

## CRITICAL DISCOURSE ANALYSIS OF ENGLISH SYLLABUS AT GRADUATE - LEVEL: A FEMINIST PERSPECTIVE

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### ABSTRACT

This current study investigates the portrayal of female figure in English syllabus at graduation-level employing the lens of Critical Discourse Analysis (CDA) as major method, specifically feminist CDA under the theoretical framework of Fairclough 3D Model. The focus of feminist CDA is on gendered power relations and the uneven representation of women in linguistic practices. It draws attention to the uneven representation of women in terms of limited domestic roles. It goes without saying that students' growth and perspective are greatly impacted by their syllabus. In order to determine if English syllabus at graduation-level maintains traditional stereotypes or shows women in gender-neutral career-oriented roles, this study uses Critical Discourse Analysis (CDA). The study also examines the construction of female identity

**Key Words:** Fairclough 3D Model, Graduation Syllabus, Feminist Perspective

### INTRODUCTION

The study of power relations and hegemony in social relationships is known as critical discourse analysis (CDA). It investigates the unequal power relationship based on gender differences and inequities from a feminist perspective. It draws attention to the restrictive duties that women are typically given in the home. The kids' personalities and cognitive capacities are shaped and influenced by the curriculum. Each year, thousands of students study the curriculum, which helps shape their worldviews. Readers can discern the author's stance and point of view from the text through the application of critical discourse analysis, which focuses on the text and context. In texts, the foundations of power, partiality, and inequality are examined through critical discourse analysis. CDA concentrates on the social, political, and historical context of the text's production. The link between social structures, social behaviors, and discourse practices is investigated by CDA (Van Dijk, 1998).

The discourse practices present identities. The study of critical discourse reveals how language creates and upholds power structures in social

practices. Luke asserts that the goal of CDA is to define the function of language in upholding social relations. Additionally, it emphasizes how texts connect and observe power and identity dynamics in society. CDA examines discourse from the standpoint of power dynamics. The fundamental focus of CDA is on how social ties and power relations interact in both spoken and written texts. Analysis of the power relationship is aided by understanding how context creates meaning.

To critically analyze a work, critical discourse analysis concentrates on the text and context. It aids in critically analyzing the text. It encourages readers' capacity to recognize when themes or texts are shaped to make a certain point. They can tell the point of view the author is taking from the text. Students can research and comprehend the writer's perspective with the use of CDA. Students are aware of the author's socialism, capitalism, and gender perspectives when they read texts. In order to deduce the implied meaning created by discourse practices, speech is therefore critically

assessed with the aid of CDA rather than being taken for granted as it is expressed in texts (Gee, 2001).

A measure to decrease the gender gap and gender inequities is the Dakar Framework of Action 2000 (UNESCO, 2002). This framework's main goal is to eliminate gender inequalities in textbooks while also assuring gender neutrality and a gender-balanced approach. By 2015, the globe is expected to have gender equality in education. Pakistan has agreed to provide textbooks that are gender-neutral and promote gender equality by the year 2015. The subject of gender equality in textbooks is still not addressed in this regard. The creators of the course should address this problem and take concrete actions to reduce textbook gender biases and incorporate gender-balanced character portrayals.

The goal of the current study is to determine if women are portrayed in Pakistan's English BA curriculum in gender-neutral or simply traditional roles. To determine the gender representation in the BA level English syllabus, the study will pay particular attention to the gender split among editors, compilers, and characters.

#### **Research Objectives**

- To analyze Gender Biasness in English Syllabus of BA in University of the Punjab.
- To explore the Use of Language in Constructing Social Identities Based on Gender in English Syllabus of BA in University of the Punjab.

#### **Significance of the Study**

In literature with a predominance of masculine portrayal, female gender struggles to communicate her thoughts because she cannot find the right language. This study emphasizes the gender representation and differences in English textbooks for BA students. Women are portrayed as being weak, dependent, and in charge. Male characters, on the other hand, are shown as courageous, wise, breadwinners, and opinion/decision makers. Students' worldviews are shaped by the syllabus and textbooks through the employment of linguistic and thematic strategies. This study will help curriculum designers detect linguistic and thematic problems with text choice that result in gender-biased interpretation of texts in the future.

