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Spirituality in Curriculum: A Study of Grade 12 English Text Book in Nepal

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Abstract

This paper investigates the portrayal of spirituality in the Grade 12 English textbooks recommended by old and new higher secondary curricula, in Nepal. Defining spirituality as multidimensional field of inner consciousness, subjective experience, transcendence, love and ethical sensitivity that move beyond narrow confines of formal religiosity the article explores how spirituality meaning is transmitted through literary texts into educational dialogue. Based on a qualitative research method, the study uses Thematic Analysis (TA), according to the guidelines put forward by Braun & Clarke (2006), in order to examine excerpts from the selected literary texts included in both curricula. From the former curriculum, eight out of 23 texts were found to contain significant spiritual content and there were six out of 18 texts in the new one with similar concerns. The focus on intangibles such as death, nostalgia, hope, fear, uncertainty and the mysteries which comprise the first dominant theme; love as a bridge to spiritual experience being the second dominant theme; and lastly transcending spirit through religious-philosophical-cultural tradition is championed in this analysis. Results suggest that where the older curriculum predominantly emphasises spirituality in universal existential terms, the new curriculum highlights spirituality more overtly within cultural-religious perspectives (in particular Hindu and Buddhist philosophies). It is the claim of this study that values pertaining to spiritual dimensions need to be included in school curriculum, as they contribute immensely towards enhancing moral sensitivity and emotional well-being of students. Against the backdrop of social disintegration and moral decay in a post-modern

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world, the paper underscores pedagogical value of spirituality as cultivated through literary education to foster reflective, compassionate and social responsible citizens.

Keywords: Spirituality, Curriculum Studies, Moral and Ethical Development, Transcendence, Intangibles

Introduction

The notion, spirituality, refers to intangible but witnessed phenomena for inner peace, self-awareness and love. It can be achieved by devising meditation, reflection, prayer and mindfulness. The new definition of spirituality refers to “the art of shaping a system of meanings that fits a person’s individual fate” and spirituality helps humans to thrive into their historical and cultural context and even in “most shattering of life experiences” (Reisinger, 2025 p. 128). This definition of spirit contains both theist, agnostic, and atheist thought process. Spirituality connotes a higher level of consciousness that transcends all ethereal context.

History of spirituality dates back to biblical references; and thus, attempting to specify spirituality may trigger dispute due to relationship of spirituality with religion, occidental and oriental both (Dyson et al., 1997). Spreading from Theology to Humanities and Social Sciences, spirituality has made space in literary text all over the world. Spirituality is a complex term to interpret to make one contemporary meaning. The relativity of its meaning has made it possible for people to practice it for a variety of purposes. Pragmatically, spirituality can divide and unite humanity. Its association with religion makes a relational meaning in that “spirituality” is like one real-world object and perceivers make meaning based on what they perceive to become.

For the purpose of this paper, spirituality is conceptualized as what Philip Sheldrake (2009) calls “the deepest values and meanings by which people seek to live. In other words, “spirituality” implies some kind of vision of the human spirit and of what will assist it to achieve full potential” (P.1) It has further been argued that spirituality focuses either on individual self-realization or on some kind of inwardness. The concept of spirituality does not negate absence of matter; it rather transcends.

Spirituality has been prioritized in humanities and social science education, therefore, it has more or less obtained space in textbooks all over the world. With this notion, I have attempted to examine the representation of spirituality in the English text book old one and new one, the prescribed book for higher school level education in Nepal.

Literature Search

Spirituality, in a broader sense, covers a wide range of concepts such as birth, death, prayer, meditation, treatment and love. In a review of research papers on ‘spirituality’, Dyson, Cobb and Forman (1997 b) caution against the trend of using spirituality and religion synonymously. They emphasize the use of other terms such as “meaning, hope, relatedness/connectedness, beliefs/belief systems” (p.1183) in defining these concepts. These

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concepts in various shades have been included in the textbooks of various levels worldwide. It is argued that the absence of spiritual components in school level study have resulted in violent societies (Ferreira, 2011). Her concerns rightly raised if the South African curriculum can represent spirituality in the text in “need of learners”. It has been realized that the world is apparently declining day by day. When social members lose “moral and spiritual value” from him/her, they would be oriented to violence. She thus emphasizes South African authority should stress spiritual and intellectual journey while prescribing in text book (p.5).

