

Republic of Iraq
Ministry of Higher Education and Scientific Research
University of Babylon
College of Basic Education
Department of English



A Semiotic Analysis of the Cultural Content of Pictures in Iraqi First Intermediate School Textbook

A Thesis

Submitted to the Council of the College of Basic Education,
University of Babylon in Partial Fulfillment of the Requirements for
the Degree of Master of Education in Methods of Teaching English
as a Foreign Language

By

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2023 A.D

1445 A.H

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿الْفُقَرَاءِ الَّذِينَ أُحْصِرُوا فِي سَبِيلِ اللَّهِ لَا يَسْتَطِيعُونَ ضَرْبًا

فِي الْأَرْضِ يَحْسَبُهُمُ الْجَاهِلُ أَغْنِيَاءَ مِنَ التَّعَفُّفِ تَعْرِفُهُمْ

بِسِيمَاهُمْ لَا يَسْأَلُونَ النَّاسَ إِحْفَافًا وَمَا تُنْفِقُوا مِنْ خَيْرٍ فَإِنَّ

اللَّهُ بِهِ عَلِيمٌ﴾

صدق الله العظيم

﴿سورة البقرة: 273﴾

Dedication

To the soul of my father, who inspired me to continue my education.

To my compassionate mother for her patience, support, and prayers.

To the soul of my dear brother.

*To my husband, the sweetheart who endured my constant mood swings
throughout this journey.*

To my daughters whose love flows in my veins.

To all those who supported me till the completion of this work.

I dedicate my humble work

Amal

Supervisor's Certificate

I certify that this thesis entitled (**A Semiotic Analysis of the Cultural Content of Pictures in Iraqi First Intermediate School Textbook**) by **Amal Adnan Ibrahim** was prepared under my supervision at the College of Basic Education, University of Babylon in partial fulfillment of the requirements for the degree of Master of Education in Methods of Teaching English Language.

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Acknowledgements

Foremost, my grateful thanks go to Allah, the Almighty, for granting me the blessings and giving me the power and energy to conduct this humble work.

I would like to express my deepest gratitude to my supervisor **Asst. Prof. Dr. Wafaa Mokhlos Faisal** for her efforts, encouragement, and valuable comments and suggestions. Without her support and careful guidance, this thesis would not have been possible.

Special thanks are extended to **Prof. Dr. Ali Abdul-Fattah Al-Haj Farhood**, the Dean of the College of Basic Education.

I would like to express my sincerest gratitude and appreciation to **Asst. Prof. Dr. Mais Flaieh Hassan**, for her help, advice, and valuable and constructive comments.

Furthermore, I am grateful to all my teachers in the English Department at the College of Basic Education, University of Babylon, for their invaluable input during my postgraduate.

Abstract

Culture is an essential aspect that must be embraced when learning a language. It is widely believed that language learning becomes more successful when intertwined with the cultural context. In other words, language and culture are inseparable. To achieve this, students need to develop cross-cultural understanding and become interculturally competent. One effective approach to learning both language and culture is by incorporating cultural values into textbooks and learning materials. Using this way, students can gain a deeper appreciation and grasp of the cultural nuances while simultaneously improving their language skills.

The current study investigates cultural content in pictures from the first intermediate English textbook, 'English for Iraq,' using semiotic analysis. The study explores the hidden curriculum, cultural aspects, and meanings behind signs and symbols related to cultural practices and beliefs. The study seeks to identify the types of cultural content represented in the pictures, determine the predominant cultural dimension, and highlight the semiotic analysis processes.

To achieve these objectives, sixteen pictures are to be both qualitatively and quantitatively analyzed, utilizing an eclectic model that incorporates theories from Cortazzi and Jin's (1999) types of culture, Moran's (2001) dimensions of culture, Peirce's (1991) semiotic analysis framework, and Halliday's (1985) process types of transitivity. The chosen methodology allows for a comprehensive examination of cultural content, documented using a checklist, with rigorous validity and reliability assessments.

The findings reveal a significant emphasis on various dimensions of culture within the textbook, including person, product, practice, community, and perspective. Among these dimensions, the person dimension is most

frequently utilized, followed by product, practice, community, and perspective. The primary linguistic process employed to describe the depicted scenes is the material process, which is consistently used to convey cultural information throughout the textbook. The analysis also shows a balanced representation of different culture types (international, source, target, and neutral) with a prevalence of both international and source cultures. This balanced approach ensures that learners are exposed to diverse cultural content, fostering a deeper understanding of global societies.

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List of Abbreviations

| Abbreviations | |
|---------------|--|
| EFL | English Foreign Language |
| ELT | Foreign Language Learning |
| FL | Foreign Language |
| FLL | Foreign Language Learning |
| ICC | Intercultural Communicative Competence |
| L2 | Second Language |
| TEFL | Teaching English as a Foreign Language |

Chapter One

Introduction

1.0 The Problem of the Study

In general, language is a spoken or written medium of communication used by people to convey thoughts, ideas, and feelings. It is usually defined as a character system. The study of the sign system is known as semiotics. According to Eco (1976:6) semiotics is“ everything that can be taken as a sign". Its focus lies not only on the examination of what we commonly label as "signs" in everyday communication, instead, it involves anything which "stands for" something else .

In addition, semiotics explores the process by which individuals construct perceptions that are shaped by the culture they are immersed in and actively engage with. According to semiotics, culture represents the means through which people consciously and subconsciously communicate using elements such as visual representations and language (Lawes, 2002: 1-10).

However, contemporary semioticians do not study signs in isolation. Signs are elements of "sign-systems" within semiotics (such as media or genres). They examine the process of meaning creation and the portrayal of reality. It can be divided into two parts: visual and verbal signs. A visual sign usually refers to an image. The verbal sign is linked to the specific word or phrase that conveys a particular meaning. In addition, signs can take various forms, including images, sounds, words, gestures, objects, and pictorial stories (Chandler, 2007:2).

In a broad sense, semiotics encompasses the investigation of cultural symbols and signs, semiotic analysis investigates the cultural types that underlie consumer behavior and impact their response to textual messages and thematic content. By going beyond the surface level of the message, semiotic analysis scrutinizes linguistic signs, thus unveiling the deeper structures of significance and aiding in the comprehension of the elements that generate corresponding impacts. We examine things that stand for something else and care about the idea of how we communicate. It is important to understand how meaning is created through communication.

There is a lack in studying the field of social semiotics. From the perspective of the researcher, the subject of pictures has not yet been comprehensively dealt with from a social-semiotic perspective. The present study attempts to fill this gap. Based on this, the objective of this study is to conduct an analysis of the the picture semiotically. Hence, it highlights the social semiotic analysis of cultural content, focusing on interpreting cultural material, including pictures, symbols, to uncover their significance and impact on society.

1.1 The Research Questions

To conduct the study, it is necessary to address the following inquiries:

1. How are the various cultural types (source, target, international, and neutral) represented within the pictures presented in the "English for Iraq" first intermediate schools textbook?
2. What is the most frequent dimension of culture used in the concerned data?
3. What are the functions that are performed by pictures in the concerned data?

4. Which type of processes is highly employed within linguistic analysis in the concerned data?

1.2 The Aims of the Study

This study aims at:

1. Identifying the cultural content types (source, target, international and neutral) that are employed in the 1st intermediate textbooks' pictures.
2. Finding out the dimension of culture that is frequently used in the concerned data.
3. Stating the type of processes that is highly employed within the semiotic analysis of the present study.

1.3 The Hypotheses

The researcher proposes the following hypotheses:

1. The types of culture involved in textbooks are the source, target, international and neutral.
2. The dimension of person is highly utilized in the concerned pictures.
3. Material process is semiotic analysis of the present study.

1.4 The Value of the Study

The value of this study lies in the importance of interpreting and analyzing pictures in textbooks. Thus, the study of pictures from a semiotic approach will add more understanding in analyzing any pictures. Also, because of its importance, it will have indirect pedagogical implications, especially at the school level since semiotics and its approaches receive no attention in the syllabuses of the

department of English. The value of the present study is evident in the following points:

1. To examine the possibilities of using semiotics to analyze pictures as an integrated part of textbooks.
2. The results of the current study can be used to highlight cultural aspects of the discourse presented to teachers and students in order to enhance the students' performance in learning English as a Foreign Language .
3. The current study findings can recommend the remedy needed to develop students' ability in learning English.
4. To emphasize the connection among texts, pictures, , and assignments, and emphasize their potential role in fostering students' understanding and appreciation of cultural knowledge.
5. The findings can serve as a valuable resource for subsequent researchers exploring similar subjects and domains, particularly those engaged in semiotic investigations.
6. To explore the impact of visual literacy skills developed through semiotic analysis on students' critical thinking abilities.

1.5 The Procedures of the Study

The procedure used in this study can be summarized as follows:

1. Providing a theoretical background on the approach based on semiotics, identify the semiotic analysis of cultural content according to the available sources and some semiotic notions that are related to the aims of the study.

2. Collecting data from the first intermediate school textbook for the academic year 2022/2023 AD.
3. Adopted an eclectic model of analysis based on Moran (2001), Cortazzi and Jin (1999), Chandler Peirce (1991), as well as Halliday's (1985) process types of transitivity that will be written in a shape of checklist.
4. Making a checklist to record how many different cultures are presented in each unit.
5. Analyzing the data both qualitatively and quantitatively, then discussing the findings of the analysis.
6. Collecting the repetitions for preparing the checklist of semiotic analysis of cultural content references.
7. Checking the validity and reliability of the checklist by presenting it to a team of experts.
8. Interpreting the results.
9. Making the conclusions, recommendations, and suggestions for further studies.

1.6 The Limits of the Study

The current study solely focuses on analysis of the cultural content of the First Intermediate grade textbook "English for Iraq". The chosen data of the study will be limited to sixteen pictures and their text if it is found. All data are taken from the textbook. The model in the current study is an eclectic one by Moran (2001), Cortazzi and Jin (1999), Chandler Peirce (1991), as well as Halliday's (1985) process types of

transitivity. It is concerned with analyzing pictures using semiotic analysis.

1.7 The Definitions of Basic Terms

1.7.1 Semiotics

Elam (2003:1) defines semiotics as the study of meaning. It examines how representation in the broadest sense produces meanings, as well as the methods through which humans understand or give meaning. Semiotics can be best described as a scientific discipline that explores the process of meaning construction within social environments, as stated by Richards et al. (2013:521) define the study of signs is known as semiotics. It is the study of communication systems that make use of signs or signals (semiotic systems). Although the human language is the most significant semiotic system, there are other semiotic systems as well, such as Morse code, sign language, and traffic signals (ibid.).

The operational definition

Semiotics studies signs and their meanings, examining how they are interpreted within a collective context. Signs, such as words, pictures, sounds, gestures, or objects, represent something beyond themselves and rely on shared conventions for understanding. It recognizes humans as meaning-makers who use signs to communicate and make sense of the world.

1.7.2 Cultural Content

A particular time or group of people's conventions, values, laws, technologies, artifacts, and practices are referred to as their culture by

Westerhuis (as cited in Cheung, 2001:56). According to Brown (2007:188), Culture may be described as the aggregation of ideas, traditions, techniques, the arts, and tools that characterize a particular group of individuals within a specific timeframe. Nieto (2010: 135) asserts that because culture can mean many different things to various individuals in very different settings, it is a rather problematic and nuanced notion. Nieto (ibid. 136) further states that culture includes elements such as a common viewpoint, common history, geographic location, language, socioeconomic status, and religion. Omer and Ali (2011: 258) states that Culture can be defined as a comprehensive and interconnected framework of human behavior that encompasses various aspects such Culture encompasses ideas, dialects, speech patterns, customs, rituals, modes of interaction, Expected behaviors, relationships, and social roles within specific racial, ethnic, religious, or socioeconomic groups. Additionally, culture involves the transmission of these attributes to future generations.

The operational definition

Cultural content refers to the explicit inclusion of cultural information and concepts within educational materials, aimed at enhancing students' understanding and appreciation of different cultures. It encompasses practices, traditions, values, and perspectives of a specific culture, fostering effective communication and mutual respect among individuals from diverse cultural backgrounds.

1.7.3 Textbooks' Pictures

According to Barbara Bader (1976:1), a picture in a book encompasses text, illustrations, and overall design. It functions as a commercially produced item and holds significance to act as a record of social, cultural,

and historical aspects. Most importantly, it provides a meaningful experience for children. As an artistic medium, it relies on the interaction between visuals and text, the simultaneous presentation of two facing pages, and the captivating effect achieved by turning the page.

The operational definition

Picture books are a living complex phenomenon. They are composite texts; Their impact is usually based on an interplay or interdependence of images and words, which can take many different forms. Therefore, multimodality in picture books goes one step further. They are also characterized by their inter modality, since both modes - verbal and visual - interact.

Chapter Two

Literature Review and Related Previous Studies

2.0 Introductory Remarks

This chapter presents the theoretical aspects in exploring issues regarding the domain of semiotics with reference to models. It comprises a summary of the theoretical backgrounds concerning the current study, and it is concerned with the previous studies, supported by the similarities and differences between them that are related to the current study.

2.1 Semiotics: An Overview

According to Bussmann (1999: 1054), natural language research is a major component of semiotics, which is the theoretical framework that pertains to both linguistic and non-linguistic signs and the processes involved in creating and interpreting signs. Studying natural languages provides the most comprehensive approach, while humanistic studies also explore nonlinguistic signs in addition to concepts of language and communication. According to Barthes (2012:2), creating distinct vocabularies of symbols for natural language presentation appears to be challenging due to their lack of regularities "necessary for explicit definitions" found in natural languages. As a result, having a non-natural language made up of gestures or symbols unique to a particular culture is useful in its own context. Semiotics, according to Stranzy (2005: 949), is the study of signs. Although the study of signals has been a constant throughout the history of philosophy, it was the ideas of the American philosophers known as Charles S. Peirce and Charles W. Morris as well as the linguist from Switzerland, Ferdinand de Saussure that gave origin to semiotics as a field of study in the modern era.

According to Chandler (2007:2), semiotics encompasses the study of not only signs in everyday language but also anything that serves as a representation of something else. Chandler (2007:223) highlights that semiotics holds significant value due to its central focus on investigating the construction of meaning and representation, an area that conventional academic disciplines have often neglected or considered peripheral. Chandler (2007) emphasizes the distinctiveness of semiotic work, which is demonstrated in a variety of theoretical positions and disciplines like linguistics, philosophy, sociology, anthropology, psychology, and media theory (Figure1)

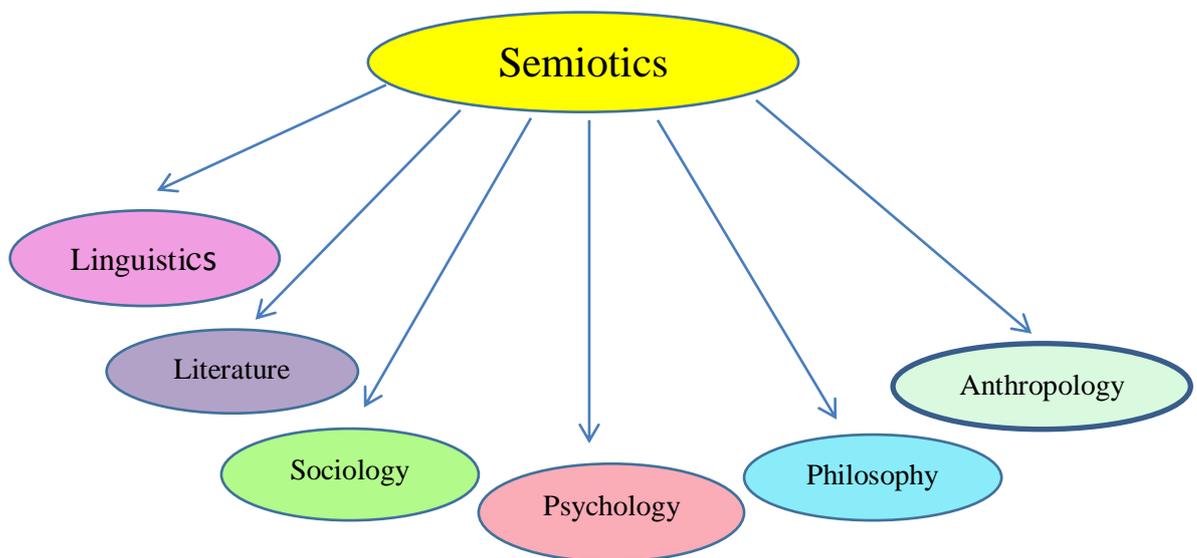


Figure 1.Semiotics and related fields of study according to (Kumral, 2013: 33).

Semiotics indicates a discipline which studies the life of signs within society. It refers to a method that has adopted some tenets and analytical strategies from structural linguistics. Nevertheless, it seeks to detect the internal relationships that give various languages their own form and

function. Although language is a basic model, semiotics has expanded its net and looks at any system of signs whether the content is visual, verbal or a complex mixture of both. Thus, drama, novels, speech, mime, satire, cinema, comics, drawings and advertisements can be analyzed semiotically as systems of signification identical to languages (Dyer, 2009:91).

For Richard and Schmidt (2010: 521), analysis of systems utilizing signs or signals for communication purposes is known as semiotics (semiotic systems). Although there are other semiotic systems, such as Morse code, sign language, and traffic signals, human language is the most significant. According to Malmkjær (2010: 477), semiotics is referred to as "the study of signs" or "the theory of signs." The usual umbrella title for this field today is "semiotics," however "semiology" is also occasionally used. Ferdinand de Saussure first used the term "sémiologie" (from the Greek *se-meîon*, a sign) to describe "a science which analyzes the role of signs as part of social life." According to Saussure, linguistics is a subfield of this new science.

Sometimes Saussure's word is only applied to work that stems from the European structuralist tradition and aims to analyze "texts" in any medium using linguistic models and methods. Sometimes the term "semiotics" particularly refers to the school of American philosopher Charles Sanders Peirce. Peirce suggested a "formal theory of signs" as an analysis of logic, working independently from Saussure and going beyond just verbal signs. He borrowed the word semiotic from John Locke and used it as a noun to define the field (Malmkjær, 2010: 477).

Crystal (2011: 431) agrees with Hartman and Stork (1972: 205) when he says that philosophers Charles Peirce (1834–1914), Charles Morris (1901– 1979) and later Rudolf Carnap (1891–1970) saw the field as divisible into three areas: *semantics*, the study of the relations between

linguistic expression and the objects in the world which they refer to or describe; *syntax*, the study of the relation of these expressions to each other; and *pragmatics*, the study of the dependence of the meaning of these expressions on their users (including the social situation in which they are used).

Crystal considers semiotics as the scientific study of the properties of signalling systems, whether natural or artificial. In its oldest sense, it refers to the study within philosophy of sign and symbol systems in general (also known as semiotic, semeiotics, semiology, semasiology, semeiology, significs). In this approach, linguistic, psychological, philosophical and sociological characteristics of communicative systems are studied together (Crystal ,2011: 431).

In this respect, Brown and Millar (2013: 399) elaborate that the general theory of signs, whether verbal or non-linguistic, such as a person's attire for a specific event, their facial expression, their hand gestures, the characteristics of a building, etc. is known as semantics. Beyond the most basic definition of "the study of signs," according to Chandler (2007: 2), there is significant diversity in the concept of semiotics among prominent semioticians. Umberto Eco(1986), an Italian semiotician who died in 2016, gave one of the broadest definitions of semiotics: "Semiotics is concerned with everything that might be interpreted as a sign." He describes a sign as 'something which stands for something else' (in the medieval formula, *aliquid stat pro aliquo*). All meaningful phenomena (including words and images) are signs. To interpret something is to treat it as a sign. All experience is mediated by signs, and communication depends on them.

Danesi (2004:4) defines a sign as "anything—a color, a gesture, a wink, an object, a mathematical equation, etc.—that stands for something other

than itself". A sign can be anything that expresses meaning; however, it expresses meaning within a particular culture or conceptual framework (Chandler & Ryan, in Shitemi, 2009:82). In this sense, the word "white" is a sign because it connotes a specific shade of color as well as other concepts like innocence.

Semiotics becomes the central concern of the issue when words are acknowledged as oral signs with meanings that have been arbitrarily assigned and used for any purpose of communication. It deals with all areas of language use, from semantics to pragmatics, literary studies, social and scientific studies, and the like. Language and semiotics cannot be separated because they can be combined in so many different ways. Each word in a language has a meaning, and symbols, in this case, alphabetic signs, simultaneously present that meaning. There are three schools of semiotics in Europe: the Prague School, the Paris School, and Halliday's School, according to Kress & Van Leeuwen (2006). These universities used linguistic principles to understand non-linguistic forms of communication. The first involved giving the work of Russian Formalists a linguistic foundation in order to develop it. The second was based on applying Saussure's semiological concepts to photography, fashion, music, and film. In the third, Halliday's systemic functional linguistics was utilized, which "explores both how people use language in different contexts, as well as how language is structured for use as a semiotic system" (Eggins, 2004: 20–21).

2.1.1 Definitions of Semiotics

The simplest definition of semiotics is the study of signs. Semiotics is defined as a discipline that studies the life of signs within society. Inconceivably, it is called semiology (from Greek semeîon 'sign'). The

study of semiology would reveal the elements of signs and the laws that control them. Nobody knows what the science would be because it doesn't yet exist, but it has a right to exist because its existence was preemptively risked (de Saussure, 1916: 16). Eco (1986: 7) claims that everything that can be interpreted as a sign is the focus of semiotics.

