

Analysis of Visuals of Women in the 9th Grade History Textbook

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Abstract

Advances in the field of women's history have led to debates on the visibility of women in history textbooks. Some of these discussions focus on the visuals of women in history textbooks. In this study, which was conducted with a qualitative approach and document analysis method, the visual images of women in the 9th grade history textbook used in the 2022-2023 academic year were analyzed. Content and semiotics analysis were utilized together to conduct the research. According to the findings of the study, the rate of visuals containing female figures is quite low compared to male visuals. While 66 of the 79 visuals containing human figures include men, only 13 visuals contain female figures. Additionally, in most of the visual, female figures are not recognizable and the images do not have a direct relationship with women's history. The main function of images is to fill up the spaces allocated for the visual in the book without any particular purpose. It can be argued that the visuals in the 9th grade history textbooks were not prepared with the concern of reflecting women's history and experiences. Although representative images are used for male figures for whom there are no real-life visual images, this is not practiced for female figures. A significant effort needs to be made in order to include women's history and visuals in history textbooks. Visuals should be used in a way that develops historical thinking skills instead of only decorating textbooks. Within the framework of the constructivist approach, students should be enabled to access information about women's history through visuals and to construct information on their own.

Keywords: Women's History, Gender, Textbook, History Textbook, Visuals of Women Behavior

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INTRODUCTION

Textbooks, which have an important role in shaping society and generations, provide an overview of what should be learned and taught with their content and visuals (Karacan, 2017; Nene, 2014). Textbooks, which are the main source for teachers and students, differ from other books in terms of content, language, expression and visuals. Furthermore, the textbooks have the feature of reflecting the values, beliefs, attitudes and behaviors of the society as a means of educating citizens (Çelik, 2020). Textbooks prepared in line with curricula are considered critical for both learners and teachers (Kılıç & Seven, 2002).

It is significant that textbooks are appropriate to the age and knowledge level of students and consist of rich texts equipped with cognitive and affective skills (Çeçen & Çiftçi, 2007). They should develop students' thinking abilities, support their independent learning and enable them to reveal their individual thoughts (Karacan, 2017). For this reason, textbooks should be prepared with great care and according to pedagogical principles.

One of the issues that should be carefully considered during the preparation of the textbooks is the visuals. Because a picture/image is worth a thousand words (Nene, 2014; Chiponda & Wassermann, 2015). The visuals are tools such as photographs, pictures, cartoons, graphics, sketches, tables, diagrams, maps, etc. These tools appear as a visual presentation of an object, sign, person, event or situation (Güneş, 2013). The visuals to be used in textbooks have functions such as attracting students' attention, motivating them, making it easier to remember the subject, making sense of and interpreting abstract concepts, and ultimately helping them learn the subject. As these features are explored more, the proportion of visuals in textbooks is increasing (Chiponda & Wassermann, 2015; İşler, 2003; Lee, 2010; Yaşar & Şeremet, 2007).

An effective textbook should be enriched with visuals and made attractive. Colorful pictures and photographs should be used for this purpose (Şahin & Yıldırım, 1999). -According to Article 6 of the Regulation on Textbooks and Educational Tools of the Ministry of National Education dated 2021, "*Visual design and content design should be written in a way to support learning and taking into account the developmental characteristics of students.*" In order to use the visuals in textbooks effectively, it is expected that the visuals should be compatible with the content (Yaşar & Şeremet, 2007), support the content and be appropriate for the student level (Halis, 2004; İşler, 2003; Taşkın & Açıkalın, 2020). Visuals used in this way are effective in developing students' critical thinking skills and obtaining permanent information (Yalın, 1996). In addition, illustrations and visuals in textbooks have the potential to develop and motivate students, improve their language skills in terms of writing skills, and free students' brains from usual thinking way (Cho & Kim, 1999; Fang, 1996). In a textbook, students notice pictures before the topic. These pictures also develop students' imagination and affect their creativity (Kasmaienezhadfar et al., 2015).

Researchers underline that the visuals used in the textbooks should have high print quality (Demircioğlu, 2011), be clear and understandable (Carney & Levin, 2002), make the content concrete (Ceyhan & Yiğit, 2004) and increase students' thinking skills (Taşkın & Açıkalın, 2020). In consequence, the lacking purpose and quality of the visuals used in the textbooks appear as one of the main problems.

When it comes to history lessons, significance of visuals become even more important. According to Demircioğlu (2005), the fact that the topics covered in the lessons are too abstract for students and deal with the past may cause students to develop negative attitudes towards the history lesson. Since history lessons are not suitable for experimentation and observation, different materials are needed for students to make sense of and concretize the subject (Paykoç, 1991). Undoubtedly, the visuals are at the forefront of these materials. It is also essential to make the visuals in the history textbooks suitable for the purpose of history teaching.

It is known that teaching through visual descriptions is more effective in the context of permanent learning (Demirel et al., 2002). The pictures and photographs used in history lessons, unlike the subject text, provide convenience to teachers in revealing many messages about the period described (Köstüklü, 1999). The visuals used in the appropriate places/topic in the course accelerate the students' understanding of the processes in the program, and increase the efficiency of the course by facilitating the transfer of information (Hurduzeu, 2016). However, if a visual is to be analyzed, the questions should be prepared in advance and the analysis process should be coordinated. Thus, students' understanding of historical facts will gain more clarity (Sieber, 2002). Teachers need to help students critically analyze visual images such as pictures, maps, charts and graphs. It should be explained to the students how they can gain knowledge and comment on these elements (Paykoç, 1991).