The world is in need of representation of spirituality in teaching material in curriculum. Ahmad D. (2014) finds that “while the previous curriculum combined the ideas of competence, performance and genre-based approach for English subject, this current curriculum has the key words like spiritual and social competence (deal with effective domains), together with cognitive and psycho motor competence through approach and authentic assessment in all subjects” (P.7). Intellectuals and scholars constantly realized that there must be representation of spirituality in the school. David I Smith (2001) wrote “The 1944 Education Act required every local education authority to “contribute towards the spiritual, moral, mental and physical development of the community” through its educational provision.1” (p.1). There are scholars who are deeply thinking about changing the world with the help of spiritual education. In their collection, Koetting, J. R., & Combs, M. (2005) wrote that “The current movement in spirituality is extending into both K-12 and higher education. There is discussion at both levels of the need for the spiritual (not religion) to be a recognized part of the curriculum, to enable individuals to find personal meaning in the curriculum”. (P.9).

Spirituality is an abstract concept and it is in an intangible state (Weathers et al.,2016). It cannot be seen with the naked eye nor felt by five sensory organs. However, it can be experienced by mental state; and therefore, it is believed that it exists in humanity. Another way of expressing the same is that spirituality retains its quality in arrays of imaginative states such as love, hate, hope, nostalgia, romanticity, fear and mystery that maintain their visibility for mindful existence (Rathakrishnan et al.,2024). Such an emotional and psychological element paves a way for access to spiritual insight. In turn, spiritual insight helps one person to reorganize subjectivity that exceeds personal desires and moves towards transcendentalism in difficult times (Waila, 2023). When the person abandons the personal and earthly desire, s/he develops a sense of connection to the universe. With these phenomena, the way of life becomes different from others and writing represents the spirituality of characters. The literary text then expresses elements of spirituality via its character or directly. Such emotional moments sound like momentary sentimentalism but in the long run they create a past effect connected to existence, transcendence through remembrance (Routledge et al.,2011).

Most of the time humans survive in thin hope that something good will come to his /her life. During this anticipation, hope, hesitation, uncertainty and fear hovers over the mind. These elements are the threshold for epiphany of spiritualism. Hope leads, hesitation pulls back, uncertainty lingers humans in the neutral and fear shapes behavior and action (Ellis, 2008). The combined effect of these phenomena become a route to a person to a non-returning

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state of mind where s/he accepts herself/himself as a spiritual being. To me, a person becomes spiritual when s/he breaks socially, politically, psychologically, philosophically and economically. This path has already been inbuilt within the human system; we need to wait till we reach the age.

Scholars conceptualize love into categories: eros, philia and agape (Buzguta, 2024). Love melts and transforms into another form orienting contextual environment. It engineers the context to transcendence giving the lovers a metaphysical experience. When love is experienced, it eliminates egoism and dissolves into narcissistic fixity (Oppenheim, 2007). Another way of grasping love in spirituality is that it helps to perceive the reality because without tangible abstraction, literacy analysis would be impossible. For corpus analysis, love scenes, intimate relationships, aesthetic torch or admiration and sacrifice to other counterparts should be visible to the reader, lest analysis would not be possible.

Objective and Methods

This research aims to explore spiritual elements in the English text book of grade 12 old one and new. There were twenty three literary texts prescribed in the older curriculum and 18 texts in the new ones. From the older curriculum only eight corpus and six corpus contain spiritual components. I deploy a qualitative approach, namely Thematic Analysis (TA). Thematic Analysis (TA) was initially conceptualized in an equivocal sense inviting meanings such as “a process used as a part of many qualitative methods”, “a process for encoding qualitative information” (VI), “a way of seeing” (1), and as a way of seeing and encoding qualitative material through the use of codes and themes (Boyatzis, 1998). Particularly, the term theme was used to mean a pattern in the data that, at the minimum, interprets aspects of the phenomena. As Taylor and Ussher have stated, TA refers to a method not methodology and does not impose theoretical rigidity as of interpretive phenomenological analysis (IPA) or discourse analysis (DA); it was argued that TA does not require the progress from text analysis to satisfying theoretical or ideological standpoints.

