowledge is Merchandise	One is One's Own Helper		It Happens at a House in a Garden		Literature Fan Club		The Plat Not's Journey				Battle of Father and Son	
	I (F)	I (F)	I (F)	Seetian (M)		Mali (F)	Satya (F)	Yousube (M)	Natee (M)	Khampan (M)			Khampang (F)	Dan (M)	Charlie (M)	Charlie (M)	Maprang (F)	Maprang (M)	Charlie (M)	Maprang (F)	Charlie (M)	Sarai (F)	Male Students	Female Students
Characters																								
Domestic																								
Literary																								
Imaginative																								
Religious																								
Communicative																								
Adventurous																								
Modern																								

++ often found  
 + Sometimes Found  
 - Not found

Table 3.2: Space Given

Space Given	The Bantams		Seetian's Painting		Grandmother & Grandfather	Satya's Sheep			Kawao in The City		The Flower Arrow and The Little Prince	Knowledge is Merchandise	One is One's Own Helper		It Happens at a House in a Garden		Literature Fan Club		The Plai Noi's Journey				Battle of Father and Son			
	I (F)	I (F)	I (F)	See-tian (M)		Mali (F)	Satya (F)	Yousube (M)	Natee (M)	Khampan (M)			Khampang (F)	Dan (M)	Charlie (M)	Charlie (M)	Charlie (F)	Maprang (F)	Charlie (M)	Maprang (F)	Charlie (M)	Maprang (F)	Charlie (M)	Sarai (F)	Male Students	Female Students
Characters																										
Indoor																										
Outdoor																										
Domestic Space																										
Public Space																										
Fantasy Space																										
Dangerous Space																										

++ often found  
+ Sometimes Found  
- Not found

### 3. The Activities and Allocation of Space

#### 3.1 The Activities

The activities of male and female characters can be categorized into seven categories as shown in table 3.1.

The first one is domestic activity. Female characters are often associated with domestic activity such as raising chickens, making garlands, feeding fish and raising sheep.

The second one is the literacy activity which refers to such verbs as writing, reciting poems, reading and telling stories. Even though both male and female are obliged to associate with literacy activities because they are students, these activities are related to girls more than to boys. In the chapter that boys and girls exist together, females show more interest in literary activities. In *Kawao in the City*, verbal language shows only Khampang who is interested in singing the lullaby and reading the story about Kawao. In *Safiya's Sheep*, through verbal analysis, Yousube and Natee show no interest in any kind of literacy activities while Safiya loves to tell stories to her sheep. One male character who shows his interest in reading is Dan who reads throughout the chapter to his grandparents and by himself. In *Pratom five and six*, female characters participate more in this type of activity which appear in the form of homework, to write poems in *One is One's Own helper* and in school task such as the presentations of the Literature Fan Club in *The Plai Noi's Journey* and in *Battle of Father and Son*. Even though the verbal language shows that Charlie loves to read, his love in literature is emphasized more when it is accompanied with other activities such as in exciting performance from Yod and Kriengkrai which inspires him to idea to create a computer game using Thai literary characters. Another time is when he gets into a boat to take an interesting trip with Phomklae.

The imaginative activity is the third one. It refers to the time when the characters fantasize about something or participate in some kind of activities by using their imagination which sometimes comes from the things that they have learnt through literary activity. The study finds that male characters associate more

in this kind of activities. For example, Seetian uses his imagination to draw a picture, Dan imagines what happens in the story then he connects the story he has learnt to the situation in real life and writes down his thought for his parents and sister to read. Charlie imagines making a computer game with Thai literary characters and Yod and Kriengkrai imagine themselves to be characters in the story they present and act out in their presentation which makes it fantastic. For female characters, Maprang imagines that her grandmother's stomach is literary full of lullabies and tells it to Charlie and Phomklae as a joke. Safiya imagines that some dogs will harm her sheep. Mali imagines that the giants in front of Wat Poe are alive and will harm her.