Studies on the visuals in history textbooks show that teachers do not find the visuals in history textbooks functional and qualified. It also reveals that teachers are not sufficiently equipped on how to use visuals in lessons (Demircioğlu, 2011; Köse & Türkan, 2018).

The visuals in history textbooks should be inclusive as well as qualified and functional. Because the science of history is for humanity to know and recognize itself (Collingwood, 2001). This aim is also necessary for history lessons that transfer the past knowledge of humanity to new generations. It is a scientific and educational responsibility to integrate into history textbooks the experiences of women, who make up half of humanity, and the visuals that shed light on these experiences.

In parallel with gender studies, the images attributed to women in history textbooks and the level of women's visibility in history textbooks have been questioned. One of the main goals of these studies has been to increase the visibility of women in curricula, textbooks and the education system (Nene, 2014). Textbooks, which maintain their powerful role in education, have the potential to make important impressions on students and deeply influence their attitudes (Mills, 1994). History textbooks are important tools for producing, interpreting and transforming gender roles into behaviors (Pamuk & Muç, 2021). It is highly likely that students accept the information provided in history textbooks and the images presented about people without questioning them and develop a perspective based on them (Nene, 2014). Studies also draws attention to the psychological consequences of excluding women from history textbooks. It is stated that in a history textbook without women, especially female students will feel inadequate, worthless and insecure (Mills, 1994; Nene, 2014). The fact that the visuals, which attract students' attention before the texts and contain more messages than a word, do not include women is seen as an important deficiency in the context of gender equality (Aydın, 2022; Nene, 2014).

It is seen that the Ministry of National Education has taken some steps to ensure gender equality in history programs. The 9th grade history curriculum (2007) includes the following statement about its implementation: "*Outcomes should be addressed from a holistic perspective in which political, social, cultural and economic events are presented together. Attention should be drawn to the contribution of men and women in the formation of civilizations and cultures and to the fact that the subject of history is "human beings"*" (Article 8). The Ministry of National Education (2022) also adopted the principle of "*social representation should be taken into account in design elements*" in the examination of draft textbooks. One of the ways to include women's history in history textbooks is to increase the visuals of women in the books and to use these images functionally. Despite the explanation given in the program and this principle stated in the draft, it is not possible to claim that the visuals of women in history textbooks are sufficient. Because the studies emphasize the proportional inequality between male and female visuals and reveals this situation as a problem in terms of gender equality (Aydın, 2022).

Studies on the visuals of women in history textbooks focus on the proportion of visuals representing women and the resulting images, in the context of gender or women's history studies. In her study, Demircioğlu (2014) states that the visuals in 10th and 11th grade history textbooks are

mostly male-centered and women and children are not included sufficiently in the visuals. Can (2009) point out that it is not possible to see women in history textbooks. She suggests that attention should be paid to the use of visual materials (miniatures, paintings, photographs, drawings, etc.) appropriate to women's history. Similarly, Aydın (2022) emphasizes the absence of visuals of women in history textbooks and he evaluates this deficiency as a gender equality problem. Nene (2014), in her study analyzing the visuals of women in South African Grade 12 history textbooks, states that women still face the barrier of gender in history textbooks. Rayle (2020) reveals that history textbooks in the USA, which focus more on military and political issues, do not fully reflect the roles, experiences and efforts of women and the history textbooks should be improved in this aspect. Chick (2006) explains that the male visuals more than female visuals in K-12 American history textbooks. Chiponda and Wassermann (2015), on the other hand, draw attention to the fact that history textbooks in many countries are written in a male-centered manner, women's experiences are ignored and women's visuals are insufficient.

This study, which deals with the visuals of women in the current 9th grade history textbook (2021), is important in terms of revealing the level of reflection of women's history and gender studies, which have been on the agenda for a very long time, in history textbooks. At the same time, it has the potential to contribute to the field in terms of shedding light on the level of representation of women in current history textbooks.

Research Objective

This study aims to analyze the visuals of women in the 9th grade history textbook and to reveal the quality and functionality of these visuals. And also, the ratio of female visuals to other visuals in the textbook was discussed. Within the framework of the purpose of the research, answers to the following problems were sought:

- What is the distribution of the visuals in the 9th grade history textbooks according to the units?
- What is the distribution ratio of the women visuals in the 9th grade history textbooks compared to the total visuals and men visuals?
- Who are the women mentioned in the visuals?
- What kind of visuals were used for women?
- What kind of images do the visuals of women present about women?
- Are the visuals of women functionally used in the textbook?

METHOD

Research Model

This study, which aims to analyze the visuals of women in the 9th grade history textbook, was conducted with a qualitative approach. Qualitative researches, with the flexible opportunities, enable to follow up the process that reveals the perceptions and events in their natural environments in a realistic and holistic way through qualitative data collection methods such as observation, interview and document analysis (Büyüköztürk et al., 2019; Karataş, 2015).