There are a number of proposed approaches within TA. These include the methods of Boyatzis, Taylor and Ussher, Braun and Clarke, and Fereday and Muir-Cochrane. The particular approach in this study follows guidelines set out by Braun and Clarke in their seminal paper published in 2006.

Findings

The three major themes - *focus on intangible, love to realize spirituality and transcendence*- emerged from the texts. Within *focus on intangibility*, the corpus comprises abstract dimensions such as death, nostalgia, love, hope, hesitation, romanticity, uncertainty, fear and mystery as representation of spiritual experience by the character in the text. Theme under *love as a means of realizing spirituality*, consists of a unique connection from physical to transcendental experience of the character in the text. The theme, the *greatness of the transcendental*, refers to religion as the path of spiritual practice to transcendence. The elements of these themes are identified into two broad categories: spirit associated with negative connotation and spirituality associated with positive connotation.

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Three themes namely, focus on intangibles, love as a way of realizing spirituality, and greatness of transcendental are-found in the text.

Under the theme of focus on intangibles, the corpus focuses on death, nostalgia, love, hope, hesitation, romantic mood, uncertainty, fear, mystery etc. as spiritual entities. These categories can be broadly divided into spirituality with negative connotation and next with positive connotation.

Older Curriculum

Grandmother is a poem written by a native American poet named Ray Young Bear, who is from Meskwaski tribal community. The poetry opens with lines that have the feeling of being spiritual. The speaker feels lonely in the absence of grandmother. The following excerpts from the poem focuses on the realization of the smell of roots.

If I felt hand on my head
I'd know that those
were her hands
warm and damp
with the smell
of roots

The speaker has become nostalgic about grandmother's love. Grandmother is not physically present; however, the narrator's feeling of her hand over the head and smelling root signifies native American lineage does still matter. Root is associated with the identity of their life. Another rationale of root can be American Indians preference of root of tree over fruit. The inherited spirit of grandmother indicates that the American Indian community lived harmoniously in a joint family.

If I heard
a voice
coming from
rock
I'd know
and her words
would flow inside me
like the light
of someone
stirring ashes
from a sleeping fire
at night.

Native Americans believe more in the natural world than artificial one. The word "rock" may be interpreted in two ways. One meaning is that a rocky mountain with moving air makes a whistling sound. The next rock is equivalent to a grave. If a resting grandmother calls her grandson, the speaker would know her voice out of many other voices coming from the stony

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cemetery. In this sense, the transcendental is not a God, it is rather the speakers' deceased grandmother.

The speaker imagines that the grandmother is coming home in her purple scarf with a shopping bag hanging in her hand which depicts a visual picture. Such a virtual image with shape is only possible only in spiritual and sacred contemplation in solitary places. This imaginative expression of the speaker denotes profound optimism in the poem. It is not the grave's voice the speaker hears. It may be the speakers' own sub conscious mind echoing in spiritual fulfillment. That observed, it can be argued that the speaker experiences spiritual unification with the transcendental grandmother.

The second theme, love is a way of spirituality, presents a unique connection of physical and transcendental. Similarly in Anton Chekov's "About Love", the author depicts unexpressed love and violent one. Nikanor's love to beautiful Pelageya is sensual and violent love whereas Alyohin's love to Anna Alexeyevna is unexpressed love. Alyohin cannot express love but tames the love inside him for her. Alyohin feels very romantic when he visits her.

"I love her tenderly and deeply, but I reflected and kept asking myself what our love could lead to if we did not have the strength to fight against it. It seemed incredible to me that my gentle, sad love could all at once rudely break up the even course of the life of her husband, her children and the whole household in which I was so loved and trusted. Would it be honorable? She would follow me, but where? Where could I take here?"

Alyohin's fear of conflicting mind discouragingly leads to anxiety of expressing love. However, when Anna leaves for Crimea for medical treatment, he finds a way to express it ultimately.

When our eyes met right there in the compartment our spiritual strength deserted us both. I took her in my arms, she pressed her face to my breast, and tears flowed from her eyes, her shoulder, her hand wet with tears- oh , how miserable we were ! - I confessed my love to her...