The fourth activity is about religion. The female characters are found to be related to religious activity. In *Kawao in the City*, the visual and verbal language show that Khamphang loves offering food to the monks in the morning and the verbal language mentions only the mother. Mali in *Grandmother and Grandfather* is also portrayed through verbal language that she loves to go to the temple. The only male character who is related to this activity is Khampan but he exists only in the illustration in which he stands next to his sister waiting for the monks.

The next one is the communicative activity. This activity is related to the verbs used for communication such as tell, talk and write to etc. The result shows that in the chapter that males and females exist together and told by the third person point of view such as *Kawao in the City*, girl communicates or talks by using interrogatives, mostly addressed to adults and in *One is One's Own Helper*, the verbal language shows that Maprang talks more than Charlie and sometimes she even talks for him. In *Pratom six textbooks*, Charlie is the voice of every chapter which is told through the letters that he writes to Phomklae. So Charlie is communicative as well, but it is because he is the voice of the story. In *Kawao in the City*, *The Plai Noi's Journey*, and *Battle of Father and Son*, male and female equally participate in communicative activity. They use almost the same amount of interrogatives, but they talk with different styles. In *Kawao in the City*, Khampan asks his parents for information as well, but his questions sound wise because he uses the thing that he has learnt from the previous answer to ask another question

unlike Khampang who asks with emotion. In *The Plai Noi's Journey*, the girls talk with emotion and tend to jump into conclusion. They base their judgments on stereotypes. For example, they place blame in Wantong for being a bad mother because she does not take care of her son. Boys, on the other hand, talk with reason and they even have reason to justify Wantong's actions.

The sixth activity is the modern or technology-related activity. The only one who is related to modern activity is Charlie, the male character who plays on the computer. He owns a computer and the verbal language shows that he loves to play on it. Maprang is another female character involved with this activity, but only because she wants to ask Phomklae to help her do homework. There is no verbal language showing that she plays it herself or likes doing it. Thus it can be said that Charlie is the only character who is associated with this kind of activity.

The adventurous activity is the last one. Almost all characters who participate in this activity are boys. For example, Yousube goes to the sea and Natee goes to the jungle behind the village, Dan is identified with the little prince so he feels as if he is in the war himself and Charlie takes a journey out to the sea with Phomklae. The only female who is allowed to be in this kind of activity is Maprang who has to run away from the wild dogs with Phomklae and Charlie. But the verbal language portrays her as following the boys in this adventurous scene.

### 3.2 The Allocation of Space

As shown in table 3.2, almost every character in each chapter appears in the same space. For example, all members in the family in Kawao in the City and in Seetian's Painting are presented together at the same place. The analysis shows that even though female characters are in the outdoor setting, it is in domestic space for example; "I" (in *The Bantams*) and Safiya are in the outdoor setting but very close to their house. On the contrary, male characters such as Natee and Yousube appear in dangerous places and Dan who is actually in the indoor setting in domestic space is allowed to be in dangerous and fantasy spaces through the identification with the little prince. In the chapter that female characters appear together by themselves

such as in Grandmother and Grandfather, they spend time in indoor setting both in domestic and public space which is the temple. At the temple, the verbal language shows that they are in outdoor setting only when Mali is afraid of the giant statue in front of the temple. On the other hand, in the chapter that only male characters appear together such as in Knowledge is Merchandise, Phomklae and Charlie have adventure in the fantasy space of an ocean. Charlie is in the domestic space only briefly at the beginning of the chapter. Maprang is the only female character who can be in the fantasy and dangerous spaces with male characters, Phomklae and Charlie. Nonetheless, the fantasy space is just a house in a garden which is not as wild as the ship that Charlie takes to the sea with Phomklae. In Pratom five and six, male and female characters share the same activities such as telling and listening to the story so they are at the same space, the school. Remarkably, almost all female characters spend their activities in the domestic space. This can reflect the home-oriented characteristic of Thai females.