Murray (2010) defines method as a set of measures and rules used by those working within a certain discipline (as cited in Nene, 2014). In terms of being suitable for the purpose of the research, document analysis was preferred as a method. Document analysis is the method of providing data by analyzing written documents containing information about the facts and events related to the subject

under research. In this method, the researcher needs to decide which document is important and what can be used as a data source by considering the research topic. In the process of document analysis, primarily, the authenticity of the documents should be checked by accessing the documents, afterwards the ways such as understanding the documents, analyzing the needed data and using the data should be followed in order (Yıldırım & Şimşek, 2008). Document analysis also enables content analysis.

Sample Method

In qualitative research, the small sample selected purposefully enables the researcher to focus on the subject in depth (Patton, 2002). In order to address the issue in more detail, the sample was kept small and the 9th grade history textbook (Yüksel et al., 2021) used in secondary schools in the 2022-2023 academic year was selected by purposeful sampling method. Purposeful sampling allows for in-depth study of situations that provide rich information about the research topic (Yıldırım & Şimşek, 2008).

Data Analysis

In this study, content and semiotics analysis were used together. Content analysis was preferred to ensure the reliability of the data and to convert qualitative measures into quantitative measures.

According to Berg and Lune (2015), content analysis is the careful, detailed and systematic examination and interpretation of a particular material in order to reveal patterns, themes, prejudices and meanings. Content analysis is also explained as objectively and systematically classifying the information contained in written and oral sources and making inferences by converting them into numbers (Tavşancıl & Aslan, 2001). According to Bernard (2010), content analysis is a method that focuses on the content and intrinsic features of printed materials such as textbooks. In order to conduct content analysis on a text, coding should be done and categories should be identified (as cited in Nene, 2014, p. 50). According to Bernard (2010), content analysis is a method that focuses on the content and intrinsic features of printed materials such as textbooks. In order to conduct content analysis on a text, coding should be done and categories should be identified (as cited in Nene, 2014, p. 50).

In this study, two categories were used in the content analysis process of the images of women in the 9th grade history textbook. These categories are as follows: 1. The ratio and number of visuals including women in the textbook 2. The presentation way of women in the visuals. Firstly, all the images in the 9th grade history textbook were counted within the framework of the categories. Afterwards, the total number of male and female visuals was determined, and the ratio of female visuals to total visuals and male visuals was calculated. Only woman, only man and male-female group visuals were counted and the data were reflected in the tables in the form of numerical values.

Semiotic analysis was used to analyze, understand and interpret the visuals of women in the 9th grade history textbook. Semiotics is the study of signs in order to derive meaning from them (Harrison, 2003). Signs can be words, sounds, photographs, pictures or visuals (Bulut & Yurdaşık, 2005; Chiponda & Wassermann, 2015). Signs have two components: the signifier and the signified. In order to reveal the meanings of signs, a systematic examination is necessary (Chiponda & Wassermann, 2015, Rose, 2007). For semiotics, signs have both connotation and denotation meanings. Therefore, the terms denotation and connotation describe the relationship between the signifier and the signified. In visual semiotics, the interpretation is made by using the direct and connotative meanings of the visuals (Parsa, 2012). In order to reveal the messages and meanings conveyed by images, it is necessary to systematically examine the visuals (Rose, 2007), and semiotic deals with everything that can be taken as a sign (Nene, 2014). In this research, the following questions were used for the semiotic analysis of women's visuals and data:

1. What is the kind of woman visual used in the textbook?
2. Where is the woman visual taken from?
3. In which unit and subject are the women's visuals included?
4. Is the woman in the visual famous?
5. Is the name of the woman included in the visual?
6. What is nationality of the woman in the visual?
7. What does the woman in the visual do?
8. How is the woman in the visual presented?
9. What information does the visual of the woman reveal?
10. What is the image of the woman in the visual?

And also, with the data obtained within the framework of the above questions, the functionality of the visuals of women were also analyzed and presented in the relevant research questions in the context of the relationship between text and image.

The coding process is of great importance in the reliability of content analysis. This situation necessitates that two different coders encode the same text in the same way or that the same coder encodes the text in the same way at two different times (Bilgin, 2014). In this study, in order to ensure coding consistency during data analysis, a doctoral student from the field of education was asked to do the coding. Two separate codings made by the researcher and the doctoral student were compared using Miles and Huberman's (1994) agreement formula ($\text{Reliability Percentage} = \frac{\text{Agreement}}{\text{Total Agreement} + \text{Disagreement}} \times 100$). The agreement rate between the two codings was 0.91.

Apart from this, it was evaluated whether all visuals of women were used functionally or not and the visuals were given in the study. In this way, the numerical data and findings of the content analysis were confirmed. One of the most important strategies to ensure the internal reliability of the research is to present the data with direct quotations with a descriptive approach (Yıldırım & Şimşek, 2008). In order to increase the internal reliability of the study by applying the suggested strategy, the texts related to the visuals of women were directly quoted and the visuals were given within the study.

FINDINGS

The findings obtained in the study are presented within the framework of research problems.

Distribution of The Visuals in the Units of 9th Grade History Textbook

In the first problem of the study, the distribution of the visuals in the units of 9th grade history textbook was analyzed. The findings are presented in Table 1.