The real sense of love occurs when spirituality ceases to operate. The sense of spirituality in this extract is depicted as the absence of physical. But the sense of transcendent Alyohin experience was due to the physical. Hence, spirituality and physical appearance are interconnected.

The third theme, God's greatness is presented in Christian sense of spirituality in the poem "God's Grandeur". Human beings and God are shown connected in terms of God being the giver and human being should-be thankful receiver. In the poem "God's Grandeur", GM Hopkins suggests that the world and worldly things are only possible by God's grace with nature's abundance to mankind.

The opening line "The world is charged with the grandeur of God" is surrender to Christian belief of spirituality. Everything from dust to the universe is running eternally because of God's kindness. Andrew Spacey wrote in his analysis of the poem that "Invisible to the naked eye, this dearest freshness is a spiritual energy that today gets the ecologists,

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religionists and environmental people excited - it is present in all things and especially apparent when each new day dawns, as lines eleven and twelve suggest..” Christian belief of God is illustrated profoundly in the poem. Sarah Keller wrote “Both as a belt buckle and as a shield, the Christian is reminded of the call to put on spiritual armor in the battle against the powers of darkness.” These assessments reiterate the fact spirituality in Christian Science is the intended representation.

The Lamentation of an Old Pensioner is a poem in which an old pensioner sits under a broken tree and recalls his past days. As a theme, this poem comes under greatness of transcendental. The pensioner believes that he has been "transfigured" due to time. His "contemplation" about his day's struggle and beauty went by during his life. He contemplates “of time that has transfigured” him into old days. He then just had a memory to contemplate leaving all his physical joys during his adulthood. He is not happy with the time and he “spit” on it. Had there not been time in this universe, he would not be old, nor would he be lamenting sitting under the shadow of the broken tree. Broken tree symbolizes as he was broken physically and connected to spirituality. He awakens from his worldly things and transcends them into his contemplation.

Full Fathom Five Thy Father Lies is an extract from William Shakespeare’s *The Tempest* (Act I Scene II) where Ariel, the character full of supernatural beings on the island, sings a song while serving Prospero, the exiled king of Milan. The theme refers to the intangibles. Ariel is not human, it represents spirit in the island enforcing the reader to ponder about unseen and unknown. It can control winds, seas and can create an illusion. His voice is heard everywhere but he is not physically there. According to Ariel, “thy father” becomes “coral” when it dies. This indicates that the physical body transfigures beautifully into other natural beings, indicating that was possible due to some supernatural power. “Hark now I hear them” represents a conscious and keen readiness to submit to “sea nymphs’s” timely “ding dong” bell. Ariel connects to the other supernatural power nymphs and its ability to bring “sea change”.

Travelling Through the Dark is another poem that presents spiritual tension between worldly life and spiritual life. The title itself indicates that the speaker travels into the uncertain and dark of the situation. While “travelling through the dark”, one feels calm and fearful. The silence mounts over the speaker where he got drenched with spirituality.

With a generous hand, the speaker touches the dead body of the deer and finds it freshly dead. He then discovered that there still was life inside the dead body, an unborn baby “alive, still, never to be born”. The traveler was in a dilemma standing on “mountain road”. He “hesitated”, indicating that he should have left the dead body as it was or do something to it. He became and “pushed her (the dead body) over the edge into the river”. The “river” is the hope and life of humanity. He did an altruistic job hoping if the baby would be alive for some reason due to the almighty. Had the traveller not “pushed” the deadly body into the river, there would have been a higher chance for another car to roll over it.

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The Last Voyage of the Ghost Ship presents a boy's spiritual vision different from the villagers. Disappearing and appearing on the ship made the boy confused and he had a hope of seeing it again, indicating he would one day be believed by the villagers despite being beaten. He was determined to identify the intangible. The boy was connected to the supernatural force that no one could understand. At times, the boy himself confused because the ship's appearance "without light and without any sound" and in the same manner disappeared. Finally, when the appeared ship followed his light to the village until it exploded, he was relieved with the fear of the villager's doubt. On the journey to the village, he thought "Now they are going to see me, who I am", which is the opening line of the story. The story is about the spiritual awakening of the village at once. The story reads.

