
Gendered Silences and Critical Openings in Nepal's Grade XII English Textbook: An FCD Analysis

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Abstract

The focus of this article is on how gendered power, female agency, and resistance are discursively represented in a Grade XII English textbook published by Nepal's Curriculum Development Center. Through reading passages, literary choices, visual cues, and post-reading exercises, Feminist Critical Discourse Analysis (FCDA) of textbook discourse investigates the reproduction and resistance of patriarchal common sense, as well as the potential of textbook discourse to advance gender equality. The study analyzes chosen gender-related units from the Grade XII English textbook using FCDA. It takes the ideological structure and practice of gender, following Lazar's FCDA principles, as its basis, treats gendered power as a complex phenomenon, and identifies dispositional discourse as both a site where gender is constructed, negotiated, and resisted. Results demonstrate four interrelated patterns: the normalization of heterosexual and patriarchal family forms, the partial historicization of women's subordination, the inclusion of strong feminist and intersectional voices, and a shifting of gender critique to reflective exercises that rely heavily on teachers' mediation. This article argues that the textbook offers important openings for feminist pedagogy, particularly through the works of Audre Lorde and Julia de Burgos. Still, these remain positioned within a context of male authorship or heteronormative marriage discourse and lexical objectification of women at times throughout. The research has implications for the literature on gender and English Language Teaching frameworks in South Asia by illustrating how textbooks can function at once as conduits of hegemonic ideology and as sites of feminist consciousness-raising.

Keywords: English textbook, feminist critical discourse analysis, patriarchy, curriculum discourse, gender

Introduction

School textbooks do not convey neutral knowledge. They choose voices, authorize specific forms of social relations, and normalize ways in which the world is believed to be connected. Textbooks play a dual role in English language education: they both teach language skills and circulate social meanings about family, culture, citizenship, race, class, and gender. It has long been argued in feminist scholarship that

educational texts can reflect gender hierarchies through patterns of visibility, characterisation, grammatical choices, and cultural assumptions (Lee & Collins, 2009; Porreca, 1984; Sunderland, 2004). However, textbooks can also be sites of critical consciousness if they contain texts that challenge inequality and open the interpretation of power relations for learners.

In this article, Feminist Critical Discourse Analysis (FCDA) is used to analyse gender discourse in the prescribed grade XII English textbook prepared by Nepal's Curriculum Development Center (CDC). It has been prepared in accordance with Nepal's National Curriculum Framework to develop language skills, creativity through critical interpretation, and cultural sensitivity (CDC, 2021). Such objectives render the textbook a crucial focus of feminist discourse analysis: the book not only presents the technical knowledge necessary to attain English proficiency but also shapes students' social imagination as they near the completion of secondary school (Fairclough, 1992).

Three research questions underlie the study. To begin with, how are women, men, family, and gender relations represented in the Grade XII English textbook? Second, what discursive strategies reproduce patriarchal or heteronormative assumptions? Third, how does the textbook create spaces for women's agency, resistance, and feminist critique? These questions matter in the context of Nepal because it is common for English textbooks to bring global texts into local classrooms. This confluence results in a layered discourse that brings together Western, South Asian, African American, and Nepali social meanings. As such, a feminist analysis must ask not only whether women feature in the textbook, but how their voices are represented, what types of agency are rendered knowable, and what form of gender knowledge students are asked to generate.

While several studies have explored gender representation in English textbooks across contexts, much less research has examined how the discursive construction of gendered power relations has unfolded in Nepal's secondary English curriculum through Feminist Critical Discourse Analysis. Previous Nepalese studies are mostly based on numerical representations or descriptive gender bias. However, reinforcing or contesting patriarchal ideologies in textbook content remains underexplored. This study addresses that gap by applying Lazar's FCDA framework to selected gender-related units in Nepal's Grade XII English textbook.

Literature Review and Theoretical Framework

Studies on gender in textbooks have identified persistent features of female underrepresentation, male-dominated professions, asymmetric discursive roles, and

masculinity-hegemonic status (Barton & Sakwa, 2012; Lee & Collins, 2009; Porreca, 1984; UNESCO, 2020). Recent work has gone beyond counting male and female characters to examining the ideological work of discourse. How texts may naturalize social arrangements, construct the learner as a gendered subject, and how talk in classrooms either performs or resists textual bias (Sunderland 2000, 2004). The shift is significant because inappropriate language in textbooks is often nuanced. Perhaps not so much an overt hatred of women, but a reliance on the associations made with men and leadership, knowledge, and public life; then women are associated with looks, marriage, care, or emotional labor.