Table 1 Distribution of The Visuals in the Units of 9th Grade History Textbook

Unit Name	Total Number of Visuals	Number of Visuals Including Human Figure	Number of Visuals Not Including Human Figure
Unit 1: History and Time	14	5	9
Unit 2: Early Periods of Humanity	47	17	30
Unit 3: World in the Middle Ages	19	11	8
Unit 4: Turkish World in the Early and Middle Ages	34	16	18
Unit 5: Emergence of Islamic Civilization	38	13	25
Unit 6: Acceptance of Islam by Turks and the First Turkish Islamic States	28	18	10
Total	180	80	100

According to Table 1, the 9th grade history textbook has 6 units. These units include 180 visuals in total. While 100 of these visuals do not involve human figures, 80 of them include human figures. The visuals containing human figures constitute approximately 44.44 percent of the total number of the visuals. 55.55 percent of the visuals did not include a human figure. In the table, Unit 2 has the highest number of visuals and the least number of visuals is in Unit 1.

The Ratio of Women Visuals in 9th Grade History Textbooks to Total Visuals and Men Visuals

In the second problem of the study, it was tried to reveal the ratio of women visuals in 9th grade history textbooks by comparing to total visuals and men visuals. The findings related to the problem are given in Table 2 and Table 3.

Table 2 Distribution of The Men Visuals in the Units of 9th Grade History Textbook

Unit Name	Number of Visual Images of Men Alone	Number of Visuals Including Men Figures as a Group
Unit 1: History and Time	3	---
Unit 2: Early Periods of Humanity	5	7
Unit 3: World in the Middle Ages	6	4
Unit 4: Turkish World in the Early and Middle Ages	10	3
Unit 5: Emergence of Islamic Civilization	7	4
Unit 6: Acceptance of Islam by Turks and the First Turkish Islamic States	12	5
Total	43	23

According to Table 2, 43 of the visuals contain men alone. Men are given as a group in 23 of the visuals. According to the findings, a total of 66 of the visuals include men. A visual of a mummy related to the Egyptian civilization, it was excluded from the analysis because the gender was not clear (Visual 2.41) and the number of images containing human figures was accepted as 79. As a result, 66 of the 79 visuals containing human figures are related to men. This constitutes 83.5 percent of the visuals. The visuals of men alone have a rate of 54.4 percent.

Table 3 Distribution of the Women Visuals in the Units of 9th Grade History Textbook

Unit Name	Number of Visual Images of Women Alone	Number of Visuals Including Women Figures as a Group	Number of Visuals Including Women-Men Figures as a Group
Unit 1: History and Time	---	---	2
Unit 2: Early Periods of Humanity	--	1	3
Unit 3: World in the Middle Ages	1	---	---
Unit 4: Turkish World in the Early and Middle Ages	1	---	2
Unit 5: Emergence of Islamic Civilization	---	---	2
Unit 6: Acceptance of Islam by Turks and the First Turkish Islamic States	---	---	1
Total	2	1	10

According to Table 3, only 2 visuals in the book include women alone. While 1 visual belongs to the group of women, 10 visuals about the groups consisting of women and men. The data of the table shows that 16.4 percent of the 79 visuals with human figures contain women. However, the 3 visuals presenting women alone, constitute a rate of 3.7 percent.

Women Mentioned in the Visuals in the 9th Grade History Textbook

The women whose names are mentioned in the visuals in the 9th grade history textbook is another problem of the research. No woman's name was found in the visuals. On the contrary, it is seen that the names of many men as historical figures are included. The names of 43 men are obtained from the visuals in the 9th grade history textbook, In terms of their historical roles, it is noticed that most of them are rulers, emperors, kings and statesmen. Those who are outside of political history are mentioned in the visuals as philosophers, historians, religious figures, scientists and literary man.

The Quality of the Visuals of Women Used in the 9th Grade History Textbook

In this problem of the research, the quality of the images of women used in the 9th grade history textbook was evaluated. The findings related to this problem are given in Table 4.

Table 4 The Quality of the Visuals of Women Used in the 9th Grade History Textbook

Unit Name	Visual Number	Visual Name	The Quality of the Visuals
Unit 1: History and Time	Visual 1.4	---	Photograph
Unit 2: Early Periods of Humanity	Visual 1.8	Symbol of social unity: Flag	Photograph
	Visual 2.3	the way of life of the ancient people	Illustration
	Visual 2.18	Example of hieroglyphs on papyrus	Hieroglyph
	Visual 2.25	The habitat of the nomads	Picture
Unit 3: World in the Middle Ages	Visual 2.27	Oil painting "Flight of Prisoners" describing Jewish migrations	painting
	Visual 3.16	Statue of justice representing the Laws of Justinian	Photograph
Unit 4: Turkish World in the Early and Middle Ages	Visual 4.9	Uyghur State flag	Picture
	Visual 4.19	Migration	Picture
	Visual 4.30	Empress of china	Picture
Unit 5: Emergence of Islamic Civilization	Visual 5.5	Hijra (Leon Belly)	painting
	Visual 5.9	Kaaba (Mecca)	Photograph
Unit 6: Acceptance of Islam by Turks and the First Turkish Islamic States	Visual 1 6.27	A tile from the Great Seljuk Period	Photograph
Total	3	3	

According to Table 4, there are 13 visuals of women in total. These images consist of photographs, illustrations, hieroglyphs, pictures and paintings. The visuals are distributed as 5 photographs, 4 pictures, 2 paintings, 1 illustration and 1 photograph.