The term "semiology," which Saussure coined, stands for "a science that studies the life of signs within society." He said that the only way to understand the underlying nature of language systems is to look at what all other semiologic systems have in common with them. He thinks that by looking at rituals, conventions, and other practices as signs, we can shed fresh light on the facts and highlight the necessity to include them in a science of semiology and explain them using its rules (de Saussure 1966:17).

Eco (1976: 8-27) describes semiotics as a research program which "studies all cultural processes as *processes of communication*". According to Eco, culture, "can be studied completely under a semiotic profile", but cultural objects can also be viewed from non-semiotic points of view. For example, a car can be a sign indicating social status, but at a physical or a mechanical level, it has no communicative function, and semiotics is not concerned with these levels. His rejection of ontological realism reappears in his theory of the sign and its referent, on the basis of which he gives the following definition of semiotics

Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or actually be somewhere at the moment in which a sign stands for it. Thus, semiotics is in principle the discipline studying everything which can be used in order to lie (Eco ,1976:7) .

According to de Saussure(1983:15) Semiotics is the study of how signs function in social life and is a subfield of both social psychology and general psychology. It examines the nature of signs and the rules that govern them. Another definition of semiotics is the study of signs that provides a structure for studying and analyzing how signs function in a specific environment (Hurwitz, 1993: 22; Richard and Mihai, 1987: 5). Semiotics is the study of signs as a result. It is a comprehensive theory of signs, often known as a theory of signification, or the way that signs suggest (Colapietro, 1993: 179). Peirce, on the other hand, describes semiotics as the branch of knowledge concerned with the fundamental principles and kinds of conceivable semiotics, where "the nature of signs" is understood (Miller, 2015: 36).

Webster (2004: 115) defines semiotics as a broad philosophical theory of signs and symbols, including syntactic, semantic, and pragmatic aspects, that focuses mainly on how they work in both synthetic and natural languages. The study of how humans naturally create and comprehend signs is the subject of the multidisciplinary area known as semiotics, which has an international focus. Things that play several roles in the communication process, such as thoughts, words, images, sounds, and objects, are considered signs (Preucel, 2006: 5).

The study of the characteristics of gesturing systems, whether they are organic or artificial, is known as semiotics. In its original sense, the term relates to the study of sign and symbol systems generally within philosophy (also known as semiotic, semeiotics, semiology, semasiology, and semeiology). This method studies the linguistic, psychological, philosophical, and sociological aspects of outgoing systems simultaneously (Crystal, 2008:431). He developed the definition of

semiotics to be the science of creating meaning; it is the study of signs and symbols as fundamentals of the system of communication, usually divided into the branches of pragmatics, semantics, and syntax. Aristotle believed that signs are primarily based on language (logos) and their main function is to produce knowledge and evidence (Ezzaher, 2011: 4).

Augustine explains that signs are involved in the cognition process and the signs presented by individuals represent feelings of their mind, perception or thoughts (Ezzaher, 2011: 6). Semiotics is possibly best thought of as a way of looking at the creation of meaning from a particular social perspective. So far, it includes no widely agreed theoretical assumptions, models, or empirical methodologies. It has tended to be largely theoretical, many of its theorists seeks to establish its scope and general principles (Chandler, 2017: 3).

2.1.2 Models of Semiotics

The Following are some models of semiotics:

2.1.2.1 Saussure's Model

Stranzy (2005: 950) suggests that in the tradition of Saussure, a sign is made up of the signified, or the idea or thing it stands for, and the signifier, or the shape the sign takes. The physical manifestation of the sign is referred to as the signifier. It's crucial to understand the difference between the sign itself, which includes both the signifier and the signified, and the sign vehicle, which is simply the way the sign appears (for example, spoken or written form). Within this paradigm, the signified has a psychological rather than a physical significance. It is understood as a mental construct, or the psychological impact the signifier has on the person reading the sign.

A sign is defined by Saussure as made up of two necessary and inseparable constituents – a signifiant (‘signifier’ or ‘sound pattern’) and a signifié (‘signified’ or ‘concept’). Signs may take various physical forms – such as spoken or written words, images, sounds, actions or objects. Although this term is more materialist than Saussure's signifier, the physical form is occasionally referred to as the sign vehicle. The physical representation of the sign should not be associated with the sign as a whole (a common erroneous usage); sign vehicles only change into signs when sign-users give them meaning, (Malmkjær, 2010: 477).

More clarification, Baker and Ellece (2011: 20) state that a sign is made up of a signified, which refers to the mental construct of what is being signified, and a signifier, which relates to the depiction of something. Words serve as signifiers; for instance, the word "blue" denotes the idea of the color blue in the mind. The connection is arbitrary and not always fixed. Signifiers don't always have to be words; they can also entail other kinds of representation, such pictures, lights at the intersection, or hand gestures. On the link between signifiers and signified, linguists are in agreement. These connections can be denotative (literal), where the term blue denotes the idea of the color in the mind. However, there is also the possibility of a connotative relationship, in which the signified is given additional (often figurative) signifiers. For example, blue has a range of different connotative meanings which can differ across different cultures. Among other things, it can connote "*nobility*" (blue blood), "*sex*" (blue movie), "*sadness*" (feeling blue), "*rarity*" (once in a blue moon) or "*coldness*" (turning blue with cold), (Baker and Ellece ,2011: 20).

Malmkjær (2010: xxxi) adds that the meaning of the signifier "*house*" in English, for instance, is that it contrasts with *tower block*, *flat*, etc., and

each language restricts its system of contrasts in a different way. In the same line, it is also true *mutatis mutandis* for sounds: /p/ is a significant sound in English since it contrasts with /b/, /f/, etc. What is crucial is the total system, not the element 'bits'. Besides, Allan (2009: 527) indicates that sign as composed of a signifier and a signified. Signifier means sound image in the case of speech while signified indicates an idea or a concept.

Richard and Schmidt (2010: 527-528) mention that the words and other expressions in a language that symbolize, or "stand for," other things are known as semantic markers in linguistics. For instance, the word "table" in English refers to a specific piece of furniture in the real world. A third component of signification, or an abstract idea of the object the sign stands for, is sometimes included by linguists and philosophers. For example:

Abstract Concept of the word "Table"

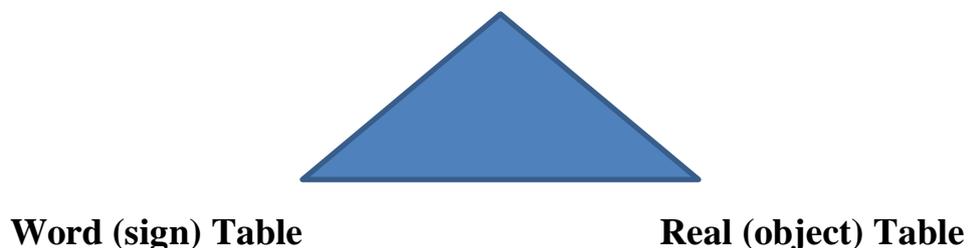


Figure (2): Concept of the word "Table"

Allan (2009: 125) mentions that Saussure focuses on the *linguistic sign* (such as a word) the spoken word referring specifically to the *image*, seeing writing as a separate. Within the ('separate') system of written signs, a signifier such as the written letter 't' signified a sound in the primary sign system of language. According to Saussure, writing and speech both function as signifiers. The majority of theorists who have built upon Saussure's paradigm in the past are happy to categorize linguistic indicators as either spoken or written. A sign, then, is made up of a signifier, which

refers to the depiction of something, and a signified, which relates to the mental construct of what is being represented. The relationship will be seen in the following figure:



Figure (3): Relation between Signifier & Signified

Meyer (2009: 4) postulates that meaning in semiotic systems is expressed by signs, which have a particular form, called a signifier, and some meaning that the signifier conveys, called the signified. Thus, the term "table" would have two distinct meanings in English. In writing, it would be written as a series of graphemes, or letters: t-a-b-l-e. In speech, it would take the shape of a succession of phonemes pronounced in Midwestern American English as [teɪbəl];. The signified is connected to signifiers in turn. A speaker of English will immediately identify the term table with its meaning upon hearing or reading it (its signified). Different sign systems are used by other semiotic systems. For instance, in many cultures, moving the head from left to right denotes "no" whereas moving it up and down signifies "yes." (Meyer ,2009: 4).

2.1.2.2 Peirce’s Model

Peirce's triadic model of the sign consists of three key elements:

1.Representamen: This refers to the form of the sign, which can be physical or non-physical. It is the perceptible aspect that represents

something else. For example, the "Blue Screen of Death" in Microsoft Windows serves as a representamen.

2.Interpretant: The interpretant is the sense or meaning created in the mind of the observer when encountering the sign. It can be another sign or a mental understanding. In the example of the "Blue Screen of Death," the interpretant might be the belief that the computer has crashed.

3.Object: The object is what the sign refers to or represents. It is the actual entity or concept to which the sign points. In this case, the object could be the actual computer system experiencing an error (Chandler ,2007:29-30).

The process of semiosis involves the interaction between these three components. Meaning is not directly attached to the sign itself but is constructed through the relationships between the representamen, interpretant, and object. Peirce referred to this process as semiosis. Importantly, the interpretant is an explicit component in this model. It is created by the observer and can vary depending on the context. This contextual dependence makes the meaning of a sign highly subjective. For instance, a single representamen can have different meanings based on different interpretants. Likewise, a single object can be represented by different signs. Peirce uses the following diagram to illustrate the unity of what is offered, how it is given, and how it is understood.

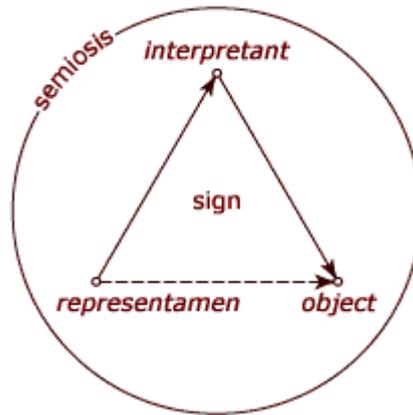


Figure (4) Peirce's semiotic triangle (Chandler, 2007:30)

Romanini and Fernández (2014: 13) argue that Peirce states that the form a sign takes serves as a sign and could be classified as one of three types:

- **Icon** signals that closely match the features of the situations they refer to in terms of their physical shape. This is the typical situation in animal communication, for instance, where a call expressing dread is only employed in an environment that produces fear. In language, only a small number of items could be claimed to possess such directly symbolic (iconic) features, e.g. onomatopoeic expressions, such as, *growl*, *cuckoo*, (Crystal, 2011: 234).
- **Index** is a category of signs where the association between the sign and the thing it indicates is based not on convention (symbol) or similarity (icon), but rather on a direct genuine (causal) connection to the specific thing that is truly there. An index could be considered a "symptom" of the thing it refers to. The ability to interpret a sign as an index may depend on prior knowledge: for example, a fever is an indication of an underlying sickness, whereas smoke is a sign of a fire, (Bussmann, 1999: 551).

- **Symbol** is a catch-all phrase for several kinds of iconic associations between word forms and their referents. The onomatopoeia has the strongest connection. Phonaesthesia, in which a portion of a word form is connected to a particular meaning, is a less powerful example. For instance, in English, the suffix -ump is connected to low-pitched sounds like *crump*, *thud*, and *grump*, while the prefix gl- is connected to *light*, *like*, *gleam*, *glisten*, *shine*, and *glitter*. The conventions that apply in a particular language control these relationships, which are not universal. Phonaesthemes include sequences like -ump in bump and -gl in glow and glitter, (Brown and Miller, 2013: 410). The following figure will show such relationship:

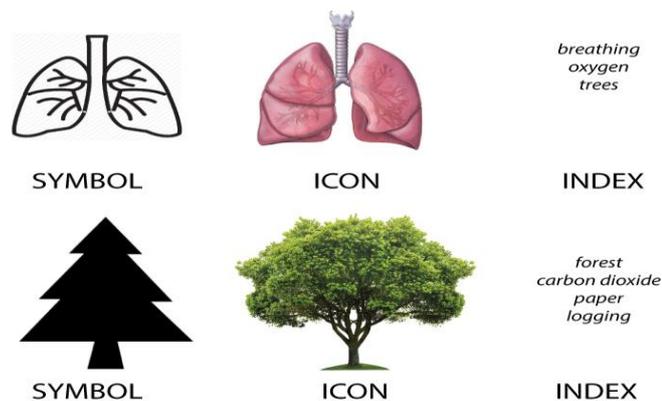


Figure (5): Symbol, Icon & Index Relation

Additionally, Stranzy (2005: 819) mentions that unlike Saussure who claimed the sign relation to be dyadic—including a sign (signifier) and a referent (signified) Peirce insisted that it was irreducibly triadic and involved, in addition to the object and the sign, an interpretant (the interpreting thought or meaning). The sign, in Peirce's conception, mediates between its object and its interpretant, which are therefore its correlatives.

Like chemistry and biology, Peirce saw semiotics as basically a classificatory science. Furthermore, he disagreed with Saussure, who believed that "semiology" was a component of social psychology, in that

signals are not just the product of human thought but also of the order of nature itself. Peirce, unlike Saussure, also believed that semiotics had a teleological bent that tended to the reality of things as they actually are, (Stranzy ,2005: 819).

2.1.2.3 Sebeok's Model

Sebeok provides a generic typology of forms that allow use to distinguish the anthroposemiotic from the zoosemiotic ones:

- **Vocal/non-vocal forms:** These are the signals and messages can be transmitted vocally or nonvocally. Bird communication, for instance, is vocal; bee-dancing is non-vocal (Sebeok and Danesi, 2000).

- **Verbal/Nonverbal forms:** These are linguistic forms such as words, sentences, and so on that are unique to the human species. All other communication systems in Nature are nonverbal. Language is verbal, but not necessarily vocal (for example, it can be communicated also by means of alphabet characters, gestures, and so on.

- **Witting/Unwitting forms:** Unwitting or unconditioned forms (for example, the signals sent out by pupil responses) are basically signals; words, many gestures are witting, indicating purposeful and intentional behavior. But they can also be used as substitutes for signals (ibid.).

- **Formation/Dissolution:** Modeling systems are established in the organism by exposure to the right information in the right context, and they are liable to modify or even dissolve over time. Except for humans, all other animals produce forms primarily through biological processes; only humans have the capacity to produce forms both through biological processes and cultural processes. It is crucial to distinguish between forms as they appear

in Nature or civilization, as Sebeok suggested. An illustration of an externalized natural form, or a shape created by Nature, is a symptom. Words and symbols, on the other hand, are examples of externalized artificial forms, that is, forms made intentionally by human beings to represent something. Forms stand for something intentionally, and are thus produced by specific kinds of modeling processes. There four general types of forms (Sebeok and Danesi, 2000) *singularized*, *composite*, *cohesive*, and *connective*. These serve many functions in human life. They allow people to model patterns in things; they act as predictive guides or plans for taking actions; they serve as exemplars of specific kinds of phenomena; and the list could go on and on.

2.1.2.4 Barthes's Model

Barthes added to Saussure's semiological analysis of cultural activity in Preucel (2006:5) with writings on a variety of topics, including literature, art, music, and fashion. In general, Barthes was particularly interested in reading and understanding everyday life and popular culture, for example through the use of semiotics, as well as the analysis and decoding of signs in the most different disciplines (for example, photography, advertising, fashion, etc.). The study of contemporary semiotics has benefited greatly from the theories and concepts developed by Roland Barthes. One of his most significant contributions is the idea of three different levels of meaning, known as connotative (or connotation), denotative (or denotation), and mythical (or myth) (Chandler 2013:92). Hence the mechanism and functioning of the three orders of meaning emphasize the polysemy of the signs. In other words, while a sign appears to denote one thing, it can simultaneously underlie a range of meanings. Consequently, depending on the form of a signifier, the connotation can vary, but the signified remains

the same. However, it is important to note that there is no strict and unambiguous separation between the established orders of meaning. However, some differentiation is possible through the use of the following concepts:

1) Denotative order: Denotation is often referred to as the literal or explicit meaning of words and other phenomena (Berger, 2004: 17). Thus, the first order of meaning is mainly representative.

2) Order of connotation: Connotation includes historical, emotional and symbolic values that form cultural meanings and are associated with the components of various forms of communication. The second order thus includes expression values associated with the characters (Chandler, 2013: 92).

3) Mythical order (myth): The third-order sign implies various cultural concepts that reflect a particular perspective on the world (Chandler, 2013:92). Myths help recognize, organize, and conceptualize different cultural experiences in a semiotic sense. As a result, according to Barthes, myth plays a crucial role in naturalizing cultural constructs, making them seem normal, natural, and commonplace. In addition, myths can obscure the ideological functioning of signs and sign systems as well as codes. In Chandler's definition (2013: 94), "The semiotic analysis of cultural myths involves an attempt to deconstruct the ways in which codes operate within particular popular texts or genres, with the goal of revealing how certain values, attitudes and beliefs are supported whilst others are suppressed".

2.1.2.5 Halliday's Transitivity Model

According to Halliday (1985:101), transitivity defines the various categories of processes that can be identified in the language as well as the

structures by which they are expressed. A process may have three parts: the process itself, the participants in the process, and the context in which the process is taking place. The semantic categories of process, participant, and circumstance are used to most generally explain how phenomena in the real world are reflected in linguistic structures. These ideas are not employed when interpreting the syntax of the phrase since they are too broad to be stated. People will need to understand other, more specialized functions that may vary depending on the sort of process being depicted.

2.1.2.5.1 Halliday's Process Types

Halliday (1985: 184) distinguishes six different process types: existential, relational, verbal, mental, material, and behavioral. First of all, He offers the three primary process types—material, mental, and relational—that are thought to exist in the English transitivity system. Later, the other three processes that are situated on the edges of the first three are discovered. However, the following is a description of these procedures:

1. Material Process (MP)

Two categories of material processes—creative and dispositive—can be made. The first kind of material process, called creative, highlights the terms in which a participant is born. For example, I prepared dinner. The phrase implies that there was nothing for dinner before I made it. The second category of clauses, on the other hand, refers to those that explain a change in an existing participant. For instance, "He made the bed" means that "now that he has taken action, the bed looks orderly" (ibid.).

2. Mental Process

Mental process are the mental responses, for example, *discernment*, *musings* and *sentiments*. Mental process provides an interpreting into

people's awareness and how they mean the experience of the truth. This process type tends to be realized through the use of verbs like think, know, feel, smell, hear, see, want, like, hate, please, repel, admire, enjoy, fear.

3. Relational Process

The links of being and having between two members might be regarded as relational process. There are two different types of relational processes; the first is referred to as identifying relational and includes the elements Token and Value to fulfill the criteria of characterizing. Value is used to describe the Token's personality. The attributive relational process, which is used to portray, is the other type of relational process. The Carrier and the Attribute are its constituent parts, and it is possible to say that "the x" (as acknowledged by the Carrier) is a member of the refined group.

4. Behavioral Processes

Behavioral processes, such as breathing, giggling, and sniffing, reflect physiological and mental practices and serve as the outward expression of inner workings. The Behaver is the member of behavioral processes who is typically cognizant in most cases. According to Halliday (1985: 34), behavioral processes (hence referred to as BP) are acts of physiology and psychology, such as breathing, coughing, and dreaming. These processes feature one required participant, behavior, who will be referred to as Beh, and who is normally a conscious entity. However, they may also have a second participant, Phe, who expresses a restatement of the process:

George (Beh) sniffed (BP) the soup (Phe).

5. Verbal Processes

The art of speaking and its related words are dealt with in verbal processes. The sayer, who is in command of the verbal process, the receiver, who is the person with whom the verbal process is coordinated, and the verbiage, which is the nominalized declaration of the verbal process, are the three main participants (Halliday ,1985: 34)

6. Existential Processes

Existential processes frequently employ the verb be or its synonyms, such as exist, emerge, or happen. Existence, which follows the there is/are successions, serves as the fundamental component in this process. Existential processes (EPs; from here on) serve as indicators that something occurs or exists.

2.1.3 Social Semiotics

Van Leeuwen (2005: 78) states that a subfield of semiotics called social semiotics studies human signifying practices in particular social and cultural contexts and aims to explain meaning-making as a social practice. According to Ferdinand de Saussure's original definition, semiotics is "the science of the life of signs in society." By examining the ramifications of the idea that social activities shape the "codes" of language and communication, social semiotics builds on Saussure's original ideas. The key point here is that power relations shape meanings and semiotic systems, and that our languages and other systems of meanings that are socially acceptable can and do change when power evolves in society.

The study of social semiotics focuses on the social aspects of meaning as well as how signification and interpretation by humans shape

both individuals and societies. Visual, linguistic, and aural social meaning-making behaviors of all kinds are the subject of social semiotics. Semiotic modes refer to these various meaning-making processes or potential "channels," such as speech, writing, and images (or semiotic registers). Visual, verbal, written, gestural, and musical resources can all be used in semiotic means of communication. Various "multimodal" ensembles of any of these modes are also included (Thibault, 2004: 22).