#### **Theoretical Framework**

This study is primarily qualitative, with thematic analysis supported by quantitative analysis. There

are two sections to the study; Part A and part B. The Fairclough Model (1992) is used in Part A to conduct a qualitative analysis of the textbook and identify gender differences and inequities in the representation of male and female characters in BA-level English curricula. The study's main objective is to look at how male and female characters interact with one another in terms of power. The quantitative analysis of the textbook is presented in Part B. The ratio of male to female editors, compilers, writers, and characters can be calculated using numerical statistics.

#### **Literature Review**

By examining discourse practices, critical discourse analysis examines how text and context work together to create meaning. In order to generate meaning through discourse practices, CDA therefore considers the text and the context as well as their interaction. Social practices and social structures are created through discourse, and vice versa as both are influenced by one another. It makes the argument that these social structures and practices both constitute discourse and that discourse itself is likewise constituted by these social structures and practices (Van Dijk, 2001).

Social practices and social structures use discourse to develop and construct ideas. Discourse is described as "language beyond the sentence" and "a form of social practice" by Sunderland and Litosseliti (2002). Discourse, according to them, is more than just a text; it also contains a context that allows it to be fully understood and appreciated. It considers how text is produced in light of sociocultural factors. Discourse is a cyclical process that is both constituting and constituted; it is not a linear process. According to Foucault (1980), power structures produce discourse. People accept and naturalize it when it is produced by powerful agencies.

Hegemony is when the thoughts of the dominated are changed in such a way that they choose to follow the dominating group. In this power dynamic, domination is still unopposed. Because women are portrayed in traditional roles, texts continue to normalize women's roles as ones of weakness and passivity. Such depiction is accepted and mirrored in societal institutions if such discourse is not questioned. The power relationship becomes naturalized when a dominating and a subordinate group coexist because the subordinate group does not

dispute the supremacy of the dominant group. Because it can best protect their interests, the dominated group accepts the dominance. As a result of the lack of opposition, the dominance is maintained. The dominance may exist between Whites and Blacks, or between men and women (Gramsci, 1971).

Van Dijk (1993) asserts that the main objective of CDA is to identify social injustices. He distinguishes it from other discourse analyses as well. In contrast to ordinary discourse analysis, he asserts, "critical discourse analysis (should) adopt a clear socio-political stance: they spell out their point of view, perspective, beliefs, and goals, both within their profession and within society as a whole." From the perspective of those who are most harmed by inequality and power, ideally... Control is a necessary component of power, especially when one group has influence over another group. The freedom of behavior of others influences their views as well.

An issue is raised in conversation before a solution is offered. Hoey (2013) describes how discourse practices use problem-solution strategies to create social identities. The method is completed in four steps. The introduction of the scenario, which leads to the following step, is the first step. The difficulty is introduced in the second phase. Third stage involves providing a solution, and the fourth stage involves analyzing the solution's evaluation. These four groups inspire conversation. This method demonstrates how some social practices are issues and how others are solutions.

Stuart Hall (1997) asserts that discourse is the production of knowledge in language, basing his theories on Michel Foucault's work. According to him, speech is not limited to any one institution or set of ideas. It is present across a civilization. Discourse aids in determining how to present any problem or subject. Talk becomes more effective and ideas are generated through discourse. It is electrically connected in this manner. Power is created and exercised via discourse. Discourse is how power is used and sustained in social practices. Through language, power relationships are introduced, employed, or abused.

Jorgensen and Phillips (2004) claim that CDA shows how language use and social practices are related. The CDA considers the function of discursive practices in bringing about social change and social order. Meanings have certain cultural and historical connotations. The focus on language

representation in CDA distinguishes it from social theory. CDA differs from text analysis in that it also considers context. Because CDA takes into account both text and context, it is effective because it combines textual analysis and social analysis.

The function of gender and theories around it are of interest to feminist CDA. Third-wave feminism and poststructuralist theories both had an impact on feminist CDA. Identity construction for men and women is constantly influenced by gender. Discourse is used to create these identities. Investigating how discourse is used to create identities based on gender is the focus of feminist CDA. CDA questions accepted truths and looks into them. Both at the individual and social levels, gender are structured. Gender and power relationships are related. The power relations that are created through discourse are determined by gender. With the aid of speech, feminist CDA examines how gender is formed and portrayed. Consequently, power and gender are related. Discourse can either make the power relationship implicit or explicit (Sunderland & Litosseliti, 2002).

