

GENDER REPRESENTATION IN ENGLISH LANGUAGE
TEXTBOOKS AT HSSC LEVEL: AN ANALYTICAL STUDY



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DEPARTMENT OF ENGLISH
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INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD
2009

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A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF PHILOSOPHY IN ENGLISH

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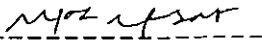
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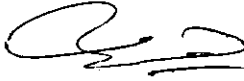
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Title of Thesis: Gender Representation in English
Language Textbooks at HSSC Level: An
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We, the undersigned members of the Committee advising this thesis, have ascertained that in every respect this thesis acceptably fulfills the final requirement for the degree of Master of Philosophy in English.




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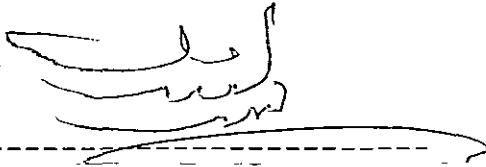
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DECLARATION

I, Malik Naseer Hussain, Registration No. 41-FLL/MPhilEng/F-06, a student of M.Phil/MS in English at International Islamic University Islamabad do hereby solemnly declare that the thesis entitled "Gender Representation in English Language Textbooks at HSSC Level: An Analytical Study" submitted by me in partial fulfilment of the requirements for the degree of Master of Philosophy in English is my original work, except where otherwise acknowledged in the thesis, and has not been submitted or published earlier and shall not be submitted by me in future for obtaining any degree from this or any other university.



Malik Naseer Hussain

Dated: 16-06-2009

ATTRIBUTION

I ATTRIBUTE MY THIS HUMBLE RESEARCH WORK AND ANY OTHER
ACHIEVEMENT IN MY LIFE TO THE MERCY OF

ALLAH ALMIGHTY

WHO IS LORD OF ALL THE WORLDS, WITHOUT WHOSE WILL AND
BLESSINGS NOTHING IS POSSIBLE IN THIS WORLD NOR IN THE
WORLD HEREAFTER. IN WHOSE BLESSINGS AND MERCY I HAVE MY
UTMOST BELIEF; WHO IS MY SUSTAINER AND SAVIOUR IN EVERY
MATTER OF MY LIFE; FROM WHOM I REQUEST WHAT I NEED AND TO
WHOM I BOW DOWN IN MY WORRIES; TO WHOM I PRAY FOR HIS
BLESSINGS IN THIS WORLD AND TO WHOM I TURN TO ATTAIN MERCY
IN THE WORLD HEREAFTER;

SO

I HUMBLY THANK MY LORD FOR EVERYTHING HE HAS GRANTED ME.

ACKNOWLEDGEMENTS

Thanks to Almighty Allah who enabled me to complete this tiny but demanding job. After Allah, I pay homage to the last Prophet of Allah, Muhammad (PBUH) whose path I follow in religion and life, as that is the right path.

I express my special gratitude to my Supervisor Dr. Ayaz Afsar, who guided me at each and every step with devotion and sincerity of heart. I appreciate his commitment towards genuine research work.

I am grateful to Dr. Raja Nasim Akhtar whose guidance and advice remained a valuable source of learning to me. I am also thankful to Dr. Safeer Skakaib for his guidance in the preparation of proposal for this study. Moreover, I pay my thanks to all my teachers who taught me during the coursework of this degree.

I convey my sincere appreciation and regard to Prof. Munawar Iqbal Gondal, Chairman, Dept. of English, for his eager and unflinching support in every administrative matter from the start to the end of my M.Phil Degree.

I would love to thank all my class fellows and friends whose support, motivation and good wishes remained with me during the completion of this degree. I wish my special thanks in this regard to Mr. Ibrar Anver, Mr. Aleem Shakir, Mr. Khalid Mahmood, Mr. Tassadaq Hussain, Mr. Muhammad Nawaz, Mr. Abid Qureshi, Mr. Muhammad Zamurd, Mr. Azhar Khan, and Mr. Mudassar Nazir.

Last but not least, I express my particular thanks and recognition to my parents, my wife, my kids, and all my close kin who have been a big source of encouragement, prayers, and support to me during the completion of my study.

ABSTRACT

The study aims at analyzing the four English language textbooks of HSSC classes on the issue of gender representation from three analytical aspects i.e. content analysis, narratological analysis and linguistic analysis. The study is divided into two parts. The first part analyzes the qualitative data through FAWE/Kabira & Masinjila (1997) framework of gender analysis whereas the second part analyzes the quantitative data through the ratio of male and female characters/references. In Part-I, it was found that in most of the textbook items females are represented in a negative stereotypical way which demeans and undermines female gender. In Part-II, the total number of male characters/references was found far greater than the total number of female characters or references which shows the low visibility of female gender in the textbooks.

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Note on Style Manual

The style manual followed in this study for in-text
citations and references is
APA Publication Manual [APA] (2001).

CHAPTER 1

INTRODUCTION

Gender equality and gender equity are among the major concerns of the world today. This can be seen on the UN agenda in different fields of life. Mirza (2006) reports that since the Jomtien Declaration 1990 (UNESCO, 1990) the issue of gender equality has been among the top priorities in the field of education. Goal-5 of the international declaration of World Education Forum, Dakar Framework for Action 2000, is a pledge to achieve gender equality in education by 2015 (UNESCO, 2002). Pakistan also signed to follow the recommendations of Dakar Framework for Action 2000. This concern about gender equality has also been reiterated in the Pakistan Education Sectors Reforms 2001-2005 (Govt. of Pakistan, 2002) and National Plan of Action concerning Education for All [EFA] 2001-2015 (Govt. of Pakistan, 2003).

The importance of curriculum and textbooks with reference to gender equality is also not hidden. Mirza (2006, p.26), in UNESCO 2004 report about Pakistan, throws light on the importance of curriculum and textbooks with

reference to equal gender representation in the following words:

The curriculum is the strongest tool to transmit and transform the culture, values and beliefs of society to the learner. The curriculum is implemented through the textbooks and learning material and through the environment of the school, known as the hidden curriculum. Since every society has its gender belief system and gender stereotypes i.e. the prevailing images of what men and women are supposed to be like, the same are reflected and portrayed in the curriculum. When children enter the school environment, the images of male and female portrayed in books, crystallise their concept about gender and consequently; their own self image, their behaviour, their aspirations and their expectations.

It is due to this significance of the textbooks and the issue of gender disparity that different studies of gender analyses have been conducted in textbooks in many countries of the world. Especially, in European countries there is a growing amount of gender research in language education, particularly concentrating on English. In Pakistan, the issue of gender representation in textbooks has not been given much attention in the past; however, in the recent years this area of research has got momentum and attracted the attention of the government, organizations of women's rights and researchers. A few studies conducted in Pakistan in this area have also found disparities between the portrayal of male and female in the curriculum. On the

whole, the research on language learning and gender is scanty in Pakistan.

Keeping in view the importance of gender equality in textbooks, this study of gender representation in English language textbooks at Higher Secondary School Certificate [HSSC] level has been conducted. In the previous studies researchers examined whether there are gender biases in the textbooks by using either content analysis or linguistic analysis. In this study however, different modes of textbooks analysis i.e. content analysis, narratological analysis and linguistic analysis are used to expose the issue of language and gender from different angles.

1.1 Statement of the Problem

It was observed by the researcher during his teaching of English language textbooks at HSSC level that there are disparities in the representation of both genders from different aspects. Hence, the study has been designed to analyse whether there is any difference in the representation of male and female gender in the English language textbooks of HSSC classes. The study aims at finding out whether there are gender biases and gender

inequalities in the textbooks. For this purpose, the textbook items will be analysed to check whether there is any negative stereotyping about female gender, or if female gender is under represented in the textbooks. The books chosen are the four textbooks of English for intermediate classes approved by Federal Board of Intermediate and Secondary Education [FBISE] Islamabad and all the educational boards of the Punjab.

1.2 Significance of the Study

The present study contributes to highlight the correlation of language and gender by illuminating the issues of gender disparity in English language textbooks taught in Pakistan. It is generally observed that representation of female gender with comparison to male gender is not at par. In most of the cases, the status of male characters is raised from the female characters in family and social matters. In comparison, female characters are overpowered and dominated by male characters in many respects. Female characters are assigned the negative qualities like selfishness and shortsightedness whereas male characters are shown as broadminded and full of wisdom.

In short, female gender is usually undermined, demeaned and represented in a negative stereotypical way.

The purpose of this study is to raise the awareness of the teachers and course designers about the importance of gender portrayal in textbooks because educational materials affect social values and behaviour of young learners, and gendered messages conveyed in textbooks have the potential to develop the biased attitude of learners towards the two sexes. As gender discrimination in textbooks can have a dangerous impact on the cognitive and behavioural development of young learners so it is possible that male and female students develop an unequal attitude towards a particular gender. Hence, considering the potential effects of gender issues in the textbooks, this area of gender representation in language textbooks has been chosen for investigation.

1.3 Objectives of the Study

The study has been conducted:

- To explore gender biases and gender inequalities in the representation of male and female gender in the English language textbooks of HSSC classes.

- To find out those stereotypical roles of male and female characters which demean/marginalize one gender and uplift the other.
- To analyze the invisibility or low visibility of female gender in comparison to male gender in the English language textbooks of HSSC classes.
- To make policy recommendations for gender equalities in the textbooks in the light of the findings of this research.

1.4 Overview of the Research Methodology

This study of content analysis has been divided into two parts. Part-I is the main part of this study which deals with the qualitative analysis of the textbooks whereas part-II deals with the quantitative analysis as elaborated in the following paragraphs.

1.4.1 Part-I: Analysis through FAWE Framework

In the first part, the data has been analysed in the light of Forum for African Women Educationalist [FAWE] framework of gender analysis developed by Kabira and Masinjila (1997). The main reason for the selection of this framework is that it was specifically designed for the

gender analysis of the textbooks. In contrast many other frameworks of gender analysis do not cater to the analytical needs of the textbooks because they are either general in nature or deal with fields.

Through this framework, the textbooks have been focused from five different angles of gender analysis which is the main feature of this model. This multifaceted approach of FAWE framework distinguishes it from many other frameworks of gender analysis. The five angles of gender analysis of this model are as follows:

- gender analysis through actions/activities
- gender analysis through locus of activities
- gender analysis through visualization/focalization
- gender analysis through power relation
- gender analysis through language use

In a broader context, this part of the study adopts the feminist approach in exploring gender biases and gender inequalities in the representation of female gender which undermine female gender in the textbooks.

1.4.2 Part-II: Analysis through Ratio of Male & Female Characters/References

In the second part, the textbooks data has been analysed through the ratio of male and female characters/references. The main purpose of this part is to identify low representation of female gender in the English language textbooks. For this purpose, all short stories, essays, plays, poems and chapters have been analyzed by counting all male and female human characters/references in all four textbooks taught at HSSC level. The analysis through this part has been divided into five sections. First four sections present the quantitative analysis of each textbook and in the fifth section there is a summary of the analysis of all four books. In all sections the analysis has been presented in tabular form followed by the brief discussion on the data given in the tables.

1.5 Organization of the Study

The study has been divided into four chapters. Chapter one of this study is the introductory chapter which includes statement of the problem, significance, objectives, overview of methodology and organization of the study.

Chapter two is based on the literature review. It includes the previous gender studies on textbooks in Pakistan as well as in some other countries. This chapter goes deeply to the gender-related research highlighting the research gaps. This chapter gives detail of different frameworks of gender analysis including FAWE framework of gender analysis for textbooks. In general, the chapter suggests that there is need to do work in the areas left unnoticed and unattended in the previous research.