The study of texts, how individuals create and interpret meanings, how semiotic systems are molded by social goals and ideologies, and how they are modified as society changes are all examples of social semiotics (Thibault, 2004: 22). Ferdinand de Saussure's structuralist semiotics placed a heavy emphasis on theorizing semiotic structures or systems (termed *langue* by de Saussure, which change diachronically, i.e. over longer periods of time). In contrast, social semiotics aims to explain the variation in semiotic practices that Saussure refers to as *parole*. This shift in emphasis demonstrates how personal innovation, shifting historical contexts, new social identities, and initiatives can all affect usage and design trends (Van Leeuwen, 2005: 80). From a social semiotic perspective, signals are seen as resources that people utilize and change (or "design") to create sense, as opposed to being set into unchanging "codes." In these ways, pragmatics (Charles W. Morris) and sociolinguistics have impacted social semiotics, which also shares many of their concerns. It also has a lot in common with cultural studies and critical discourse analysis.

2.1.4 Relevance of Semiotic as a Method of Reading Pictures in Textbook

Given that English has been promoted as an international language, it is conceivable that its user base will grow dramatically (McKay, 2018: 20). It becomes one of the disciplines that are taught as a requirement in the majority of schools in Indonesia and other non-English speaking nations. Because English is spoken all over the world, it is not specifically referring to one particular English but to all different dialects of the language. The author refers to the Inner Circle, the Outer Circle, and the Expanding Circle as the three categories that this language falls under due to the various variants of English (ibid.).

Since there are so many different English speakers, it is clear that English has been widely utilized for interaction and communication between cultures. As a result, it is recognized as a tool for intercultural communication. Due to the diversity of English users, teachers are not only required to help students improve their linguistic proficiency, but it is also crucial for students to be aware of the fact that non-native speakers of English also use it as a foreign language (EFL). This demonstrates the value of cultural competency as a student's necessity for communication with various English speakers. Cultural competency has been regarded as the fifth language ability, after listening, speaking, reading, and writing, because of its importance (Tomalin, 2013: 34).

Language and culture are entangled. Culture is the source. Language and context both have cultural roots, serve as "carriers" of culture, and reflect culture, albeit in different ways (Risager, 2015: 79). It implies that in addition to knowing the language, a person must also study the culture

of the language. In a similar vein, anyone who teaches a language must also educate that language's culture. Therefore, it is important to think of cultural awareness both as a requirement for students to learn a language and as a result of reflection on language learning (ibid.).

Particularly, cultural information used as authentic language learning material has the potential to significantly assist students' language skill development and intercultural communication skills. According to research on language teaching methodology, academics and researchers appear to concur that teaching a foreign language does, in fact, require cultural teaching, i.e., the two are inextricably linked (Miles, 2001: 532). Because of this, there is a conflict for EFL teachers between the need to ensure that students learn and uphold their native cultures, values, and national identities, as well as the requirement to teach the target culture of the foreign language (Hatoss, 2004: 26).

In a similar spirit, Alptekin (2002: 60) emphasizes that not all aspects of the target culture need to be embraced for L2 learning to be successful. Instead, the majority of EFL teachers have highlighted the importance of gaining a cultural awareness of the language's speaker community in order to conduct language teaching and learning effectively. A textbook is essentially accepted to bridge such interconnected objects, i.e., language and cultural materials, in English foreign language teaching activities (Toprak and Aksoyalp, 2014: 19).

In addition to the language itself in general, a textbook will also cover more specialized topics like syntax, morphology, lexis, phonetics, and other related fields of study. It means that there are various elements in English textbooks that could help pupils learn the language. More significantly, in relevance to the present study, textbooks also present

cultural information through the use of visual, textual, and task modes that seem capable of consciously or unconsciously passing down the cultural knowledge to students (Yonata, et al., 2016: 71).

2.2 Pictures in EFL Textbook

Textbooks are thought to be the core of educational activities. They can offer students a variety of novel and interesting facts and can create amazing experiences (Mahmood, 2011). Additionally, students and teachers can easily access textbooks and use them in accordance with their expectations. Therefore, selecting the right textbook is a significant challenge that requires careful consideration (ibid.). Additionally, numerous studies demonstrate the impact of textbooks and images on students' motivation and creativity. A textbook can be one of the best sources and a useful tool for teaching and learning processes if it is properly prepared in terms of internal and external structures and visual design (Aslan and Polat, 2008).

The picture can act as a foundation to introduce knowledge and culture in education. The picture has an important role in the curriculum. It can be in the heart of the student. Numerous educational experts Those who study educational psychology concur that instructional textbooks can benefit from the use of pictures (Peeck, 1993). Bouch, J.(2009) states “A picture is worth a thousand words.” this effect prompt the curricular designer to give the picture twice importance until some of them give them more space than the location of the text to the dedicated space Images on the front of the page and their ability to make an impact on the same receiver and tighten. So the picture becomes the path to address those with low education and those with no education proficient in reading, which adds to his importance and ability to exchange ideas and

information. According to Barry (2005:45_62), pictures are the preferred method of learning a picture could be firmly associated with a certain spiritual and moral model.

Pictures are used to support culture to achieve more than one target at a time. It is ideal to highlight some of the research and writings of academics who have studied and written about the value of textbooks. the textbook's use of the picture as the message These texts can be viewed as invitations, to which readers respond by integrating their own contextual understandings, prior knowledge, and/or personal experiences into the written or visual representation in order to make sense of their interpretations of the visual cues presented in the illustrations (Crawford and Hade ,2000:66). Textbooks are regarded as the most significant source of information and the best-organized tool for fulfilling the objectives of a particular foreign language curriculum when compared to other resources. By mixing text with pictures in an engaging, attractive, and enjoyable style, picture books provide an alternative to reading. These visual texts can be found in the textbook and can range from texts with images to intricate sequential art. The capacity to interpret a variety of visual pictures, comprehend a chronology of events and make inferences and assessments regarding linguistic choices are all necessary for engaging with picture textbooks. Part of our reality is represented by images and pictures. Often, these images don't depict the whole, but they can focus students' attention on important life experiences (Dimopoulos et al., 2003).

Pictures have the power to persuade students to read the accompanying text; they can focus students' attention or encourage more thorough processing of the textual information included in illustrations; they can also clarify and explain difficult-to-understand material; or they

can help create nonverbal codes in addition to verbal ones, increasing the likelihood that the picture text content will be remembered (Peeck, 1993). Students can make their prior knowledge active by using pictures to, for example, imagine what will happen in the future or in a far-off place, or recall previous events (Cho and Kim, 1999). According to O'Keeffe (2013: 10), textbooks can aid in forming teachers' and students' perspectives on a subject. Additionally, they are the only thing that has consistently changed to accommodate the difficulties of studying any subject, particularly foreign languages. In the traditional educational system, textbooks are regarded as a more significant resource in the classrooms, but evaluators do not take into consideration the impact of the textbooks' illustrations and instead concentrate on the content. The change were clearly very positive because, according to many experts, textbooks have been developed so fast in recent years, let the students to acquire more knowledge and develop their abilities and skills more rapidly (Wen-Cheng, et al., 2011: 95).

EFL textbooks today, according to Radi-Bojani and Topalov (2016: 78), integrate old and modern methodologies, but their goals remain the same. In particular, textbooks "give learners the knowledge, language skills, and information about English-speaking countries and prepare them for interaction with people from other countries and of different cultural background, textbooks can act as a map because it shows the path or guidance to both students and teachers," according to that statement (Chao, 2011: 89).

They can also be seen as a source of resources for activities and materials. Since textbooks and other teaching materials should help students build their international competency rather than solely focus on

the culture of English-speaking nations, since English is primarily utilized as a language of intercultural communication (Raigón-Rodríguez, 2018: 283).

A textbook is described as "a book that teaches a particular subject and that is used particularly in schools and colleges" by Hornby et al. (2000: 78). According to the definition provided, the purpose of EFL textbooks is to provide students with the knowledge, language abilities, and information about English-speaking nations they need to interact with individuals from other countries and from diverse cultural backgrounds. Textbooks typically blend modern and conventional methods of language instruction. They provide a grammar foundation and extensive practice of vocabulary, grammatical structures, and functions while incorporating ideas like "learner development," "task-based technique," and "cross-curricular themes" (Hutchinson and Gault, 2009: 4). Since the 19th century, they have served as the majority of students' principal instructional tools.

The textbook is described as "a virtually universal feature of (English language teaching)" by Hutchinson and Torres (1994: 315). Millions of copies are sold annually, and numerous humanitarian initiatives have been established to make them in (different) nations. It seems that having the appropriate textbook is a requirement for any teaching-learning scenario. According to Sheldon (1988: 237), textbooks represent "the visible heart of any ELT program" and have numerous benefits for both students and teachers. According to him, pupils believe that printed materials (textbooks) are more reliable than photocopied teaching resources made at home, which are seen as having lower standards. Their argument is supported by the fact that renowned

authorities in the field of language instruction write the textbooks. Therefore, the outcomes of using a specific textbook depend not only on its advocated approaches and methods and its content but also on the learners' expectations and the general perception of textbooks in their culture. Pictures in textbooks can occasionally serve as decorative elements (Peeck, 1993), and most often, textbook illustrators fail to take educational philosophy and students' psychological needs into account when creating the images and illustrations.

According to Cortazzi and Jin (1999:13), a textbook serves multiple roles and can be compared to various entities. It functions as a teacher by presenting grammar, vocabulary, and cultural aspects of English-speaking countries. It is likened to a map because it facilitates navigation through different linguistic phases for both teachers and students. Additionally, it serves as a resource due to its diverse materials and activities that can be utilized in the classroom. Moreover, it acts as a trainer by assisting novice instructors in structuring their teaching. Lastly, it is seen as an authority figure because it is created by experts and approved by education ministries. According to Cunningsworth (1995:7), textbooks fulfill several roles, including being a useful tool for self-directed learning and self-study. They also serve as an excellent source of presentation materials, both written and spoken. Textbooks provide concepts and exercises for learners to practice and engage in communicative interactions. They function as reference tools for students and can serve as a syllabus. Additionally, they encourage less experienced teachers to develop their confidence and explore new teaching techniques.

Cunningsworth (1984:6) emphasizes that no course book can fully cater to a specific teaching setting. It is the responsibility of the teacher to

decide how to use the textbook and make any necessary alterations. Therefore, the focus should be on finding the best possible fit between what the course book offers and the needs of both teachers and students, rather than expecting a perfect course book that satisfies all requirements. According to Hutchinson and Torres (1994: 78), textbooks play a significant role in bringing about change and fostering creativity. They argue that textbooks have the power to introduce change in a structured manner, gradually incorporating new approaches and ideas. In this process, textbooks provide teachers with a supportive environment, which can be particularly helpful during potentially disruptive periods of change. By offering a framework and guidance, textbooks help teachers feel more confident in implementing new methodologies and relieve them of the burden of solely initiating change. Hutchinson and Torres (1994: 78) highlight the crucial role of textbooks in English language instruction, especially at the primary level. They emphasize that during times of change, textbooks become even more significant. They serve as important tools for both teachers and students, facilitating the teaching and learning process within a changing educational landscape. According to Grey (2000), textbooks are "ambassadorial cultural objects," and by utilizing them to spark conversations and cultural debates, students can develop their language abilities, (Grey. in Litz, 2005: 7).

2.2.1 Role of Pictures in Text Books

Pictures are viewed as a useful tool to inspire and foster learners' creativity. Reading picture books teaches students to use their own imagination to recreate, describe, and portray the parts of the stories they look at in the books (Fang, 1996: 45).

Pictures also provide giving a chance and a time frame to the students to make decision and utilize their imagination to guess and elaborate what will happen. This promotes the readers to create their own fables based on his imagination and creativity. This is possible since illustrations provide mental scaffolds to facilitate their process understanding of the written text (ibid.). Instructors can foster students' inventiveness in this aspect by rewarding them or by choosing engaging materials (Sternberg, 2003: 67).

This is basically, because illustrations help reader to make elaboration of the text, thus learning will be easier by motivating the students to shape and images of the information (Schallert, 2017: 89). For Diamond (2008: 34), students prefer visuals and pictures in textbooks because they can interpret and learn from them more easily and effectively than they can from words. Additionally, learners want illustrative information to guide their response to verbal material. As a result, students frequently relate images to their own personal experiences. They can then construct meaning utilizing their preexisting schemas.

Moreover, the pictures in the books help arouse students' aesthetic senses to appreciate beauty and the arts. It is necessary to have an appreciation for art and beauty because this feeling provides the foundation for both practical and cognitive experience (Broudy, 1977: 33). It might offer inappropriate ideas and viewpoints, opening up the prospect of a new universe.

By giving learners the chance to discuss the writers' or illustrators' ideas with others, good visuals in textbooks can liberate learners' minds from routine scientific activity and encourage diverse thinking (Cho and Kim, 1999: 92). In essence, illustrations and photographs in textbooks serve a variety of purposes, including entertainment, reinforcing,

attention-getting or teaching concepts, retelling stories, and encouraging learners' enjoyment and consciousness.

2.3 Content Analysis

Content analysis is typically suitable for conducting a research that deals with large amounts of data. As Rose (2016: 102) notes, the content analysis offers a systematic application with analyzing copious amounts of pictures. Due to its applicability with large samples, it is regarded as a useful method for obtaining a 'big picture' – patterns or trends –of media representations (Gerbner, in Deacon, et al. 1999: 117). As such, Lutz and Collins (1993: 89) have identified that content analysis allows researchers to identify and compare the patterns of representation that are regularly unnoticed and elusive to detect. In doing so, it enables the researchers to systematically construct and identify the indicators of values and attitudes within the images, rendering a suitable resource for making the comparison across the contents of different institutions, places, and news events (Bauer, 2000). Regarding its practicality in identifying general patterns, content analysis has been widely employed in media representation studies (An and Gower, 2009).

However, the method exists not without its limitations. One of the criticisms is with its methodological objectivity. Although it is regarded as a quantitative method, and thus, as a non-biased research method (Rose, 2016; Bock, et al., 2011), there still exists certain levels of uncertainty in regard to containing subjectivity, due to the fact that the content analysts delineate certain dimensions or aspects that are deemed irrelevant for their study (Hansen, et al., 1998: 95). In other words, the researcher still has to make a subjective choice for designing the analytic criteria, which may yield personal bias or prejudice on the matter. Therefore, in order to

minimize such possibility, considerable attention and theoretical reflection should be guided for designing the codes before any quantification takes place (Bauer, 2000: 132; Hansen et al. 1998: 95). When a theoretical framework is thoroughly calculated, Krippendorff (2012) insists that, content analysis can be used not only to examine the patterns of representation, but also to understand the symbolic qualities of them.

Smithson and Porter (2004:112) Content analysis is the study of the message that is contained within a piece of content. In general, content analysis is a technique for highlighting inferences and conclusions about content based on the message's content (Nachmias and Nachmias, 1976:132). Krippendorff (2004:18) defined content analysis as “a research technique for making replicable and valid inference from text (or other meaningful matter) to the context of their use”. Krippendorff (2004: 20) distinguished four strengths of content analysis. First, it is unobtrusive; second, it can handle unstructured matter; third, it is context sensitive and therefore can process symbolic data; and fourth, it can cope with large volumes of data.

Wimmer and Dominick (2000: 142) identify five purposes of content analysis: *describing communication contents, testing hypotheses of message characteristics, comparing media contents to the “real world,” assessing the image of particular groups in society, and establishing a starting point for studies of media effects*. Although different books presented different versions of how to conduct content analysis research, the basic research design is well established:

- a. The first step of a content analytic study is to formulate research questions or hypotheses. A well-formulated research question or hypothesis can avoid

aimless exercises in data collection, which has little utility for communication research.

- b. The second step is to define the population based on study interests and to select appropriate sample from it. Many methods can be used for sampling population. Krippendorff (2004), however, pointed out that “creating representative sample for content analysis is far more complex than creating samples for psychological experiment or consumer research” (p.84), because contents of communication can be understood at different levels—level of words, sentences, paragraphs, etc.
- c. The third step is to define a unit that can represent the information for analysis. The operation definition of the unit of analysis should be clear-cut and thorough, facilitating coders to observe.
- d. The fourth step is to develop a category by which messages can be validly and reliably classified. A good category “should be mutually exclusive, exhaustive, and reliable” (Wimmer and Dominick, 2000: 150).
- e. The fifth step is to train coders to code the sample following the category, and to check the inter-coder reliability—the degree of agreement among coders.
- f. The final step is to analyze the collected data and draw conclusions. Many analytic tools are available now. Choosing which tools will depend on the type of collected data and on the study purpose.

2.4 Cultural Content

Liddicoat et al. (2003) state that culture indicates a complex system of concepts, perspectives, values, thoughts, conventions, behaviors, rituals, practices and lifestyles of individuals who form cultural groups, as well as the artifacts they create and the institutions they state. Besides, involving

information on target culture, source culture and international target culture, EFL materials also have four elements of culture:

- Products, people, actions, and viewpoints. Products are denoted in EFL materials using images or illustrations that depict tangibly cultural items like cuisine, movies, songs, news, or fashion.
- The second component, People, refers to celebrities—real or made-up—and other prominent personalities who are part of the culture. Popular musicians, actors on the big screen, pop singers, movie characters, comedians, etc. might all be included.
- The third component of culture, practices, describes the day-to-day routines that are passed down within a community from one generation to the next. It could take the shape of a celebration or specific activities.
- The last element of culture is attitudes. It reflects the way of certain group of people view some aspects of life, like family relation, friendships, concepts about time, money, etc., (Yuen, 2011 as cited in Silvia, 2014).

Adaskou, et al. (1990, quoted in Silvia, 2014) further divide cultural dimensions into four categories, namely aesthetic sense, sociological sense, semantic sense, and pragmatic sense, all of which are laden with EFL content. Literature, film, and music are examples of aesthetic culture, whereas sociological culture refers to national institutions and norms. Dweik and Al-Sayyed (2015: 24) offer a different viewpoint. They create a cultural checklist based on Shatnawi (2009) and Newmark (1988) and include a few extra cultural categories in their research:

1. Famous people, national symbols, historical moments, political leaders, governments, and interactions with other nations are all covered by history and politics.

2. Religion, places of worship, religious rites, and religious occasions such as festivals are all included in religion.
3. Popular foods, beverages, culinary recipes, and tools can be used to illustrate the relationship between food and drink.
4. Rivers, lakes, seas, mountains, plants, animals, weather, and climate are all included in ecology.
5. The economy can take the shape of bank names, currencies, and the buying and selling of goods.
6. Recreational activities, popular sports, enjoyable television shows, tourist attractions, traditional music, well-known musicians, actors, and artists, as well as artistic creations like plays and films, all fall under the umbrella of leisure time, music, and the arts.
7. Dress encompasses traditional attire, informal attire, formal attire, and attire for special occasions like weddings and funerals.
8. Literature and science encompass a variety of literary genres, well-known poets, playwrights, and scientists as well as biographies of notable scientists.
9. Social behavior involves greeting and farewell gestures, gift-exchanging, and proper conduct.
10. The role of men and women, gender equality, family reunions, and male-female relationships are all part of the family and male-female relationships.
11. All nicknames or names, whether male and female, are covered under first names. The most frequent resource used by teachers and students to

teach and study English as a foreign language is textbooks. The diversity of cultures must be included in a decent textbook. The variety of knowledge in textbooks will benefit students.

2.4.1 Semiotic and Culture

Culture is primarily a semiotic system. Semiotics is a branch of the study of culture that explores signs and sign systems as modes of communication and how the meaning of signs and symbols are encoded and decoded. The term "culture" was first used to refer to a variety of codes that were used to interpret reality (Danesi, 1994:35). Mead (1994: 67) believes that culture involves systems of values that are aspect of a group of people usually impacted by these values in terms of behavior and viewpoint. He adds that culture is learnable, but not innate in humans. Adler (1997: 90) sees that culture is often shared by the members of a well-defined group of individuals and that it shapes their behavior and is passed down to younger generations. Any sign may be expressed in words, pictures, sounds, flavors, actions, or tangible objects. Only when they are given meaning do they become signs. Anything can serve as a sign as long as it has the potential to signify something depending on the situation (Danesi, 2002:153).

In this respect, Holmes and Stubbe (2003: 2) talks generally about cultures rather than certain culture of one speech community. Thus, in a common work-place culture, people usually share extensive background experiences and knowledge that may have similar values and attitudes towards work and the objectives of their orientation". A tiny culture paradigm relates "culture" to small, cohesive social groupings or activities wherever there is behavior, avoiding culturist ethnic, national, or international stereotyping, according to Holliday (1999: 237), who also makes reference to large and small cultures. Each of these "cultures," he

continues, "has its own values and identity." In accordance with Robinson (1988), there are four methods for studying culture:

- 1) Behaviorist that describes culture in relation to observable events;
- 2) Functionalist that believes in rules governing observable events;
- 3) Cognitive that organizes and accounts for inputs;
- 4) Symbolic that reflects the relationship between external events and internal processes.

On the other hand, Shamma (2005: 31) argues that anything thought to be polite is offered within the confines of a clearly defined context of both linguistic and normative behavior, only as understood within the setting of a specific culture. Culture, according to him, is "a socio-cognitive composite of values and beliefs, the violation of which is regarded as disrespectful in the eyes of the speaking community members belonging to the same culture." This term is closer to the anthropological understanding of culture.