Images Revealed About Women by the Visuals Used in the 9th Grade History Textbook

It was examined what kind of images the visuals present about women in this problem of the research. The obtained results are given in Table 5.

Table 5 Images Revealed About Women by the Visuals of Women Used in the 9th Grade History Textbook

Unit Name	Page Number	Visual Number	Visual Name	Image Presented in the Visual
Unit 1: History and Time	15	Visual 1.4	---	Student
	18	Visual 1.8	Symbol of social unity: Flag	Patriotic
Unit 2: Early Periods of Humanity	30	Visual 2.3	the way of life of the ancient people	Primitive Farmer
	37	Visual 2.18	Example of hieroglyphs on papyrus	Ceremonial Beings
	43	Visual 2.25	The habitat of the nomads	Nomad
	45	Visual 2.27	Oil painting "Flight of Prisoners" describing Jewish migrations	Victim / Oppressed
Unit 3: World in the Middle Ages	84	Visual 3.16	Statue of justice representing the Laws of Justinian	Representative of Justice
Unit 4: Turkish World in the Early and Middle Ages	98	Visual 4.9	Uyghur State flag	Khatun
	108	Visual 4.19	Migration	Nomad
	121	Visual 4.30	Empress of china	Empress
Unit 5: Emergence of Islamic Civilization	136	Visual 5.5	Hijra (Leon Belly)	Oppressed/Victim
	140	Visual 5.9	Kaaba (Mecca)	Religious/Hajji
Unit 6: Acceptance of Islam by Turks and the First Turkish Islamic States	203	Visual 6.27	A tile from the Great Seljuk Period	Musician
Total		13	13	

According to the information in Table 5, it is seen that a total of 13 images reveal images of women such as student, patriot, primitive farmer, ceremonial beings, nomad, victim/oppressed, representative of justice, khatun, empress, religious/pilgrim, musician. However, it is not easy for students to reach these images. This is discussed in the functionality of visuals section.

Functionality of Visuals of Women Used in the 9th Grade History Textbook

In the last problem of the study, the functionality of the visuals of women was also analyzed in the context of the relationship between texts and images.

In addition to this, all the visuals were presented in the study and the purposes of their use were discussed.

In the 9th grade history textbook, the first visual containing the women figures is in the 1st Unit titled "History and Time".



Visual 1.4 (Yüksel et al., 2021)

This visual is given under the topic "What is the method of history?" In the text, it is seen that female students named Begüm and Zehra talked to male students named Ahmet and Halit about the method of history.

Visual 1.4 creates a visualization for this speech text. The girls in the image are reflected in the book with the image of students like boys. In this context, the visual can be evaluated positively. However, it is not clear who is Zehra, who is Begüm, who is Halit and who is Ahmet. At the same time, these students are not included as historical figures in the textbook. Therefore, in general terms, the main function of Visual 1.4 is to create a visualization for the book, and it does not have any purpose related to women's history.

Another visual containing women figure is "The Symbol of Social Unity: The Flag", which is given under the title of "Why History" in the 1st unit as Visual 1.8



Visual 1.8 The Symbol of Social Unity: The Flag (Yüksel et al., 2021)

In this visual, men and women are in a group. Visual 1.8 is explained with the statement "*The identification of individuals and society under an identity such as Turkish identity is realized through social unity*" (Yüksel et al., 2021, p. 18). National unity and solidarity are put forward in the visual. This is also highlighted with the flag symbol. However, there is no emphasis on the flag in the text, rather the factors that constitute national memory, unity and solidarity are emphasized. History is an important tool that creates this memory. It can be considered positive to draw attention to national unity and solidarity with men and women in the visual, which reveals the image of individuals who love their nation and state. However, both women and men are not very prominent in the visual. The first thing that draws attention in the visual is the flags. Therefore, the presence of women figures in this visual does not seem very meaningful. As with the other visuals, the main function of Visual 1.8 in the book is to provide visualization to the subject. It does not provide any information on women's history. In other words, it does not bring any historical female figure to the forefront.

In the Grade 9 history textbook, Image 2.3, "Lifestyle of the First People", is used under the heading "Lifestyle and Livelihoods of the First People".



Visual 2.3 Lifestyle of the First People (Yüksel et al., 2021)

Visual 2.3 is included in the book in order to create visuals for the explanations about the lifestyle and livelihoods of the first people. In the text, it is stated that the first people moved from hunter and gatherer to settled life and started to deal with agriculture and animal husbandry (Yüksel et al., 2021). People are engaged in agriculture and establishing villages in the Visual 2.3. In this visual, farmer men and women are pictured together. However, the bigger male figure stands out in the image. In order to see the female figures, it is necessary to look more carefully at this illustration. It can be said that students can hardly recognize women in this picture. It is very difficult to say that this picture, which visualizes the subject only, reveals a clear information about women's history.

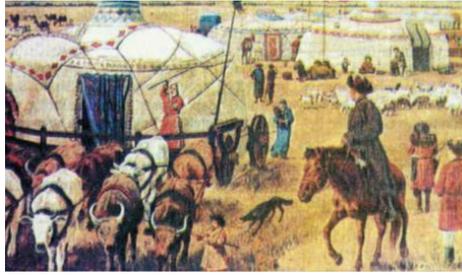
Another image in the 9th grade history textbook is Visual 2.18, which is called as "Example of hieroglyphics on papyrus" (Yüksel et al., 2021).