The goal of feminist critical theory is to give men and women, regardless of gender, equal chances. Lazar (2005, p. 153) states that in order to give "unrestricted possibilities for both women and men as human beings," feminist critical discourse seeks to advance this idea. For equality, roles must be assigned to both men and women, regardless of gender. Men and women must be depicted in a gender-neutral manner when given tasks or roles.

In establishing social statuses, gender functions as a social institution. The assignment of rights and obligations is based on these organized statuses. The scenario for social practices is highlighted by these unequal positions. Gender is a deciding factor in social practices when designating professional or domestic duties. Through social norms, male gender is shown to be superior to female gender and dominating females. Processes and social systems show gender-based discrimination (Butler, 1990).

Females are constructed to be seen as submissive, inferior, and dependent on men for social and economic protection, according to Lorber and Farrel (1991). To them, "doing" gender takes many various forms and is prevalent in all spheres of life. Because women are seen as commodities that can be used as sex objects, they are considered as passive and subordinate and are not given any active

roles. They claim that women are portrayed as being helpless, passive, reliant, and unsure of them. They hardly ever exhibit independence and confidence in social situations.

Wife is identified with and introduced through male characters rather than receiving her own recognition. Women are made fun of if they do not play stereotypically female roles. Allan (2006) draws attention to the way that women are portrayed and treated in traditional roles. They are introduced and portrayed alongside men. Men are necessary to their identities in order for them to be accepted and recognized. There is more than one way to convey the female identity. In one way or another, a woman's identity is connected to a man, as in "a wife of."

Wood (2005) asserts that speech practices that either emphasize or marginalize gender naturalize and perpetuate it. Women learn how to act femininely through social contact, becoming docile, submissive, alluring, and dependent. Boys are trained to be powerful, logical, and autonomous in contrast. Family is crucial in helping youngsters develop their gender identity. Fathers have a significant influence on children during this structuring phase. Children embrace their father's considerable impact in lessening gender-based effect. If the parents have strict customs, the same will be passed on to the children. Children in male-dominated families have the same effects. Family stereotypes are passed down to offspring (Wood, 2008).

Power is viewed by radical feminist theories as a dual relationship between dominance and subordination. Mackinnon (1987) asserts that gender inequality and dominance go hand in hand. Differences are not valued in this dominance relationship; instead, power breeds differences. Gender stereotypes make men appear strong and powerful while portraying women as helpless and weak. The distinction does not refer to gender but rather to power and helplessness. Feminists of the second wave make a distinction between sex and gender. While gender is socially produced through discourse practices, sex is a biological distinction. Gender representation establishes power and helplessness. The dominant gender is female since it is viewed as being weak. However, because men are seen as having transcendental qualities, they are domineering.

Feminists like Benhabib (2013) criticized Foucault's theory that power creates its subjects.

Feminists disagree with this idea since it normalizes gender-based power relations and eliminates any hope of emancipation. However, as explored by Foucault in 1980 on page 142, "there are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised" Cudd (2006) also poses the "endurance question," which is the reason why oppression is tolerated by the downtrodden. The conclusion she draws is that "the oppressed are co-opted through their own short-run rational choices to reinforce the long-run oppression of their social group" (Cudd, 2006).

Frye (2015) claims that gender knowledge is necessary in the situations where it is essential. The problem of gender is reinforced and sustained when it is brought up repeatedly. The idea that men and women are different is furthered by emphasizing these disparities. The dominance of men reinforces the dominance of women in a similar manner. Any gender can be elevated or marginalized depending on the language used.

Lee and Collins (2006) conducted a gender analysis of textbooks in Hong Kong. Additionally, they discovered gender stereotypes in the novels. They conducted a study to examine how gender is portrayed in Malaysian English textbooks. The study established gender discrepancies and disparities. It was established by quantitative research that there were more men than women. Men dominated women in speech. Male visibility outweighed female visibility in terms of gender.

Gender discrepancies and inequities were found by Hussain and Afsar (2010) in their analysis of HSSC English textbooks. They discovered that women were marginalized and rendered invisible. There were more male characters than female characters. Men were shown as courageous, productive, and breadwinners. On the other hand, stereotypes of women as domestic helpers and mothers and sisters have persisted in popular culture. Women have been rendered invisible while men have been portrayed as independent and decision-makers. There were more male characters than female characters. Men are portrayed as courageous, active, and breadwinners, while women are stereotyped as being moms, sisters, and domestic helpers. Men have been portrayed as independent decision-makers, while women have been portrayed as weak and dependent.