Oatey (2008: 16) proposes that "culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member's behavior and his/her interpretations of the "meaning" of other's people behavior". She adopts this definition because it draws attention to a set of key issues:

- 1) Culture is associated with social groups, which means that all people are members of many groups or categories like, gender, ethnic, professional groups, etc.

2) Culture is revealed through co-occurring regularities within the social group. And these regularities can be found in basic assumptions, fundamental values, procedure and behavioral conventions.

3) These cultural regularities are not shown in all individuals of a given cultural group or to the same degree of strength.

4) Cultural regularities can influence people's behavior and the meaning they attribute to other people's behavior, (ibid.).

Culture can also be described as a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and easily lost because it exists only in our minds. Our written languages, governments, buildings, and other man-made things are merely the products of culture. They are not culture in themselves. Most obviously it is the body of cultural traditions that distinguish a specific society. When people speak of Italian, Arabic or Japanese culture, they are referring to the shared language, traditions, and beliefs that set each of these people apart from others. In most cases, those who share the same culture do so because they acquired it as they were raised in the same community and have the same social and cultural backgrounds. Thus, different cultures around the world can have different notions of politeness, and how they expect polite people to behave. For instance, offering food to an Arab more than once is considered polite and generous in the Arab culture, while in Western cultures this could be considered impolite and rude, (Aust, 2004: 526). We hardly ever are aware of cultural influences because of their nature, according to Yassine (2012: 43) It feels "natural" or "right" to act in a way that is similar to how other people in the same culture behave, think, and feel. Social meanings, which present contemplation of the social and material spheres of people's environments, are thus formed within a culture. Miller (2015:186) asserts

that every cultural practice that emerges within society comes to have a particular meaning and is expressed through symbolic language in the form of words and pictures.

2.4.2 Language and Culture Overlapping

Thompson (1990:32) considers culture as the "patterns of meanings embodied in symbolic forms including actions, utterances, and meaningful objects of various kinds by which individuals communicate with one another and share their experiences, conceptions, and beliefs." Brown (1994:165) shows us a picture of the Chain between language and culture saying "A language is a part of culture , and culture is a part of language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language and culture."

Duranti (1997:24) claims that cultures are "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form face –to-face interaction, and through linguistic communication." Vrbova (2006:15) claims that language use is determined by culture norms. Such notion is concluded from the arguments of many linguists who ascertain that "Culture shapes language". Thus, Horibe (2008:243) argues that the term culture "Covers an extremely wide range of ideas, thoughts, beliefs, views, values, manners, customs and institutions." This makes linguists to agree that putting a concise definition for the term 'culture' is something difficult.

Asgari (2011:888) defines language as "a system of human communication which is used to convey needs, requirements, requests, wishes, desires, and ideas." Through language, people give voice to ideas and outlooks. Differences become known and apparent, thoughts verbalized

and by the use of the language, people convey their ideas or points of view and proven it for other people. Early in the 1920, Afrin (2013:71) concludes that language and culture of its speakers could not be analyzed in isolation. Sapir (1921:207) a long time ago mentioned that language cannot exist a part from its culture.

Nevertheless, shedding light on some definitions of culture makes the picture clear. Tomlinson and Sousa (2011:141) define culture as "a set of attitudes, values, norms, traditions, and goals that particularize a certain group." Brown (2007:177) sees culture as "the ideas customs, skills, arts and tools that characterize a given group of people in a given period of time." Then, he (2007:188) adds saying culture is "a way of life." It is the context within which a group of people "exist, think, feel, and relate to other. The glue binds a group of people together." However, the researcher adopts the National Center for Cultural Competence definition of culture which claims that culture is "an integrated pattern of human behavior that includes thoughts, communications, languages, practices, beliefs, values, customs, rituals, manners of interacting and roles, relationships and expected behaviors of racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations " (Omer,2011:258).

Wardhaugh and Fuller (2015: 10-11) provide several possible relationships between language and culture which are explained as follows:

- 1) Social institution may either specify linguistic structure and/or behavior. This perspective may be supported by reports of specific guides. One might argue, for instance, that the social organization of age bands affects the language employed in these bands given the evidence of the age-ranking issue (i.e., small children utter differently from older children, and in turn, children utter differently from mature adults). Studies showing that the

many languages that speakers employ reflect such things as their regional, social, or ethnic background and potentially even their gender are another possible source of support for this direction of effect. In both cases it might be that social institutions explain – possibly even determine – linguistic distinctions.

- 2) A second scope is directly different from the first: linguistic structure and/or behavior may either effect or specify social structure or worldview. This is the opinion that is behind the Whorfian hypothesis, that is, behind certain proposed language develops. That is to say, if one alter the language he/she can alter social behavior, for example, a deliberate
- 3) reduction in sexist language will lead to a decreasing in sexist perspectives.
- 4) A third scope relationship is that the affect is bi-directional: language and society may effect each other. According to this perspective, some linguistic changes can also be observed. For instance, the realization that the general pronoun "he" excludes women may increase the power of female speakers and give them a stronger claim to inclusion. To sum up, language alternation and a greater consciousness of gender equality co-exist, "hand in glove as it were".
- 5) A fourth scope is to postulate that "there is no relationship at all between linguistic structure and social structure" and that each is autonomous of the other. A variant of this scope would be to say that, although there might be some such relationship, present tries to distinguish it are basically premature, given what one knows about both language and society, (Wardhaugh and Fuller ,2015: 10-11).

To sum up, they state that Sapir makes a close relationship between language and culture stating that they are difficulty linked so that one could not interpret the one without knowledge of the other. Whorf adopted Sapir's concepts but went much further than saying that there was simply a

readiness; in Whorf's perspective the relationship between language and culture was a limited one; the social categories one makes and how he/she comprehends happenings and actions are constrained by the language he/she speaks. Various speakers will therefore experience the world distinguishably insofar as the languages they utter differently, (ibid.).

2.4.3 Language Learning is Culture Learning

Learning the culture of a group of people is a process that is dynamic, developmental, and continuing and necessitates the learner's cognitive, behavioral, and affective engagement in this process. Two categories of culture learning exist:

1-Culture- specific learning denotes the acquisition of knowledge and skills belong to particular target culture, i.e. the culture of a specific group of community.

2-Culture –general Learning means learning knowledge and skills that are more generalizable in nature and can be transferred across cultures, (Paige and Stringer, 1997:14).

Dornyei (2001:15), not only backs up what has been said, but goes further to assert that learning a foreign language (FL) requires more than just mastering a set of skills, rules, or grammar—it also requires absorbing new social and cultural behaviors that are specific to speakers of the language being learned. Jamalvandi (2013:96) states that "get- togetherness of language and culture" when someone tries to learn an FL.

Culture can be picked up consciously or unconsciously, but when it is, the learning process becomes automatic and subconscious (Lund, 2006:26). According to linguists, learning a foreign language (FL) should also include

learning about the culture that it belongs to. The two processes support each other.

Incorporating Dornyeis' theory, Alpetekin (2002:58) introduces the term of "enculturation," which refers to the process of adopting new cultural frames of reference and a new worldview that are specific to the target language culture. However, Corbert (in Hesar et al., 2012:68) goes further and asserts that acquiring the culture of the target language is a process of "acculturation," in which FLL are "encouraged to function within the new culture while keeping their own culture." This implies that FLL should possess the intercultural competence necessary to mediate effectively in cross-cultural settings. The foundational information that FLLs effectively gain while studying the FL is intercultural competence. Intercultural competency refers to a FLL's capacity to act respectably and adaptably in the face of actions, attitudes, or expectations that are indicative of the target language culture. Because of its acceptability and adaptability, FLL must be cognizant of the cultural distinctions between the target language's and its mother tongue's cultures (Meyer, 1991:137).

2.4.4 Cultural Awareness

Cultural awareness, according to Cortazzi and Jin (1999:217), is the "knowledge that other cultural groups might not share the same codes, manners, and behaviors and the attempts to understand their reasons for their actions and beliefs." Cultural awareness involves three elements:

First, FLL should arrive at a survival level of the learned language and be able to communicate with native speakers of that language.

Second, FLL must widen their respect for the culture(s) of the learned language. I.e.an acceptance of culturally induced behavior of the speaker of the FL.

Third, FLL must have a good knowledge about their own culture and be able to explain their own behavior (Kawano, 1987:2).

Cultural awareness is the FLL's awareness of cultures outside of their own. It illustrates the potential contradiction between the mother tongue and the learned language's cultures. The significance of raising FLL's understanding of various facets of FL culture has recently received a lot of attention. Learning a foreign language takes on the form of a process that " entails an increase in learners' familiarity with that language cultural backgrounds, an expansion of learners' cultural awareness and intercultural communicative competence " (Sercu, et al., 2004:86).

Corbett (2003:3) merges cultural awareness with Intercultural Communicative Competence (ICC) pretending that ICC is the capacity to comprehend the language and behavior of the learned language .So it can be said that ICC means the FLLs' awareness of the FL's culture as well as his own culture .

For FLL to be culturally aware, Byram (2000) in (Vrbova: 9–10) reached the following five conclusions:

1. Curiosity and openness, or the ability to put aside one's own beliefs in favor of those of others.
2. Understanding of the fundamental mechanisms underlying social and personal interaction, as well as familiarity with social groups, their products, and practices in both one's own and the country of one's interlocutor.
3. The capacity to analyze, explain and relate a document or event from another culture to documents from one's own.

4- The capacity to learn about a culture and its customs, as well as the capability to apply knowledge, attitudes, and skills in the context of in-person interaction and communication.

5. The ability to assess critically using explicit criteria perspectives, practices, and goods from one's own culture and from others (Vrbova, 2006: 9-10). Therefore, it can be concluded that FLL must have good knowledge of both their own culture and the culture of the language they are learning in order to be effective language learners. This requires a lot of work and effective cultural learning and teaching techniques.

2.4.5 Teaching of Culture

Buttjes (2004:8) asserts that the need for international communication and contacts is one of the primary motivations for learning an FL. Many people have confirmed that teaching culture is a crucial component of any FL program as a result of these ideas. Furthermore, Both academics and educators agree that integrating cultural education into EFL curricula is essential. Increasing cultural understanding and tolerance are one of the primary goals of FL teaching and learning (Corbett, 2003:3). There are a few opinions on this matter, though:

First, In order to acculturate FLL into the culture(s) of the people who speak that language, some academics and experts in the field of applied linguistics insist that the target culture should be taught alongside the learned language (Byram, 1990; Byram and Fleming, 1998 in Lappalainen, 2011:5).

Second If the FLL belong to nations where the learned language is an "institutionalized variety," i.e. a second language, some viewpoints neglect the teaching of the target culture (Canagarajah, 1999 in Choudhury, 2014:3). Two additional viewpoints concur with the second viewpoint,

arguing that when a learned language, like English, becomes a *lingua franca*, it is unnecessary to teach the target culture and that the FL should be taught in a context that is culture-free (Jenkins, 2005 and Seidlhofer, 2001 in Choudhury,2014:4).

Even so, it is well known that every language has a distinctive set of cultural norms. Communication problems may occur when FLL share acquired language norms because these standards may be vastly dissimilar from those of other languages (Saniei, 2012:10). There are few opportunities for students in monolingual countries like Iraq to interact with native speakers of the language they are learning outside of their home countries and classrooms. Such FLL rarely develops cultural competency as a result of their limited access to the target culture. This convinced us to concur with Byram et al. (1989:18), who contend that any course introducing a foreign language should also cover cultural topics to give FLL the chance to become culturally competent. Linguists have traditionally focused on two issues when addressing the concept of teaching culture. Following is:

1. Teaching about the culture of a foreign country.
- 2 - Sociolinguistic and sociocultural behavior is taught and learned within the framework of a communicative approach.

There are two different textbook types that aim to satisfy the two aforementioned requirements in the context of FL learning.

To learn and accept facts and behaviors pertaining to the target culture, traditional textbooks consist of a series of texts about the target culture, followed by reproduction exercises. The other type of textbooks, on the other hand, contain dialogues and patterns of ritual speech acts of what to

say in specific situations, followed by role-playing exercises of similar situations.

2.5 Sociocultural and Curriculum

According to Stockwell (2018: 15), students should be exposed to the target language's culture if they want to have a thorough knowledge of it. This is because culture and language are closely related. Language has meaning and can be understood only within a particular cultural setting. Learners must be exposed to the target culture in order for them to successfully absorb a curriculum. Therefore, lecturers should provide engaging, culturally appropriate resources that can aid students in demonstrating cultural competency. The presentation and incorporation of culture in language classes has seen a shift from the teacher-centered approach to the learner-centered one.

In other words, learner-centered approaches have steadily superseded ways where lecturers have a large role in teaching their students about culture. Thus, it is urged that students take an active role in shaping how they interpret the target culture while also reflecting on their own culture (Stockwell, 2018: 15).

On this occasion, Morris (1998: 67) makes the case that situational analysis is linked to figuring out all the variables that affect the design and implementation of curricula. It involves the society, the setting, the educational system, the student and teacher components, the learning process, academic skills, and the body of available knowledge. The societal norms are also considered and interpreted. It denotes "one's sense of comfort and belonging as well as self-respect and pride" (ibid.).

In this respect, Khan (2004: 12) distinguishes three types of values that are:

- **Behavioural value** is concerned with the conduct in the classroom. It is reciprocal in nature. For instance, the lecturer predicts that learners are interested in learning that they, in their turn, predict that their lecturer will reply to the questions asked by them.
- **Procedural value** denotes manner of method in problem solving; for instance, regard for proof, willingness to participate in rational discussion.
- **Substantial value** are beliefs stated by people as a result of their family, ethnic, religious or cultural experiences or perspectives of people to social of political issues.

2.6 Foreign Language Textbooks and Intercultural Learning EFL

Different sorts of material are used in the teaching of classes, and each type has a specific function; nonetheless, textbooks play the most important function. Textbooks typically contain a wealth of themes, texts, images, and language that serve as a representation of the course syllabus. Teachers use textbooks to organize and deliver FL lessons in order to accomplish the goals of an EFL course. Additionally, FLL use textbooks to provide language models and content. Furthermore, according to Liu (2013: 83), textbooks "provide the framework for language information learners receive and the language practice that occurs in the classroom."

Along with delivering the content for any FL lesson, as well as a balance between the skills being stressed and the kind of language practice FLL engage in, many other experts in the field of FL teaching concur with what Liu says. However, Sheldon (1988:237), who asserts that "textbooks are regarded the visible heart of any ELT program," is the source we must cite in order to examine the role of textbooks. Textbooks are intended to introduce some elements of the target language culture in addition to what is

already covered because of the relationship between language and culture. There is a recognized necessity for the target language culture to be well-represented in FL textbooks. Currently, two different types of textbooks are used to teach an FL (ibid.):

First, international or global textbooks, which are designed with international market in mind. This idea leads textbooks designers to produce universally appealing textbooks. In this type only the target culture and international level of encounters are focused on.

Second, locally produced textbooks, which are usually written by non-native specialists. Such textbooks are designed to be in harmony with the need of the national curriculum (ibid.).

These textbooks present the target culture from a local viewpoint and typically include many elements of the source culture. Three interconnected categories—knowledge, sociocultural competency, and attitude—should make up the structure of the components of the target culture that are introduced. These categories ought to accurately represent the target culture's everyday circumstances (Choudhury, 2014:13). In addition, one might discover that some academics advocate a third kind of textbook that combines the first two. The two types of civilizations are infused in these textbooks (target and source). The question might be: At what level, and why, should each sort of culture be emphasized more? There are many different perspectives on this issue.

One of them claims that FLL at the beginning level should not be fully exposed to target culture. This point of view insists that such learners should be exposed to their source culture while they learn the FL. There are many reasons behind such claim:

First, such process empowers FLL with self-confidence and ability to talk to other people about their own source culture.

Second, such process cultivates FLLs' knowledge of their own culture so they have a chance to learn about topics and issues related to their own culture.

Third, the more FLL start early with source culture, the more they steer up to the next level with the ability to grasp the scope of the foreign culture, (Afrin, 2013:73).

2.7 Previous Studies

Many of previous studies that are dealt with the present study are chronologically surveyed. The researcher has got benefit from these studies as in the following matters:

- a. providing a solid background for the current study
- b. making usage of the statistical tools as well as procedures followed.
- c. offering a general overview which allows a contrast between the results of the study and other studies of the same concerned.

Thus, an outlined review of such studies is so important to perform the objectives of the present study. Appreciating the significance of the concerned study and contributing to what will be achieved are important. Such related studies can be discussed based on the following criteria; titles, research questions, aims, hypotheses, sample, instruments and results.

2.7.1 Sahraee (2018)

"*Semiotic Analysis of Culture in ELT Curriculum through EIL: 'Prospect series'*" is a study that is intended to examine the representation of culture in Iranian locally developed 'Prospect series' textbooks in light of English as an international language (EIL). The study engages EIL and

Cultural Semiotics adapted by Dinh (2016b) as the theoretical and analytical frameworks to explore culture across texts, visuals and tasks. The conversation sections of 'Prospects 1, 2, and 3' including texts, visuals, and tasks were investigated. The findings reveal that culture is evident in both implicit and explicit manners in texts and visuals; however, it is limitedly represented in the tasks, cultural diversity has not much been attended to, and in-depth levels of culture belonging to 'small' categories and socio-cultural awareness are neglected, and majority of questions are language and information-based while speculative and comparative questions addressing culture are extremely limited.

2.7.2 Rabbani et al. (2019)

"A Socio-Semiotic Multimodal Content Analysis of an English Language Textbook taught in Punjab, Pakistan" had been suggested by Rabbani et al (2006). This study looks at how Pakistani textbooks have changed over the past 40 years in terms of both content and format. It also looks at how these changes have affected educational policy and textbook development. The study uses a multimodal analysis to examine the relationship between text and image for this purpose. Additionally, the study makes use of a tool for textbook analysis to determine how ideological shifts in elementary English language textbooks have an impact. According to analysis, the English textbook contains ideological agendas. The layout and design of the textbook have barely changed, but the ideological stance has significantly changed. Recent editions, however, make it clear that English books are significantly more interactive and feature images are growing in number as well.

2.7.3 Obaid et al. (2019)

"A Descriptive Analysis of Cultural Content of "English for Iraq" Textbooks Used in the Intermediate Schools in Iraq" is composed of Obaid (2019). This study looks into the way in which culture has been incorporated into the "English for Iraq" textbook series, which is currently being used in intermediate schools in Iraq. It aims to identify any possible acculturation as well as the kind of culture (surface or deep) that is highlighted in the written texts and visuals of the textbooks' content. Using a descriptive content analysis as a foundation, a qualitative research methodology is used. Results demonstrate that there is a significant difference in the frequency of cultural representations in textbooks, with the source culture (Iraqi local culture) dominating both the two cultural dimensions, products and persons.

2.7.4 Rezeki and Sagala (2021)

"Semiotics Analysis on Students' English Textbook in Elementary School" , a work by Rezeki (2021). The purpose of this research is to examine Semiotics in Elementary School English textbooks. This study applied qualitative research in terms of library research to collect the data from the students' English textbooks in the second-grade Elementary school. Semiotic analysis based on Pierce's semiotic theory, namely representamen (signifier), object (referent), and interpretant, was used to analyze the data (signified). Because the activities contain symbols, pictures, and signs that are extremely engaging for the second-grade students of Elementary school at SDIT Al-Hijrah 2, this study concluded that this book is very suited for learning for the second-grade students of Elementary school at SDIT Al-Hijrah 2. The researchers looked at the most important images relevant to

the theme of the activities. In addition, the exercise imagery and meaning are linked to one another.

2.7.5 Husain & Musfirah (2022)

"*Semiotic analysis to the cultural content in the EFL textbook*" is proposed by Husain and Zuhri Dj (2022) studied an EFL textbook entitled "Be smart in English for grade X of Senior High School Linguistics and Cultural Studies" to learn two things from it. These are the forms of culture and cultural meaning that the texts and images in the EFL textbook attempt to convey. The researchers apply Pierce's semiotic principle to expose cultural meaning while using Cortazzi and Jin's proposed categorization to identify different cultural types. Due to the fact that the primary data came from the document review, the researchers conducted a descriptive qualitative study exclusively in libraries. In this study, semiotic analysis is also employed to analyze the intricacy of the cultural sign. This study's findings indicate that there is an imbalance in the appearance of cultural content. According to the percentage, there are 25 instances of source culture appearance (21%), 15 instances of target culture appearance (13%), 10 instances of international culture appearance (8%), and 69 instances of neutral culture appearance (58%). Then, the majority of the cultural information that was given via semiotic analysis came from images, appearing 73 times (61%) and texts, appearing 46 times (39%).

2.7.6 A Discussion of the Previous Studies

Some of the previous studies, somewhat, dealt with the independent variable (cultural content). A point of distinction among these studies and the current one in relation to the basic elements (aims, sample and results)

appears to realize the degree of relevance of these studies to the present study.