This is particularly useful for the present study because FCDA connects linguistic analysis and feminist political critique. FCDA is described by Lazar (2007) as an analytical approach that focuses on how gendered assumptions and hegemonic power relations are produced, sustained, negotiated, and contested in discourse. FCDA is not just CDA applied to gender but rather a theory of and for societal change rooted in feminist theory (Lazar, 2014). It treats gender as both an ideological structure and a lived practice. So the analysis must also be alert to both the overt display of women and men and to less observable textual practices such as presupposition, evaluative language, voice, silence, and framing of classroom activities.

The data type used in the current study is consistent with Nartey (2024) and the FCDA of Nigerian blogs in demonstrating how women's discourse, as counter-narratives, can challenge patriarchy. Nartey's study is helpful from a methodological standpoint as it draws out discursive strategy without focusing solely on themes or content. While the current data is in the form of a state-produced school textbook rather than digital feminist writing, the same interest in voice and agency through resistance applies. The crux of the matter is whether the textbook nationally permits women to speak as agents of knowledge and critique or primarily depicts them as objects situated in established social institutions.

In line with Kress & van Leeuwen (2006), the analysis also views images as discourse. Textbooks use visual prompts to cue the identities of those imagined as leaders, parents, workers, or citizens. An image does not simply accompany a written text; it provides a student with their initial frame of reference for how they ought to interpret what a lesson is trying to convey. Therefore, it critically ties its textual and visual analyses together while drawing on FCDA's feminist concerns with power, ideology, and social justice.

However, gender bias still appears in English textbooks, as evidenced by research conducted in Nepal and across South Asia, though it takes different forms. Tiwari (2024) studied misconceptions about gender representation in English textbooks for Grades IX and X in Nepal. The study found that men were still more strongly identified with public life and the more privileged professions, and female characters continued to be underrepresented. However, there had been some reduction of stereotyping. Likewise, Parajuli (2023), in a gender-based analysis of the Grade Eight English textbook in Nepal, highlighted that school textbooks may reinforce and reproduce gender bias when women are represented as domestic or subordinate.

A similar trend has been reported in South Asian studies. Islam and Asadullah (2018) conducted a study comparing school textbooks from Malaysia, Indonesia, Pakistan, and Bangladesh. They found that gender stereotyping was quite strong, particularly for Pakistan and Bangladesh, where female characters were underrepresented, depicted in traditional, low-paid, or passive roles. Awal (2024) conducted a corpus analysis of the frequency and distribution of male- and female-related lexical items in Bangladeshi English textbooks across all grades, from Classes 6 to 10, and distinguishes a continuation from tangible male-centered discourse shaping students' gender role perceptions. Suchana (2025), another Bangladeshi study, analyzed visual representations in primary English textbooks and found female characters at a statistically lower rate than male characters, and more frequently depicted indoors, in less active or powerful roles. Similarly, the research of Dar and Bano (2023) also supports the findings based on Feminist Critical Discourse Analysis of English Primary Textbooks in Pakistan, which socialized children into conservative and stereotypical gender roles.

These Nepalese and South Asian studies, when considered collectively, show that the bias in textbooks is not limited to gender underrepresentation. That is, gender ideology is reproduced through language choices, images, research roles in the female family, family behavior, and classroom activities. However, the majority of Nepalese studies conducted up to prescriptive content analysis or frequency counts, or simply less on the representation of male and female characters. On the other hand, Feminist Critical Discourse Analysis (FCDA) has paid comparatively little attention to how gendered power relations are discursively constructed, negotiated, and challenged within education in Nepal, or specifically within Nepal's higher secondary English curriculum. The current study seeks to fill this gap by analyzing selected gender-focused units from Nepal's Grade XII English textbook using Lazar's FCDA framework.

Data and Methods

Data Source

The Grade XII English textbook published by the Curriculum Development Center in 2021 was the primary data source for this research. The textbook is the national prescribed textbook for secondary education in Nepal and was developed in accordance with the National Curriculum Framework of Nepal to develop students' language skills, critical thinking, creativity, and social awareness (CDC, 2021). In this regard, the textbook can be seen as a significant pedagogical document that conveys institutional understanding of gender, culture, citizenship, and social relations to students from across Nepal.