This study uses both qualitative and quantitative analysis to analyze the English textbook for the BA level. The current study uses quantitative analysis to determine the gender split among authors and poets. The study also focuses on the gender split among editors and compilers. This study's main focus is on the power relationships between men and women. The gender discrepancies' validity and dependability are confirmed by the integration of qualitative and quantitative analyses.

### **Analysis and Discussion**

The current study looks into how identities are created using a gender perspective in educational texts. In order to accomplish this, a qualitative analysis is carried out to determine the method for creating discourse that emphasizes female gender in patriarchal positions. The survey also determines the gender split between men and women in the prescribed syllabus. In the curriculum, a quantitative method is introduced to determine how many people are male and female. As a result, this study combines both qualitative and quantitative methods. Ten short stories are selected for the current study.

The qualitative analysis looks at the texts and how social identities based on gender are constructed. Power relationships between male and female characters in the textbook used for the present study are identified in this section of the analysis. The quantitative analysis looks at the gender split between male and female editors and compilers, male and female writers and poets, and the number of male and female characters. In the social sciences, combining the two approaches makes it easier to draw support from both types of data in order to fulfil the study's aims. The combination approach brings out many study perspectives. The mixed method technique aids in addressing complex research topics.

The First short story "The Killers" by Ernest Hemingway is the subject of the first lesson in the textbooks. There are a total of 12 characters in the short story that either appear or are mentioned. There are 4 female characters and 8 male characters out of a total of 12 characters. Only one of the four female characters actually makes an appearance in the story. The remaining three women are just mentioned. In this lesson, there are more men than women. Men are portrayed as being stronger and more powerful than women. They are portrayed in a range of occupations, whereas women are only depicted in

jobs that are limited to caring for children and other family members. In this tale, males are shown as powerful, courageous, and in a range of professional jobs. Sam is portrayed in the traditionally feminine role of the cook. However, in this situation, his job as a cook is one of employment. From a feminist standpoint, the lesson is gender-biased because there are more male characters than female characters. In addition, women are depicted in their traditional caretaking responsibilities.

Nathaniel Hawthorne's "Rappaccini Daughter" is the title of the second lesson. Scientist Rappaccini cultivates toxic plants in his garden and entrusts Beatrice, her daughter, with their maintenance. Beatrice mutates over time into a lethal substance. Giovanni, her lover, tries to rid her of the poison. Beatrice's passing signals the end of this attempt. She is seen carrying out her father Rappaccini's instructions. Ten characters make up this brief narrative. Six of the ten characters that appear or are mentioned in the short story are men, and four are women.

Rappaccini introduces the daughter. Beatrice is not presented on her own. Her father is a part of who she is. That daughter is Rappaccini's, as the title "Rappaccini Daughter" suggests. Furthermore, the daughter is portrayed as following her father's decisions throughout the movie while the father is seen initiating and enforcing decisions. Beatrice's comments, "Here I am, my father," indicate that she is prepared to follow in her father's footsteps. What would you like? (p. 19). Male characters set the agendas, as when Rappaccini assigns Beatrice to take care of the dangerous plants. Baglioni, on the other hand, chooses an antidote for her. She receives an antidote from Giovanni to rid her of the poison. Men make all decisions and put Beatrice, a female, into action.

The lesson features a total of 10 characters. Six of the ten characters are men, while four are women. In the lesson, men outnumber women. Women are portrayed in traditional roles such as the daughter who looks after the family's possessions and obeys her father even if it means risking her life. Male characters are depicted in the positions of professor and doctor. From a feminist standpoint, the lesson is biased towards men because they are portrayed as having authority and making decisions more often than women.

John Steinbeck is the author of the short story "Breakfast". Four characters in total are

introduced in this narrative. A young woman is one of the four characters; the other three—I, the writer, a young man, and an older man—are all male. These characters, which have come to pick cotton to make a living, are introduced to the writers. Given that there is only one female character in the story, the female gender is also deleted, following the text's example. She only adds one sentence to the entire text: "They even got new clothes." (p. 55) her activities are described by the author in the remaining text, showing her preparing meals and serving them to her family. The majority of the population and the portrayal are men.