Such studies have employed and enriched the current study in one way or another. That is, the process of re-visiting these studies makes obvious what they have points of differences and similarities with the current study regarding some categories of its aims, sample that are based on the collected data as well as the results as follows:

As far as the aims are concerned, all the studies shared aim at investigating cultural content textbooks aspects in English language textbooks. Sahraee aims to examine the representation of culture in Iranian locally developed 'Prospect series' textbooks using English as an international language (EIL) and Cultural Semiotics. Rabbani et al. aims to analyze the changes in Pakistani English language textbooks over the past 40 years in terms of content, format, and their impact on educational policy and textbook development. Obaid et al. aims to analyze the cultural content of the "English for Iraq" textbook series used in intermediate schools in Iraq and identify the type of culture (surface or deep) highlighted in the written texts and visuals. Rezeki aims to examine semiotics in Elementary School English textbooks and analyze the relevance of the activities for second-grade students. Husain & Musfirah aims to analyze the cultural content in an EFL textbook and identify the forms of culture and cultural meaning conveyed through texts and images. The present study specifically investigates cultural content in pictures from Iraqi 1st intermediate school textbooks. It aims to identify cultural types, dimensions of culture, functions of pictures, and linguistic processes employed in the analyzed data. In this study the researcher has designed eclectic model.

The sample of the present study is Iraqi Intermediate School Pictures' Textbooks for 1st intermediate stage while the samples of the previous studies are:

Sahraee (2018): 'Prospects 1, 2, and 3' textbooks, including texts, visuals, and tasks.

Rabbani et al. (2019): English language textbooks used in Punjab, Pakistan.

Obaid et al. (2019): "English for Iraq" textbook 1st intermediate series used in intermediate schools in Iraq.

Rezeki and Sagala (2021): English textbooks for second-grade elementary school students at SDIT Al-Hijrah 2.

Husain & Musfirah (2022): "Be smart in English" textbook for grade X of Senior High School Linguistics and Cultural Studies.

With reference to the results, the current study differs from other studies in that it heavily depends on semiotics in analyzing the cultural content existed in pictures of the concerned textbook while the previous studies results are :

Sahraee (2018) Findings: Culture is evident in both implicit and explicit manners in texts and visuals. However, it is limitedly represented in the tasks. Cultural diversity has not been given much attention, and deeper levels of culture belonging to 'small' categories and socio-cultural awareness are neglected. The majority of questions are language and information-based, with speculative and comparative questions addressing culture being extremely limited.

Rabbani et al. (2019) Findings: The layout and design of the textbook have barely changed, but the ideological stance has significantly changed. Recent

editions of the textbook are more interactive and feature a growing number of images. The English textbook contains ideological agendas, and a multimodal analysis model was used to examine the relationship between text and image.

Obaid et al. (2019) Findings: There is a significant difference in the frequency of cultural representations in the textbooks. The source culture (Iraqi local culture) dominates both the dimensions of products and persons.

Rezeki et al. (2021) Findings: The analyzed textbook, used in the second grade at SDIT Al-Hijrah 2, contains symbols, pictures, and signs that are engaging for students of that age. The imagery and meaning in the exercises are linked to one another.

Husain & Musfirah (2022) Findings: There is an imbalance in the appearance of cultural content, with 21% representing source culture, 13% representing target culture, 8% representing international culture, and 58% representing neutral culture. The majority of the cultural information is conveyed through images (61%) and texts (39%).

However, the following table will reflect the similarities and differences between these previous studies and the current study:

Table (2.1): Comparison between the above Previous Studies and the Current Study

| Title | Date | Aim | Method | Sample | Tool | Result |
|---|-------------|---|-----------------------------|---|-------------------------|--|
| <i>Semiotic Analysis of Culture in ELT Curriculum through EIL: 'Prospect series.</i> | 2018 | The study examine the representation of culture in Iranian English language textbooks locally developed 'Prospect series' textbooks in light of English as an international language (EIL). | qualitative research method | Texts, visuals, and tasks from the Iranian "Prospect series" textbooks. | Textbooks analysis tool | Culture is evident in texts and visuals but not extensively addressed in tasks. Limited attention to cultural diversity, in-depth cultural aspects, and socio-cultural awareness. Few speculative and comparative questions regarding culture. |
| <i>A Socio-Semiotic Multimodal Content Analysis of an English Language Textbook taught in Punjab, Pakistan.</i> | 2019 | To analyze the changes in Pakistani English textbook over 40 years and their impact on educational policy. | Multimodal analysis | English language textbooks taught in Punjab, Pakistan. | Textbook analysis tool | The English textbook is infused with ideological agendas. There is scanty alteration in textbook's layout and design but there is a noteworthy shift of ideological angle. |

| | | | | | | |
|--|-------------|---|--------------------------------|---|--|--|
| <i>A Descriptive Analysis of Cultural Content of “English for Iraq” Textbooks Used in the Intermediate Schools in Iraq</i> | 2019 | Detecting both any potential acculturation, and the kind of culture emphasized in the written texts and the visuals of the textbooks’ content | A descriptive content analysis | The texts and visuals in the three textbooks “English for Iraq” series, used in intermediate schools. | a checklist | The textbooks encompass sharp difference in the frequency occurrences of the cultural representations, resulting to the dominance of both the source culture, and the two cultural dimensions, products and persons. |
| <i>Semiotics Analysis on Students’ English Textbook in Elementary School</i> | 2021 | examine Semiotics in Elementary School English textbooks. | qualitative research | Second-grade English textbooks in an Indonesian elementary school. | textbooks analysis tool | The study concluded that this book is very suited for learning for the second-grade students of Elementary school at SDIT Al-Hijrah 2 |
| <i>Semiotic analysis to the cultural content in the EFL textbook</i> | 2022 | To have a complexity analyzing of the cultural sign. | Semiotic Analysis | "Be smart in English" textbook for Senior High School Linguistics and Cultural Studies in Indonesia. | semiotic analysis using Peirce's principle and content analysis. | The study showed that the sign from the chosen examples, which is in the picture and the text, it gives an information about cultural knowledge even though the sign within the picture and the text cannot present explicitly a great deal of cultural knowledge. |

Chapter Three

Methodology

3.0 Introductory Remarks

The present chapter tackles the method and procedures that the researcher followed in conducting her study. It deals with delineating the essence of both qualitative and quantitative aspects analyses which are used in the current study. It additionally encompasses the depiction of data gathering methods and relevant contextual details regarding the data source, research design, sample of the study, the instrument, the analysis process, the criteria of validity and reliability as well as the statistical tools utilized in this study, and the eclectic model of this thesis.

3.1 Research Design

This study employs a semiotic analysis approach for the purpose of analyzing and interpreting the content related to culture in Iraqi EFL textbook for the first intermediate stage. A semiotic analysis using an eclectic model based on of Moran's (2001) cultural dimensions, Cortazzi and Jin 's (1999) typology of culture, Chandler Pierce's (1991) components of a sign as well as Halliday's (1985)'s process types of transitivity. To analyze qualitative data and explore the cultures presented in the textbook, as well as investigate the cultural potential within the specific EFL textbook, the researcher will employ the eclectic model. This model helps identify the potential cultural elements and enables both qualitative description and analysis. The data is chosen intentionally by the researcher herself taken from the pictures which are found in the Iraqi 1st intermediate school textbook. It is developed based on 2014 version (Garnet Series). It comprises eight units. The researcher created a checklist for documenting

the various types of cultures encountered in the units, the dimensions of culture and the types of processes employed within linguistic analysis in the concerned data. It actually contains amount of culture categorization that is found within the picture of each page of the concerned textbook. To enhance the ease of the study, the researcher utilized the checklist as a tool for analyzing pictures (see appendix (1)).

3.2 The Sample of the Study

Data analysis refers to the method of examining a collection of facts to solve the problem of the study. It is an essential part of the study to attain answers to the questions of the study (Ashirwadani, 2016: 1). Accordingly, selecting data for analysis is an important procedure, which is determined by identifying the sample of the study. The sample of this study is represented by a semiotic analysis of the cultural content in school picture textbooks for the 1st intermediate by Terry O'Neill and Peter Snow (2014). The researcher analyzes the 16 pictures that exist in the student's book.

Table (3.1) The Distribution of the Sample of the chosen Pictures of the 1st intermediate Textbook

| No. of units | No. of pictures |
|---------------------|------------------------|
| 1 | 3 |
| 2 | 3 |
| 4 | 1 |
| 5 | 5 |
| 6 | 2 |
| 7 | 2 |

3.3 The Instrument of the Study

This study combines both qualitative and quantitative elements. The qualitative aspect involves analyzing textual arguments for interpretation, as described by Shank (2002: 5), who defines qualitative research as a systematic empirical analysis of meaning. Shank (2002) further emphasizes that qualitative research is planned, ordered, and public. The term 'empirical' in this context indicates that this type of study is based on real-world observations and grounded in reality. The quantitative approach, as mentioned by Williams (2011: 14), refers to the holistic steps a researcher employs in embarking on research work.

A quantitative study focuses on the measurement and analysis of variables in order to obtain specific results. This approach involves the use of numerical data and statistical procedures to answer questions such as how, how much, how many, where, what, and who. Maher et al. (2018) outlines using both qualitative and quantitative methods to support each other. Both qualitative and quantitative methods have acknowledged strengths and weaknesses. Therefore, it is advisable to employ them in combination to ensure that any weaknesses in one method are counterbalanced by the strengths of the other (Carr, 1994: 720).

To achieve the aim of the present study, a checklist made on the eclectic model. The instrument used in this study is a table checklist prepared by the researcher. It is designed to record the numbers of cultures identified in each unit, categorizing the amount of cultural content found within the pictures of each page. This checklist is used to allow the researcher to calculate the frequencies of model items, types, and dimensions of cultures (as the quantitative part). Then, the data is analyzed qualitatively using Peirce's semiotic principles (Representamen, Interpretant, Object) to explore cultural

potential.

3.4 Data Collection

The researcher chose the data intentionally because it is a descriptive qualitative study. Moleong (2009: 34) emphasizes that in a qualitative study, the researcher is the collector, planner, analyst, interpreter and reporter of research results. Creswell (1998: 90) states that in a qualitative study, the researcher is the key tool for gathering and defining the data since accumulate words, do inductive analyses, and pay attention to how pictures can be expressed themselves. Data collection procedures include organizing the study, choosing the data, classifying the data, analyzing the data, interpreting the results, and drawing conclusions.

For collecting data in this study, the researcher has taken 16 pictures from the First Iraqi Intermediate School Textbook. Then, she observes it many times to distinguish signals of the pictures and their meanings. The data of the study represent 16 pictures existed in the concerned curriculum. The descriptions of the chosen data are mentioned as follows:

1. All 16 pictures are involved in the data. They are collected in a table and divided based on the types of cultural categories that exist in the concerned pictures.
2. The checklist will be stated in the appendix (See appendix 1). The semiotic analysis (the qualitative analysis) is presented based on the eclectic model, which gives a fair idea about the signals involved within these pictures.
3. Regarding the statistical analysis (the quantitative analysis), the researcher tabulates and configures the results to objectively verify the findings of the current study.

3.4.1 Document Review

The cultural materials within the targeted EFL textbook are subject to descriptive qualitative research through documentary analysis. This document review involves conducting a content analysis of the cultural materials found in the pictures and text of the first intermediate student textbook. The researcher carefully examines each unit and page, systematically identifying and tagging the pictures and text that convey cultural meanings.

3.5 The Checklist

The framework is a checklist according to which the semiotic content analysis is performed; it is validated and reliable by a panel of twelve experts (university Profs) since the researcher took all additions, modifications, or omissions into her consideration and she highly appreciated their great efforts. Furthermore, the checklist describes the eclectic model that is adopted in analyzing the concerned data of the present study. It consists of four basic models that can be mentioned as follows:

- Moran (2001) the dimensions of culture include product, practice, perspective, community and person.
- Cortazzi and Jin (1999)'s typology of culture. These types are source culture, target culture, international culture and neutral culture.
- Chandler Pierce (1991)'s components of a sign.
- Halliday (1985)'s transitivity which consists of six process types. These include relational, existential, mental, behavioral, and verbal processes as well as material and mental processes.

3.6 Validity of the Analytical Tool and Reliability of the Results

For the purpose of making a research instrument more consistent and appropriately designed, it is useful to perform the two indispensable prerequisites of validity and reliability. The degree to which a checklist accurately measures what it is designed to assess and does not measure anything else is referred to as its validity. The constructor of the checklist should strive to maximize its validity. It is crucial for the checklist to provide an accurate assessment of the specific skill it is designed to measure (Heaton, 1975: 159). It can be divided into face and content validity. It can be said that a checklist item has at least face validity if it appears correct to the checklist respondents, teachers, moderators, and relevant data (ibid.). The content validity relies on a meticulous examination of the language under observation and the specific objectives of the course. The checklist should be constructed in such a manner that it includes a representative sample of the course, ensuring that the connection between the checklist items and the course objectives is clearly evident (ibid.).

To ensure both content validity and the fulfilling of these objectives, the checklist was subjected to evaluation by a panel of experts (see appendix 2). Their feedback and suggestions were carefully considered, resulting in the modification and replacement of certain items. The experts unanimously declared the checklist valid for measuring its intended purpose and confirmed its appropriateness and practicality for the study's objectives. They offered valuable recommendations and comments, which the researcher took into account when formulating the final form of the checklist (See appendix 1).

Concerning reliability, it indicates 'the degree to which a checklist consistently measures whatever it measures' (Gay et al, 2010: 89).

Reliability assesses consistent accuracy over repeated testing. Three key factors: time-consistency ensuring stable outcomes, internal reliability for metric accuracy, and inter-observer consistency when multiple observers are involved in activities like recording or categorizing data (Harmer, 2001: 67). As a result, Richard and Schmidt (2010: 167) conclude that reliability refers to the extent to which a checklist provides consistent outcomes. A checklist is considered reliable when it yields consistent results across different occasions or when administered to different individuals. The researcher employs two sorts of reliability to assess the reliability of the analytical instrument:

1. In the initial analysis, the researcher applied the analytical tool to the entire textbook's pictures. Then, a random sample (4 pictures) was selected from the analyzed content, and the sample was analyzed twice within a period of around 30 days. The reliability coefficient, determined using the Holsti rule (1969), was found to be 0.89. This indicates reliability over time.
2. After that, the researcher collaborated with another researcher⁽¹⁾ who independently conducted the same process. The goal was to assess the correlation between the results of their surveys and calculate the reliability. The correlation between the main researcher and the colleague researcher was 0.94, indicating a high level of agreement.

¹ The researcher consults another analyst in order to compute the analysis reliability:

● Riyadh Sarhan, a lecturer in TEFL Kufa University / College of Human Science / University of Kufa.

**Table (3-2) The Reliability Coefficients for the Workability
of Analyzing Four pictures**

| Analyst | Reliability coefficient |
|----------------------|-------------------------|
| Researcher 1 and 2 | 94% |
| Researcher over time | 89% |

These results suggest a strong level of reliability in the analytical instrument used, both in terms of consistency over time and inter-researcher agreement. While the specific numbers differ slightly from the original study, they demonstrate a similar pattern of high reliability.

3.7 Steps of Analysis

The steps of the analysis are summed up as follows:

1. Reviewing the content of the concerned data deeply in order to collect all the pictures involved.
2. Analyzing the pictures according to an eclectic model (figure 6). The eclectic model involves:
 - Moran's (2001) dimensions of culture.
 - Cortazzi and Jin's (1999)'s typology of culture.
 - Pierce's (1991) components of a sign.
 - Halliday's (1985) six process types of transitivity.
3. Determining the number of frequencies and percentages of the analyzed pictures.
4. Discussing the results and drawing conclusions.

3.8 Data Analysis and Interpretation

In qualitative research, there exist several methods that can be employed to ensure data validation. As outlined by Moleong (2009: 34), there are four criteria for assessing data validation:

1.Credibility: The goal is to establish the credibility of the data by meticulously and comprehensively examining and observing the chosen data in alignment with the research question, thus establishing its trustworthiness

2.Transferability: The researcher should provide all necessary information to enable readers to comprehend the findings and understand that the information was acquired through meticulous observation and analysis of the selected data.

3.Dependability: The researcher must diligently and regularly observe and analyze the data to fully grasp the entirety of the text and arrive at accurate interpretations. This is an integral part of the researcher's approach to the data.

4.Conformability: This involves a technique to ascertain the objectivity of the research by engaging in discussions with other researchers, advisors, and experts, seeking their opinions on the validity of the data.

3.9 The Statistical Tools

The researcher utilizes some statistical tools to draw accurate inferences from the analytical data, they are mentioned as follows:

1. The researcher used frequencies. Frequency is the number of occurrences of a repetitive event (Webster, 1999:1).

2.The researcher calculated the percentage of each items by employing the given formula:

$$P = F / N \times 100$$

Where P = percentage, F = the frequencies of one level, N = the total frequencies of the overall levels (Sudijono, 2010: 43).

3. The reliability of the data of the analytical tool is calculated by the reliability coefficient.

When two researchers investigate the same units, use Holsti's method (1969), which is the suggested approach. The equation is:

$$PA = 2A / (n1 + n2)$$

The amount of agreements between the two researchers or the researcher and himself is A, where PA stands for "proportion agreement".

n1 and n2 represent the researchers 1 and 2's respective totals for units examined.

Additionally, this metric's range is 0.0/0 (no agreement) to 1.00 (perfect agreement) (Neuendorf ,2002:149).

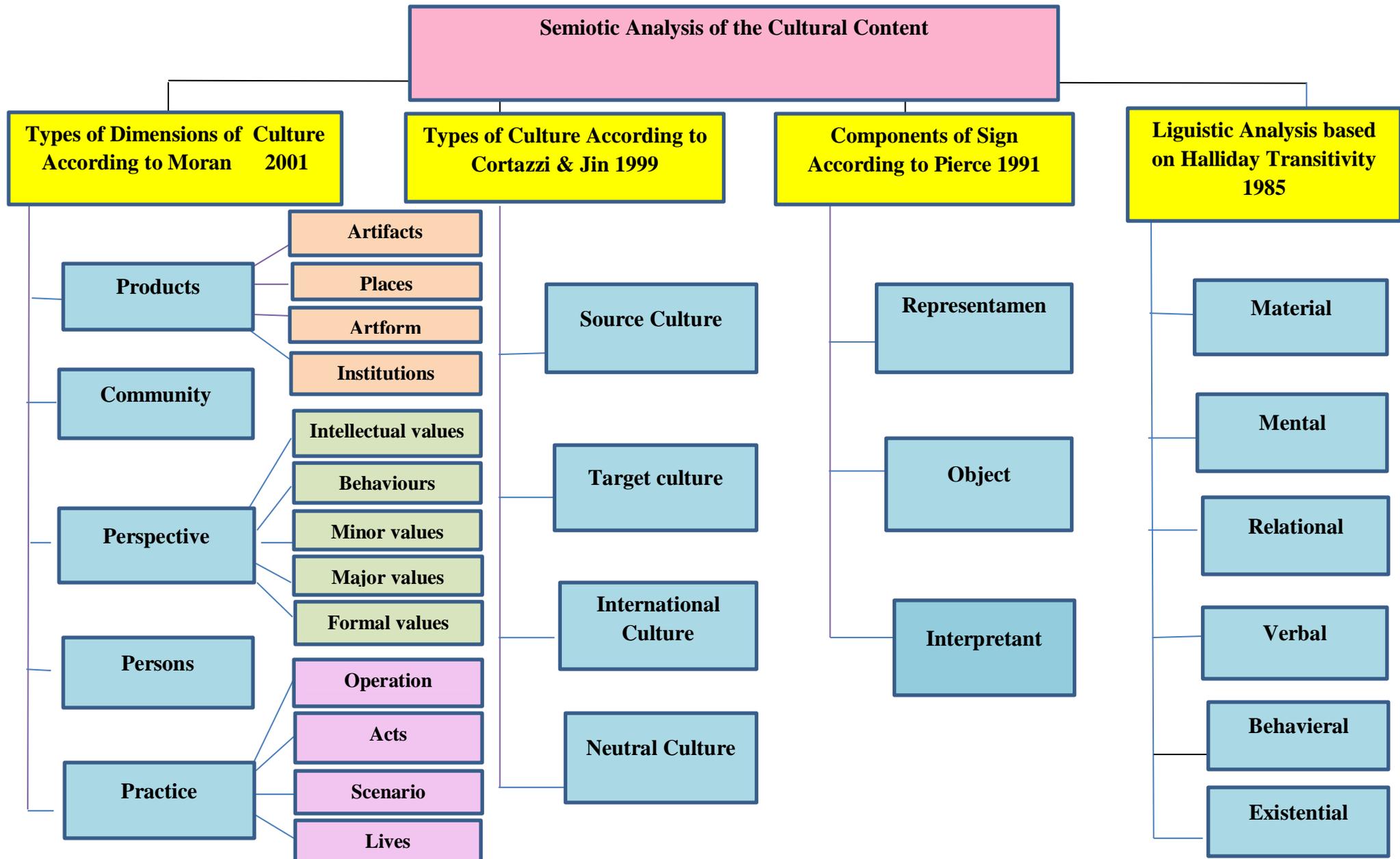


Figure (6) The Eclectic Model

Chapter Four

Data Analysis, Results and Discussion

4.0 Introductory Remarks

The current chapter introduces the practical part of this study. The researcher will analyze semiotically the cultural content of the pictures of Iraqi first intermediate classes textbooks according to the eclectic model which is written in chapter three.