The full text of the textbook was read to get a general sense of its discursive approach to gender. However, the unit analyses were conducted only on five units, specifically addressing gender, family, patriarchy, and marriage, as well as women's agency or relegation towards feminism, based on purposive selection criteria. They included Unit 2: "Family"; Unit 20: "An Open Letter to Mary Daly"; the poem "I Was My Own Route"; the essay "Marriage as a Social Institution"; and the play "A Matter of Husbands." These units were chosen for their wealth and density of references to gender relations across various literary and non-literary genres. Collectively, they offer a range of discursive settings in which gender ideology unfolds, is negotiated, and sometimes resisted. This meant that an in-depth Feminist Critical Discourse Analysis was possible and, crucially, coherent.

Research Design

A qualitative interpretive research design was used, except that the data analysis employed Feminist Critical Discourse Analysis (FCDA) as its main framework. FCDA, however, considers how language, images, and pedagogical activities construct gendered identities and power relations in particular sociocultural contexts (Lazar, 2007; Lazar, 2014), rather than relying on quantitative content analysis, which counts occurrences of male and female representation. The objective was therefore not merely to determine whether women and men were equally represented, but to understand how discourse may reproduce, negotiate, or challenge dominant gender ideologies.

FCDA seems especially well-suited for the analysis of textbooks because educational texts convey linguistic knowledge alongside social content. This means that classroom discourse is one of the factors that help shape how learners negotiate gender roles, authority, family, and citizenship. Thus, this study examined textual passages,

visual illustrations, and vocabulary interventions within discussions and writing tasks that function as still other components of textbook discourse rather than as interrelated ones.

Coding Procedure

The coding process followed a deductive thematic approach, whereby coding categories were developed from Lazar's theoretical principles rather than emerging solely from the data (Lazar, 2007). Before commencing the thorough analysis, the researcher read through the entire textbook multiple times to identify dominant patterns concerning gender representation and ideological positioning.

An initial coding framework was created based on FCDA, containing the following categories:

FCA Principle	Coding Category
Gender ideology	Family roles and gender expectations
Power relations	Patriarchy, authority, inequality
Representation	Visibility of women and men
Agency	Women's voice, empowerment, resistance
Language use	Evaluative expressions, lexical choice
Visual discourse	Images and illustrations
Pedagogy	Classroom activities and discussion questions
Silence	Missing perspectives and marginalized voices

These categories were used to methodically code pertinent textual excerpts, visual aids, and learning exercises during later readings. When new subthemes emerged that represented significant gender-related meanings not foreseen during the first coding stage, the coding framework remained sufficiently flexible.

Analytical Framework Used in the Study

Selected Textbook Unit	Primary Gender Focus	FCDA Analytical Dimension
Unit2: Family	Family, patriarchy, gender roles	Gender ideology and normalization
Unit 20: An open letter to Mary Daly	Feminism, race, intersectionality	Women's agency and resistance
I was My Own Route	Women's liberation	Voice, identity, and empowerment
Marriage as a Social Institution	Marriage, heteronormativity	Institutional power and gender
A Matter of Husbands	Stereotypes, femininity	Representation and ideological positioning

Interpretation of Data

After coding, each extract was interpreted at three interconnected levels consistent with Feminist Critical Discourse Analysis.

As a first step, the linguistic and visual characteristics of the selected text were analyzed to observe how gender identities were constructed. Second, these representations were analyzed in terms of how the textbook activities now prioritize which aspects of gender relations students should take most seriously within a pedagogic context. Finally, the results were contextualized within Nepal's socio-cultural context and the existing literature on feminism to explore how ideologies of gender may reify or disrupt patriarchy through educational discourse.

Instead of assuming that the textbook can be either completely patriarchal or wholly emancipatory, the analysis recognized the competing narratives around gender at play. Contradictions, tensions, and the potential for dominant assumptions to be challenged by other voices, whether from students or through critical classroom activities, were therefore given considerable attention.

Trustworthiness of Analysis

To strengthen the credibility and reliability of the analysis, several strategies were employed. First, the researcher conducted multiple close readings of the entire textbook, followed by detailed coding. Second, the coding process was performed twice

at different stages of the analysis to improve consistency and minimize interpretive bias. Discrepancies between the notes from the second cycle of coding were reconciled with reference to FCDA principles laid out by Lazar and the model code text.