Men are portrayed as actively picking cotton and providing for their families when vocational duties are assigned. "We had twelve days worked so far," the young man says (p. 55), indicating that they have employment to support themselves. Even they provide the writer the opportunity to pick cotton. Contrarily, a female character is portrayed in the conventional roles of nursing and cooking. She was nursing the infant, whose head was tucked under her waist to protect it from the cold, with one crooked arm. The infant was still nursing, its head up under her waist out of the cold. The mother wandered around, prodding the fire and adjusting the rusty stove lids. I was able to hear the sucking sound it was making (p. 55).

Oscar Wilde authored "The Happy Prince," has 29 characters and references are introduced in total throughout the brief narrative. In the text, there are introduced as well as references to twenty male characters and nine female characters. In this tale, the happy prince becomes the primary role. The operational model created for the current study's analysis is used to provide the lesson's analysis in the paragraphs that follow. This story is gender biased, according to analysis using the Fairclough model, which is held by feminists. In comparison to women, men are demonstrated to be more prevalent in terms of both quantity and distribution of professional roles and adjective usage. In contrast to women who are shown as suffering and dependent on males, male characters are portrayed as being active and making decisions. Due to the skewed representation in textbooks, pupils' cognitive capacities are impacted and shaped by them.

James Joyce wrote "Araby" as a short fiction. Two lovers introduce the subject. In this love story, a young child is depicted making sacrifices in order to show that he is a loyal lover. 19 characters

and references have been introduced in this lesson. There are six females for every 13 males. By utilizing the operational model, the text is examined. In this short narrative, vocabulary use is also examined from a feminist standpoint. The little child, who is expressing his love, adds, "But my body was like a harp and her words and gestures were like fingers running upon the wires." (p. 89). Jack becomes uninteresting when he spends all of his time working. (p. 91). The way something is written creates an image in the reader's head and becomes a component of their plan. Although the portrayal is stereotypical, the girl's delicate nature is accurately represented.

Analyzing adjectives suggests that women are portrayed in good ways, such as when they are "young, surprised, brown, bargaining, and garrulous." However, men are characterized as "charitable, drunken, dull and weary-looking and two." (p. 87-93). In terms of adjective usage in this literature, all genders are essentially equally described. The instruction is judged to be gender biased because it adheres to gender stereotypes through examination of the Fairclough model. Male characteristics predominate by a wide margin over female ones. Except for the female who works in the bazaar shop, the distribution of professional occupations likewise adheres to stereotypes.

Author Edgar Allan Poe wrote "The Tell-Tale Heart" as a short fiction. The narrative explores the feelings of the person who killed an elderly man because of his vulture-like eyes. Three male characters or allusions are shown in the text for the lesson. The entire text is focused on the planning, carrying out, and subsequent admission of murder. Since there are no female characters or references in the book, a quick examination of the male characters is offered.

The absence of a female character in the text eliminates the need for comparisons between male and female characters in interactional control. Males are shown as being scary to other people and also fearful of them. I understood it to be the groan of the dying. A groan of anguish or sorrow was not heard. The victim was engulfed by Death as he drew near and followed him with his ominous black shadow (p. 100). It is thought fitting to teach murdering through men because it is a brave work and a stereotypical position allocated to men.

In the brief story, the lesson utterly ignores the gender of women. In the lesson, no female characters or references are introduced. The

story features three male characters. Analysis regarding occupation shows that men predominate in police officer occupations. No female characters are introduced, as was previously mentioned, thus no comparison is necessary. The story employs subjective modality to highlight a character's internal strife. "I grew enraged, I withdrew, and stood still," the speaker said. "I knew it was the groan of mortal terror." (pp. 98-101).

The lesson did not include any metaphors. Wording is appropriate for the subject matter that the text introduces. "Would a madman have been so wise, fears, encircled the victim, uncontrollable terror" expresses the horror. (pp. 98-101). Regarding adjectives, there have been 15 employed for masculine characteristics. According to a feminist analysis using the Fairclough model, the instruction is biased towards women. This short story doesn't have any female characters. In the story, there are three male characters. The lesson is clearly biased against women due to the lack of female characters throughout.