Chapter three analyses the gender representation in English language textbooks. This chapter is based on textual analysis which sheds light on gender representation in textbooks. The chapter has been mainly divided into two parts. In part-I, the analysis of data has been presented through FAWE framework and in part-II the ratio of male and female characters/representations has been measured.

Chapter four is the concluding chapter. It includes the summary and findings of the study. At the end, conclusion with the policy recommendations has been offered.

CHAPTER 2

LITERATURE REVIEW

2.1 Gender Studies on Textbooks

Gender related research in language is generally under-researched; however, in many developed countries of the world, gender research in language education is rapidly increasing, particularly concentrating on English. Florence (2004) states that being influenced by the earlier language and gender theoretical frameworks most textbook related research examines whether there are gender biases in the textbooks by using either content analysis or linguistic analysis.

Through content analysis, researchers focus on occupational roles, social status, personal traits, and visibility of male and female characters in the textbooks (Sunderland, Rahim, Cowley, Leontzakou & Shattuck, 1997). Content analysis generally shows gender biases through low visibility of female gender and that both males and females are stereotyped in their social, occupational and family roles (Carroll, 1978; Hartman & Judd, 1978; Hellinger, 1980; Porecca, 1984).

Gershuny (1977) expresses that in textbooks, female terms and characters occur less with comparison to male terms and characters. She displays that female characters appear in offensive roles and male generic language is more commonly used. She states that gender stereotypes commonly occur which limit understanding and construct a static image of both sexes. She asserts that gender stereotypes create a false impression of both male and female characters. Moreover, stereotypes are considered as social hierarchies in which normally male gender is thought superior to female gender.

Through the linguistic analyses of textbooks, researchers have found gender bias at different levels. At the word level, particular adjectives like beautiful, pretty and tall are often associated with women while words like poor, rich, strong, and young for men (Carroll & Kowitz, 1994; Glass, 1995). Lesikin (2001) states that at the sentence level, males are mostly placed in the position of communicative prominence and in the participants' roles males are often presented to have greater social prominence and power. Poulou (1997) reveals that at the dialogue level, females produce fewer utterances and words.

It can be seen through different kind of analyses adopted by the researchers that majority of them commonly find significant sexism in teaching materials and the victim is usually female. Berger (1972) and Fairclough (1989) focus on gender positioning of images. Berger displays the positioning of women as objects to be owned and men as objects of envy. Fairclough shows different aspects of contemporary culture through media and discourse. Most of the studies commonly view the issue of sexism in texts as confirming the male dominance over females and the subordination of females. These studies generally show the patriarchal order in the society. In this regard, Gilbert and Rowe (1989) show those gender stereotypes in which women are treated at lower level and they are given subordinate status because of their gender.

In general, the researches mentioned above have been conducted either through content analysis or linguistic analysis. On the whole, there may be only a few researches in which both content analysis and linguistic analysis have been combined. Most of these studies assume that the social views of students are directly related to their exposure to the materials themselves (Florence, 2004).

Different materials can affect the students' social perceptions variously. In the majority of their research reports, sexist materials tend to contribute more gendered attitudes whereas sex-equitable materials contribute to more flexible sex role attitudes (Schau & Scott, 1984). Thus, apparently, it is important to investigate whether there are sexist elements in the texts at different levels.

In Pakistan, comparatively, the gender studies related to textbook analysis have been very few in the English language. According to Mirza (2006) the few studies conducted in this regard have also found disparities between the portrayal of male and female characters in the curriculum. In this regard, a study of Pakistani textbooks performed by Anwar (1982) showed that in most of the textbooks there was domination of male characters. He identified the activities associated with female characters like cooking, cleaning, child-rearing and caring, which are all non-occupational and non-productive activities.

Zeenatunnisa (1989, p.52) conducted a content analysis of school textbooks. She found in the textbooks that female characters were only 16.87%. Similarly, 16.13% of the biographies had females as their subjects and only 15% of

the lessons showed women in leading positions. Her study indicates "a territorial demarcation and division of labour based on sex. Men are generally portrayed in the public domain as bread winners and women within the confines of the family as home-makers." She asserts that in the family matters, men are shown as the main guiding force whereas women do cooking, home chores and service to men.

Personality attributes allocated to males are qualities of intellect, character and affect. Male characters are portrayed as wise, intelligent, skilful, brave, determined, compassionate, loving and kind. In contrast, only the qualities of affect are assigned to females. She concludes that the content serves the conservative role and reinforces the patriarchal values. In the light of her findings she suggests a thorough revision of the content of school textbooks.

As cited in Mirza (2006), Najma, Mohynddin and Alia administered a study in 1992 on the textbooks of class I, II and III in the subjects of Urdu and Social Studies. They declare that the textbooks under their study portray the occupational activities, social and political activities, leisure, sports, games and character traits of male and

female characters in conventional and stereotypical ways. Similarly, Jafri (1994) carried out a study in primary and middle school textbooks of Urdu language, English language and Pakistan Studies. She discovers in her study that there are very few women among the authors, editors and supervisors of existing textbooks. She identifies that the history taught at Pakistani schools is only concerned with males. Even the role of women in Pakistan movement has been ignored. In new school books and English language textbooks the portrayal of girls or women is more generous but still not in equal number. Females are under-represented and portrayed in stereotypical roles. Her conclusion is that the portrayal is unrealistic, unjust and harmful for both the individual and national character.

Likewise, Mirza & Rana'a (1999) accomplished a study on the primary school textbooks prescribed by the Punjab Textbook Board. In their study they found that female characters are gradually removed from the community state of affairs as they grow up. Female characters are the reflection of traditional images. They are depicted in non-productive activities like cooking and house keeping which do not demand the creative potentials of individuals.

Contrary to this, male characters are represented in power and strength related activities like fighting wars, selling, boating, flying and driving.

In another study, Mirza (2006) conducted the analysis of 194 textbooks from the four provinces for six selected subjects i.e. English, Urdu, Science, Mathematics, Social Studies, and Islamiyat for grades 1-X. Content analyses of the said textbooks were made to find out the gender portrayal. Main findings of her study are as follows:

National Curriculum depicts a strong male gender bias, at least in three out of six subjects i.e. English, Urdu, and Pakistan Studies. Out of a list of 251 personalities included in the curriculum, only 7.7% were female....Females were 23.1% of the total characters, 25.7% in pictures and 20.9% in text of classes I-X textbooks(pp. 8-10).

Almost all these studies conclude that textbooks do not adequately reflect the range of women's roles and occupations in the real world. In general, it seems that gender biased images are still found in textbooks not only in Pakistan but also in other parts of the world.

2.2 Different Frameworks of Gender Analysis

Gender analysis is a tool to understand and identify the realities of women and men, girls and boys whose lives are influenced by these gender related realities. Mainly, the purpose of gender analysis is to understand culture, expressed in the construction of gender identities and inequalities, and what that means in practical terms.

Similarly, gender analysis frameworks are the tools to assist the practice of analyzing gender issues at individual, community and national levels. All the frameworks of gender analysis primarily aim to uncover the dynamics of gender differences across a variety of issues. These include gender issues with respect to social relations of males and females, gendered activities of males and females, access and control over resources, services, institutions, networks of power and authority, and the distinct needs of men and women.

On the whole, several frameworks exist which highlight the important elements of gender analysis and gender planning. Through these frameworks of analysis, both qualitative and quantitative gender analytical research can

be used to raise awareness of gender issues. Yet to date, there are no discrete gender analysis frameworks in different particular fields, including textbooks analysis. Most of the gender analysis frameworks are holistic in nature.

In the past two or three decades, the conceptual frameworks which have broadened the field of gender analysis include the following major frameworks (Miller & Razavi, 1998).

- Gender Roles Framework [GRF]
- Department of Planning Unit [DPU] Framework
- Social Relations Framework [SRF]
- Approaches of Feminist Economics

Now a brief introduction to these principal frameworks of gender analysis is presented one by one.

2.2.1 Gender Roles Framework

GRF has been developed under the guidelines of early Women in Development [WID] approach. This framework was developed at the Harvard Institute of International Development. The framework has become widely used in many development institutions. According to Connell (1987), its

theoretical foundation is provided by Sex Role Theory that informs liberal feminism. GRF looks at access to and control over income and resources, highlighting the incentives and constraints under which men and women work in order to anticipate how projects impact their productive and reproductive activities as well as the responsibilities of other household members. The framework takes as its starting point the view that the household is not an undifferentiated unit with a common production and consumption function. Households are seen as systems of resource allocation themselves. Gender equity is defined in terms of individual access to and control over resources; women's productive contributions provide the rationale for allocating resources to them (Miller & Razavi, 1998).

2.2.2 Department of Planning Unit Framework

DPU Framework was given this name because it was developed at the Department of Planning Unit by Moser (1989, 1993). It is also known as Triple Roles Model. It is widely used within development institutions. It examines women's roles, going beyond the household to look at Women's Triple Roles in production, reproduction, and community management-and the implications of these for

their participation in development. This model distinguishes between gender practical needs, arising out of the division of labour in society, and gender strategic needs, arising out of differential power relationships between women and men. Like GRF, its focus on roles does not fully illuminate the nature of gender relations in society, touching only tangentially on the social relations through which resources such as status and authority are produced. The institutions that perpetuate gender inequality, including markets and the state, are not addressed (Miller & Razavi, 1998).

2.2.3 Social Relations Framework

As stated in Miller and Razavi (1998), SRF describes an analytical approach developed at the Institute for Development Studies [IDS], Sussex. Many of its suppositions criticize WID approach. Mainly, it appeared during the Subordination of Women [SOW] workshop in the mid-1970s. According to Young (1993), SOW Workshop proposed an alternative approach of a feminist analysis of patriarchy. This framework is also referred to as the Gender and Development [GAD] approach because its conceptual framework was obtained from the theories of GAD. SRF is constructed

around many of the insights of this work. SRF governs the processes of production, reproduction, distribution and consumption, and operates through a broad range of institutions: the household, the community, the market and the state. It deals with an analysis of the social relations within the family, market, state and community that illuminates the ways in which gender and other inequalities are created and reproduced. It examines the social processes through which human needs are met as well as the institutions through which inequalities are constructed and reproduced (Kabeer, 1994).

2.2.4 Approaches of Feminist Economics

According to Cagatay, Elson & Grown (1995), Feminist Economics defines itself as a discipline within Economics. It examines gender hierarchies in production and reproduction, focusing on macro-economic policy and legislative reform. Neo-classical feminist economics looks at how gender biases undermine structural adjustment policies by causing the misallocation of resources between export and non-export sectors, preventing women from participating on equal terms in the production and sale of exports. Policy recommendations focus on improving women's

ability to participate in different markets while assuming that women's work in the social reproduction of the labour force will continue. Feminist critical economics argues that women's role in social reproduction is not natural, but a function of power relations. It examines the link between economic and human resource indicators and the need to redefine efficiency to include unpaid resource use in the social reproduction and maintenance of human resources. It looks at the politics of development and who controls it, emphasizing the role of women's constituencies in promoting gender-aware development policy (Miller & Razavi, 1998).

2.3 Eclectic Approach of Frameworks

Several frameworks exist which highlight the important elements of gender analysis yet most of them are holistic and eclectic in nature and are based on the above discussed frameworks (see Section 2.2). For example, USAID exercises a framework that resembles with GRF. The methodology of DPU has been adopted by the Christian Aid, ILO, Oxfam UK, UNIFEM, and African Technical Department of the World Bank. The Oxfam Gender Training Manual (Williams, 1994) is eclectic in nature, combining a range of training

approaches. In sum, the development of gender analysis over the last two to three decades has produced an ever-evolving conceptual literature. The result is a continuing process of cross-fertilization between theory and practice, in both gender and development.