Visual 2.18 Example of hieroglyphics on papyrus (Yüksel et al., 2021)

Visual 2.18 is included under the topic "The beginning of written culture" and creates a visual for the development of writing. Regarding the visual in the subject: "*Egyptians used tools such as papyrus and brushes as writing tools. Thus, the portability of writing became easier. The Egyptian script has also been a model for the development of the Phoenician alphabet, which consists of 24 consonants*" (Yüksel et al., 2021, p. 37). The purpose of using Image 2.18 is to create a visual about what hieroglyphic writing is. In the visual, there are mythological female figures. Although female figures draw attention with the image of mythological beings, the visual does not have a purpose related to women's history. There is also no information about women in the text.

Visual 2.25, which is included in the "Human and Migration" topic, is called "The living space of nomads" (Yüksel et al., 2021).



Visual 2.25 The living space of nomads (Yüksel et al., 2021)

The nomadic tents and life are tried to be explained in the Visual 2.25. And also it is seen a woman setting up a tent in it. The following information is given about the visual: "*After humans settled down, they stopped following game animals and changing places to feed themselves. In this process, even though there were societies that continued nomadic life (Visual 2.25), their numbers gradually began to decrease in the face of settled societies*" (Yüksel et al., 2021, p. 43). From these sentences, it is realized that the visual is used to show nomadic life. Although a woman figure is seen in the image, it is not directly related to women's history. Additionally, it cannot be expected that the students realize the women in the visual. For the human figures in this visual, the image of nomad comes to the forefront.

The other image of the 2nd Unit, Visual 2.27, is the oil painting titled "Flight of Prisoners", which describes Jewish immigration (Yüksel et al., 2021).



Visual 2.27 the oil painting titled "Flight of Prisoners", which describes Jewish immigration (Yüksel et al., 2021)

This visual is used under the topic "Human and Migration". The following information is given about the visual: "*In 587 BC, the Babylonian ruler Nebuchadnezzar II invaded the Kingdom of Judah, destroyed the Jerusalem Temple and exiled most of the population (Visual 2.27). 70 years after this event, Babylon was captured by the Persian King Cyrus and the Jews in exile were allowed to return*" (Yüksel et al., 2021, p. 45). This information describes the exile and migration of the Jews. Therefore, Visual 2.27 is included in the book to create a visual for the Jewish exile. In the painting presented the exiled Jews, women and men naturally appear together and an oppressed public image comes to the fore for them. Both women and man figures are not prominent in the image. In this context, it does not provide any direct information about women's history.

Image 3.16 is titled "Justice statue representing Justinian's Laws" and included under the subject heading "Laws are Developing" (Yüksel et al., 2021)



Visual 3.16 Justice statue representing Justinian's Laws (Yüksel et al., 2021)

It is referred to the Visual 3.16 in the subject as follows: "*The Justinian Code (Visual 3.16) have the purpose of purifying, curing and deterring the criminal in the crime and punishment system. There is no prison sentence in these laws, instead of this punishment, the measure of closing the criminals in monasteries was applied*" (Yüksel et al., 2021, p. 84). Visual 3.16 is one of the two images presenting a woman alone in the textbook and is a sculpture of justice representing Justinian's Laws. In this visual, the image of a woman representing justice is noticed. However, the main subject of the text is "Justinian's Laws" and the function of Visual 3.16 is to create a visual for these laws. There is no explanation about the visual in the text. And also, the statue of justice in this image is not directly related to the history of women.

Visual 4.9, "Flag of the Uyghur State", is included in the 4th unit under the title "Material and Basic Sources of Power" (Yüksel et al., 2021).



Visual 4.9 Flag of the Uyghur State (Yüksel et al., 2021)

The following information is given in the text regarding Visual 4.9, which shows the flag of the Uyghur State:

Turks have a nomadic lifestyle around water resources such as rivers and lakes in Central Asia. The tribes live in these designated areas with their animals, which are the mainstay of their economy. Huns, Kok Turks and Uyghurs (Visual 4.8 and 4.9) lived in the chilly, wet, high plateaus called summer pasture (yaylak) in summer; in winter, They lived in warmer plains and valleys called winter quarters (kışlak)" (Yüksel et al., 2021, p.98).

According to given information in the text, it can be said that Visual 4.9 is presented to create a visual for the Uyghur State mentioned. Because there is no relationship in the text about the flag, which is the symbol of the state. However, the figure of the khan and the khatun take place together in this flag picture, and the image of "khatun" can be reached from the visual. Nevertheless, it cannot be said that the visual gives direct information about women's history, since it has no direct relationship

with the text of the subject. As a result, this visual may not attract the attention of the students in the context of women's history.

Another image in the 4th Unit is the "Migration" visual, which is under the title "Migration of Turks from the Motherland" (Yüksel et al., 2021).



Visual 4.19 Migration (Yüksel et al., 2021)

The following information is given about this visual: "*Turkish communities have migrated to other areas by leaving in groups and traveling long distances for various reasons*" (Yüksel et al., 2021, p. 108). In Visual 4.19, there are figures of a woman and a man who migrated under difficult conditions. However, the visual not clear to recognize the gender of the figures. It can be quite difficult for students to choose male and female figures in the image. Apart from this, while the visual contains only two human figures, the given information in the text indicates that Turkish communities emigrated in groups. Moreover, this visual is not consistent with the text. It can readily be claimed that the visual 4.19 is used in the book only to visualize the subject.