Third, interpretations were based firmly in the text rather than in the researcher's assumptions. Throughout the analysis, representative text passages from the textbook were presented as evidence for analytical claims made to maintain transparency. Finally, the results were analyzed in conjunction with existing literature on gender representation and Feminist Critical Discourse Analysis to achieve theoretical triangulation of the empirical data (Lincoln & Guba, 1985; Lazar, 2007).

Ethical Considerations

It was a unique study based solely on a publicly available school textbook with no human participants, interviews, or surveys, and it collected no personal data. Approval was thus not needed from a formal ethics committee. The study was concerned not with the relative merits of particular textbook authors or teachers, but with a broader critical analysis of educational discourse as mediated by institutions and its implications for gender in English language education.

Analysis and Discussion

Patriarchal Family as Common Sense and Historical Knowledge

One of the most explicit locations where gender ideology is introduced is in Unit 2, "Family." An excerpt from the text describes the family as typically consisting of two married adults, "usually male and female," plus their children (CDC, 2021, p. 9). Although the definition seems descriptive, from an FCDA perspective, it also treats heterosexual marriage as the normal family form. The subsequent acknowledgment of one-parent households, same sex marriage, and nontraditional families does widen the frame. However, these alternatives only arise after the normative family has been well established as a conceptual baseline.

However, it is still a useful unit because the historical patriarchy here gets name-checked. According to the CDC (2021, p. 10), in the majority of societies, the family was "patriarchal, or male-dominated," and women scored low in different historical family frameworks. By not naturalizing male dominance, it has feminist potential. It is also noted in the text that the modern family has seen a fragmentation of roles once thought to be necessarily male or female, including the relegation of women to the home and of men to wage-earning and public life (CDC, 2021). By revealing how

gender roles are historically contingent, this textbook denaturalises these roles as far as possible.

However, the unit also reproduces patriarchal norms in its rhetoric of dependence. The traditional view of the history of marriage holds that dependency was passed from father to groom and that the groom usually took over for his wife (CDC, 2021, p. 10). While the text presents this as an ancient practice, it is still possible that sequencing may centre women on account of their relationship with male guardians. Before she is an autonomous legal subject, the woman comes forward as daughter, bride, and wife. FCDA highlights this tension: the text critiques patriarchy, yet its explanatory lexicon nominally positions women's social identity through male-dominated institutions.

The opening visual prompt of Unit 2 reiterates a domestic family frame. The photographs are of kin within family contexts of care, food, and intergenerational togetherness. This imagery is culturally legible and not sexist per se. However, in line with the unit's opening definition, gender is defined solely in terms of private family relations. The critical-thinking questions that ask students to discuss changes in Nepali families and the increasing number of elderly homes (CDC, 2021, p. 13) do not directly call on learners to examine household labor inequality, daughter-in-law expectations, son preference, or gendered inheritance. In this way, the unit allows learners to step through the door of gender critique but does not walk them all the way through.

Female Agency and Resistance as Exceptional Discourse

Perhaps the most critical feminist voice in the text shows up in Julia de Burgos' poem "I Was My Own Route." The textbook presents de Burgos as a revolutionary voice, since her poems address themes of liberation and social justice and explicitly frame this poem as a critique of patriarchal ideology (CDC, 2021, p. 236). "I wanted to be like men wanted me to be," that is the speaker saying no to the notion that men need to mold women (CDC, 2021, p. 236). The forward motion of the poem is not only away from inherited limitations, but towards self-determined predicates. The repeated forward movement creates agency not only as a simplistic self-assertion narrative but also as a battle against the "old guard" (CDC, 2021, p. 236).

From an FCDA viewpoint, the poem resists through grammatical agency. The active "I" of the speaker: she wants, moves, mocks, separates, feels, and becomes. This poem, unlike textbook passages that discuss women as social categories, gives a woman a first-person voice as the maker of her own route. Fetishizing liberation as intimacy directs the discussion away from outside reform towards embodied self-identity. This is

important because, as Lazar (2007) and Sunderland (2004) have argued, feminist education needs to cultivate spaces in which women function as knowers or readers of culture and as authors of identity.

The positive influence of those questions following the reading completes this process of emancipation. Students are led through questions about why the speaker endeavored to be as men desired her, the meaning behind her feet not tolerating reversing, and what freedom feels like (CDC, 2021, p. 238). These questions invite the students to link poetic form with patriarchal social aspirations. However, the poem is a single literary text, not an organizing principle that presents itself consistently throughout the textbook. Female agency reigns with power, but only episodically (Butler, 1990). The table of contents lists twenty literary texts in the broader literature section, with women represented only by Kate Chopin, Anita Desai, Emily Dickinson, and Julia de Burgos (CDC, 2021, pp. 180-300). Feminist texts thus have significance but are not numerically central.