Table 4: Social Relationship

Chapters	The Bantams		Seethan's Painting		Grandmother & Grandfather	Satiya's Sheep			Kawao in the City	The Flower Arrow and the Little Prince		Knowledge is Merchandise	One is One's Own Helper		It Happens at a House in a Garden		Literature Fan Club		The Play				Battle of Father and Son		
	I (F)	I (F)	Seethan (M)	Mali (F)		Satiya (F)	Yousube (M)	Natee (M)		Khampan (M)	Khangpang (F)		Dan (M)	Charlie (M)	Charlie (M)	Charlie (M)	Maprang (F)	Charlie (M)	Maprang (F)	Charlie (M)	Sarai (F)	Male Students	Female Students	Charlie (M)	Yod and Krentengkrai
Characters	I	(F)	I	(F)	Seethan (M)	Mali (F)	Satiya (F)	Yousube (M)	Natee (M)	Khampan (M)	Khangpang (F)	Dan (M)	Charlie (M)	Charlie (M)	Maprang (F)	Charlie (M) <td>Maprang (F)</td> <td>Charlie (M)<td>Maprang (F)</td><td>Charlie (M)<td>Sarai (F)</td><td>Male Students</td><td>Female Students</td><td>Charlie (M)</td><td>Yod and Krentengkrai</td></td></td>	Maprang (F)	Charlie (M) <td>Maprang (F)</td> <td>Charlie (M)<td>Sarai (F)</td><td>Male Students</td><td>Female Students</td><td>Charlie (M)</td><td>Yod and Krentengkrai</td></td>	Maprang (F)	Charlie (M) <td>Sarai (F)</td> <td>Male Students</td> <td>Female Students</td> <td>Charlie (M)</td> <td>Yod and Krentengkrai</td>	Sarai (F)	Male Students	Female Students	Charlie (M)	Yod and Krentengkrai
	I	(F)	I	(F)	Seethan (M)	Mali (F)	Satiya (F)	Yousube (M)	Natee (M)	Khampan (M)	Khangpang (F)	Dan (M)	Charlie (M)	Charlie (M)	Maprang (F)	Charlie (M) <td>Maprang (F)</td> <td>Charlie (M)<td>Maprang (F)</td><td>Charlie (M)<td>Sarai (F)</td><td>Male Students</td><td>Female Students</td><td>Charlie (M)</td><td>Yod and Krentengkrai</td></td></td>	Maprang (F)	Charlie (M) <td>Maprang (F)</td> <td>Charlie (M)<td>Sarai (F)</td><td>Male Students</td><td>Female Students</td><td>Charlie (M)</td><td>Yod and Krentengkrai</td></td>	Maprang (F)	Charlie (M) <td>Sarai (F)</td> <td>Male Students</td> <td>Female Students</td> <td>Charlie (M)</td> <td>Yod and Krentengkrai</td>	Sarai (F)	Male Students	Female Students	Charlie (M)	Yod and Krentengkrai
Giver	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Receiver	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
With adults	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
With other children	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+

++ often found  
 + Sometimes Found  
 - Not found

#### 4. Social Relationships and Interaction with Other Characters

The relationship between characters can be seen through verbal language. The subject position of the sentence or the doer of the verb, both in imperative and affirmative, indicates power over the object or the receiver of the action. Plus the characters who appear in the subject position of the interrogative sentence used for asking information or knowledge is portrayed as inferior. On the contrary, the characters who give information or the one in the subject position of the affirmative can be viewed as having more power. This study focus on the social relationship in terms of the way they gain knowledge by examining the verbal language which points out who is the giver and the receiver of knowledge. The findings show that all child characters, both male and female, are receivers of knowledge. They are the subjects of the interrogative sentences used for demanding knowledge mostly from adults. The character who is also presented as the giver is Dan who writes down his thoughts which arise from what he has learnt from the book and he means to give it to his parents and sister. Safiya may be portrayed as the giver through the verbal language, but she just tells stories to her sheep.