4.1 Data Analysis

Iraqi 1st intermediate textbook entitled 'English for Iraq' student's book is written based on English Curriculum written by Jerri O' Neill and Peter Snow. This book was published in 2014 which consists of 8 chapters, 100 pages. This EFL textbook entitled English for Iraq is published by Garnet Education. Based on the document of review, the researcher utilized Cortazzi and Jin (1999)'s typology of culture for the purpose of detecting the types of cultures namely: target, source, international and neutral culture:

1.Target cultural materials encompass the culture from English-speaking native countries such as UK, USA, Canada, etc.

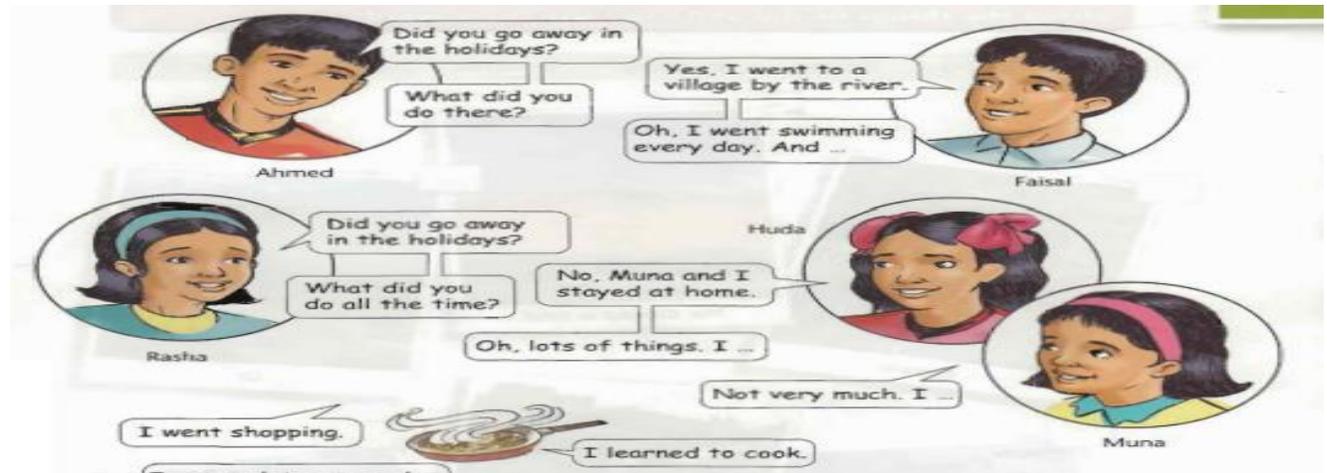
2.Source cultural materials comprise the representation of learners' culture and subculture.

3.International cultural materials portray culture and specific cultural aspects from around the world, not exclusively limited to English-speaking countries.

4.Neutral or unidentified cultural materials in the textbook also include cultural content; however, they do not explicitly indicate a particular culture, making it challenging for researchers to identify their origin. Thus, the following sections involve the analysis of pictures existed in the concerned textbook. The researcher will analyse four pictures for each type of culture as they are stated below.

4.1.1 Source Culture

1) Picture No. one



Picture (1) for the Source Culture

General Analysis

The picture in unit 1 page 5 (the holiday) in the students textbooks deals with the interaction between Ahmed and Faisal. It reflects the life during holidays and how they spend their own time. The main sign in this picture is the photo of five interested persons since they are in the case of smiling. The writer has attempted to attract the viewer's attention by manipulating the facial expressions within the faces of the five persons located in the picture. Additionally, the color of their shirts may make the picture more obvious and attractive that give an impression to the viewers to be interested. Then the interplay between Rasha, Huda, and Muna is depicted in the preceding picture. It depicts holiday life and how people spend their own time. The five interested people in the photo are the major indicator in this picture since they are grinning. By changing the facial expressions of the three individuals in the picture, the authors have made an effort to grab the reader's attention. Additionally, the color of their clothing may enhance the picture, making it more appealing, and give viewers a sense of curiosity.

a. Dimensions of Culture

The concerned picture involves a mixture of dimensions since it consists of **product** in the form of art form which is the **place**, i.e., village, home as well as **practice** which is the swimming, , cooking and shopping, and **persons** in the form (individual identities and interactions). The facial expressions of Ahmed and Faisal, their smiles, indicate a positive and joyful and the facial expressions of Rasha, Huda, and Muna, with their grinning smiles, indicate a positive and joyful perspective. This reflects their attitudes and emotions during the holiday period and their enjoyment of the activities depicted **perspective**, This reflects their attitudes and emotions during the holiday period. The interaction between Ahmed and Faisal represents a social context or a small group within the larger **community**. They are engaging in activities together, suggesting a shared experience or connection. The picture focuses on the personal identities and life histories of Ahmed and Faisal. It captures their interaction and their individual experiences during the holidays. The picture showcases several cultural products. The home depicted in the picture represents artifacts, reflecting the living environment and domestic space. Additionally, the presence of cooking and shopping activities suggests the involvement of cultural practices related to food, ingredients, and consumer goods.

b. Types of Culture

This picture and text contain source culture. It can also be shown that the **source culture** existed in this picture can be considered as multi-dimension in the forms of place and practice.

c. Components of Sign

Concerning **representant**, it points out that the conversation of the five students who are from Iraq talking about what they did in their own holidays. Each one stated their own activities where Faisal stated that he went to a village where Muna and Huda intended to

be at home. As for the **object** of the sign, it deals with holidays that occurred after the courses of schools ends. Such holidays, unlike weekends, are considered long since they are about 3-4 months where students can enjoy their time effectively and comfortably.

Moreover, the **interpretant** can be viewed as students may be motivated or encouraged to approach issues with curiosity by asking questions. Additionally, it can be interpreted as when a teacher being more likely to foster a passion for learning when pupils become curious about a subject and stop learning only for a grade. Students can interact with him/her in a two-way fashion by asking and responding to questions during class. They can use support to help them figure out challenges on their own because teachers can better grasp how they think. Additionally, it provides an opportunity for other students to learn from one another by sharing their sociocultural experiences related to an issue.

d• The Linguistic Analysis

Text 1: Did you go away in the holidays?

The textual analysis shows that the form of the text is a question. The interpersonal function is the interrogative mood. The experiential function of the verb (go) is **existential**. In the textual analysis, the subject "you" is the theme while the rest of the sentence is the rheme.

Text 2: Yes, I went to a village by the river

The textual analysis shows that the form of the text is a complete answer to the previous question. It is stated that the tool of transport to reach the village is the river. The experiential function of the verb (went) is **material**.

Text 3: What did you do there?

The form of the above text is wh-question by which Ahmed asks Faisal. The experiential function of the verb (do) is **material**.

Text 4: Oh, I went swimming every day. And..?

The concerned text represent a complete answer for the preceding whquestion where the practice is swimming that Faisal did every day through his own holiday in addition to other practices. The experiential function of the verb (went) is **behavioural**.

Text 5: Did you go away in the holidays?

The textual analysis shows that the form of the above text is a question. The interpersonal function is the interrogative mood. The experiential function of the verb *go* is **material**. In the textual analysis, the subject *you* is the theme while the rest of the sentence *go away in the holidays* is the rheme.

Text 6: What did you do all the time?

Again, the textual analysis shows that the above text is in the form of a question. Such interrogative mood reflects the interpersonal function. The experiential function of the verb *do* is **material**. In the textual analysis, the subject *you* is the theme while the rest of the sentence *do all the time* is the rheme.

Text 7: No, Muna and I stayed at home.

The textual analysis shows that the form of the text is a complete answer for the previous two questions. It is suggested that they will be at home during holidays. The experiential function of the verb (stay) is **material**.

Text 8: Oh, lots of things I...

The form of the above text is also regarded as an incomplete question stated by Huda.

Text 9: Not very much I...

Another an incomplete answer for the preceding wh-question is represented. It is initiated by Muna.

Text 10: I went shopping

The concerned text represents a suggested answer for the preceding wh- question where the practice is shopping. The experiential function of the verb (went) is **material**.

Text 11: I learned to cook.

The concerned text represents another suggested answer for the preceding wh- question where the practice is cooking. The experiential function of the verb (learn) is **mental**.

2) Picture No. Two



Picture (2) Picture for the Source Culture

General Analysis

The picture in unit 4 page 33 (writing a story) in the students textbooks deals with the deftly intertwines these dimensions, creating a tapestry that mirrors the intricate interplay of culture, nature, and technology. The desert landscape serves as both a physical backdrop and a metaphorical reflection of the culture's spirit, while the practices, individuals, and interactions within the picture offer glimpses into the culture's values and outlook. The helicopter introduces a modern twist, suggesting a society that adeptly integrates innovation into its fabric. The picture as a whole reflects a scenario deeply rooted in the culture, possibly one associated with Iraq lands.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it including involves the dimension of **Place** (the desert landscape) as the backdrop where the events unfold. The desert landscape expanse of the desert carries profound cultural connotations. It symbolizes challenges, endurance, and the raw, untamed beauty of nature. This cultural context adds layers of depth to the narrative, possibly reflecting the society's values of resilience, adaptability, and a deep-rooted connection to their natural surroundings. Additionally, **Practices** (the act of calling for help is scenario) , a call for help during a moment of crisis. This practice not only situates the characters within their cultural context but also highlights their approach to emergencies. The act of using modern technology, as symbolized by the mobile phone, underscores the culture's integration of innovation into daily life. This could reflect their progressive outlook, emphasizing the importance of staying connected and resourceful, even in challenging situations., and **Persons** (the character Yassir and his friend) their actions, expressions, and choices, they provide insights into the culture's attitudes and behaviors. Yassir's quick thinking and use of modern communication tools showcase resourcefulness, which might mirror the broader cultural value of being proactive and adaptive in the face of adversity. Moreover, the

picture showcases the interaction between humans and nature (snake, water pond), this interaction may reflect a cultural **perspective** on navigating natural environments. The introduction of a helicopter introduces a technological aspect that could have cultural relevance. The utilization of advanced technology for emergency response suggests a culture that values innovation, community well-being, and effective problem solving.

b. Type of Culture

This picture contain **source culture**. It can also be shown that the source culture existed in this picture can be considered as multi-dimension in the forms of place, perspective, Persons and practice.

c.Components of Sign

The **representant** in the above picture depicts a narrative in which Yassir and his friend encounter danger in the desert. The **object** of the sign is to convey this narrative. The relationship between the sign and the object involves various elements, including the characters, the desert landscape, the water pond, the snake, the mobile phone, and the helicopter. These signs are organized in a sequential manner to craft a story wherein Yassir's friend is bitten by a snake, prompting Yassir to use his mobile phone to call for help. The presence of the helicopter symbolizes the emergence of an emergency response. The **interpretant** is the comprehension of a challenging situation faced by the characters.

d • The Linguistic Analysis

The current picture has no text.

3) Picture No. Three



Picture (3) Picture for the Source Culture

General Analysis

The picture in unit 2 page 18 (Eid al-Fitr) in the students textbooks deals with two persons talk with each other about the month of Ramadan. As all Muslims know, they all across the world mark Ramadan, the ninth month of the Islamic calendar. Ramadan is a time of fasting, prayer, introspection, and community. It is an annual observance in Islam that commemorates the anniversary of Muhammad's first revelation. Fasting is considered one of the Five Pillars of Islam and typically spans from the sighting of the crescent moon to the next sighting, lasting for a period of twenty-nine to thirty days. One of the two people requests for detailed information regarding the relevant month. The second response is that throughout this month, all Muslims who are not seriously or chronically ill, traveling, old, breastfeeding, diabetic, or menstruation must fast from sunrise to sunset as part of their fard (obligatory) obligations.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **practice** in the form of interaction (discussion about Ramadan), **perspective** in the form of beliefs and understanding of Ramadan, **community** in the form of religion (Islamic community and shared religious practices) and **persons** in the form of individuals. The

picture highlights the significance of Ramadan within the Islamic culture and the importance of religious observances and community engagement during this month. The main focus of the picture is the practice of discussing and talking about the month of Ramadan. This practice involves the exchange of information and knowledge regarding the observance of fasting, prayer, and other religious practices during Ramadan. The perspective dimension of culture is reflected in the beliefs and understanding of the two individuals discussing Ramadan. They acknowledge Ramadan as a significant month for Muslims worldwide, characterized by fasting, prayer, introspection, and community. This perspective is influenced by their religious beliefs and traditions. The community dimension of culture is evident in the religious context of the conversation. The discussion about Ramadan highlights the importance of the Islamic community and its shared practices and beliefs during this month. Ramadan is observed by Muslims across the world, bringing them together in a common religious experience. The picture focuses on the two individuals engaging in conversation and seeking information about Ramadan. It represents the personal identities and interactions of these individuals within the broader cultural context of Islam.

b. Type of Culture

This picture and text contain **source culture**. It can also be shown that the source culture existed in this picture can be considered as multi-dimension in the forms of person, community and practice.

c. Components of Sign

The **representant** of the above picture points out that the conversation of the two men who have been from Iraq. Their contribution deals with topic of Ramadan. As for the **object** of the sign, it is concerned with the concerned month which is the ninth one in the year. Additionally, it is possible to view the **interpretant** Muslims strive to enhance their spiritual connection with Allah and strengthen their bonds with their loved ones through

various practices. One significant practice is observing fasting, which entails abstaining from smoking, drinking from sunrise to sunset each day. Fasting during Ramadan serves as a period of unity and deep reflection, where Muslims dedicate time to prayer, reciting the Quran, and performing acts of kindness. During Ramadan, Muslims actively engage in charitable giving, spending quality time with their loved ones, and consciously avoiding falsehood, gossip, and conflicts. The act of fasting holds great importance as it allows Muslims to devote themselves to their faith, draw closer to Allah, and cultivate qualities of patience and compassion. It goes beyond nourishing the physical body, focusing instead on nourishing the soul. Fasting is one of the Five Pillars of Islam, which form the foundation of how Muslims lead their lives. These pillars serve as guiding principles for Muslims, shaping their beliefs, actions, and spiritual growth. Fasting is usually done by all Muslims except those who are sick or travelling.

d • The Linguistic Analysis Text 1: What is Ramadan?

The textual analysis shows that the form of the above text is a question. The interpersonal function is the interrogative mood. The experiential function of the verb *is* attributed to **relational** process. In the textual analysis, the subject *Ramadan* is the theme that needs a suitable rheme.

Text 2: In Ramadan, we fast during the day, from dawn to dusk?

The above form reflects an answer for the preceding wh-question where the practice is fasting that all Muslims do every day during Ramadan from dawn to dusk. The experiential function of the verb (fast) is **behavioral**.

4) Picture No. Four



Picture (4) Picture for the Source Culture

General Analysis

The picture in unit 1 page 6 (Richard in Iraq) in the students textbooks deals with regarding the previous picture, it depicts the marshes situated in the southern region of Iraq. The Euphrates and Tigris river floodplains host the majority of these marshes, extending over areas that include Basra, Nasiriyah, and Amarah towns, as well as southwestern Iran. Formerly, these marshes, known as the Central, Hawizeh, and Hammar Marshes, constituted the largest wetland environment in Western Eurasia. The marshes are home to the Marsh people, descendants of the ancient civilizations of Ur, Sumer, and Babylon, who have developed a distinctive culture closely intertwined with the surrounding landscape. Their activities include harvesting reeds and rice, fishing, and herding water buffalo.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of **place** (the marshes as a place) , **perspective** in the form of **values** (values associated with the Marsh people's culture and their relationship with the marshes). It showcases the unique cultural landscape of the marshes in Iraq and the deep connection between the Marsh people and their natural environment. The main cultural product depicted in the picture is the marshes themselves, which serve as a unique and significant place. The marshes are a distinct geographical feature located in the South of Iraq, characterized by wetlands, floodplains, and rivers. The landscape and ecosystem of the marshes have shaped the culture and way of life of the Marsh people. The perspective dimension of culture is reflected in the values associated with the marshes and the way of life of the Marsh people. The Marsh people, descended from ancient civilizations like Ur, Sumer, and Babylon, have developed a unique culture tightly coupled to the marshes. Their values may include the importance of sustainability, the relationship with nature, and the significance of traditional practices such as harvesting reeds and rice, fishing, and herding water buffalo.

b.Type of Culture

This picture and text contain **source culture**. It can also be shown that the source culture existed in this picture can be considered as multi-dimension in the forms of place and perspective.

c. Components of Sign

The **representant** of the above picture points out that the place which is the Marshes located at the South of Iraq. As for the **object** of the sign, it represents the historical and sociocultural aspects. As for **interpretant**, the Iraqi marshes view as the largest wetland ecosystem of its kind in the Middle East and Western Asia. It consists of a group of

connected lakes and swampy lands, in the lower part of the Euphrates and Tigris basin. Iraqi people consider the Marshes as a symbol for their history and culture.

Based on these five dimensions of culture, each dimension can be classified into several categories which, in their turn, can be utilized directly to identify cultural categories. The following table illustrates the representation of the source culture (Iraqi culture):

Table (4.1) Dimensions of Source Culture

| Dimensions of Culture | | Form | Origin | Type of Culture |
|------------------------------|-----------------|---|---------------|------------------------|
| Product | Places | Village home Marshes | Iraq | Source Culture |
| | Art form | Clothes: various uniforms, helicopter, mobile | Iraq | Source Culture |
| | Artifact | Foods: chicken, Tea, chips, languages | Iraq | Source Culture |
| Practice | | Shopping, cooking, swimming, fasting | Iraq | Source Culture |
| Perspective | | social aspect, religious aspects | Iraq | Source Culture |
| Communities | | religion Ramadan shopping, cook | Iraq | Source Culture |
| Person | | Faisal, Ahmed, Rasha, Muna, Huda, Yassir | Iraq | Source Culture |

With reference to **Table (4.1)**, it reveals that the source culture is mostly presented by the dimension of practice (shopping, cooking, swimming, fasting), product in the form of artifact (foods: chicken, tea, chips, languages: English, French) and persons (names of Iraqi people: Muna, Ahmed, Faisal, Huda, Rasha).

4.1.2 Target Culture

5) Picture No. Five



Picture (5) Picture for the Target Culture

General Analysis

As it is noticed in the current picture in unit 2page 20 (New Year's Day in London) in the students textbooks deals with regarding the previous picture , the biggest wheel is also called **London Eye** referred to by its owners as a cantilevered observation wheel, the Eye stands proudly on the South Bank of the River Thames in London. Boasting an impressive annual visitor count of over three million, it holds the coveted title of the most popular paid tourist attraction in the United Kingdom and claims the distinction of being the tallest cantilevered observation wheel in Europe. Recognized for its frequent appearances in popular culture, this iconic wheel measures 120 meters in circumference and stands tall at

a height of 135 meters. Notably, when it initially opened to the public in 2000, it held the record as the tallest Ferris wheel worldwide "the tallest cantilevered observation wheel in the world.". The Eye's unique structural support relies solely on an A-frame positioned on one side.

a. Dimensions of Culture

Picture no five involves a mixture of dimensions because it consists of **products** in the form of **art form** which architecture (London Eye as an art form) ,and **places** (the significance and location of the London Eye within the city of London). It showcases the cultural and architectural importance of the London Eye as a tourist attraction and a symbol of the city. The London Eye can be considered a product because it is a physical creation, a man-made structure that serves a specific purpose. The location on the South Bank of the River Thames adds to its cultural and historical context. It is a result of human ingenuity and engineering, designed to provide an observation wheel experience for visitors. The London Eye represents an art form and architectural marvel, serving as a symbol of the city and a popular tourist attraction while it may not fit the traditional definition of art as a painting or sculpture, it can be seen as an artistic creation in the form of architecture and design. The London Eye exhibits unique aesthetics and visual appeal, with its circular shape, intricate framework, and nighttime illumination. It adds beauty and visual interest to the landscape of the city, making it an artistic contribution.

b. Type of Culture

This picture contains **target culture**. It can also be shown that the target culture existed in this picture can be regarded as multi-dimension in product and practice forms. considering its representation of the culture and identity of the United Kingdom, it is appropriate to classify the culture represented in the picture as the target culture.

c.Components of Sign

For *representant*, the picture reflects the culture of Europe since the biggest wheel stands for the history of London. As for the *object* of the sign, it deals with the famous and remarkable thing existed in London. Concerning the component of *interpretant*, it can be perceived that each country has its own civilization which is distinguished by it. The London Eye is one of the sights of civilization in Europe where people take pride in their history and achievements over the years. Such feeling is naturally existed in any society, such as, the civilization of Iraq, Egypt, Lebanon, etc. New generations should keep what the previous generation built since they spent time and effort to reach the best manner. On the other hand, students should also exert more efforts in order to gain their aims. Although it is not easy and needs time, they should do that for the purpose of being successful persons and have their position in their own societies on one side. On the other side, all people respect the successful one since they aid to build their countries.

d•The Linguistic Analysis

The current picture has no text.