Like many of the gender analysis frameworks in different fields, developed in recent years, Fawe framework of gender analysis (Kabira & Masinjila, 1997) selected for the analysis of Part-1 of this study is also eclectic in nature. The framework states its eclectic nature in the following words:

The team has used various frameworks and modules to achieve its objectives. Among these frameworks are the Harvard Model, Women in Development: (A framework for project analysis), Caroline Moser's Framework, Sarah Longwe's Women's Equity and Empowerment Framework, United Nations High Commissioner for Refugees', People Oriented Planning (POP) and FEMNET's Gender Analysis Module (FGAM), among others.

(Kabira & Masinjila, 1997, p.6)

The main reason for the selection and application of Fawe framework on this study is that its gaze is very broader and it looks at the textbooks from different angles which include content analysis, linguistic analysis and narratological analysis. Now a detailed introduction to the

five angles of analysis of this framework is offered in the following section.

2.4 FAWE Framework of Gender Analysis

FAWE framework of gender analysis (Kabira & Masingila, 1997) adopts the qualitative approach of analysis. This model is also named *ABC of Gender Analysis*. The model is important for its particular feature of looking at textbooks for gender representation from five different angles. Hence, this model best suits the present study of gender representation in English language textbooks at HSSC level. This model asserts that any written, visualized or spoken text contains within it a gendered perspective that reflects the reality of the subject and object. The model helps identifying different gendered elements within given words.

The analysis through this framework proceeds by asking a series of questions that expose the gender responsiveness of a text. The questions provide research data related to five categories i.e., action, focus, visualization, power and use of language. This model also provides a list of sub-questions which can be asked under each category. An

introduction to all the five categories or angles of gender analysis of this framework is given in the following sections.

2.4.1 Analysis through Actions/Activities

In this section activities and actors are identified and quantified by gender. Activities are categorized as under: *productive activities*, *reproductive activities* and *community activities*. The data that is collected, through raising questions about these activities, enables the researcher to address the questions raised by traditional sexual division of labour e.g. the distribution of the workload by gender. In activities, the issues like who is dominating through activities and who is being dominated are seen. For example, the relationship between the helper and the helped is explored as an indicator of social gender relationships. Often whoever is helped can be compromised and may have to be psychologically and ideologically dependent upon the helper. Sometimes the helper may end up doing the major part of the activity but still remains a "helper". This may have implications on the division of labour, as often work undertaken as "help" is not recognized. For example, among most pastoralist communities

men are in charge of livestock activities especially those related to grazing. Women may "help" with watering animals, milking, treatment, grazing around the homestead and care of young animals. All this work, however, is often not recognized. Only the activities by men are recognized as work and rewarded materially and by privilege. What this means is that one has to have a clear idea of what constitutes help. Some forms of help are rewarded. Data on these forms and the type of reward by gender are important in understanding the social gender relationships in a given context (Kabira & Masinjila, 1997, pp. 13-15).

2.4.2 Analysis through Locus of Activities

The place from where the actors operate is important in determining the gender responsiveness of a text. The locus may be broadly identified as home, away from home, within the compound, by the river, on a long journey, etc. One has to bring out the locus of activities as accurately as possible in order to assist in the qualitative analysis. One can discuss a public gathering, for example, as a locus of activity as opposed to the private home environment. Qualitative analysis brings out among other things the advantages of operating from certain environments as

opposed to others'. Certain places such as the kitchen may be despised, leading them to be assigned a low status (Kabira & Masinjila, 1997, p.15).

2.4.3 Analysis through Visualization/Focalization

This component of the model concentrates on analysing the patterns of seeing or recognizing, and being seen and being recognized. It is important to consider the implications of being or not being in a certain position from the point of view of gender analysis. Actually, this template of FAWE framework of gender analysis has been borrowed from the discipline of narratology, where the analysis is conducted to determine whose *point of view* is presented. In FAWE framework of gender analysis, this template of visualization/focalization has been used to determine what has been visualized/focalized and for which purpose. Are there any gender disparities which have been exposed through certain visualization/focalization? Who sees what and what is seen by whom and for which purpose, are the issues which are generally considered (Kabira & Masinjila, 1997, p.16).

2.4.4 Analysis through Power Relation

Questions of power are crucial because social gender relations are kept in place by prevailing power structures that come out clearly in texts. Most of the visible power has to do with decision making and the ability to force others to do what the power holder prescribes. This means that most of the power reveals itself when it is being exercised. Often, certain forms of power follow clearly defined or conventionally understood and accepted patterns. Within a text one must deliberately analyse the power to shape the events narrated because the final outcome is heavily dependent on this. The analysis to find the source of power leads to determining questions of authority and subordination (Kabira & Masinjila, 1997, pp. 16-17).

2.4.5 Analysis through Language Use

As cited in Kabira and Masinjila (1997, pp. 17-21), language is one of the most important and subtle ways of portraying gender biases through conventions of speaking and writing. For example, naming often takes on descriptive forms in texts, which influences our perception of certain characters or their actions. Naming or not naming is instrumental in shaping attitudes towards characters in a

text. In language use, the use of nouns and pronouns is also very important. Within this section the researcher should be able to focus on how nouns and pronouns are used as means for identifying characters. He/She should be able to list gendered characters using the nouns and pronouns that refer to them and also identify and list common nouns used in the text. Gendered pronouns should also be identified and quantified, and a special note made of the order in which they appear, i.e., how often does 'she' appear before 'he' and vice versa.

THG-62.
They state that in language use, the use of generics is also very important. Generics are meant to be gender neutral. Some generics easily lend themselves to questions of their neutrality when they bear a clear male or female stamp in other forms of speech. These are for, example, words such as early man, businessmen, mankind, manpower etc. All these refer to men only in their gendered form but include women in their neutral usage to the extent that it is sometimes difficult to determine in what sense they are being used. In the use of language, another area is the use of vocatives. Analysis should also focus on the use of vocatives, or forms of address. This is because vocatives

often bestow status, or demean, patronize or generally shed light on inherent attitudes towards the person or persons addressed. For example, if a male character constantly draws attention to the age and gender of a female character even when it is out of context by use of words such as "my dear young lady", or when references such as "my dear" become the standard by which male characters address female characters and especially so when it is not applied in the reverse then one may want to question what the hidden attitudes and messages could be.

In the category of language use there may be *other gendered references and associations*. Some texts may consistently contain overt references with derogatory connotations towards women or men. For example, there may be a series of stories that refer to women as foolish. This may create an unfavourable image of the people referred to in these texts.

CHAPTER 3

GENDER REPRESENTATION IN TEXTBOOKS

As this study of content analysis deals with gender representation in the textbooks so the comprehensive analysis of all four English language textbooks of HSSC classes will be offered in this chapter. The analysis will be divided into two parts. After a brief introduction to the contents of all four books in Section 3.1, the next two sections will be allocated for the actual analysis in two parts. For the reliability of the results, the triangulation method will be used. Hence, the study will be divided into two parts. Part-I will use the qualitative approach whereas Part-II will adopt the quantitative approach. In the first part, the data will be analysed through the FAWE framework whereas in the second part, the analysis of textbooks will be carried out by determining the ratio of male and female characters/references.

In the following section, before starting the actual analysis, an introduction to the contents of all four textbooks is offered for reference.

3.1 Introduction to the Textbooks

The textbooks selected for this analytical study are the four English textbooks of HSSC classes. These books are published by Punjab Textbook Board Lahore and are the approved textbooks of FBISE Islamabad, and all the educational boards of the province of the Punjab. The titles of the books under study are as follows:

1. Intermediate English Book-1 (Short Stories)
2. Intermediate English Book-2 (Essays)
3. Intermediate English Book-3 (Plays and Poems)
4. Goodbye Mr. Chips (Novel)

The contents of each textbook are presented here for reference purposes.

3.1.1 Intermediate English Book-1 (Short Stories)

- | | |
|--------------|--|
| Lesson No. 1 | <i>Button Button</i> by Richard Matheson |
| Lesson No. 2 | <i>Clearing in the Sky</i> by Jesse Stuart |
| Lesson No. 3 | <i>Dark They Were and Golden-Eyed</i> by Ray
Bradbury |
| Lesson No. 4 | <i>Thank You, M'am</i> by Langston Hughes |
| Lesson No. 5 | <i>The Piece of String</i> by Guy de
Maupassant |

- Lesson No. 6 *The Reward* by Lord Dunsany
- Lesson No. 7 *The Use of Force* by William Carlos
Williams
- Lesson No. 8 *The Gulistan of Sa'di* by Sheikh Sa'di
- Lesson No. 9 *The Foolish Quack* (Folk Tale)
- Lesson No. 10 *A Mild Attack of Locusts* by Doris
Lessing
- Lesson No. 11 *I Have a Dream* by Martin Luther King,
Jr.
- Lesson No. 12 *The Gift of the Magi* by O. Henry
- Lesson No. 13 *God be Praised* by Ahmed Nadeem Qasmi
- Lesson No. 14 *Overcoat* by Ghulam Abbas
- Lesson No. 15 *The Angel and the Author- and Others* by
J. K. Jerome

3.1.2 Intermediate English Book-2 (Essays)

Part-I

- Lesson No. 1 *The Dying Sun* by Sir James Jeans
- Lesson No. 2 *Using the Scientific Method* by D.
Barnard & L. Edwards
- Lesson No. 3 *Why Boys Fail in College* by Herbert E.
Hawkes
- Lesson No. 4 *End of Term* by David Daiches

- Lesson No. 5 *On Destroying Books* by J. C. Squire
- Lesson No. 6 *The Man Who Was a Hospital* by Jerome k.
Jerome
- Lesson No. 7 *My Financial Career* by Stephen Leacock
- Lesson No. 8 *China's Way to Progress* by Galeazzo
Santini
- Lesson No. 9 *Hunger and Population Explosion* by Anna
Mckenzie
- Lesson No. 10 *The Jewel of the World* by Philip K.
Hitti

Part-II

- Lesson No. 11 *First at Harrow* by W. S. Churchill
- Lesson No. 12 *Hitchhiking Across the Sahara* by G. F.
Lamb
- Lesson No. 13 *Sir Alexander Fleming* by Patrick
Pringle
- Lesson No. 14 *Louis Pasteur* by Margaret Avery
- Lesson No. 15 *Mustafa Kamal* by Wilfrid F. Castle

3.1.3 Intermediate English Book-3 (Plays and Poems)

Part-I (PLAYS)

- Play No. 1 *Heat Lightning* by Robert F. Carroll
- Play No. 2 *Visit to a Small Planet* by Gore Vidal

Play No. 3 *The Oyster and the Pearl* by William Saroyan

Part-II (POEMS)

Poem No. 1 *The Rain* by W. H. Davies

Poem No. 2 *Night Mail* by W.H. Auden

Poem No. 3 *Loveliest of the Trees, the Cherry Now*
by A. E. Housman

Poem No. 4 *O Where Are You Going?* by W.H. Auden

Poem No. 5 *In the Street of the Fruit Stalls* by
Jan Stallworthy

Poem No. 6 *A Sindi Woman* by Jan Stallworthy

Poem No. 7 *Times* (Taken from Ecclesiastes, 3, 1-
12)

Poem No. 8 *Ozymandias* by P. B. Shelley

Poem No. 9 *The Feed* by Ahmed Nadeem Qasmi

Poem No. 10 *The Hollow Men* by T. S. Eliot

Poem No. 11 *Leisure* by W. H. Davies

Poem No. 12 *Ruba'iyat* by Allama Muhammad Iqbal

Poem No. 13 *A Tale of Two Cities* by John Peter

Poem No. 14 *My Neighbour Friend Breathing His Last!*
by Bullah Shah (Translated by A. R.
Luther)

- Poem No. 15 *He Came to Know Himself* by Sachal
Sarmast
- Poem No. 16 *God's Attributes* by Jalaluddin Rumi
(Translated by Dr. Nicholson)
- Poem No. 17 *The Delight Song* by N. Scott Momaday
- Poem No. 18 *Love - an Essence of All Religions* by
Jalaluddin Rumi (Translated by Dr.
Nicholson)
- Poem No. 19 *A Man of Words and Not of Deeds* by
Charles Perrault (Translated by Robert
Samber)
- Poem No. 20 *In Broken Images* by Robert Graves

3.1.4 **Goodbye Mr. Chips (Novel)**

Goodbye Mr. Chips is a novel by James Hilton. This novel is prescribed as the fourth textbook of English for HSSC classes. This is a biographical novel written in retrospect (stream of consciousness), and it comprises eighteen chapters.