In the chapters which the students play an important role in presenting the story such as *The Plai Noi's Journey and Battle of Father and Son*, both male and female characters have a chance to be the giver. Nonetheless, the female protagonist is also portrayed as the receiver because the story that she chooses to tell her friends is learnt from her father. She is still the receiver or the grammatical object in the sentence that her father is the grammatical subject so she is not presented as the full giver. On the other hand, Yod and Kriengkrai are the real givers because they choose and read their story by themselves and tell it to their friends.

Another kind of relationship which is focused in this story is the interaction between children and adults and between children and children. The way male and female characters interact also portrays power in relationship. The verbal language shows that male characters are higher in the relationship. In *Literature Fan Club*, after having worked together to form the club, it's Charlie who is chosen to be the president of the club. From the verbal language, every member believes that Charlie

is qualified to be the president of the club. This shows that even though the verbal language shows that male and female are equally capable of doing the job, in the end the more important and prestigious job goes to the male character and the female is given such stereotypical job such as secretary.

In terms of the relationship with adults, girls interact more with adults. The visual language shows physical interaction of Maprang and her grandmother as well as Khmpang with both of her parents. The action of two female characters are highlighted with the verbal language such as โอบไหล่ *putting hands on shoulder* or นอนหนุนตัก *lying down putting one's head on one's lap*. The verbal language describes Khmpang as very close to her parents but her brother, Khampan, is never portrayed with such connection with parents.

Charlie never appears with his mother or his father. The only male character who interacts with adults is Dan who is only shown through visual language that he lies down and puts his head on his grandmother's lap. When child characters interact with adults, they are very polite as seen by the use of particles and the subject position. Only one male character who dares to negotiate with an adult is Dan who just wants his grandmother to read for him.

Table 5: Learning Experience

Chapters	Characters	Ways of Learning			
The Bantams	I (F)			+	+
	I (F)			+	+
Sectan's Painting	I (F)			+	+
	Sectan (M)			+	+
Grandmother & Grandfather	Mali (F)			+	+
	Safiya (F)			+	+
Safiya's Sheep	Yousube (M)			+	+
	Natee (M)			+	+
Kawao in the City	Khampan (M)			+	+
	Khampan (F)			+	+
The Flower Arrow and the Little Prince	Dan (M)			+	+
	Charlie (M)			+	+
Knowledge is Merchandise	Charlie (M)			+	+
	Charlie (M)			+	+
One is One's Own Helper	Charlie (M)			+	+
	Maprang (F)			+	+
It Happens at a House in a Garden	Charlie (M)			+	+
	Maprang (F)			+	+
Literature Fan Club	Charlie (M)			+	+
	Maprang (F)			+	+
The Plai Noi's Journey	Charlie (M)			+	+
	Sarai (F)			+	+
	Male Students			+	+
Battle of Father and Son	Charlie (M)			+	+
	Yod and Kriengkrai			+	+

++ often found  
 + Sometimes Found  
 - Not found

## 5. Learning Experience

Female characters are portrayed as very passive in learning. The verbal language shows that they learn from adults. The male characters are also partly passive because they need their parents to take them outside to learn new things. Nevertheless, the boys' activities allow them to become active learners. For example, Seetian's activity is drawing which allows him to use his imagination. Moreover, male and female characters are presented differently. The verbal language shows that even though Khampan in Kawao in the City is as passive as his sister in terms of learning, the choice of verbs shows that Khampan is more rational and he uses what he has learnt from the previous question to ask another question whereas Khampang's question is very emotional and based on her own judgment. Another example is Dan. Dan is passive at the beginning of the chapter because he needs his grandfather to introduce and encourage him to read the book. But he can read by himself and he also reads for his grandparents and the next day he even reads alone. When he finishes the book, he can think about what he has learnt and write it down to tell his parents and older sister.