Visual 4.30 is in the "First Turkish States and Their Neighbors" subject and belongs to the "Empress of China" (Yüksel et al., 2021). This visual includes a women alone figure.



Visual 4.30 Empress of China (Yüksel et al., 2021)

The text contains the following information about the visual 4.30:

The Chinese were an advanced society in agricultural economy. For this reason, Turks benefited from Chinese agricultural products and tools from time to time. For example, Kök Turk ruler Kapgan Kagan once took 1250 tons of seed wheat and 3,000 agricultural tools from China as tax. Kök Turks planted the seed wheat they obtained from China in the same year; but none of this wheat grew. Because The Chinese empress, who could not accept paying taxes to Kapgan Khan (Figure 4.30), cooked this wheat and gave it to the Kök Turks. In addition, the value of gold and silver given as gifts was highly low. Understanding the truth, Kapgan Kagan launched a massive raid on China after 698. Until 703, raids were made in the northern provinces of China. Chinese armies of three hundred or four hundred thousand were defeated by Turkish armies of forty-fifty thousand (Yüksel et al., 2021, p. 121).

It is understood that Visual 4.30 is related to the text and gives information about the policy of the Empress of China. Therefore, Visual 4.30 aims to create an idea about the empress mentioned in the text. The name of Chinese empress is not mentioned in the text. This visual reveals the female figure more clearly than the other visuals in the book.

Visual 5.5 Hijrah, given under the subject heading "The First Social Contract", is a painting by Leon Belly.



Visual 5.5 Hijrah (Leon Belly) (Yüksel et al., 2021)

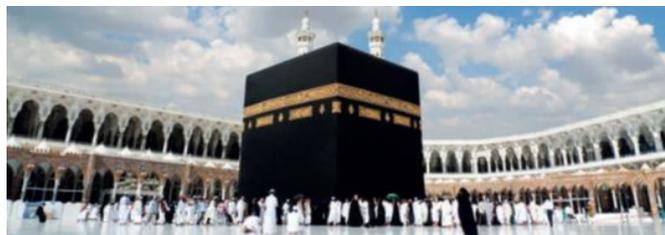
The following information is given for this visual:

At the time of Muhammad's migration, there was trouble in Medina as well as in throughout Arabia. The conflicts between the polytheist Arab tribes Aws and Hazrec, both among themselves and with the Jews, made life difficult. There were also conflicts among the Jews themselves. Prophet Muhammad wanted to end to tribalism and conflicts within the society in Medina and to eliminate all claims of superiority by integrating the Muslims who had to migrate to Medina (Image 5.5) with the local people (Yüksel et al., 2021, p. 136)

In Visual 5.5 contains Muslim women and men who emigrated. The image of both male and female figures, who stand out with the image of the oppressed, is not clear and unambiguous. It is used to create a visual for the expression "Hijrah" in the text.

In addition, the visual has no purpose to support historical thinking skills and it is not related directly to women's history.

The other image of the 5th Unit is Visual 5.9 named "Kaaba (Mecca)" (Yüksel et al., 2021).



Visual 5.9 Kaaba (Mecca) (Yüksel et al., 2021)

In the "Let's comment" box titled "Uthman (Osman) bin Talha and the key to the Kaaba", Image 5.9 is referred to as follows:

Uthman b. Talha was in charge of the maintenance of the Ka'bah in Mecca (Visual 5.9). In the age of Jahiliyyah, his family carried the door key to of the Ka'bah. The Prophet invited Uthman bin Talha to Islam many times, but received a negative

response. Even once, the Prophet wanted to enter the Kaaba with the believers, and Uthman bin Talha acted harshly and did not allow them to enter the Kaaba (Yüksel et al., 2021, p. 140).

In the book, Visual 5.9 provide only a visualization to the Kaaba mentioned in the sentences above. In the text describing the Conquest of Mecca, the current image of the Kaaba is used for visualizing. In the visual, it is seen that men and women circumambulate the Kaaba. But neither men nor women are clear. Students cannot be expected to notice women in this visual. Although it contains images of women, since the main purpose of Visual 5.9 is to create a visual for the Kaaba, it is not related to women's history in general. And also, it can be said that it is not appropriate for the historical process since the current photograph of the Kaaba is used instead of the old one.

In the 9th grade history textbook, the last visual containing a female figure is the image named "a tile from the Great Seljuk Period" (Yüksel et al., 2021). It is included in the 6th Unit under the subject heading "Culture and Civilization in the Great Seljuk State".



Visual 6.27 A tile from the Great Seljuk Period (Yüksel et al., 2021)

The book contains the following information about Visual 6.27: “*Seljuks also produced valuable products in other fields of art such as ornaments, inscriptions, calligraphy, miniatures, illuminations, carpets, rugs and tiles (Visual 6.27)*” (Yüksel et al., 2021, p. 203).

When the visual is carefully examined, it is seen that there are female musician figures in the tile. But it is almost impossible to see these figures. The main purpose of using this image is to create a visual for the art of "tile" mentioned in the text. Although it contains a female figure, it has no relation with women's history. The print quality of the visual is also poor.