The doors of the disbelievers, the whole village illuminated by the lights of the fearsome liner itself, and he barely had time to get out of the way to make room for the cataclysm, shouting in the midst of the confusion, there it is you cowards...

The story presents one man's effort to enlighten the village. "He lit the lantern in the boat, a tiny red light". The phrase used in the story "maneuver of lucky resurrection" indicated that this religious awakening was related to Christ.

Purgatory is one act play which itself has a spiritual tone by the title. Purgation is related to the Catholic belief of transforming the soul and purifying it by purgating before going to heaven. This comes under spiritual cleansing after self-realizing and then expressing it in front of god as a submissive creature. The character old man believes that his mother has been trapped into a purgatory due to her sin of marriage and ruining the noble lineage. The old man says "she is in Purgatory still - Purified by solitude" Being in solitude makes one for a higher level of thought process. This indicates that without being alone, without mental self-confession, purification does not happen. Another theme can be explored that past karma always leads to the future. The old man's obsession about mother's spiritual purgation is his entrapment into his morality because he cannot free her nor can he rescue the dead.

The play also presents a spiritual crisis on the character old man. His beliefs to redemption this mother and stabbing his son illuded the higher level of superstition in the society. What sort of spirit is this when man stabs a boy to send mother to heaven? Now the son goes to heaven. This unanswerable question inundated severely depressed man is the character. He expressed "I have killed the child because I loved him". He wants to suffer after his son's death. The feeling of highest suffering related to atonement. His obsession to lineage of magistrate, colonel, member of parliament, captain and governors led him to kill his son. The son does not believe in "what is is and wrong" because his grand dad had a younger girl and money. He does not believe in spirit. He says "There is nobody there". But on the other hand, the old man believed that "but there are some" ones to purgate the soul.

Current Curriculum

Anita Desain's short story entitled *A Devoted Son* contextualized the hindu mythological characters full of spirituality. The type of spirituality presented in the text orient towards Indian culture of Dharma, Life and Death. It has a deeper meaning of life when

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reflected. The Son Rakesh devoted his life towards his parents. He served selflessly to his parents. The father tells his neighbor “do you know what is the first thing he did when he saw the results this morning? He came and touched my feet. He bowed down and touched my feet.” In Hindu Sankar, bowing down and touching father feet symbolizes submission to God and shows respect, which is the central idea in the Hindu Dharma. The son has been inspired by Karma, as the saying goes as you sow, so you reap. His good deeds in this life would repay. The Hindu believes in Moksha, meaning that the dying would not want to take the next birth as human to suffer in the aetherial world. The old man’s cry “God is calling me, let me go” indicates a complete submission to God, in which the dying believes that the god would not give him another birth because he would be in God’s hand.

My Old Home is a short Chinese story written by Lu Xun, a pen name. The story depicts the representation of memories and reality in the absence of time. Although the story does not directly relate to religious spirituality, it offers human connection and awareness as time passes. The narrator in the story travels back to his old home after 20 years of time span from 600 miles away and finds things have changed. He "peered out in the distance".

Scattered across the distant horizon, towns and villages came into view under a vast and graying sky: they were drab, desolate, devoid of any semblance of life. I was assailed by a depression against which I was utterly powerless. No! This was not the countryside I had recalled time and again for more than twenty years. The area I remembered was far, far more lovely.

The narrator stood in the family gate, silent. The “pervading silence”, "broken stalk of withered vines" gave him a feeling of “several branches of the family must have already moved out”. People come, live a life and leave the earth, this objectifies the natural truth but it is just a ritual to people who live life unconsciously. The narrator’s childhood friend Runtu was tied to protection from Buddha, the only spiritual hope of children's life in the absence of scientific medicine like present day. At those days, child mortality was high and people offered some promises to Lord Buddha. The narrator recalled his childhood memories via Runtu’s life tied to Buddha.

That meant that his father had feared that he might die during childhood and had taken him before a statue of the Buddha where, in exchange for the protection of his son, he promised to do something for the Buddha in return. It was then that they would have put that neck ring on to show that Runtu was tied to life and protected by Buddha.