In the Pratom five and six, there are attempts to create an equal gender status for male and female characters. In One is One's Own Helper, Marang is even portrayed as being smarter than Charlie and in It Happens at a House in a Garden, Maprang can be part of the adventure with Charlie and Phomklae. Even so she still depends on man: she needs Charlie to get access to Phomklae with whom she can solve her problem and go to the fantasy land. So it is not the adventure she experiences on her own. In addition, since Phomklae helps her first by showing the poem, it means that she cannot think of the solution by herself either. In The Plai Noi's Journey, and Battle of Father and Son, boys and girls get equal opportunity to perform a presentation but their choices of stories and their ways of telling them are still stereotypically portrayed. The female character's presentation is very emotional whereas the male characters' are full of excitement. Plus the traits of passivity can also be seen in female protagonist, Sarai, who learns from her father and needs the teacher, Chanchai, to promote her activity. On the contrary, the male characters, Yod and Kriengkrai, choose the difficult story and read it by themselves. Moreover, their

creativity can be seen through the way they promote their activity which they also do by themselves and from the verbal language, their presentation is so fun, exciting and fantastic that it can be compared with a big concert.

### **Stereotypes and Gender Ideologies**

The study found several attempts to create gender equality in *Wannakadee Lamnam* textbooks such as by having parents share their roles in the family: father helps raise children and mother's role is no longer limited in the kitchen, but she takes part in teaching the children as well. Plus male and female students are granted equal opportunity to show their potentiality through presentation and they help each other in creating something meaningful such as Charlie and Maprang who form the club together and the verbal language, such as the use of the conjunction "and" and pronoun "we" also helps to create equality between the two of them. However, in the end Charlie is selected as the president of the group, but Maprang is just a secretary. The verbal language explains more that everyone agrees that Charlie should be the president and Maprang should be a secretary. This shows that everyone still believes in gender stereotypes in that males are more perfect as a leader.

Therefore we can conclude that gender ideologies still persist in this collection of textbooks in the form of gender stereotypes. Although fathers and mothers both take part in educating their children, mothers' teaching is limited to the area of beauty and cleanliness. Fathers may appear with their children for the whole chapter but the verbal language never shows them doing any housework and mothers are never portrayed by the verbal language as having responsibility beyond her household area. In *Kawao in the City*, the verbal language portrays father and mother as equal in terms of teaching and taking care of their son and daughter. Nevertheless, the verbal language emphasizes the nurturing and warming quality of the mother and the responsibility for the safety of the family of the father. The gender stereotype can also be seen from the careers of father and mother. In *The Flower Arrow* and *the Little Prince*, the father is a soldier and the mother is a librarian. In *Kawao in the City*, the father is a teacher and the mother is a housewife.

The absence of male characters is considered a problem; for instance, in *One is One's Own Helper*, Maprang's mother is dead and she stays with her grandmother. The verbal language explains that her father works in another province, so when Maprang has a problem she has no one to turn to. This shows that the father is very important in terms of helping the girl solve problems even though there is the grandmother who can also help Maprang later.

In terms of boys and girls, even though they are allowed to be in the same place and do the same activities, girls' activities also reflect gender stereotypes, such as passivity and emotions such as the poem reciting of "I" in Seetian's *Painting* and Sarai's poem reciting presentation in *The Plai Noi's Journey*. On the contrary, the boys are more creative in their activity such as Seetian who uses imagination in his drawing and the exciting presentation from Yod and Kriengkrai in *Battle of Father and Son*.

The stereotypical differences in male and female characteristics and activities render female characters inferior. The fathers from every chapter provide a variety of knowledge such as the general knowledge about nature or even the literary knowledge such as the poem reciting whereas the knowledge from the mother is limited to the beauty and hygiene area. In the competition, Seetian wins the first prize whereas his older sister only gets the second place. The verbal language shows that she is content with the second prize. This implies that it is common for a girl to not be upset when she does not win and to be satisfied with the second prize. Consequently, it can lead to the low expectation people have in woman. The boys' activities are portrayed through word choices that are outstanding and unique such as the performance from Yod and Kriengkrai which is even compared to a grand concert and the boys are compared to superstars whereas Sarai's performance is remarkable for the ability to make her friends sad and cry.