6) Picture No. Six



Picture (6) Picture for the Target Culture

General Analysis

The above picture in unit 6 page 52 (A wolf in the forest) in the students textbooks reflects four persons who are a man, his wife and their two children, a girl and a boy. They seem that they were flying over a forest. It is observe that the engine suddenly stopped. The man tries to start it again, but nothing happened. Thus, he attempts repairing it through seeking the main reason behind lacking its inability to work. Two things are also noticed in the current picture which are a set of trees and an animal.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of art form which is the **place**, i.e., forest, **practice** which is flying and stopping as well as the dimension of **community** in the form of social aspect being a family and **persons** (individual identities). The picture depicts a forest as the main cultural product. The forest represents a natural environment and a place where the events of the picture take place. Additionally, the presence of an animal in the picture adds to the cultural product, showcasing the biodiversity and wildlife of the forest. The practice depicted in the picture is flying, as the family is shown in an aircraft. The sudden stopping of the engine introduces the practice of troubleshooting and attempting to repair the aircraft. This practice involves problem-solving and technical skills. The community dimension of culture is evident in the family portrayed in the picture. The man, his wife, and their two children represent a social aspect of the culture, showcasing family bonds and relationships. Their collaboration and cooperation in addressing the engine issue highlight the importance of family unity and teamwork. It portrays a situation in which a family faces a challenge while flying over a forest, emphasizing the importance of teamwork and problem-solving skills within the family dynamic.

b.Type of Culture

This picture and text contain target culture. It can also be shown that the **target culture** existed in this picture can be considered as multi-dimension in the forms of product, community and practice.

c. Components of Sign

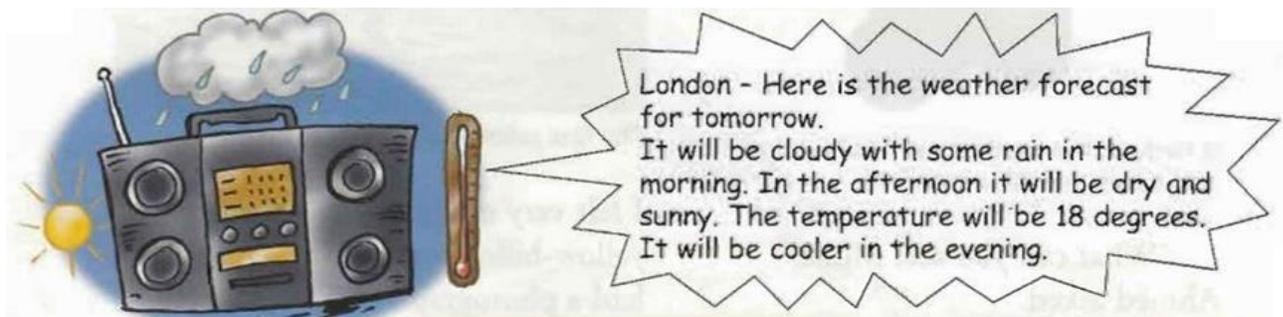
The **representant** of the above picture points out that the situation of the family who wants to travel to another place. They seem that they do an accident trying to solve this problem by looking for the suitable solution for what they have. As for the **object** of the sign, the family needs to enjoy their time through doing their activities as it noticed in the picture.

Additionally, it is possible to view the **interpretant** as there is a big problem in an appropriate time and place where no one can help this family since people are not there. It is actually a miserable situation that make them being frightened as well as the wasting of time. Although the difficulty of the situation, the man appears to convey hope that the problem will be solve that is clear from his facial expressions being looking for a solution. Connotative meanings reflect psychological effect on students since the picture motivates to make people in general and students in particular having a hope to change everything towards better. That is, hope can be a wish for something to occur, a desire for things to improve, or a specific ambition or aspiration. It is crucial for us to have hope in our life and to look forward with optimism. Hope also serves as a significant barrier against invasive or potentially dangerous ideas. Hope also improves our quality of life by lowering feelings of helplessness, raising happiness, lowering stress, and reducing depression.

d•The Linguistic Analysis

The current picture has no text.

7) Picture No. Seven



Picture (7) Picture for the Target Culture

General Analysis

With reference to the above picture in unit 2 page 14 (The seasons of the year) in the students textbooks, it has a radio having a channel. It talks about the subject of climate in London. Generally speaking, winter in London lasts from December to February, with January and February normally being the coldest months. Contrary to popular belief, London's winters aren't actually that cold. Average winter temperatures vary between 5°C and 10°C (January is the coldest month with an average temperature of 6.7°C).

a. Dimensions of Culture

From the above picture, it involves one of dimensions of culture which is **products** in the form of **art form**, i.e., radio and **perspectives** on the weather and climate in London. It showcases the role of media in disseminating cultural information and shaping people's perceptions and understanding of their environment and climate. The main cultural product depicted in the picture is the radio with a channel discussing the subject of climate in London. The radio serves as a medium for transmitting information and cultural content, in this case, information about the weather and climate in London. The perspective dimension of culture is reflected in the discussion about the climate in London. It provides insights and perspectives on the duration and average temperatures of winter in the city, challenging popular beliefs about London's winters being extremely cold. This perspective highlights the cultural understanding and knowledge of the local

climate patterns and challenges common perceptions. perspectives on the weather and climate in London. It showcases the role of media in disseminating cultural information and shaping people's perceptions and understanding of their environment and climate.

b. Type of Culture

This picture reflects a **target culture**. It can also be shown that the target culture existed in this picture can be considered as the cultural dimension in the form of product.

c. Components of Sign

The **representant** of the above picture indicates a radio. As for the **object** of the sign, actually radio refers to news aiding people know the recent news. Moreover, the **interpretant** of the sign can be perceived as each season has its own fixed features in London. Accordingly, people practice their jobs, hobbies and experiences based on the climate of the season. That is, each season is characterized by certain traits. For example, in summer people always do their hobbies that needs sunny and warm days as in camping, claiming and swimming.

One can also interpret that each individual has its own style, beliefs and values which will be reflected when he/she interacts with others. This leads to thing which is called individual differences. The latter should make us unite not isolate since each one can benefit from each other to reach to our aims. It is a good advice for all students to take it into account.

• The Linguistic Analysis

The above picture involves a short paragraph that is concerned with the characteristics of the climate in London. It gives a detail about the weather in winter. The interpersonal function is the declarative mood. The experiential function of the verb (was) is **relational**.

8) Picture No. Eight



Picture (8) Picture for the Target Culture

General Analysis

From the preceding picture in unit 7 page 60 (Danger at sea) in the students textbooks, it is obviously noticed that there is an accident which is called drowning. It is a form of asphyxia brought on by putting the lips and nose under water. The majority of fatal drowning incidents take place when the victim is either by themselves or in circumstances when anyone else nearby is unable or unwilling to help. Drowning victims may endure breathing difficulties, vomiting, confusion, or coma following a successful resuscitation. On rare occasions, victims may not start showing these signs until several hours after being rescued. Aspiration of vomit, low body temperature, and acute respiratory distress syndrome are additional consequences that victims of drowning may have.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of place (the place of the accident), **practice** in the form of scenario (the act of drowning), **person** in the form of identity. The cultural product

depicted in the picture is the place or location where the accident of drowning is taking place. The specific setting, such as a body of water, represents a cultural product in the form of a physical environment. The practice dimension of culture is reflected in the scenario of the drowning accident. The description mentions the act of drowning, which is a tragic event resulting from asphyxia caused by submerging the lips and nose under water. It highlights the practice of swimming or being in water without proper safety measures. The person dimension of culture is represented by the individuals involved in the scenario, including the victim of drowning and potentially others who may be nearby. Their actions, reactions, and potential consequences contribute to the cultural understanding of personal experiences and identities.

b.Type of Culture

This picture contains target culture. It can also be shown that the **target culture** existed in this picture can be considered as multi-dimension in the forms of product, practice and person.

c.Components of Sign

The **representant** of the present picture denotes two persons trying to go out the sea in addition to the airplane as it located in the picture. As for the **object** of the sign, it represents the two individual who drown. As for **interpretant**, spending a lot of time close to large bodies of water increases the risk of drowning. Using personal flotation devices on boats swimming in hazardous conditions, never swimming alone, teaching children and adults to swim, limiting or eliminating access to water, exercising appropriate supervision, and teaching them to recognize unsafe water conditions are all ways to prevent drowning. One can benefit from this situation, especially those who need to reach his goals, via attempts more than once. The same can be applied to students when they fail since failure is one of causes of succeed. They should change their view towards things in all aspect of life.

Based on these five dimensions of culture, each dimension can be classified into several categories which, in their turn, can be utilized directly to identify cultural categories. The representation of the concerned target culture can be noticed in the following table:

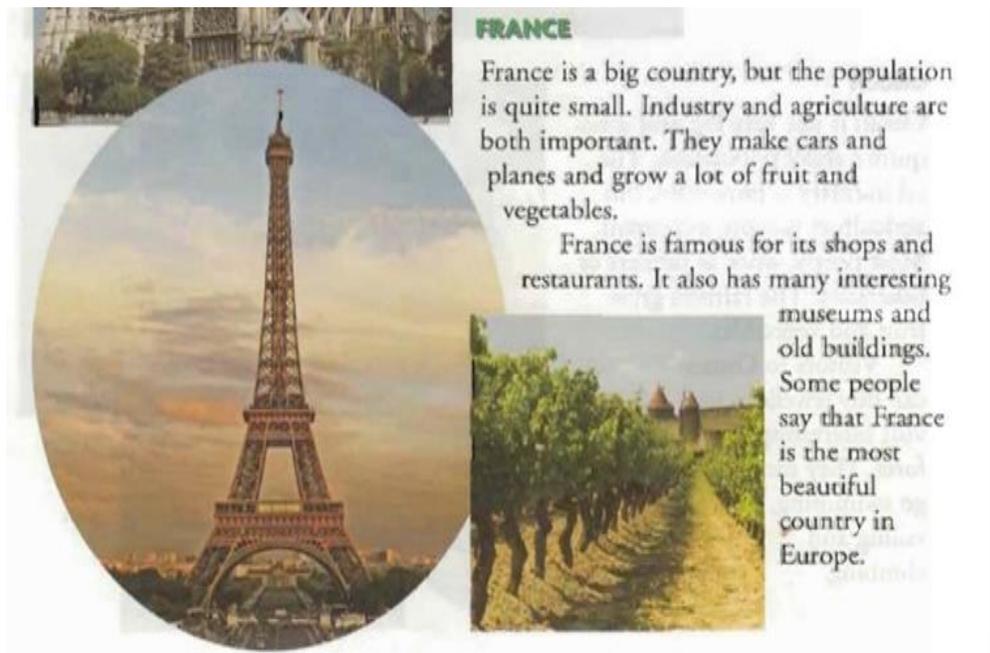
Table (4.2) Dimensions of Target Culture

| Dimensions of Culture | | Form | Origin | Type of Culture |
|------------------------------|-----------------|--|------------------|------------------------|
| Product | Places | Canada Sidney England Sea drowing London Eye Forest | London Canada | Target Culture |
| | Art form | Weather London Eye radio | London | Target Culture |
| Practie | | Flying, stopping, diving, engine failure, fishing, camping, cooking, swimming, looking for. | England | Target Culture |
| Communities | | Social aspect (family) | Canada | Target Culture |
| Person | | Karen, Tom Sam, Mack Len, John Dave, Josh | London | Target Culture |

Based on the above Table, it shows that the target culture is mostly presented by the dimension of practice (diving, fishing, camping, cooking, swimming, looking for.), product in the form of artifact (weather) and persons (Karen, Tom, Sam, Mack, Len, John, Dave, Josh).

4.1.3 International Culture

9) Picture No. Nine



Picture (9) Picture for the International Culture

General Analysis

The picture in unit 5 page 40 (Four country) in the students textbooks is concerned with the famous issues existed in France. The main sign in this picture is the two photos which are Eiffel tower and agriculture. The writer has attempted to attract the viewer's attention by manipulating the most remarkable things that are predominated in the concerned country. The tower offers three visitor levels, featuring restaurants on the first

and second levels. The upper platform of the top level stands at an impressive height of 276 meters above the ground, making it the highest observation deck open to the public within the European Union. The ascent from ground level to the first level involves climbing over 300 steps, and the same number of steps is required to reach the second level from the first, making the entire ascent a 600 step climb. As for agriculture, France has maintained a dominant position in agricultural production on the continent.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of art form which is the **place**, i.e., Paris, **practice** which is growing. By combining the product dimension (Eiffel Tower) and the practice dimension (agriculture). The picture combines the product dimension (Eiffel Tower) and the practice dimension (agriculture) to showcase important aspects of French culture. It emphasizes the cultural significance of the Eiffel Tower as a tourist attraction and the country's agricultural heritage.

The cultural products depicted in the picture are the Eiffel Tower and agriculture. The Eiffel Tower is a famous landmark in France and represents a cultural product in the form of an architectural structure. It is an iconic symbol of the country and attracts tourists from around the world. Agriculture, on the other hand, represents a cultural product in the form of an economic activity and land use. France is known for its agricultural sector and has a dominant position in agricultural production in Europe. The practice dimension of culture is represented by the mention of growing agriculture in France. This highlights the agricultural practices and techniques employed by farmers in the country. The description also mentions the three levels of the Eiffel Tower accessible to visitors, including the presence of restaurants. This represents the practice of tourism and sightseeing in France.

b.Type of Culture

This picture contain **international culture**. It can also be shown that the target culture existed in this picture can be regarded as multi-dimension in product and practice forms.

c.Components of Sign

For **representant**, the picture denotes that both agriculture and Eiffel tower represent the two symbols that France is known all around the world for Paris and its monuments such as the Eiffel Tower and agriculture. As for the **object** of the sign, it deals with two remarkable things existed in France. These are agriculture and Eiffel tower.

Moreover, the **interpretant** can be viewed that French people have a strong sense of pride in their culture and art. People were asked to choose up to three characteristics about their country and city that they are most proud of during the study, including: Sustainability initiatives, sports teams, the environment, delicious cuisine and cultural traditions, historical events and adventures, the people, music, art, and entertainment, contributions to science and technology, and the way it's governed are all important factors. Thus, both agriculture and Eiffel tower are part of French people's identity.

d• The Linguistic Analysis

The textual analysis of the current picture shows that it involves a paragraph to describe France as a big country as compared with its population which is small. In addition to agriculture, France is also famous with industry making different things, such as, cars, planes and so on. The interpersonal function of the picture indicates a *declarative mood*. The experiential function is viewed from the perspective of how it is utilized to talk about events, states and entities in the France. Finally, the author uses verbs, such as, *is, make*, reflecting **material** process.

10) Picture No. Ten



Picture (10) Picture for the International Culture

General Analysis

The above picture in unit 6 page 48 (Fuads first meal in Japan) in the students textbooks reveals that there are four people who are two men, a woman and a young man as if the latter is a guest. Usually, Japanese people dine at low tables while sitting on cushions on tatami floors (a reed-like mat). Men and women both kneel during formal events, but during informal gatherings, men sit cross-legged and ladies with both legs crossed. Chopstick usage is central to many Japanese table manners customs. Chopsticks should always be held properly and should never be left vertically in a bowl of food as this mimics a funeral offering. Also, one must avoid consuming food directly from a shared dish and should make an effort to avoid hovering over their plate with their chopsticks.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of art form which is the **place**, i.e., in Japan, **practice** which is eating as well as the dimension of **community** in the form of **social aspect** being a family and

person in personal identify. The picture represents the product dimension through the portrayal of the home, which is considered an art form in Japanese culture. The traditional Japanese home with low tables and tatami floors reflects the aesthetic and design elements of Japanese architecture. The practice dimension is evident in the activity of eating depicted in the picture. The cultural practices and etiquettes surrounding dining in Japan, such as sitting on cushions, using chopsticks, and following specific table manners, represent the practice dimension of culture. The picture also incorporates the community dimension by showcasing the social aspect of a family gathering. The presence of the four individuals, two men, a woman, and a young man, reflects the communal and familial relationships within the Japanese culture.

b.Type of Culture

This picture and text contain **international culture**. It can also be shown that the target culture existed in this picture can be considered as multi- dimension in the forms of product, community and practice.

c.Components of Sign

The **representant** of the above picture points out that the situation of the family who eat their meal. Each person would have a unique pair of chopsticks. You did not use your personal chopsticks to accept food; separate ones were used for serving. The emphasis on manners and etiquette emerged here roughly at the same period as it did in Japan, if not a little earlier, but with quite different outcomes. As for the **object** of the sign, the Japanese family prepare to eat their meal following their own etiquette.

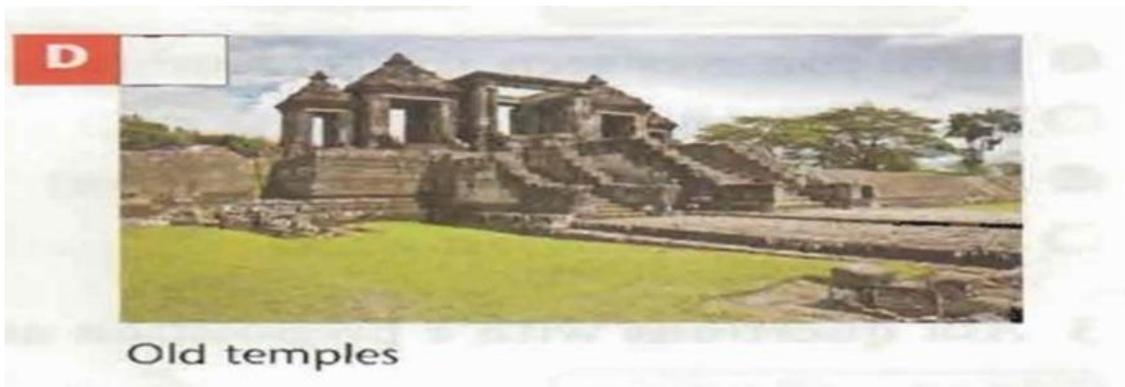
In terms of **interpretant**, Japanese society follow certain rules when they eat, that is, people in Japan have their own behavior when the sit to eat their meals regardless the type of meal. As opposed, Muslims in any society follow strict rules when they eat. For example, they should say ‘Bismillah’, and start their meal by uttering the name of Allah. If

they forget to do so at the beginning, they can say it whenever they do remember. Additionally, they should eating with their right hands that are compulsory and if one has an illness that prevents him/her from eating with his/her right hand, there is no issue in eating with his/her left.

- **The Linguistic Analysis**

The current picture has no y text.

11) Picture No. Eeleven



Picture (11) Picture for the International Culture

General Analysis

In relation to the above picture in unit 5page 41 (Have you ever be in Indonesia?) in the students textbooks, it includes temples where it is located in Indonesia. Temples abound in Indonesia. The majority of Indonesia's historical sites are on Java Island. The name of one of them is Borobudur. Temples can be structures with a variety of shapes and purposes, such as a place of worship, a place of religious instruction, a place to inter monarchs' ashes, a residence for the gods, a royal bathhouse, or a gateway. Temples were constructed primarily to accommodate Buddhist or Hindu religious activities, while having historically served a variety of purposes.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of **place**, The temples themselves are cultural products in the form of **art forms**(architectural structures). The picture of temples in Indonesia represents the dimensions of culture through the physical presence of the temples as products and the values associated with them as a perspective. They represent the artistic and architectural achievements of the past and hold historical and religious significance. The temples serve as physical landmarks and symbols of cultural heritage in Indonesia. The perspective dimension of culture is represented by the values and beliefs associated with the temples. Temples in Indonesia, like Borobudur, have deep spiritual and religious significance for the communities that practice Buddhism or Hinduism. They are considered sacred places of worship, meditation, and spiritual enlightenment. The values attached to these temples reflect the religious and cultural beliefs of the people who built and continue to revere them. The temples in Indonesia, captured in the picture, showcase the cultural dimensions of both product and perspective. They represent tangible cultural artifacts and embody the intangible values and beliefs of the communities they are associated with. The temples serve as important cultural and religious landmarks, attracting visitors and providing insight into the rich cultural heritage of Indonesia.

b. Type of Culture

This picture contains **international culture**. It can also be shown that the target culture existed in this picture can be considered as multi-dimension in the forms of place and perspective.

c. Components of Sign

The **representant** of the above picture points out that the place which is the old temples located in Indonesia. As for the **object** of the sign, it represents the historical and

sociocultural aspects. As for **interpretant**, old temples can be regarded as one of the most important manifestations of Indonesian cultural heritage. This magnificent structure serves as a reminder of Indonesia's glorious history. It was built about the year 800. A famous example of ancient Indonesian culture and a reminder to the rest of the world that Indonesia previously served as a significant hub for spiritual learning is a temple known as Borobudur. There is evidence that Indonesian civilization had already attained a high level of economic system mastery, including commerce trading and accounting, more than a thousand years ago.

12) Picture No. Twelve



Picture (12) Picture for the International Culture

General Analysis

In relation to the above picture in unit 3 page 22 (I have finished my work) in the students textbooks, the picture featuring a girl engaged in cleaning and painting activities showcase a shared understanding of basic needs, hygiene, and maintenance that is relevant to people from all corners of the world. This portrayal of common human experiences and practices highlights the universal nature of the culture being represented.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of a girl engaged in household tasks aligning with the **Practices** aspect of human life. Engaging in chores like cleaning resonates with the routines of most individuals, as tending to our living spaces is integral. Consequently, the cultural context is intertwined with the theme of domestic living conditions. In this context, the **Community** dimension highlights the association of such tasks predominantly with women, who often play a significant role in house keeping responsibilities. The **products** themselves, featuring symbols of a girl bucket, broom, painting tools, duster, floorcloth with cleaning and painting tools (), represent cleaning and painting supplies such as buckets, brooms, dusters, and painting tools. The persons involved include the girl depicted in the picture, engaged in cleaning and painting tasks, as well as people from various cultural backgrounds who can relate to and understand the symbols.

b. Type of Culture

This picture contains **international culture**. It can also be shown that the target culture existed in this picture can be considered as multi-dimension in the forms of Practice and Community.

c. Components of Sign

The depicted symbols consist of various elements: a girl, a duster and window, a bucket with water and a hand broom, a floor cloth, a painting, a door, and a front yard. Each of these symbols acts as a **representative**. The highlighted **objects** encompass cleaning tools, girls, houses, and dirt. The resulting interpretant stemming from these objects is the notion of household tasks being undertaken by girls. These **interpretations** reflect our perceptions of the roles girls play and their responsibilities within the domestic setting.