Now, the analysis of data is presented through both qualitative and quantitative methods in the following pages. The analysis is started from Part-I of the study by applying the qualitative approach of FAWF framework.

3.2 Part-I: Analysis through FAWE Framework

The five angled approach of FAWE framework of gender analysis makes it a comprehensive model, and distinguishes it from many other models. Through the application of this framework the study finds out those gender biases, gender inequalities and gender stereotypical roles which demean one gender and uplift the other. Now all four textbooks are analyzed here, one by one, starting from Book-1.

3.2.1 Gender Analysis of Book-1

Book-1 is the first textbook of English for HSSC classes which is taught at HSSC-I. It comprises total fifteen lessons which are all short stories. The analysis of this book is presented here through multifaceted approach of FAWE framework of gender analysis (see Section 2.4).

LESSON ONE

The first lesson of this book, *Button Button*, has only three characters in which two are male and one female. Analyzed through the angle of actions/activities (see Section 2.4.1), Norma, the only female character of the lesson, acts in a stereotypical way as a selfish woman

longing for money. She is ready to press the button, of a mysterious button-unit, to get the promised money of \$50,000 in anyway. In her greed for money, she even does not listen to the requests and commands of her husband and pushes the button by betraying her husband. This selfish act of Norma results in the form of death of her husband in a roadside accident. On the other hand, throughout the story, her husband Arthur Lewis acts by resisting against temptation for money. Another stereotyping of actions/activities is that Norma, the wife, is busy in doing the activities like 'washing the dishes' (p.3), making 'pancakes, eggs, and tea for Arthur's breakfast' (p.7) and 'stacking dishes' (p.9) which are all stereotyped as women activities.

The *locus of activities* (see Section 2.4.2) in this lesson mainly comprises two places i.e. 'the living room' or 'the kitchen' of Mr. and Mrs. Lewis' home. The locus of activities attached to the husband is the living room where he is doing the activity of 'reading'. On the other hand, the locus of activities for the wife Norma is 'the kitchen'. These loci of activities clearly show that there is gender

stereotyping about those places from where the male and female characters act.

From the viewpoint of *visualization/focalization* (see Section 2.4.3) the greedy nature of Norma, the wife, has been focalized whereas, in contrast, her husband's wisdom has been visualized. In the whole story, the husband has been focalized resisting against any temptation of her wife for money. Such type of visualization certainly serves to expose the negative stereotyping of female gender being greedy.

Power relations (see Section 2.4.4) of the characters also show that both the male characters i.e. Steward, the salesman and Arthur, the husband, are in more power than the only female character of Norma. Especially, between the husband (Arthur) and wife (Norma), the husband enjoys more power because throughout the story Norma tries to seek the permission of her husband to push the button but fails to get the permission.

In *language use* (see Section 2.4.5), the stereotyping about the greedy nature of female gender has been exposed through the use of following words of Norma, when she

tempts her husband for money: "doesn't it intrigue you, too?" Here, these words of Norma show that she is stimulating her husband to bush the button to get \$50,000 through unfair means, whereas, he rejects the temptation by saying, "It offends me" (p. 4). Moreover, the words like 'impulsively', 'abruptly', 'shrieking', 'looked disgusted' and 'selfish' have been associated with Norma, the wife. Whereas the words like 'reading', 'smiled', 'shrugged', 'looked incredulous', and 'astounded' have been used for Arthur, the husband (pp. 1-10). From feminist point of view these words demean the character of wife with comparison to her husband.

Hence, the analysis through all five angles of FAWF framework (see Section 2.4) shows that this lesson is a gender biased lesson from feminist point of view.

LESSON TWO

In lesson two, *Clearing in the Sky*, all the actions/activities of the old man show his determination and will power. Although, he is old, sick and physically unfit, yet his actions like climbing up the mountain and clearing land on the top of the mountain show his will power, vigor and strength. In short, the old man and his

son Jesse are the central characters of the lesson and most of the time their actions have been mentioned whereas the wife of the old man remains on periphery and in the background with no particular activity.

In this lesson, the *locus of activities* for the two male characters is the mountain which they are climbing up to go to the top of the mountain, whereas the locus of activities for the only female character is her home. In fact, to show the women characters at home is a kind of stereotyping about female characters and shows the gender bias nature of the lesson.

The *focalization* of this lesson also serves the male gender because the qualities like will power, determination and strength of the old man, have been visualized and highlighted. The *power relations* of the couple mentioned in the lesson are not much exposed, so there is no point in discussing this lesson from that angle. In *language use* the words and phrases like 'will power', 'hard work' and 'determination' have been associated with Jess' father, although he is an extremely old man. On the other hand, Jess' mother has been kept in the background.

LESSON THREE

In lesson three, *Dark They Were and Golden Eyed*, again the roles of male and female characters are stereotypical. For example, the husband Harry is very realistic and he is making a rocket to go back to the Earth whereas the wife wants to escape from going back to the Earth. Among their children, their "daughter wove tapestries" whereas "the sons played songs on the ancient flutes and pipes" (p.34). These activities of children also show that gender stereotyping even exists in the acts of male and female children.

The *locus of activities* for both genders is the planet Mars, the place where Bittering family has shifted to evade an expected war on Earth. This locus of activities serves to expose the inner emotions and nature of both the husband and the wife; the selfishness and shortsightedness of the wife to stay on Mars and the wisdom of the husband to go back to their own planet Earth. Here, this emotion of the wife shows that she had a temptation to live on the land of Mars, which was actually not a suitable place for human beings because they were changing their shapes and losing their identities.

The analysis through the angle of *focalization* also shows the gender biases as the shortsightedness of Cora, the wife, has been visualized with comparison to the realistic and foreseeing nature of her husband Harry. Foreseeing the unsuitable conditions of Mars for human beings, he plans to go back to the Earth and is also building a rocket whereas the wife insists to live on Mars, ignoring the changes that are occurring in their bodies and brains.

As far as the *power relations* of male and female characters are concerned, there are no clear disparities. In the Bittering family, the husband and the wife both have their own point of view and both persist on that, hence they enjoy equal powers.

The analysis of *language* use also shows no particular gender disparities, apart from the epithet 'nonsense' (p. 30) which Harry associates with his wife Cora.

LESSON FOUR

Contrary to first three lessons, lesson four, *Thank You Ma'm*, portrays the female gender in a positive manner. In this lesson, the *actions/activities* of Mrs. Luella Bates

Washington Jones, the main female character of the lesson, are not stereotypical of her gender because the social and occupational roles that have been assigned to her are of a brave and influencing working lady. She is a courageous lady who can defend herself against any unexpected odds and has ability to bring back the deviated people to the right path, through her good behaviour as she did in the case of the boy, Roger. This boy tried to snatch her purse in the middle of the street but was caught by her. She could have punished him but instead, she brought him her home, offered him food to eat, gave him money to buy the suede shoes, treated him sympathetically and advised him not to repeat such an act in future. In this way, the boy was changed owing to her good behaviour.

The *locus of activities* in this lesson is either the street, or the home of Mrs. Jones. Both the places serve to expose the positive qualities of Mrs. Jones. Hence, this lesson is an exception from those lessons which demean or undermine female characters.

The *visualization* also provides the chance to show the female character, Mrs. Luella Bates Washington Jones, being courageous and good natured as, at the end, she succeeds in

changing the conduct of the child Roger. Seen also from the angle of *power relations* of both the genders, Mrs. Luella Bates Washington Jones has more power than the male character Roger.

The aspect of *language use* exposes that the female character Mrs. Luella Bates Washington Jones has been labeled as a 'large', 'powerful', firm and forgiving woman; whereas, the labels like 'frail' and 'willow-wild' have been attached with the boy Roger (pp. 42-46). Hence, this lesson is an exception from those lessons which exhibit gender stereotyping of male and female roles and show the male dominance and the female subordination.

LESSON FIVE

Lesson five, *The Piece of String*, is gender biased in the sense that it does not include any female character, whereas the male characters/references in this lesson are ten. Consequently, this lesson revolves around male characters only. For this reason, all aspects of FAWE framework i.e. *actions/activities, locus of activities, focalizations, power relations and language usage* (see Section 2.4) are related to male gender and female gender is totally missing from the canvas of this lesson.

LESSON SIX

Like lesson five, lesson six, *The Reward*, is also a male centred lesson. Except a single female reference of "ladies' brilliant dresses" (p. 65) no other female reference or character has been presented. Hence, this lesson also rotates around male characters and ignores the female gender. For this reason, there is no point to analyse this lesson under five angles of FAWE framework of gender analysis (see Section 2.4) because all angles of this model will expose only the monopoly of male gender.

LESSON SEVEN

In lesson seven, *The Use of Force*, the husband exercises his commanding behaviour on his wife in the following words, "You get out", and condemns her at one place by saying: "Do you want her to die of diphtheria?" (p. 76). This action of the husband is stereotypical of male domination and female subordination in family life.

The locus of activities in this lesson is the kitchen in which the female sick child is lying in the lap of her father. But here, the locus of activities is the same for all male and female characters and this locus does not

stimulate any gender bias or gender stereotyping for any sex in the context of the lesson.

The perspective of *visualization or focalization* represents the snubbing nature of the husband, as at one occasion, when the wife shows the sympathy for her daughter, she is scolded by her husband in response. Here, the visualization about the sympathetic nature of the wife and the authoritative nature of the husband clearly show the gender stereotyping about male and female characters.

As far as the *power relation* of the husband and the wife is concerned, the husband seems to enjoy more power than his wife, as it is clear from these words that he yells at his wife, "you get out" (p. 76), when she tries to show the motherly affection to her daughter.

The angle of *language use* exposes that the words and phrases like 'a big startled looking woman', 'valiantly', 'screaming', 'apologetic', 'attractive', 'yelled', 'instinctively', 'shrieked', 'terrifyingly', 'defensive' and 'hysterically' have been used with the two female characters of the lesson, which are, most of the time, stereotypically used with the female characters (see

section 2.1) with an exception of the word 'valiantly' (pp. 73-77). On the other hand, the male doctor/implicit author associates the words like 'furious', 'assault', 'attack', 'grasped' and 'overpowered' with himself (pp. 73-77). All these words show the dominating nature of male gender (see Section 2.1).