DISCUSSION CONCLUSION AND RECOMMENDATIONS

With the understanding of social history and feminist efforts, there have been significant developments in the field of women's history and many sources on women's history have been produced. Under the topic of gender, women's roles and experiences in history have been questioned. In line with these developments, the teaching of women's history and the visibility of women in history teaching have also been brought to the agenda. The inclusion of women's history in the textbooks has been an significant part of this topic. In the process of democratization efforts after World War II, approaches were adopted that women and children should be included in history textbooks alongside the male figure as a requirement of human rights (Demircioğlu, 2013). Despite important studies in this area, it is not possible to say that history textbooks allocate enough space to women's experiences. Because researches show that history textbooks in many countries are male-centered, and political and military issues are given priority. Accordingly, female images are quite limited compared to male images (Can 2009; Chick, 2006; Chiponda & Wassermann, 2015; Demircioğlu, 2014; Nene, 2014; Rayle, 2020).

According to the findings of this study-which analyzed the visuals of women in the 9th grade history textbook using content and semiotic analysis, there are 180 visuals in total in the book, excluding maps. 80 of these images contain human figures. Of the 79-visual analyzed, 66 of them are related to men. This constitutes 83.5 percent of the visuals of the textbook. With 13 images in total, the female visuals have a rate of 16.4 percent in the book. These rates reveal that women are almost absent in the visuals. According to the literature, the rate of women's images in history textbooks is quite low compared to men's images. They are even in less preferred positions (Chick, 2006; Chiponda & Wassermann, 2015; Nene, 2014). Alpargu & Çelik (2016), determined that the subjects of women's history have the rate of 4.14 percent in the 9th grade History Textbook. Aydın (2022), in his study, emphasizes the inadequacy of women's visuals in 9th grade history textbooks and that there is a big difference in the rate in favor of men. These results confirm the insufficiency of women's history and visuals in the 9th grade history textbooks.

In the 9th grade history textbook, there are no women's names in the visuals. On the other hand, the names of 43 historical characters were included in 66 of the visuals containing male figures. The mentioned figures in the visuals are rulers and statesmen mostly. This finding confirms that history textbooks prioritize political and military issues and are male-centered. This finding is not unique to Turkish history textbooks. Cabecinhas & Laisse (2021), in their research, state that women's names are rarely mentioned in Mozambican history textbooks and women's political and economic roles are not included. According to them, this is not due to a lack of information about women, but to the lack of use of available information.

In 9th grade history textbooks, the visuals of women consist of photographs, illustrations, hieroglyphs, pictures and paintings. However, the students can hardly recognize female figures in most of these visuals. Therefore, it cannot be claimed that the 13 visuals related to women in the textbook, except a few of them, provide direct information or messages about women.

Through the 13 visuals of women, it is possible to get the images of women as students, patriots, primitive farmers, ceremonial beings, nomads, victims/poor, representatives of justice, khatun, empresses, religious/pilgrims, musicians. But extracting even these information seems quite difficult. Particularly from a student perspective, it is almost impossible that students notice these images through the visuals. Only, the image used to represent the Empress of China (Visual 4.30) can help students visualize and understand the empress directly. In the visuals, men are depicted as more active and dominant, while women are almost unnoticed. On the other hand, it is noteworthy that women in the group have similar roles and images to men. For example, in Image 2.3, which shows the lifestyle of the first people, both men and women are farmers engaged in primitive agriculture.

In the last problem of the research, the relationship between the visuals of women and the texts was evaluated and their functionality was questioned in the context of the information they provide about women's history. According to the findings, the 13 women's visuals presented in the textbook are not related the texts directly, except for the Chinese Empress image. The texts associated with the women's visuals do not include any information about women's history. The main purpose of using these images to fill up the spaces allocated for the visual in the book without any particular purpose. In fact, the women figures in the visuals are unnoticeable and it does not provide any insight about women.

As a result, despite the principle of "*social representation should be taken into account in design elements*" given in the review of draft textbooks of the Ministry of National Education (2022), it is seen that women are not adequately represented in history textbooks. According to Schoeman (2009), an ideal history textbook should pay attention to gender and women's history. But there is still much progress to be made in this field. In particular, there are some problems about presenting women in the textbooks. Because writers and program makers focus on the role of men in history and reflect women's images with the patriarchal perspective. Moreover, they act slowly to integrate women's history into the history textbooks. All these problems make improving difficult in this field (Cabecinhas & Laisse, 2021; Williams & Bennett, 2016).

In general terms, and in the context of the visuals, it is possible to claim that women are invisible in the 9th grade history textbook and the visuals in the book are not intended to reflect women's experiences. For example, in the textbook, constructed pictures are used for male figures for whom no real photographs. However, this method is not preferred for female figures. The findings reveal that the 9th grade history textbook needs to be revised and updated in terms of women's history and visuals. According to Alpargu & Çelik (2016), history textbooks should be developed in the context of gender and the images of women in the textbooks should be analyzed separately. Furthermore, it should not be overlooked that history textbooks and visuals play an important role in shaping the image of women today (Aktaş & Özmen, 2014).

It is very noteworthy that textbook authors should act with consideration about the inclusion of women's history and images in history textbooks. It would be more beneficial to use visuals in a way that develops historical thinking skills rather than decorating textbooks. Within the framework of the constructivist approach, students should be enabled to access information about women's history through visuals and to construct information on their own.

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