The illustrations in *Wannakadee Lamnam* textbooks are not based on the theories of visual language. The evidence is not enough to judge whether or not the elements of visual language are used to cause gender bias. Nevertheless, they can

illustrate certain stereotypes such as color and clothes. The visual images help illustrate the physical appearances of the characters especially their clothes: females often wears traditional Thai costumes when they are at home and are associated with bright colors such as pink, green and yellow; whereas male characters never appear in this kind of costume. The visual image is also used to illustrate certain situations in the story. They portray the closeness between the female characters and adults. From twelve chapters, there is only one male character, Dan, who is physically close to adults. These differences caused by gender stereotypes through verbal and visual language are considered to be gender bias.

### **Languages and Gender Biases**

Textbooks are used as part of socialization to introduce students to the behaviors and characteristics deemed appropriate for males and females in each society. The appropriate behavior exists in the form of gender stereotypes which are therefore used to reinforce the gender ideologies. The verbal language can be used to show gender bias in Thailand by having male and female characters associated with different kinds of verbal language. The word choices, adjectives and verbs used with female characters often portray them as dependent, attached, emotional and nurturing. This may suggest to the students that this is the appropriate behavior, the way girls are supposed to be or the “nature” or “natural traits” of women. If a girl deviates from this norm, she is considered “unnatural” or “abnormal”. On the other hand, boys are presented with verbal language showing their leadership, potential and rational qualities. Consequently, children may adopt this kind of behavior and gender bias will persist in the society. A woman will never be a good leader both because she does not think she can do the hard work by herself and also because men will think she is too emotional to handle the big job or make a difficult decision.

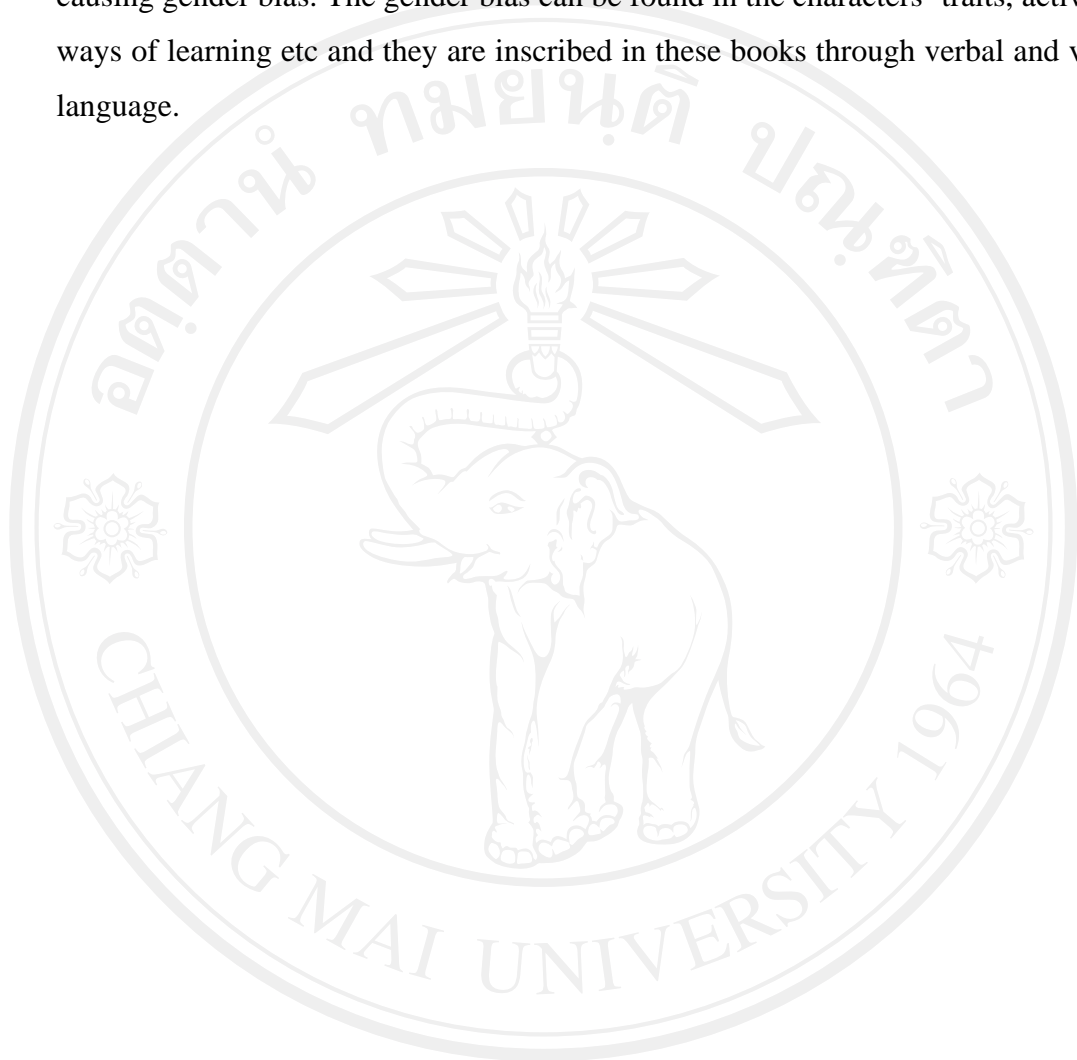
It should be observed that since *Wannakadee Lamnam* textbooks are teaching materials, the male students are not aggressive. The most impolite behavior for them is not using particles such as when Charlie speaks crudely to Phomklae and the most daring behavior is the negotiation from Dan used with his grandmother when he