LESSON EIGHT

Lesson eight, *The Gulistan of Sa'di*, keeps the female characters on periphery, stressing upon male characters. Female gender has been represented with the only one female reference of a word 'mother' (p. 86) with no further explanation, whereas male characters/references in comparison are twelve. Hence, there is no reason to further analyse this lesson under FAWF framework (see Section 2.4) which is a model of qualitative analysis for those texts in which both male and female characters exist.

LESSON NINE

Lesson nine, *The Foolish Quack*, too has only one female character. Hence, male characters dominate over all actions/activities, loci of activities, visualization and power relations with their presence. In short, whole lesson shows the dominance of male characters on all the central

places, keeping the single female character on periphery. In language use, except the words like 'foolish', 'villain' and 'wretch' which have been used for one male character of a quack (p. 93), other male characters have been represented in positive way with their masculine powers. Contrary to that, the only female character has been labeled as "the poor old creature" (p. 93).

LESSON TEN

In lesson ten, *A Mild Attack of Locusts*, the little female child Margaret has been given the role of only a helping child to men folk by attending the phone calls at home during the attack of locusts. Being too young and inexperienced she cannot help them out in fields. On the other hand, all male characters are *acting* in many ways to save the fields from the attack of locusts. These activities are like beating the ploughshare to call the labourers, collecting the cans, throwing wet leaves on the fires to make it acrid and so on.

The *locus of activities* in this lesson is either the home of Margaret, or the fields where the locusts have attacked. Here, the central locus of activities i.e. fields, is filled with male characters and the single female

character of the lesson occupies the place of home, as home is a stereotypical locus of activities for female characters (see Section 2.1). Moreover, this locus of home also serves to expose the helplessness of the small child in comparison to the male characters of the lesson.

The analysis through *visualization* or *focalization* also shows the male dominance over all places i.e. both the home and the fields where they are struggling to counter the attack of locusts. On the other hand the female child, Margaret, is only seen in home which is a place stereotypically associated with female gender (see Section 2.1).

The analysis of *power relations* of both the genders shows that little Margaret, the only female character of the lesson, is powerless to do anything valuable in comparison to the male characters, as it is shown in the following lines (pp. 102-103): "Margaret was wondering what she could do to help. She did not know....Margaret preferred not even to think of them (locusts)." Hence, she does not enjoy as much power as it is enjoyed by the male characters in this lesson.

The analysis of the language use also shows that words like 'shouted', 'yelled', 'pouring out of the compound', 'shouting excitedly' and 'giving orders' have been used for the male characters (p. 101) whereas the words like 'looking at the hills', 'stood watching the locusts', 'fearfully' and 'half-crying' have been used for Margaret, the female character of the lesson (pp. 101-103). These words portray the stereotypical nature of language used in the lesson (see Section 2.1).

LESSON ELEVEN

Lesson eleven, *I Have a Dream*, is indeed a speech delivered by Martin Luther King, Jr., a male character and he is also addressing the male audience. Hence, this lesson is a male dominated lesson, seen from every angle of FAWE framework (see Section 2.4) and female characters remain missing in this lesson.

LESSON TWELVE

Lesson twelve, *The Gift of the Magi*, is the story of a couple. The activities of both the husband and the wife show the love of both for each other and hence expose no gender disparities. Both of them sacrifice for each other and sell their most precious possessions to present the

Christmas gift to each other. The main *locus of the activities* is the home where Della, the wife, is waiting for her husband Jim to present him a Christmas gift. This locus of home is filled with Della, the wife, for the whole day in comparison to her husband who reaches home only at night. So, here this locus of home serves to expose the stereotyping on the basis of gender i.e. the husband as the breadwinner, and the wife as the home keeper (see Section 2.1).

From the standpoint of *focalization/visualization* also, Della has been focalized as a house wife, waiting for the arrival of her husband who has social role of breadwinning. As far as their *power relations* are concerned, although both love each other, still Jim seems having more power than his wife Della, as the words of Della depict when she says: "Please God, make him think I'm still pretty" (p. 122).

With reference to *language use*, in the whole lesson, Della's 'beautiful hair' have been stressed, a quality which is normally connected with femininity whereas in contrast 'gold watch' of her husband has been stressed upon

(pp. 120-125). Hence both the references seem to be stereotypical of their genders.

LESSON THIRTEEN

In lesson thirteen, *God be Praised*, the activities of all women characters have been mostly confined to the four walls of the home which is a stereotyping of their social roles (see Section 2.1). The analysis through *locus of activities* also represents that the social role of women folk is of home keeping, and the social role of men folk is of breadwinning for the family. All the daughters of Maulvi Abul Barkat have been *visualized* as helpless creatures whose marriage is a big issue for the parents. All of them are weaker than the male characters and enjoy less power than it is enjoyed by the male characters. All the female characters are dependent on the male characters, or they are a kind of burden on the male characters. Especially, it is well depicted in the case of the wife and daughters of Maulvi Abul Barkat.

LESSON FOURTEEN

In lesson fourteen, *Overcoat*, the analysis of *activities* and *locus of activities* throws light that generally men folk go for outings and recreations and if

women go they are accompanied by male members. This analysis of locus exposes that recreation too is mostly attached with the male gender. In this context, only one female character has been *visualized/focalized* moving out on the Mall for recreation whereas, on the other hand, many male characters are seen roaming on the Mall, showing the male supremacy on the roads.

The professional roles assigned to both genders show the disparities of *power relations* of both genders. In this regard, two female characters Shenaz and Gill have been assigned the professional role of nurses, whereas a male character Mr. Khan has been assigned the role of an assistant surgeon. Undoubtedly, professional role of a doctor is superior to the role of a nurse. Hence, this is a kind of social and professional gender stereotyping that comparatively higher and better social and professional roles are assigned to male gender (see Section 2.1).

In *language use*, for personality attributes the adjective 'tall' has been used for the young man of the couple roaming on Mall, whereas the adjectives 'short' and 'bulky' have been used for the girl (p. 148). Obviously, the personality attributes used for the female character

humiliate her character in comparison to the attributes used for her husband (see Section 2.1).

LESSON FIFTEEN

In the last lesson, *The Angel and the Author and Others*, all angles of FAWE framework (see Section 3.1) show the dominance of male gender on the lesson, as female characters are missing in this lesson. The whole lesson is about the author himself, as he is narrating a discussion that occurred between him and an angel about the good deeds that he (the author) had done in his life before his death.

SUMMARY OF THE ANALYSIS

The analysis of the lessons of Book-I shows that out of total fifteen lessons, in five lessons either the female characters are totally invisible or they have been marginalized by giving them very limited space that even their character qualities are not exposed. These are lessons No. 5, 6, 8, 11 and 15. Among other ten lessons, except lesson four '*Thank You Ma'm*' all nine lessons have the gender biases and show the gender biased nature of the book.

3.2.2 Gender Analysis of Book-2

Book-2 is the second textbook of English for Intermediate classes which is taught at HSSC-II. It consists of fifteen essays, out of which the first ten are informative/humorous whereas the last five are biographical in nature based on the life histories of five male heroes. In this book, there are only a few lessons in which female characters exist in a real sense. In most of the cases, there are only the references of females and their characters have not been elaborated. Most of the lessons are male centred and based on male characters whereas female characters/references are invisible. In six out of fifteen lessons there are no female characters or references at all. These lessons are 1, 3, 5, 6, 7, and 11. Hence, the analysis under FAWE framework of gender analysis (see Section 2.4) has been carried out only in those lessons in which both male and female characters/references exist.

LESSON TWO

In lesson two, *Using the Scientific Method*, there is only one female reference with comparison to four male references. This female reference has been used in the

following sentence: "Thrifty housewives preserved their home grown vegetables and fruits by canning, pickling, or drying them for use during the cold weather" (p. 8). This single female reference has also been linked with the activity of home keeping. According to the analysis of activities, such activities are generally considered as stereotypical activities of women (see Section 2.1). Hence, this single female reference is also stereotypical and gender biased. The analysis through *locus of activities*, and *focalization/visualization* also shows the gender based stereotyping because home is a place which is mostly associated with women folk where they are shown busy in the non-productive or reproductive activities (see Section 2.1).

LESSON FOUR

In lesson four, *End of Term*, the maid servant of the author's family has been assigned the activity of waking them up in the morning. Hence, her role is of serving her masters. The *locus of activities* for her character is also home. Her *visualization* as a maid servant also undermines the occupational roles of female gender and as well assigns no power to her. Moreover, through the *language use* about her character she has been made a laughing stock as her

voice has been compared with the 'deep funeral tones' and her walk has been labeled as 'ominous tread' which are both the negative qualities associated with her character and humiliate her character in the lesson (p. 21).

LESSON EIGHT

In lesson eight, *China's Way to Progress*, the activities of women have been associated both with fields and factories, on a par with the men folk. This treatment, of Chinese' women, gives them status equal to their male counterparts. In this lesson women have been visualized equal to men in many matters of social and occupational life. Through the analysis of equal social and professional opportunities and facilities given to Chinese women, it is assumed that they enjoy equal power to the opposite sex. But as far as the description of the main human references is concerned they are still males like 'Chou En-Lai' and 'Mao Tse-Tung' (p. 44). The analysis of the *language used* in the lesson shows that "from a Western angle there is a lack of femininity in the Chinese women" (p. 48) and hence this aspect degrades the Chinese women with comparison to the Western women as far as their beauty is concerned. But on the other hand, there are also the positive qualities

associated with them because the Chinese women have 'confidence', 'dignity' and 'an undoubted awareness' in them (p. 48). Overall, this lesson is an exception from those lessons which portray the negative stereotyping about female gender.

LESSON NINE

Lesson nine, *Hunger and Population Explosion*, does not include any female character/reference except this that the author of this lesson is female. Hence, this lesson is paradoxical from this stance that although it is written by a female writer yet revolves around male characters/references only. This aspect shows the patriarchal nature of human societies.

LESSON TEN

In lesson ten, *The Jewel of the World*, there is only one female reference of a 'nun' that also ends within one sentence, without any elaboration whereas most of the 16 male characters/references have been fully elaborated and praised. In short, the analysis shows that the whole lesson has been written from male perspective because all those matters have been included and discussed which highlight the male gender. The description of male characters shows

them as great Muslim heroes of their time in the territory of Spain.

LESSON TWELVE

In lesson twelve, *Hitch-Hiking across the Sahara*, a male personality has been focused as a hero, and his adventures have been portrayed throughout the lesson. This biographical lesson includes only one female character in comparison to 23 male characters. The only female character is of the foster mother of Robert Christopher, the hero of the lesson. In the lesson, she has been visualized having the activity of threatening her son to send him to Timbuktu, which is a stereotyping about the threatening role of mothers. Even, her power of threatening doesn't work when instead of being alarmed, 'the idea aroused in him a keen desire to see this distant place' (p. 75).

LESSON THIRTEEN

Lesson thirteen, *Sir Alexander Fleming*, revolves around the personality of the male hero of the lesson. In this lesson, among the three female references no woman has been assigned any activity in the lesson; hence they have been marginalized as far as their social and professional roles are concerned. Among all three female references, two

have been *visualized* as wives of two doctors. Consequently, their characters have been focalized from the reference of their husbands who have the professional roles of doctor. Hence, their introduction with reference to their husbands undermines their own self identities as productive members of society. The third female reference of this lesson has been even more marginalized and disgraced through negative visualization as she has been labeled a 'forgetful Paddington housewife' (p.96). Thus, this role of a 'housewife' with the *visualization* of being 'forgetful' clearly demeans her character.