Intersectional Feminism in “An Open Letter to Mary Daly.”

In Unit 20, "Power and Politics", one finds the textbook's most advanced feminist discourse. It features Audre Lorde's "An Open Letter to Mary Daly," a text that deconstructs white feminist universalism and asserts that no definition of women's oppression can be understood apart from race, history, and difference. Images of female political leaders welcome students into this unit and prompt them to reflect on what they know about these leaders and how they have made a name for themselves (CDC, 2021, p. 170). So that women, in visual terms, are connected more closely and immediately to public power than to the private world.

The letter from Lorde is significant because it does not present feminism as a cohesive entity. Instead, it dramatizes such conflicts within feminism. Lorde acknowledges Daly's contributions but critiques her feminist mythology for neglecting the maternal strength of Black and non-European women. The textbook keeps this challenging feminist discussion alive, such as Lorde's caution that to insist all women suffer equally from the oppression of patriarchal tyranny ignores the different toolbox of systemic patriarchy (CDC, 2021, p. 171). This is an explicitly intersectional moment, although the textbook does not use the term intersectionality. It teaches that while gender discrimination exists, it varies by race, ethnicity, and historical period.

The vocabulary tasks are also noteworthy. The students are being prompted to provide definitions of terms such as racism, lesbian, radical, feminist, and patriarchy (CDC, 2021, p. 174). Such a term is often avoided or considered controversial in many

school contexts. They afford a compelling curricular entry point for critical literacy. In the same way, the writing task asks students to discuss racial or sexually motivated discrimination and discuss an article about "The Status of Women in Nepali Society" (CDC, 2021, p. 175). Such activities establish a link between global feminist debate and local social analysis. In FCDA speak, the lesson is not just oppression; it is asking learners to create counter-discourse.

However, such an opening is equally reliant upon mediation in the classroom. Lorde's letter is a rigorous intellectual work, historically grounded and emotionally nuanced. If not taught carefully by their teachers, students would appropriate it as a broader discussion of discrimination rather than as a critique of exclusion from feminist spaces. The textbook offers relevant questions, but limited contextual scaffolding on Black feminism, white feminism, sexuality, or the politics of citation. So, intersectional feminist discourse exists here; however, its transformative power lies in whether or not teachers are willing to unpack its political lexicon.

Normative Marriage and the Male-Centered Institution

Another significant venue for FCDA appears in the essay 'Marriage as a Social Institution,' which emphasizes marriage as a social structure rather than merely a relationship. The unfolding of this text once again explains how marriage makes obligations, kinship, and social capital. The section about how marriage matters for men, however, throws in masculinity and discipline in favor of male benefit. The text states that marriage benefits men by curbing appetites and structuring aspirations (CDC, 2021, p. 253), a claim that draws on Durkheim. It is sociologically relevant, but it reduces women to being mostly part of the structure that sustains male life.

The essay's definition of normative marriage is quite revealing. Normative marriage in America is defined as male-female unions into which mature adults enter (CDC, 2021, p. 255), with the added expectations that husbands will be the primary providers, partners will be sexually faithful, and married partners will become parents. This is an analytical rather than a prescriptive exploration of this passage. Nevertheless, as the text of a textbook, the very repetition of "normative" serves to legitimize a limited model of gender and family. The main tenets of marriage are presented as heterosexuality, male earning, and parenthood, with other family structures playing a supporting role.

The learner tasks prompt students to question whether marriage practices vary across cultures and to write about marriages in their own cultural background (CDC, 2021, p. 256). This creates a value-added comparative space. However, they became

more feminist, for lack of a better term, if the task had asked students to examine unequal marriage norms and expectations, domestic labor roles, and dowry and divorce stigma, or their echoes in relation to marital property or women's autonomy. It really does matter if these guiding questions are absent. FCDA views silence as a component of discourse: that silent disagreement is just as important a consequence of discourse (Lazar, 2007). The lesson equips learners with words to talk about marriage as an institution, but it does not consistently engage them in thinking about it as a gendered institution.

Stereotype, Irony, and the Risky Pedagogy of "A Matter of Husbands."