People say that long absence enlives the love in the family, relatives, friends and neighborhood. The narrator had forgotten many things of the past. However, a reminder from his mother connects him to his past memory. He recalled “Beancurd Beauty" sitting in her shop. She used to hold the narrator in her arms with love. Meeting such people after twenty years would certainly make them spiritual during the conversation.

The Half-closed Eyes of the Buddha and the Slowly Sinking Sun is a story written by Shanker Lamichchane. His stories are full of imagery and symbolic meaning. The story offers

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Buddhist ideas, sacred landscapes and spiritual contemplation through the symbol of Buddha's half-closed eyes. The speaker speaks with deeper questions in his mind

Has it ever occurred to you that the half-closed eyes of the Buddha seem to welcome you, even at the airport? It is as if one acquires a calmness, as if one is returning once more to a resting place. You have always known only how to give to the West. You've given us religion and the Puranas, images of brass and ornaments of ivory, manuscripts of palm leaves and inscriptions on copperplate. You gave us a civilization and its wisdom and garlands of jasmine flowers around our necks. You have continued in your giving, ignorant of what others call "taking," innocent of the notion of ownership.

The speaker is indebted to the eastern world, especially Nepal, for spiritual text given to the west. The Buddha's place has been compared to the final destination of human beings. When the tourists arrived in Nepal, they were welcomed with a garland of flowers and this moment was a bliss to them. According to the narrator, the welcoming moment was not business professionalism, rather it was an honest representation of Nepali civilization. The "Samyak gaze" of mold bald-headed monk represents the "pure and without contamination" look with deeper perception which comes from within in "true form". In the middle of the story, it has been realized that the land (refers to Nepal) has been "land guarded by the half-closed eyes of the Lord Buddha". It offers a deeper meaning: it indicates guarding. The country has not been guarded by missile and military might, but with spiritual power. The speakers understood that "Aryans, non-Aryans, Hindus, and Buddhists all came and obtained a rebirth here. It must be the effect of your country's soil, my friend; it was the soil that enabled all these races to flourish together here." This line inherently indicates that Nepali society is of tolerance and harmony. All walks of life come together to live equally.

A Day is a poem written by Emily Dickinson. The poem is full of metaphors that are associated with natural imagery, life and divine order. The poem opens with "I'll tell you how the sun rose, ___ A ribbon at a time". The opening lines indicate the revelation of God always in the morning. The slowly rising sun certainly provides a powerful feeling to people on the earth as life centers in the Sun. It is natural for the speaker in the poem to be grateful to this sun rising event every morning. With no light, everything is dark. Outweighing the darkness, the rising sun helps to become everything visiting on the earth, nature, creature, and church. The line reads "The steeples swam in amethyst, the news like squirrels ran". The sun gets involved in a cosmic ritual to run its creation over the earth, giving a spiritual feeling to those who are living life consciously in the earth. Life of a creature relates to the sun rising and setting. The sun reaches the other side of earth and "a domini" in gray clothes "gently up the evening bars". The pastor's closing church door closes every soul flocking away to its original home. Human life is compared with usual A Day, though human lives many days. Sun rises, human rises, Sun sets, human sets.

Every Morning When I Wake is a poem that has religious spiritual elements on it. The poem provides a sense of submissive prayer. The speaker in the poem fears when life would last the night or not. Therefore, God even by improvised prayer, be kind to the creature and let

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them see another day by grace. The prayer “keep Thy loving eye on all poor creatures born to die” illustrated that all creatures were bound to die one day, but the speaker hymns to defer the death. The acceptance of death by human life comes from the protection of God every day. If counted all over the world, there would not be night without death. “I am sure it is always touch-and-go” indicates every night touches creatures and leaves untouched.