LESSON FOURTEEN

Lesson fourteen, *Louis Pasteur*, is also based on the life and works of the male hero of the lesson. The whole lesson spins around his towering personality and female characters/references can be seen only on periphery. The activities of female characters/references have been connected to rearing and tending of silkworms in their homes, which is only a reproductive activity for them. From feminist point of view, to assign reproductive activities to female gender is a stereotyping of female gender roles (see Section 2.1). The women in the silk district have been

visualized getting up "during the night to supply the worms with fresh mulberry leaves" (p. 108) an activity which confines them to their home in the context of the lesson. Pasteur's wife has also been assigned no professional or social role and so her character has not been given due worth. On the whole, the female references in this lesson, actually visualize women in an undermining way. Only in one reference, Pasteur's little daughter of eight years has been visualized using microscope which uplifts female gender using technology.

LESSON FIFTEEN

Like the previous four lessons, the last lesson, *Mustafa Kamal*, is also based on the heroic deeds of its male hero. Like the previous lessons of this book, in this lesson also the very few female characters/references remain on periphery, with a little exception that a woman has been visualized as a medical practitioner. Her role is a rare exception from the negative stereotyping which is typical of the language textbooks (see Section 2.1).

SUMMARY OF THE ANALYSIS

The analysis of Book-2 from different angles of FAWE framework of gender analysis (see Section 2.4) shows that

in this book women's representation is far below than the desired standards. The results of the analysis show under representation of female gender in this book. Moreover, the male representation in comparison to female representation is uplifting the male gender as in most of the lessons male characters have been shown as heroes. Even, those female characters that have been given some space have been marginalized. Most of the time, female characters have been associated with the home activities as housewives.

In short, most of the lessons in this book are revolving around male characters and female characters are seen only on periphery. Most of the lessons in part-I of the book are male centered whereas in part-II all five lessons are based on the life histories of male heroes and not a single female character as a hero has been included (see Section 3.1.2). This male dominance shows the gender biases and gender inequalities found in this book.

3.2.3 Gender Analysis of Book-3

Book-3 is taught to the students of HSSC-I and comprises short plays and poems. There are total three short plays and twenty poems in this book. The analysis of

this book through the five angled approach of Fawe model of gender analysis (see Section 2.4) is conducted as under.

PLAY ONE

Book-3 starts with the play '*Heat Lightning*', therefore, the analysis of this book is started from this play. In this play all the *actions* of the two male characters are stereotypical of male gender for example 'helping', 'killing', 'chasing', 'pushing', 'rattling door viciously' (pp. 2-14) and casually behaving even in dangerous situations. On the other hand, the only female character of this play acts in the way that is stereotypical of female gender (see Section 2.1), for example 'falling', 'sobbing', getting 'terrified', being 'chased', 'rushing', being 'out of breath', 'shuddering' and 'crying' (pp. 2-14).

In Fawe model of gender analysis the action of offering help and seeking help is also stereotypical of both the genders (see Section 2.4.1) viz. males offering help and the female character is seeking help. A few examples of the female character's help seeking are as follows:

Girl: Help me, Oh, Please-please help me! (p.3)

Girl: He'll be here any minute. Please - help me.

(p.3)

Girl: I thought I'd just call out to them and ask
if they could help me (p.4)

Girl: You won't leave, will you? (p.7)

On the other hand, the first man offers help as shown in the following words:

Man: There, my dear! Of course I won't leave you.

(p.3)

Man: I will do whatever I can do for you. (p.3)

From feminist point of view, this difference of offering and seeking help on gender bases is a kind of gender discrimination and shows the male dominance in comparison to female subordination.

The *locus of activities* (see Section 2.4.2) in this play is the waiting room of a bus station and the time is of night where the female character of the play comes to find protection from a chasing killer. This locus of activities serves the purpose of the playwright to show the girl as 'afraid', 'nervous', 'weak', 'frightened', 'pressed' and 'stunned' (pp. 2-14). On the other hand the same locus serves the positive aspects of two male

characters to show them as 'helping', 'overpowering' and guiding. This locus of the play demeans the girl but uplifts the male characters because they have not been involved in any danger. All this situation like 'deserted bus station', 'woman's corpse', 'night', 'dim light', 'darkness', 'rain', 'thunder' and 'lightning' compel the girl to behave cowardly (pp. 2-14).

Visualization/focalization (see Section 2.4.3) in this play also serves the gendered perspective of the playwright when the girl is visualized as frightened, nervous and seeking help of the first man.

The analysis through *power relations* (see Section 2.4.4) shows that the girl has been presented powerless and dependent on the first man, whereas both male characters try to pose power in front of the girl and try to outshine each other. The first man behaves with the girl in a manner that clearly shows that he holds the full power with him e.g.:

Man: Here, sit down (p.4).

Man: (Pushing her toward "Women's Room"). Get in there. Stay until I tell you to come out (p.8).

The second man also takes the grip of girl's hand two times to show his power on her, and to snatch the power from the first man.

From the point of view of language use (see Section 2.4.5), the first man uses the vocative 'my dear' repeatedly, to overpower the girl which shows the male dominance over her. The stereotyping of male and female characters is very vivid in this play through different linguistic units. For example, the words and phrases like 'out of breath', 'hysterically', 'frightened', 'screamed', 'sobbing', 'going to faint', 'about to faint', 'cry out', 'nervous', 'pressed', 'upset', 'afraid of storms', 'muffled cry' and 'stunned' have been used for the girl (pp. 2-14) demeaning her character. To the other side, the words and phrases used for male characters are like 'tall', 'pleasant looking' and 'nice looking' (pp. 2-14) which uplift the male gender.

PLAY TWO

In Play-2, *Visit to a Small Planet*, there are two female and seven male characters/references mentioned. The two female characters are a mother, Mrs. Spelding, and her daughter, Ellen. Neither of the two is a working lady and both are dependent on Mr. Spelding who is a TV news caster. From this scenario of activities, it is implied that Mr. Spelding has the stereotypical role of a breadwinner whereas both ladies possess the social role of home keeping which is again a discrimination on gender basis (see Section 2.1).

In this play, the *locus of activities* is the home of Spelding family, where both the female characters i.e. Mrs. Spelding and her daughter have been assigned no activity being dependent on Mr. Spelding, the male and earning member of the family. On the other hand, the male characters of the play have been assigned the different occupational roles remaining at the same locus of activities. Hence in this play also, there is a kind of gender disparity in the occupational roles of male and female characters. In the same way, both the women

characters have been visualized as dependent on men folk marginalizing their own identity.

Moreover, both the female characters do not enjoy as much power as it is enjoyed by the male characters. They have not been assigned any occupational roles and are limited to the household only; this thing also shows that they lack power. From the perspective of language use, the adjectives used for female characters are like 'bored', 'vague', and 'lively' whereas the adjectives used for the male characters are like 'unctuous', 'resonant' and 'vigorous' (pp. 21-41).

PLAY THREE

In Play-3, *The Oyster and the Pearl*, there are ten male and three female characters/references. The most important female character is of Miss McCuthcheon who is a new teacher in the town and wants to get the poodle haircut to look more plain and simple. The second female character is of Roxana Larrabee, a small girl who brings with her an assortment of sea shells like other children when she enters the barber's shop accompanied by her brother named Clay. The third female character/reference is of Clay's mother whose behaviour seems to be overpowering because her

husband has left home after writing the words 'enough's enough' (p. 52) on the kitchen wall. Although, in this play there is not much demarcation on gender basis yet even the most important female character 'Miss McCutcheon' is subordinated by the dominant male character of Harry Van Dusen, a barber, who makes her a laughing stock in the play.

The *locus of activities* is Harry's barber shop. This locus also serves to show the male domination of a male character Harry on a female character Miss McCutcheon. Miss McCutcheon comes to his shop to get her hair cut from the barber but becomes the laughing stock of others by the female dominating personality of Harry Van Dusen, the barber.

When analysed through the viewpoint of *visualization/focalization*, Miss McCutcheon has been visualized as a very nervous and disturbed character. She cannot decide herself whether she should stay in the town or not. Ultimately, she seeks the advice of Harry Van Dusen, the barber, who deals her in a humorous way and makes her a laughing stock.

The angle of *power relations* reveals that Miss McCutcheon enjoys less power than the power enjoyed by the barber, Harry Van Dusen. On the other hand, Clay's mother, another female character, seems to be in more power than her husband Clark Larrabee because he has left house after a quarrel with his wife.

The aspect of *language use* exposes that the words and phrases like 'blond hair', 'too pretty', 'too young', 'too intelligent' and 'bathing beauty' have been used for Miss McCutcheon whereas the words and phrases like 'well dressed', 'swift', 'dressed neatly' and 'bewildered' have been used for the men folk which are stereotypical (see Section 2.1) of both the genders (pp. 49-72).

POEMS SECTION

In the Poems section, there are total twenty poems. In all twenty poems, there are only three female characters/references with comparison to twenty-four male characters/references. Among these three poems which include one female character/reference each, there is only one poem, *A Sindhi Woman*, in which the female character has been given as much space that her character can be elaborated to some extent. In this poem, a Sindhi woman is

carrying a stone jar on her head passing from the Karachi slums. Here, this action of roaming in the Karachi slums with no shoes and a jar on her head is an example of negative stereotyping of the women's social roles from feminist point of view (see Section 2.1).

In the same manner, in the poems section, there are many locus of activities (see Section 2.4.2) for the male characters/references in different poems but in comparison there is only one poem in which a female character could find any locus of activities and i.e., the above mentioned poem '*A Sindhi Woman*'. In this poem the locus of action is a bazaar in which the Sindhi woman is walking bare foot, carrying a stone jar on her head. This single locus of activities for a female character in the whole poems section also undermines her social role as a poor woman with no shoes, and carrying an activity of physical labour like animals. Therefore, from feminist point of view such locus of activities demeans her character (see Section 2.1).

In the poems section, on the whole, more male characters/references have been visualized than the female characters/references. Among the three female

characters/references only the Sindhi Woman has been elaborated a little. She has been visualized walking bare foot from "stones, garbage, excrement and crumbs of glass in the Karachi slums" (p. 96). This visualization of the Sindhi woman demeans her character in perspective of the modern educated women.

From the viewpoint of *power relations* (see Section 2.4.4) there is no poem in which the power relation between male and female characters can be established because in most of the poems female characters/references are missing. From the perspective of *language usage* the qualities like 'bare foot', 'undulant grace', 'glide with a stone jar' and 'ripple in her tread' (p. 96) have been associated with the Sindhi woman in poem six. Hence, her description creates the image of a poor backward woman.

SUMMARY OF THE ANALYSIS

Book-3, like Book-1 and Book-2 also shows more male representation than female representation in the textbooks items. In the plays section, the number of female characters/references is only seven in comparison to nineteen male characters/references. In addition, the representation of these female characters/references shows

the marginalization of female gender as most of the female characters/references are male dependent and male dominated. The main female characters like the terrified girl in Paly-1, Mrs. Spelding and her daughter in Paly-2 and Miss McCuthcheon in Paly-3 depend on male characters in many ways. Their representation shows the clear subordination of the female gender in the plays section.

The condition of female representation in the poems section is even worse than that of plays section. In all twenty poems there are total three female characters or references. Among these three references only one reference of the Sindhi woman has been elaborated in a few lines. Thus, the whole book shows discrimination on the basis of gender, males being the central characters/references leaving the female characters/references on periphery.

3.2.4 Gender Analysis of *Goodbye Mr. Chips*

Goodbye Mr. Chips is the fourth textbook of HSSC classes. It is taught during the second year of the course. Basically, it is a biographical novel written in retrospect by James Hilton in 1934. It consists of eighteen chapters. The gender analysis of the novel as a whole, without dividing it into chapters is presented in the following

sections, through the five angled approach of FAWE framework of gender analysis (see Section 2.4).