In the One-act play "A Matter of Husbands," a famous actress and an earnest young woman clash. The actress manipulates the situation and is ultimately found to be engaged with the husband when the younger woman accuses her of taking her husband. There are clear gender stereotypes throughout the text: the jealous wife, the seductive actress, women squabbling over men, and everything viewed through a male gaze. For instance, the younger woman juxtaposes her "cheap little frock" and natural state with the actress's cosmetics, lighting, and theatrical glamour (CDC, p. 274). This type of language ties femininity to looks and competition.

Simultaneously, the play is a wild irony. The famous actress is intellectually and rhetorically confident; she drives the conversation, successfully diagnoses the wife's jealousy, and performs innocence. Thus, the production can be understood as either a retelling of sexist stereotypes or a critique of enactments, gendered distrust, and manufactured womanhood. This issue is somewhat addressed through post-reading questions in the textbook itself, such as asking students to evaluate how women are represented and to draw on John Cassavetes's criticism that women on screen are portrayed as "high- or low-class concubines" (CDC, 2021, p. 278). This is thus a powerful critical task, as it centers on representation rather than merely summarizing the plot.

In addition, this unit contains a question that challenges students to clarify what an average woman and an actress are (CDC, 2021, p. 278). This wording reproduces the very binary the play dramatizes: a domestically respectable woman versus a glamorous public woman. The more feminist formulation is, how does the play make this difference, and for whose benefit? The distinction is crucial. FCDA asks not only whether gender is represented but also whether learners are encouraged to embrace or contest such representations.

Pedagogic Ambivalence: Critical Openings Without Systematic Gender Mainstreaming

Gender discourse throughout the textbook is ambiguous. This, meanwhile, includes not just women writers, feminist vocabulary, and a few female political leaders; it is also filled with women's liberation poetry and intersectional critique. It calls on pupils to talk about gender discrimination and the position of women in Nepal. These are meaningful strengths. They demonstrate that the textbook is not purely patriarchal, but has real critical openings.

These movements also coexist alongside male authorship and institutions. Male writers predominate on the list of literary texts, especially in plays and essays. Men appear so frequently as philosophers, sociologists, political speakers, and public thinkers. Women may be strong in selected feminist texts, but not as everyday, known producers of knowledge across the curriculum. This pattern resembles what FCDA refers to as the multifaceted basis of gendered power: domination is not always reproduced by total exclusion of women, but rather through partial inclusion, situational or selective representation (Lazar, 2014).

The pedagogic activities are the point of possibility. For example, questions such as "The Status of Women in Nepali Society" can initiate feminist classroom discourse if teachers and students are trained to connect textual evidence with local experience. However, the textbook often fails to make clear that this essential step is optional. Gender is a theme, but not systematically mainstreamed across all units on economy, technology, career, politics, and human rights. Gender analysis would not only be a topic in lessons on gender but also a routine part of the reading habit. A more transformative textbook would embed this practice.

Conclusion

The FCDA of Nepal's Grade XII English textbook indicates that the book contains a mixture of ideologies. The heteronormatively defined concept of family, the male-governed discourse on marriage, and, through domestic visual framing, as well as recurrent, limited definitions of femininity. Simultaneously, it makes significant feminist inroads through Julia de Burgos's self-emancipating poetic voice, Audre Lorde's work on the politics of difference and interlocking oppression, terms like patriarchy and feminism, and writing assignments that open space for discussing female lives in Nepal.

The main contribution of this article is to demonstrate that textbook gender ideology should not be characterized solely as either present or absent. The crucial issue is positioning: who speaks, who is spoken about, which institutions are normalized, and whether students are welcomed to question those institutions. The women become autonomous voices of resistance in the Grade XII textbook, but are still tethered to family, marriage, and aesthetics, and extraordinary feminist lessons. The book certainly has considerable potential for feminist pedagogy, but that potential needs more rigorous scaffolding, teacher training, and more consistent gender mainstreaming across all thematic areas.

Then the last three are recommendations for curriculum development. Future editions should expand the representation of women authors and thinkers across all fields, particularly in essays, politics, science, economics, and public life. Secondly, the activities should interrogate more explicitly about gendered labor, legal status, sexuality, caste, ethnicity, class, and disability in Nepal. Finally, all teacher guides should include feminist critical-literacy annotations so that challenging texts such as Lord's letter are not reduced to present-day platitudes. In this way, the Grade XII English textbook can progress from partial inclusion of feminist voices to a more systemic pedagogy of gender justice.

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