Soft Storm is a critical poem by Abhi Subedi to address contemporary society. The poems appeal to awaken to humanity from these maddening absurdities of the city. Suddenly, the poet's compassion turns into spiritual awakening “when homeless children in Thamel cried with hunger under the bat-bearing trees of Kesharmahal”. These lines are so powerful that it justifies the saying where even the sun can not reach, the poet's imagination can. The Sun has been regarded as the God in the earth. He could not see hungry children, but the poem saw this. The speaker in the poem is so shattered by the scenarios of the city that he expressed

I became soft
 since you gave words
 but did not listen to them,
 gave storms
 but didn't wait to see its Leela
 over the silent stone.
 Crocuses have grown
 over the stone—
 I saw last moonlit night,
 storms have loitered
 in the narrow lanes
 where I too have walked alone

The speaker complains to the Leela maker(God) that linguistic power was given to humans, but their voices were not heard by the God and God keeps on going making Leela(constant illusive world). The speaker was helpless but still spiritual while walking alone in the crown of Kathmandu.

Discussion

Incorporation of spiritual growth and setting a path to the next generation has become challenging to civil society. To what degree spirituality should be represented in the curriculum might be a debate. However, scholars have realized that it must be constituted in school textbooks or else we would be observing a more violent world in future. Technology, especially war games and video over the internet, boost intrinsic quality of human beings when in young age. In order to check this situation, policy makers, curriculum designers and educators are in favor of utilizing it and changing the world to the way it is possible. Spirituality boosts human existence further to live in the human world. Spirituality can be sowed only in younger age onto a person. It grows like a tree. The question is how it helps a person to be a good citizen. Learning spirituality helps connect to personal experience about the immaterial world along with life. However, in Nepal, we still endeavor to apply such discourse critically and come to

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a decisive step. It is clear to see that the divide is higher between what the world is realizing and what we are heading on to. Searching into the corpus in this paper, the author has attempted to raise the issue and bring more attention to the representation of spirituality in the curriculum.

The previous curriculum of Grade 12 English in Nepal represented themes that captured intangibles from life experiences such as love, death, hope, love and uncertainty as spiritual experience. These themes categorize in both negative and positive human plight comprising existential conflict in the given literary text. These findings offer the interpretation to the robust level that spirituality is not one dimension, rather it is multi-dimension construct which aligns with inner and outer transcendence (Rajvanshi, 2025). The new curriculum text such as *A Devoted Son*, *My Old Home*, and *The Half-closed Eyes of the Buddha and the Slowly Sinking Sun* provides similar themes but within the cultural boundaries such Hindu Dharma and Buddhist ones. Authors such Manna and Sonkar (2024) believe that concepts of immanence and transcendence are necessary viewpoints to critically analyze and appreciate how the literary text invokes the inner life of human beings.

From the educational standpoint, the old curriculum, the triangular themes that focused on intangible, love a way of spirituality and greatness of transcendental. For example, the grandmother poems recollect nostalgia which can also be compared with Anton Chekhov *About Love* which also presents emotional and moral tension in it. On the contrary, the new curriculum corpus emphasizes the spiritual cognition for the students that shapes the ethical orientation in time. For example, Anita Desain's story focused on Dharma and Karma to frame spirituality with religion. This aligns with the idea that spiritual content has a deeper impact upon students which shapes them into a better human being (Karakus et al.,2021). Such text helps enhance moral capacity, social responsibility and reflexive efficacy upon students (Khozin & Firmansyah, 2024).

When the themes develop into crescendo from old to new curriculum, the corpus changed into multiple faith-based domain such as the Eastern and Hindu way of spirituality, Buddhist way of looking at the world and Christian spirit as in Anita Dessai's story, *The Half-closed Eyes of the Buddha and the Slowly Sinking Sun* and Dickinson's poems.

Conclusion

Based on three different themes derived from analysis of the selected text, it might be inferred that that notion of spirituality is not uniform. Spirituality is linked with intangibles, physical and transcendental. Out of twenty-three literary texts in the old curriculum of grade 12 English books in Nepal, eight texts represented very crafted spiritual elements. Whereas out of eight literary corpora in the new curriculum, there are only six literary texts representing spirituality. Incorporation of spiritual text became necessary in today's fragmented world. The curriculum designers provide equal space of spirituality in the older and newer curriculum. The both spiritual texts cover one third of the total literary corpus in the School Leaving Certificate level. The text has been prescribed in the high time because students leave school and move to university education where they face various challenges and the spiritual element learned in high school assists in adverse times.

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