The novel, *Good-bye Mr. Chips*, based on the life history of a male character, has only two main female characters; others are only the references of just a few women. One is the character of Katherine Bridges, wife of Mr. Chips, and the other character is of Mrs. Wickett, the land lady of Mr. Chips in whose house he is living after retirement from Brookfield School. The first female character, Katherine, is a modern woman of the nineteenth century whose approach towards life is modern and she has very radical views about the gender and class/social disparities. As for as her actions/activities in the novel are concerned she rides bicycle and climbs the Great Gable (a mountain) as a recreation. She is a teacher, out of job, by profession. After marriage she fully participates in the activities of Brookfield School where her husband Mr. Chips teaches. She is radical in her social and political opinions and reads the revolutionary writers as stated in the text of the novel given below:

She read and admired Ibsen; she believed that women ought to be admitted to the universities; she even thought they ought to have a vote. In politics she was

a radical, with leanings towards the views of people like Bernard Shaw and William Morris.

(Chap. 4, p. 9)

Moreover, in personal life she tenders advice in all matters of life to her husband. Hence, her role does not present any particular negative stereotyping against female gender and her character is an exception from those female characters which demean and marginalize female gender.

The other female character in this novel is of Mrs. Wickett. She is the landlady of Mr. Chips but is very cooperative with him and serves him and his guests with tea. She has been in-charge of the linen room of Brookfield before her retirement. Her character has been associated with an activity of preparing tea to serve the key male character of the novel i.e. Mr. Chips and her guests.

Analyzed through the angle of *locus of activities* (see Section 2.4.2), there are three main loci of activities in this novel. These are Brookfield School, Lake District and Mr. Chips' residence. Through the analysis of the locus of activities in this novel, it has been noted that the two main female characters of this novel are equally found at all the three places and no place serves to undermine,

demean or marginalize the female social or professional roles either in the case of Katherine Bridges or Mrs. Wickett. In the same manner, all these loci of activities do not unnecessarily uplift the main male character of the novel or any other male character.

The aspect of *visualization/focalization* (see Section 2.4.3) depicts that the main female character, Katherine Bridges, has been visualized as a modern woman of the Victorian period who tenders her advice to her husband in all the matters of his life and job. She is such an influencing character that she never disappears from the memories of her husband even after her death. She has read radical writers like Ibsen, G.B. Shaw and propagates the political ideas of William Morris. She rides bicycle and talks openly against the discrimination of any kind. So the visualization of her character has no negative stereotyping that could lead to the marginalization of female gender. In the same way, to the other side, there is no particular visualization/focalization of the key male character Mr. Chips or any other male character that could lead to the gendered biased uplift of the male gender. The *visualization* of the other female character, Mrs. Wickett,

shows that she has been visualized as the land lady of Mr. Chips who has also been the linen room in-charge of Brookfield School before her retirement. She takes care of Mr. Chips' health and serves him with tea, but still no negative stereotyping has been visualized of her character that could lead to the marginalization of female gender on the basis of her negative focalization.

The novel, *Good-bye Mr. Chips*, does not seem to be undermining female characters from the perspective of *power relations* (see Section 2.4.4) also, because Katherine Bridges has been shown a modern woman and she has more influence on her husband Mr. Chips than he has on her as stated in the following text:

All her ideas and opinions she poured out to Chips during those summer afternoons at Wasdale Head; and he, because he was not very articulate, did not at first think it worthwhile to contradict them. Her friend went away, but she stayed; what could you do with such a person? Chips thought.

(Chap. 4, p. 9)

After marriage, the influence of Katherine on Chips was so much that he sought her advice approximately in all matters of life and school, and in 9 out of 10 cases he complied with Katherine's instructions as stated in the line, 'About once in ten times he was adamant and wouldn't

be persuaded' (Chap. 4, p. 17). The other female character Mrs. Wickett, although, has the social role of serving Mr. Chips with tea yet she does not enjoy less power than Mr. Chips, as her role in the novel is of the landlady of Mr. Chips.

The overall representation of the two female characters in this textbook is much better than as it has been in other three textbooks. From the point of view of their occupational and social roles, Mrs. Wickett has been the in charge of the linen room of the school and is the landlady of Mr. Chips. In the same way, the main female character, Katherine Bridges, has been a governess. Her role is also very positive and is not stereotypical of female gender from feminist point of view. In chapter four of the novel, she has been introduced as follows:

Her name was Katherine Bridges; she was twenty-five— young enough to be Chips's daughter. She had blue, flashing eyes and freckled cheeks and smooth straw-coloured hair...she rode a bicycle and was unafraid to visit a man alone in a farm-house sitting room...She was a governess out of job, with a little money saved up; she read and admired Ibsen; she believed that women ought to be admitted to the universities; she even thought they ought to have a vote.

(Chap. 4, p. 9)

On the other hand, in chapter eleven of the novel, Mr. Chips, Katherine's husband and the main male character of the novel, has been represented as a traditional old man. In the words of Ralston, his 'methods of teaching are slack and old-fashioned'; and his 'personal habits are slovenly' (p. 25). He is a 'mixture of slackness and obstinacy' with his 'Latin pronunciation' (p. 25).

SUMMARY OF THE ANALYSIS

The analysis of the novel, *Good-bye Mr. Chips*, exposes that this novel is different from the first three textbooks from the point of view of gender representation. In this novel, the overall representation of the two key female characters is not as stereotypical as it has been in the previous three books. But still, the total number of female characters/references versus the total number of male characters/references is even unsatisfactory in this book i.e. 9 female characters/references in comparison to 167 male characters/references. Even, this single issue of more male characters/references than female characters/references still makes the point, to count this textbook as a gendered biased textbook showing the low visibility of female gender with comparison to male gender.

3.3 Part-II: Analysis Through the Ratio of Male and Female Characters/References

This part of the study adopts the quantitative approach. In this part, the analysis of textbooks data has been carried out through the ratio of male and female characters/references. For this purpose all the short stories in Book-1, essays in Book-2, plays and poems in Book-3, and chapters of the novel have been analyzed by counting all male and female human characters/references.

For the purpose of reliability of results and to avoid any ambiguity in the counting of male and female characters/references, a few principles have been devised before the start of the counting. The main principles followed during the counting of human characters/references are as follows:

1. Only human male and female characters/references have been counted.
2. All the human characters/references, either they are actively participating in the texts as characters or, even if, only their reference is mentioned, they have been counted.

3. Any specific character/reference has been counted once only in a text, even if, his/her name or reference has been repeated many times in the text.
4. General or plural terms/references like men, women, girls and boys have been counted as one character/reference. But if, afterward, any specific characters/references have been mentioned in the text from these general terms/references, the general terms have not been counted; instead the specific characters/references have been counted.
5. If the general or plural terms/references like men, women, girls and boys have been counted as one character/reference once, and such general/plural references appear again in some other situation or context in the same text, then these have been counted as one character/reference again if no particular character/reference of these general/plural terms has been counted anywhere.
6. How much space has been given to a character/reference, or how a character/reference

has been dealt with, has not discussed in this part.

7. Neutral gender references/characters like persons, babies, parents and people have not been counted.

8. If a character/reference becomes clear even through his/her name, pronoun or context as a male or female character/reference, he/she has been counted as a character/reference.

The quantitative analysis of the four textbooks under these conditions/principles is presented in the tabular form in the following sections.

3.3.1 Gender Analysis of Book-1

Table 1: Ratio of Male and Female Characters/References in Book-1

Lessons	Male Characters/References	Female Characters/References
Lesson No. 1	2	1
Lesson No. 2	5	1
Lesson No. 3	7	2
Lesson No. 4	1	1
Lesson No. 5	10	0
Lesson No. 6	6	1
Lesson No. 7	2	2
Lesson No. 8	12	1
Lesson No. 9	5	1
Lesson No. 10	6	1
Lesson No. 11	8	2
Lesson No. 12	6	3
Lesson No. 13	10	16
Lesson No. 14	15	3
Lesson No. 15	8	2
Total Characters/References	103	37

The above table shows that the total number of male characters/references is far greater than the total number of female characters/references in Book-1. Out of fifteen lessons, there is only one lesson, i.e. Lesson 13, in which the number of female characters/references is more than male characters/references. In all lessons male characters or references are more in number than female characters or references. The percentage of female characters/references

in is only 26.4%, whereas the percentage of male characters or references is 73.6%.

3.3.2 Gender Analysis of Book-2

Table 2: Ratio of Male and Female Characters/References in Book-2

Lessons	Male Characters/References	Female Characters/References
Lesson No. 1	0	0
Lesson No. 2	4	1
Lesson No. 3	11	0
Lesson No. 4	4	2
Lesson No. 5	4	0
Lesson No. 6	4	0
Lesson No. 7	7	0
Lesson No. 8	7	3
Lesson No. 9	7	1
Lesson No. 10	16	1
Lesson No. 11	4	0
Lesson No. 12	23	1
Lesson No. 13	17	3
Lesson No. 14	13	4
Lesson No. 15	15	3
Total Characters/References	136	19

Table 2 shows that the total number of male characters/references in Book-2 is far greater than the total number of female characters/references. There is even no lesson in which the number of female characters or references is greater than male characters/references. The percentage of female characters/references is only 12.3%, whereas the percentage of male characters/references is

87.7% which shows the gender biased approach of Book-2.

Generally, this aspect shows gender discrimination or gender disparities in the English language textbooks as far as the ratio of male and female characters/references is concerned.

3.3.3 Gender Analysis of Book-3

Table 3: Ratio of Male and Female Characters/References in Book-3

Plays and Poems	Male Characters/References	Female Characters/References
Play No. 1	2	2
Play No. 2	7	2
Play No. 3	10	3
Poem No. 1	1	0
Poem No. 2	0	1
Poem No. 3	1	0
Poem No. 4	2	0
Poem No. 5	1	0
Poem No. 6	1	1
Poem No. 7	0	0
Poem No. 8	4	0
Poem No. 9	0	0
Poem No. 10	1	0
Poem No. 11	1	1
Poem No. 12	1	0
Poem No. 13	0	0
Poem No. 14	2	0
Poem No. 15	3	0
Poem No. 16	1	0
Poem No. 17	1	0
Poem No. 18	2	0
Poem No. 19	1	0
Poem No. 20	2	0
Total Characters/References	44	10

Table 3 shows that out of three plays, there is no play in which the number of female characters/references is more than male characters/references. In poems section, out of twenty poems there is only one poem in which the number of female characters/references is more than male characters/references i.e. Poem No. 2. Out of total 20 poems, in seventeen poems female representation is zero and even in those three in which female characters/references exist, their representation is not more than one character or reference per poem. Overall, the data given in Table 3 shows that the percentage of female characters/references in Book 3 is only **18.5%**, whereas the percentage of male characters/references is **81.5%**. Hence, the female representation in this book is much lesser than the male representation.

3.3.4 Gender Analysis of *Goodbye Mr. Chips*

Table 4: Ratio of Male and Female Characters/References in *Goodbye Mr. Chips*

Chapters	Male Characters/References	Female Characters/References
Chapter No. 1	9	1
Chapter No. 2	14	2
Chapter No. 3	3	1
Chapter No. 4	5	2
Chapter No. 5	6	1
Chapter No. 6	6	1
Chapter No. 7	9	0
Chapter No. 8	1	0
Chapter No. 9	37	0
Chapter No. 10	12	0
Chapter No. 11	8	0
Chapter No. 12	5	1
Chapter No. 13	5	0
Chapter No. 14	3	0
Chapter No. 15	4	0
Chapter No. 16	13	0
Chapter No. 17	2	0
Chapter No. 18	25	0
Total Characters/References	167	9

Table 4 shows that out of the eighteen chapters of this novel, there is not a single chapter in which the number of female characters/references is equal to male characters or references. Table 4 shows that the percentage of female characters/references in the novel, *Goodbye Mr. Chips*, is the lowest of all the four textbooks i.e. only 5.1%, whereas the percentage of male characters/references in the novel is 94.9% that is highest of all the four

textbooks. This thing shows that women characters/references in the novel are very limited in comparison to the male characters/references.