By Guy De Maupassant, "The Necklace" is the title of the narrative. There are 17 characters/references introduced in the story, with 8 female characters and 9 male characters. The focus of the narrative revolves around Mathilda, who is the primary character. It shows her attempting to wear a necklace to a party and the effects this incident has on the lives of both partners. The vocabulary shows that the subject matter and characters are suited for it. The words used to describe men and women in stereotypical ways. Find the typical language connected with gender: "Instinctive elegance, petty clerk, he was silent, two tears fell slowly from the corners of her eyes, and she was the prettiest of all."

The adjective analysis shows that the adjectives employed to describe masculine characters emphasize their psychological states, such as "frightened, grieved, pale, harrowed," etc. (pp. 108-117). Women's physical and mental attributes are conveyed via the adjectives used to describe them. (Pages 108-117) "Pretty, young, happy, delighted, sad, elegant," etc. The portrayal of women in this short story in the stereotypical manner of seeking out physical elegance gives the impression that it is gender biased. However, men are seen as being able to handle situations more logically and realistically. The ratio of male to female characters is nearly equal, though.

Virginia Woolf is the author of the short story "The Duchess and the Jeweler". There are 27 characters and references throughout the entire text of the story. In the narrative, there are 12 female characters and references and 15 male characters and references. The primary focus of this tale is the Duchess's trickery of Oliver Bacon. This text illustrates how women take advantage of the shortcomings of males. The masculine characters are shown to be ambitious and interested in difficult situations using interactional control analysis. Men are portrayed as being bold and realistic in their dealings with life. "As he said it, he threw his head back and neighed like a horse." (p. 124). The beauty and grace of female personalities are displayed. The Duchess's description emphasizes her feminine qualities. The fragrance, status, arrogance, and pride of all the Dukes and Duchesses swollen in one wave filled the room as she loomed up and filled the door. (p. 125).

The appropriation of language to portray the issue in a natural way is shown by a vocabulary analysis. Food that is bought from the market is put in "paper bags" (p. 123). In order to make the content more effective, the metaphorical representation in this case emphasizes and humanizes it. By listening to the other character's speech, one can determine a person's character flaws. When are you going to grow up, my son? Through his mother's speech, (p. 122) Bacon's flaws are revealed.

Examining the adjectives used in this short narrative reveals how ancient and huge the female characters are: "old, large, and fat" (p. 121-8). The physical appearance of female characters is improved by using the right adjectives. However, a range of adjectives are employed to depict males in a variety of positions, emphasizing their emotional state (such as "satisfied, dissatisfied, or sad") and age (such as "young, old") (p. 121-8). Men utilize more adjectives than women do, with 4 for women and 17 for men. Since the age and physical attributes of women are highlighted by these terms, their use is stereotypical from a feminism standpoint. Women are almost as numerous as men in this brief novella. But how women are portrayed and the roles they play in the instruction are gendered. The Duchess is depicted as a thief who will do anything to get rich, even if it means sacrificing her daughter's beauty because she knows that Oliver Bacon will fall for her daughter's beauty. Characters played by women have

non-professional roles. Contrarily, the text portrays males in a variety of professional roles.

In the curriculum, men are found in dominant roles such as fathers who have complete power over their daughters, uncles who expect their nephews to do what they are told, and grandfathers who rule the entire family. In contrast, women are depicted as being more subservient and submissive than men. Male gender is shown as powerful and feminine gender as weak in this handling of gender in character portrayal. The four textbooks all demonstrate this dynamic of elevating the male gender and devaluing the feminine gender. When there is a power struggle, the feminine gender is depicted giving up to the masculine counterpart. On the other hand, in such a power battle, man performs admirably.

### Conclusion

The ratio of male and female editors and compilers, as well as the percentage of male and female writers who depict male and female characters, are three aspects of the English textbook at the BA level that are investigated through quantitative analysis. In the editors/compilers ratio, women make up 13.33% of the workforce, compared to 86.67% of men. In the textbook, there are 82.81% more male writers and poets than female ones (17.19%). Male characters make up 73.62% of the shown characters, while female characters make up 26.36%. Male and female editors and compilers are underrepresented, as are male and female writers and poets, and male and female characters are underrepresented in textbooks. The opposite is also true, with negative gender dominating at all levels. Male gender does not outnumber female gender in any comparisons. The three-angled approach shows how the male gender dominates while the female gender is underrepresented in these textbooks, highlighting gender inequality and discrepancies.

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