does not want to read the book by himself. Thus boys barely have faults. This makes males look even more superior to females.

The attempts to make male and females equal which are previously mentioned show that people or at least these textbooks writers, are aware of the gender bias in Thai society. Nevertheless the attempts fail because of the gender stereotypes which are embedded too deeply in people's minds.

From the result of the study, it is reasonable to answer the first question that *Wannakadee Lamnam* textbooks are inscribed with gender ideologies and gender bias. The second question is what these gender ideologies and gender bias are and how they are constructed through verbal and visual language. From the study, the characters are portrayed with gender ideologies which appear in the form of gender stereotypes. This creates the binary opposition: males are rational, females are emotional, males are independent, females are dependent etc. As a result, the gender bias is produced because male characters are viewed as having more potential such as winning the first prize or being capable to create something new and important. On the other hand female characters are portrayed as inferior such as getting the second prize or even though, males and females work together in a certain project, because of gender stereotypes, the boys get a more prestige position in the end. For example, Charlie is selected to be the president of the club whereas Maprang ends up being a secretary. Moreover female characters are portrayed as dependent, especially on male characters or adult, which make them look less capable than their male counterparts because they do not perform by themselves. The consequences of the gender stereotypes that create unequal position between male and female position is gender bias. It is found that the gender ideologies are inscribed in *Wannakadee Lamnam* textbooks through the verbal language such as sentence structuring, conjunction and word choices. The visual languages play a part in highlighting the gender stereotypes; for example, by showing female characters in traditional costumes and having them associated with bright colors such as pink or green. Plus there are only girls who are physically close to adults showing their dependence and affections. Thus, it can be said that even though there seem to be

attempts towards gender equality, *Wannakadee Lamnam* textbooks are still inscribed with gender ideologies which are described in the form of gender stereotypes causing gender bias. The gender bias can be found in the characters' traits, activities, ways of learning etc and they are inscribed in these books through verbal and visual language.



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