3.3.5 Summary of Gender Analysis in All Four Textbooks

Table 5: Ratio of Male and Female Characters/References in All Four Textbooks

Textbooks	Male Characters/References	Female Characters/References
Intermediate English Book-1	103	37
Intermediate English Book-2	136	19
Intermediate English Book-3	44	10
Goodbye Mr Chips (Novel)	167	9
Total Characters/References	450	75

The overall analysis of all four textbooks (see Table 5) shows that the total number of male characters/references is far greater than the total number of female characters/references in all four textbooks. In the light of this data, the overall percentage of female characters/references in all four textbooks is only **14.3%**, whereas the percentage of male characters/references in all

four textbooks is 85.7%. These results show the low visibility of female gender i.e. only 75 female characters/references in comparison to 450 male characters/references. In this way, the overall ratio of female to male characters in all four textbooks is 1:6 i.e. one female character/reference in comparison to six male characters/references. This ratio shows the gender biases and gender inequalities of English language textbooks of HSSC classes as far as the ratio of male and female characters/references is concerned.

3.4 Discussion on Gender Analysis of Textbooks

The gender analysis of textbooks in this study reveals the fact that there are many gender biases and gender inequalities in the representation of both genders in English language textbooks of HSSC classes. Part-I of the study shows that there is stereotyping in the representation of both genders. Female gender has been marginalized and demeaned whereas male gender has been highlighted and uplifted. Mostly, female characters are oppressed, dependent on males, confined to their homes as mothers, housewives and home keepers. On the other hand, male characters are independent, free to adopt any profession and breadwinners of families. The elaboration and space given to females in the textbooks is insufficient and unequal to males. The activities connected to female characters are related to home and family matters. In most of the cases, they have been assigned no professional roles. In social roles, they have been assigned the roles of home keeping, child rearing and serving their husbands or other members of their families. In short, they enjoy very limited or no powers with comparison to their male

counterparts. The decision making in the family or social matters is also the authority of male members.

Part-II of the study also shows that in the textbooks male versus female representation is not equal. The ratio of female characters/references in all four textbooks is far below than the ratio of male characters/references. This aspect shows the low visibility of female gender in the textbooks from the perspective of equal gender representation.

It is well known that the issue of equal gender representation in the textbooks is a major concern of the world today. Many researches have been conducted across the countries to address this issue but unequal representation in the textbooks still continues. This study also shows that English language textbooks of HSSC are one of them.

When textbooks are blamed for their gender blind treatment, there are also found different reasons for the unequal or biased gender representation. First of all, while the course outlines of textbooks are designed, the issue of equal gender representation is not considered. The textbook items are chosen without consideration to the time

and space i.e. when and where they are to be taught. Hence, the issue of gender equality generally remains unattended and neglected. Secondly, this remains the fact that textbooks items are not specifically designed for textbooks. Specifically speaking about the language textbooks, when a short story, essay, poem, play, biography or a novel is written by the respective author, it is not actually written for textbooks. The purpose of any piece of art is actually not that it will be included in the textbooks from a specific perspective like equal gender representation.

Consequently, it is the duty of the course designers to consider such issues. They should select those pieces of art for the textbooks which are balanced in such pertinent issues. The present study shows that most of textbook items which have been included in the textbooks of HSSC classes do not correspond to the time in which they were written and in which they are being taught. Many of the lessons are those pieces of art which were written about forty years back and they were written in the background of that time. Hence, they were good for that time in which they were written. Now they are somewhat out

dated as the issues, needs and circumstances of the world have changed.

In the modern world of today, where females are found in every field of social and professional life, their images in the textbooks should also be shown corresponding to the reality. The women characters should not been shown in the past scenario and they should not be assigned the stereotypical social, family and non-professional roles. Additionally, those items should be included in the textbooks which carry somewhat equal number of male and female characters/references. For this purpose, the existing textbook items of English language textbooks of HSSC classes i.e. short stories, essays, plays, poems, biographies, and the novel should be replaced with those textbook items which represent the present world, corresponding to the current issues of the modern world like equal treatment of both genders.

CHAPTER 4

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

4.1 Summary

This study of content analysis was conducted to analyze the English language textbooks of HSSC classes on the issue of gender representation. The study was conducted on all four language textbooks of English at HSSC level and was divided into two parts. Part-I was based on FAWE framework of gender analysis (see Section 2.4) which adopted the qualitative approach. In Part-II, the analysis was carried out through counting male and female characters/references in all four textbooks using quantitative approach.

Before the actual analysis in Part-I and Part-II, an introduction to the contents of all four textbooks was presented for reference purpose. The analysis was offered in two parts using both qualitative and quantitative approaches. At the end a brief discussion section was added to give a cumulative view of the whole study. On the whole, the study tried to contribute to the language and gender

relationship by illuminating previously unattended and unnoticed issues of gender biases and gender inequalities in the English language textbooks of HSSC classes.

4.2 Findings

The findings of part-I, which is based on FAWE framework of gender analysis, are given first. Through the analysis of this part, it was found that in most of the textbook items, where both male and female characters/references were present, female gender was represented in a negative and stereotypical way. The social and professional roles which were assigned to female characters/references, in most of the cases, demeaned or undermined the female gender. Contrary to this, in most of the textbooks items male characters/references were represented in a positive way which uplifted male gender. In comparison to those textbooks items which undermined or demeaned female gender, there were only a few textbook items which uplifted female gender like 'Thank You, M'am' in Book-1, 'China's Way to Progress' in Book-2 and the character of Katherine Bridges in the novel '*Good-Bye Mr. Chips*'.

Overall, the analysis in Part-I shows that most of the time stereotypical roles, social as well as professional, and stereotypical qualities/labels have been assigned to both the genders in the English language textbooks of HSSC classes. The only notable exception is of novel, *Good-bye Mr. Chips*, where the female characters do not seem to be demeaned and undermined as they have been portrayed in other three textbooks. In all other three textbooks, the roles and qualities to both genders seem to be uplifting the male gender while demeaning the female gender because the lessons included in these textbooks have not been written keeping in view the equal representation of both sexes.

The main findings of part-II through the analysis of the ratio of male and female characters/references are as follows:

- In Book-1, the total number of male characters/references is far greater than the total number of female characters/references. In this book, the percentage of female characters/references is only 26.4%, whereas the percentage of male characters/references is 73.6%. In Book-2, the total

number of male characters/references is also far greater than the total number of female characters/references. The percentage of female characters/references is only 12.3%, whereas the percentage of male characters/references is 87.7%. Book-3, also, has low percentage of female characters/references i.e. only 18.5%, whereas the percentage of male characters/references is 81.5%. In the novel, *Good-bye Mr. Chips*, the percentage of female characters/references is the lowest of all the four textbooks i.e. only 5.1%, whereas the percentage of male characters/references is 94.9% that is highest of all the four textbooks.

- Collectively, the total number of male characters/references in all four textbooks is far greater than the total number of female characters/references i.e. 450 male characters/references in comparison to 75 female characters/references., Hence, the percentage of female characters/references in all the four textbooks is only 14.3% whereas the percentage of male characters/references is 85.7%. In this way, the ratio

of female to male characters/references is of 1:6. In short, the results of Part-II show the male dominance and patriarchal nature of textbooks (see Section 2.1).

4.3 Conclusions

The findings of both the parts of the study show that all four English language textbooks of HSSC classes have gender biases and gender inequalities in one form or the other. Overall, male domination and female subordination exists in all four textbooks. In those textbook items where both male and female characters exist, at most, males have been shown at central/key positions whereas females remain on periphery.

The analysis of Book-1 shows that out of fifteen lessons, in five lessons i.e. lessons No. 5, 6, 8, 11 and 15; the female gender is approximately invisible. Among the remaining ten lessons, there is only one lesson i.e. Lesson 4, in which, one female character of Mrs. Luella Bates Washington Jones has not been marginalized or demeaned. In all other lessons there are very clear gender biases and gender inequalities.

The analysis of Book-2 shows that the condition of gender biases and gender inequalities in this textbook is even worse than that of Book-1. Out of total fifteen lessons, there is only one lesson i.e. lesson No. 8 in which female gender has some representation. All other lessons mostly revolve around male characters. In the first part of the book, out of total ten lessons, two lessons i.e. '*Why Boys Fail in College*' and '*The Man Who Was a Hospital*' have even the male centred titles. Out of remaining eight lessons, four lessons i.e. lessons No. 4, 5, 7 and 10 are totally male centred as far as their content is concerned. Besides this, in part-II of this book, all five lessons are based on the life histories of five male heroes. In short, the whole book is an anthology of those essays which focalize, uplift and highlight the male gender and female representation has been neglected and ignored.

The analysis of Book-3 also shows gender inequalities. In the first part of this book, all the female characters in all three plays i.e. the frightened girl in Play-1, Mrs. Spelding and her daughter in Play-2, and Miss McCuthcheon in play-3 are male dependent because they have been assigned stereotypical qualities (see Section 3.2.3). In

Part-II of this book, out of total twenty poems, only in one poem i.e. Poem 6, there is the representation of female gender, and that also in an undignified manner.

In the fourth textbook i.e. a novel, *Goodbye Mr. Chips*, the total number of female characters/references is once again too low in comparison to the total number of male characters/references i.e. 9 female characters/references in comparison to 167 male characters/references. Even, the title of this book is male centred i.e. *Goodbye Mr. Chips*. But this book has also a positive angle from gender point of view, that two female characters i.e. Katherine Bridges and Mrs. Wickett have not been marginalized or demeaned as far as their character qualities are concerned (see Section 3.2.4). Still, taken as a whole, this book also revolves around a male character Mr. Chips who is the central character and hero of the novel. So the two key female characters also remain on periphery in comparison to his towering character.

On the basis of this analysis, it can be concluded that all four English language textbooks of HSSC classes are gender biased and show gender inequalities. Male characters/references outnumber female

characters/references in all four textbooks and female gender has been neglected and marginalized in all four books in one way or the other.

4.4 Recommendations

The results of this study led the researcher to conclude that in the English language textbooks of HSSC classes there is discrimination in gender representation. Female gender has been neglected and marginalized whereas male gender has been uplifted and given more space in the textbooks. Such type of unequal and biased treatment on the very crucial and sensitive issue of gender imparts very negative impact on the minds of the students who study these textbooks on daily basis in their respective institutions.

In consequence, from the findings and conclusions of the study, following recommendations are made for the textbook boards, syllabus/curriculum designers and the policy makers.

1. Those textbooks items which have negative stereotyping about female gender should be eliminated from the English textbooks of HSSC classes and be replaced with

those items which treat the female gender equally and highlight its prestige in the society.

2. Those textbook items which show clear invisibility or low visibility of female characters/references with comparison to very high visibility of male characters/references in the textbooks should be replaced with those texts which have comparatively equal number of male and female characters/references.
3. This policy should be generally adopted by all the textbook boards, course designers and policy makers that instead of gender biased and gender blind texts, gendered balanced and gender aware texts should be included in the English language syllabi of HSSC classes.

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