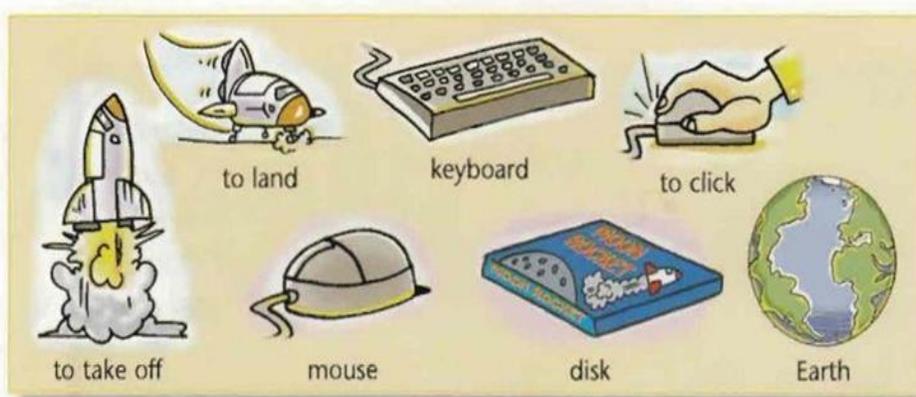
Table (4.3) Dimensions of International Culture

| Dimensions of Culture | | Form | Origin | Type of Culture |
|-----------------------|-----------------|--|--------------------|--------------------------|
| Product | Places | Beaches, home, Eifel tower Temples | France | International Culture |
| | Art form | low table, home, tatami floors, chopsticks, football, market, mobile, robot, building, helicopter, agriculture bucket, broom, painting tools, duster, floorcloth | Japan Paris | International Culture |
| Practice | | enjoying, cooking, painting, looking for, dining cleaning painting growing | Japan France | International Culture |
| Perspective | | values | Indonesia | International Culture |
| Community | | Social aspect | Japan | International Culture |

With reference to Table (4.3), it reveals that the international culture is mostly presented by the dimension of practice (enjoying, cooking, painting, looking for.), product in the form of artifact (football, market, mobile, robot, disk, building, disk, helicopter, Earth).

4.1.4 Neutral Culture

13) Picture No. Thirteen



Picture (13) Picture for the Neutral Culture

General Analysis

The present picture in unit 5 page 43 (where have you been) in the students textbooks has many things, such as, airplane, keyboard, mouse, disk and Earth. Each of these things indicates something related to. That is, a fixed-wing aircraft that is pushed forward by the thrust of a jet engine, propeller, or rocket engine is known as an airplane. There are many different sizes, forms, and wing arrangements for airplanes. Aerial vehicles are used for a variety of purposes, including recreation, military, cargo and passenger transportation, and research.

All mouse, disk and keyboard are three tools or means by which computer users enter information and data to the device. That is our home planet for Earth. According to

scientists, the formation of Earth and its moon coincided with that of the rest of the solar system. The solar system's fifth- largest planet is Earth. Its circumference is roughly 8,000 kilometers. Only Earth is known to have a significant amount of liquid water. Life cannot exist without liquid water. The only planet on which life is known to exist is Earth.

a.Dimensions of Culture

The concerned picture involves a mixture of dimensions since it consists of **product** in the form of art form which is the piece of information. The airplane represents the technology and transportation. It symbolizes advancements in aviation and the ability to travel across long distances efficiently,(Keyboard, Mouse, and Disk) these tools represent the technology and communication. They are commonly used in computing and information exchange, enabling users to input data, navigate interfaces, and store information. Earth represents the nature and the environment. It signifies our home planet and highlights the significance of preserving and protecting our natural resources. Together, these elements reflect the intersection of technology, transportation, communication, and our relationship with the natural world, which are all part of the cultural fabric of society.

b.Type of Culture

This picture and text contain **neutral culture**. It can also be shown that the neutral culture existed in this picture can be considered as one dimension in the form of products.

c.Components of Sign

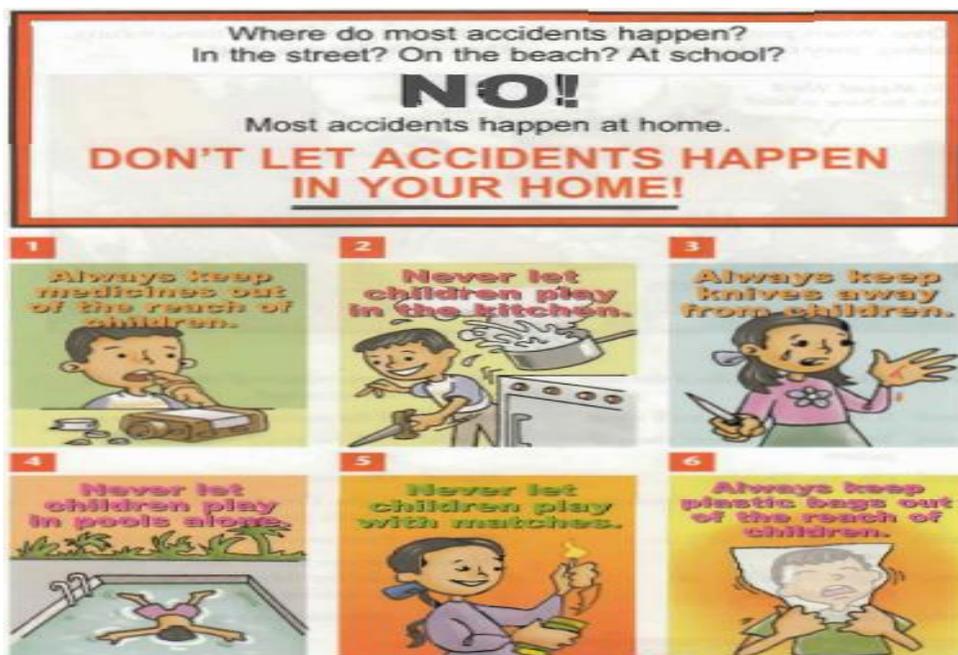
In terms of **representant**, the present picture points out technological elements which aid to facilitate human life. As for the **object** of the sign, it is concerned with tools or instruments which became an essential part of daily life. As for **interpretant** of this picture, although technology has many advantages, effort and improvement in this area are ongoing. And these advantages have a significant influence on how we live our daily lives

and how a great number of businesses, including business, healthcare, transportation, and communication, operate. In general, technology is both significant and incredibly helpful because it has boosted efficiency, sped up decision-making, saved money and time, given businesses a competitive edge, and increased innovation.

d• The Linguistic Analysis

The current picture has no text.

14) Picture No. Fourteen



Picture (14) Picture for the Neutral Culture

General Analysis

Based on the above picture in unit 7 page 55 (Warnings to parents) in the students textbooks, it is concerned with the causes of accidents that happen anywhere, i.e., street, home, beach, school. Accidents are spontaneous, unexpected events that often result in harm, loss, or injury. Every year, many people throughout the world suffer permanent disabilities or injuries as a result of accidents, which are a common part of the human

experience. Property loss or damage occurs in many accidents. Accidents can happen everywhere, whether it be at home, when traveling, at a hospital, on a sports field, or at work. Many accidents can be avoided or prevented with the right safety measures and awareness of one's surroundings.

Regrettably, accidents tend to happen more frequently at home. To prevent mishaps, everyone should be aware of the hazards in their homes. This fact sheet aims to increase people's awareness of the kinds of accidents that could happen at home and the precautions you can take to avoid them. Fires can start abruptly and spread swiftly, causing damage to your home and furniture as well as endangering life. They can be started in a number of different ways, but there are a few straightforward tips you can use to stop them from happening.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **product** in the form of art form which is the **place**, i.e., home, **practice** in the form of **operation** which is saving and happening as well as the dimension of **community** in the form of social aspect. the picture and its description address the cultural aspects related to accidents, including the awareness of hazards, the adoption of safety measures, and the communal responsibility to prevent accidents and ensure a safe environment and precautions to prevent accidents. The picture touches upon the social aspect of accidents, particularly in the context of home accidents. It suggests that accidents can be prevented through collective awareness and responsibility within the community, as everyone should be aware of the potential hazards and take necessary precautions. The picture portrays accidents as a product, emphasizing their occurrence and the resulting consequences. Accidents can be considered a product of human activities and the environment, highlighting the potential risks and dangers associated with various locations. The dimension of community is implied in the description, as accidents can happen in various

settings such as streets, homes, beaches, and schools. These settings are places where individuals interact and engage with others, highlighting the social aspect of accidents and the need for collective awareness and responsibility.

b.Type of Culture

This picture and text contain neutral culture. It can also be shown that the **neutral culture** existed in this picture can be considered as multi-dimension in the forms of place, community and practice.

c.Components of Sign

The **representant** of the above picture indicate warning from sudden accident, especially those that take place in home since they are most dangerous than accidents happen in anywhere. As for the **object** of the sign, it concerns a bad or sad event that happens accidentally and frequently causes hurt, injury, damage, or loss; casualty; mishap. For the **interpretant** of the picture, one can see that there should provide protection before any accident happen. In other words, people must follow certain procedures in order to save their own life. Consequently, all students should put their aims and try to achieve them.

d • The Linguistic Analysis

Text 1: Where do most accident happen?

In the street? On the beach? At school?

The textual analysis shows that the form of the above text is a question. The interpersonal function is the interrogative mood. The experiential function of the verb *happen* is **material**. The answer is stated to select one of them.

Text 2: No, most accidents happen at home.

The textual analysis shows that the form of the text is a complete answer for the previous question. It is certainly most accident take place at home. The experiential function of the verb (happen) is **material**.

Text 3: Do not let accidents happen at home

The third text conveys the imperative mood. It is concerned with the idea of warning to make people being aware and constantly checking things existed at home since people who are careless prone to risk. The experiential function of the verb (let) is **behavioral** while (happen) is **material**.

15) Picture No. Fifteen



Picture (15) Picture for the Neutral Culture

General Analysis

For the previous picture in unit 5 page 38 (We have been everywhere) in the students textbooks, it has two persons, a girl and a boy surrounding Earth. It indicates that particularly since the Industrial Revolution and the Communications Revolution, planet Earth has been rapidly becoming one society at an ever-faster rate. At this specific time in human history, information may be transmitted from one person to another at the speed of

light and with the quality of virtual reality from any location on Earth. More than ever, people go to distant parts of the world and engage in wireless communication. Wherever in the earth, it is possible to travel from one place to another in a single day. The quest for extraterrestrial life and a planet where people can travel and settle is ongoing.

The national economies of the 21st century are larger, substantially more integrated, and interconnected than ever before thanks to advancements in production, transportation, and communication technologies. Global policy issues have multiplied and proliferated at the same time, taking center stage in discussions about international policy. The proliferation of nuclear weapons, free trade, the global financial system and its crisis, meteors and asteroids, global information sharing and risk, changes to the human genome, artificial intelligence advancements, large hadron collider experiments, robots and war robots, terrorism and counterterrorism efforts, and global warming are a few notable examples.

a. Dimensions of Culture

From the above picture, it involves a mixture of dimensions because it consists of **practice** in the form of interaction, **community** in the form of social aspect and **persons** in the form of individuals. The picture depicts the Earth and signifies the interconnectedness and integration of societies on a global scale. It represents the outcome or result of advancements in technology and communication. The picture highlights the practice of global interactions and communication. It suggests that people are able to travel and connect with each other across the world, and there is a quest for extraterrestrial exploration and settlement. The picture signifies the social aspect of global interconnectedness. It implies that people from different parts of the world are engaging in wireless communication, traveling to distant locations, and participating in discussions and efforts related to global policy issues.

b.Type of Culture

This picture and text contain neutral culture. It can also be shown that the **neutral culture** existed in this picture can be considered as multi-dimension in the forms of person, community and practice.

c.Components of Sign

The **representant** of the above picture points out that the interaction between people around the world regardless the distance between them. As for the **object** of the sign, it is concerned with the planet of Earth in which we all live. For the **interpretant** of the sign, it can be understood that the interaction between different people from different countries does not only make contact with them but also transfer the sociocultural factors of different countries. This issue contributes to exchange and know the civilization of other countries, such as, exchanging information, economy, plans for different aspects.

d•The Linguistic Analysis

The current picture has no any text.

16) Picture No. Sixteen



Picture (16) Picture for the Neutral Culture

General Analysis

With reference to the preceding picture in unit 1page 13 (The bird watcher) in the students textbooks, three things can be viewed that are all related to bird-watch by which individuals observe birds. While observing distant objects, binoculars or field glasses enable the user to use both eyes (binocular vision) by mounting two refracting telescopes side by side and aligning them to point in the same direction. Although sizes range greatly from opera glasses to enormous pedestal-mounted military types, the majority of binoculars are designed to be carried with both hands. Binoculars provide users with a three-dimensional vision, in contrast to a (monocular) telescope, since each eyepiece presents a slightly distinct picture to each viewer's eye, and the parallax enables the visual cortex to create a perception of depth.

a. Dimensions of Culture

From the above picture, it involves a dimension of **product** in the form of **artifact**. The dimension of culture depicted in the picture is primarily the product dimension, represented by the artifact of binoculars. The picture showcases the binoculars, which represent the material culture associated with bird-watching. It signifies the importance of tools and artifacts in facilitating and enhancing cultural practices such as observing and studying birds. Binoculars are specifically designed to allow individuals to observe distant birds with both eyes, providing a three-dimensional vision and enhancing the viewing experience. They are a product of human ingenuity and serve a specific purpose in the cultural activity of bird-watching. They are a product of human ingenuity and serve a specific purpose in the cultural activity of bird-watching.

b. Type of Culture

This picture and text contain **neutral culture**. It can also be shown that the neutral culture existed in this picture can be considered as a dimension of product in the form of artifact.

c.Components of Sign

The **representant** of the above picture points out that bird-watcher is a tool which is needed to look for birds. As for the **object** of the sign, it represents a hobby for many people who practice this job. As for **interpretant**, observers should be accurate when they transport images or news. People have been observing birds for generations from their yards, in forests, parks, and other places where birds congregate. Bird enthusiasts do this to recognize different bird species, keep track of significant information, share their interests, and even advance science.

Table (4.4) Dimensions of Neutral Culture

| Dimensions of Culture | | Form | Origin | Type of Culture |
|-----------------------|----------|--|----------------------|-----------------|
| Product | Places | Home | France, Oman, Japan. | Neutral Culture |
| | Art form | | | |
| | Artifact | Disk, keyboard, binoculars, earth, rocket engine, mouse, | France, Oman, Japan. | Neutral Culture |

| | | | | |
|--|--------------------|-------------------------------------|--|-----------------|
| | | airplane | | |
| | Practice | Saving, happening, bird watching | | Neutral Culture |
| | Perspective | | | |
| | Community | Social aspect | | Neutral Culture |
| | Person | individual (Girl, boy) | | Neutral Culture |

4.2.1 Statistical Analysis

In order to have more objective results, a statistical analysis is made to add confirming the hypotheses that are stated in the first chapter. As far as the visual structure is regarded, the analysis shows that five dimensions of culture will be clarified: product, practice, perspective, community and person. The quantitative method is used to obtain statistically the frequencies and percentages of the concerned dimensions.

4.2.2 The Statistical Analysis of Pictures

To consider the statistical analysis of pictures, five dimensions will be analyzed fully in terms of percentages and frequencies. To begin with an analysis of culture, most of the pictures adopt these five dimensions in the data under study. The represented participants (human or animal participants) rarely looked at the viewer in the eyes. The percentages of the product, practice, perspective, community and person score are 31.818%, 15.151%, 9.09%, 10.606%, 33.333% respectively. These percentages show that the dimension of person is highly utilized in the concerned pictures with the percentage of 33.333% while the dimension of product scores 31.818%. The dimension of practice amounts 15.15 % and the dimensions of community 10.60% and Finally, the dimension of perspective run out 9.09%. Consider Table (4.5) and Figure (7) below:

Table (4.5)
Frequencies and Percentages for Dimensions of All Types of Culture

| Picture No. | Product | Practice | Practice | Community | Person |
|-------------------|---------|----------|----------|-----------|---------|
| 1 | 3 | 3 | 1 | 1 | 5 |
| 2 | 1 | 1 | 1 | 0 | 2 |
| 3 | 0 | 1 | 1 | 1 | 2 |
| 4 | 1 | 0 | 1 | 0 | 0 |
| 5 | 2 | 0 | 0 | 0 | 0 |
| 6 | 1 | 1 | 0 | 1 | 4 |
| 7 | 2 | 0 | 1 | 0 | 0 |
| 8 | 1 | 1 | 0 | 0 | 2 |
| 9 | 1 | 1 | 0 | 0 | 0 |
| 10 | 1 | 1 | 0 | 1 | 4 |
| 11 | 1 | 0 | 0 | 0 | 0 |
| 12 | 3 | 0 | 1 | 1 | 1 |
| 13 | 1 | 0 | 0 | 0 | 0 |
| 14 | 1 | 1 | 0 | 1 | 0 |
| 15 | 1 | 0 | 0 | 1 | 2 |
| 16 | 1 | 0 | 0 | 0 | 0 |
| Total | 21 | 10 | 6 | 7 | 22 |
| Percentage | 31.818% | 15.151% | 9.090% | 10.606% | 33.333% |

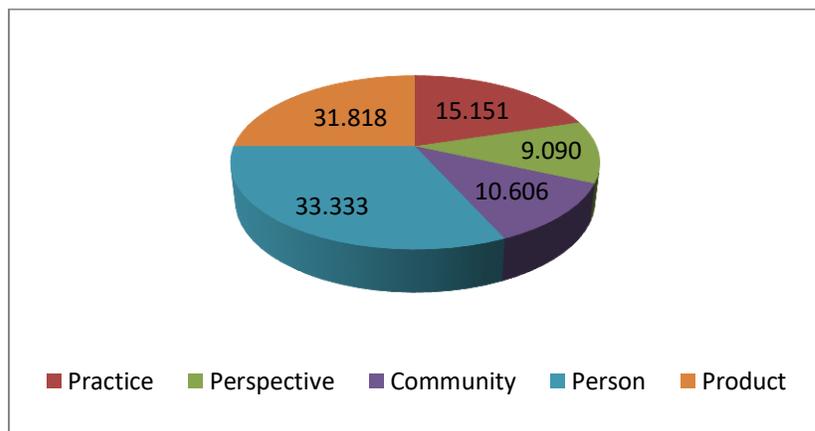


Figure (7)
Frequencies and Percentages for Dimensions of All Types of Culture

4.3.2 Statistical Analysis of Linguistic Structure

Concerning the subcategories of the experiential function, they have the following percentages: mental 5.88%, material 58.82%, relational 11.76%, verbal 0%, existential 5.88%, and behavioral 17.64%. The percentage of material process is the highest one as it is a process of describing the pictures. This verifies the last hypothesis: Material process is the most frequent type of the linguistic processes used in the concerned EFL Textbook. Consider Table (4.6) and Figure (7) below:

Table (4.6)
Frequencies and Percentages for Halliday's Types of Process

| Picture No. | Material | Mental | Verbal | Behavioral | Relational | Existential |
|-------------------|----------|--------|--------|------------|------------|-------------|
| 1 | 6 | 1 | 0 | 1 | 0 | 1 |
| 2 | 0 | 0 | 0 | 0 | 0 | 0 |
| 3 | 0 | 0 | 0 | 1 | 1 | 0 |
| 4 | 0 | 0 | 0 | 0 | 0 | 0 |
| 5 | 0 | 0 | 0 | 0 | 0 | 0 |
| 6 | 0 | 0 | 0 | 0 | 0 | 0 |
| 7 | 0 | 0 | 0 | 0 | 1 | 0 |
| 8 | 0 | 0 | 0 | 0 | 0 | 0 |
| 9 | 1 | 0 | 0 | 0 | 0 | 0 |
| 10 | 0 | 0 | 0 | 0 | 0 | 0 |
| 11 | 0 | 0 | 0 | 0 | 0 | 0 |
| 12 | 0 | 0 | 0 | 0 | 0 | 0 |
| 13 | 0 | 0 | 0 | 0 | 0 | 0 |
| 14 | 3 | 0 | 0 | 1 | 0 | 0 |
| 15 | 0 | 0 | 0 | 0 | 0 | 0 |
| 16 | 0 | 0 | 0 | 0 | 0 | 0 |
| Total | 10 | 1 | 0 | 3 | 2 | 1 |
| Percentage | 58.82% | 5.88% | 0% | 17.64% | 11.76% | 5.88% |

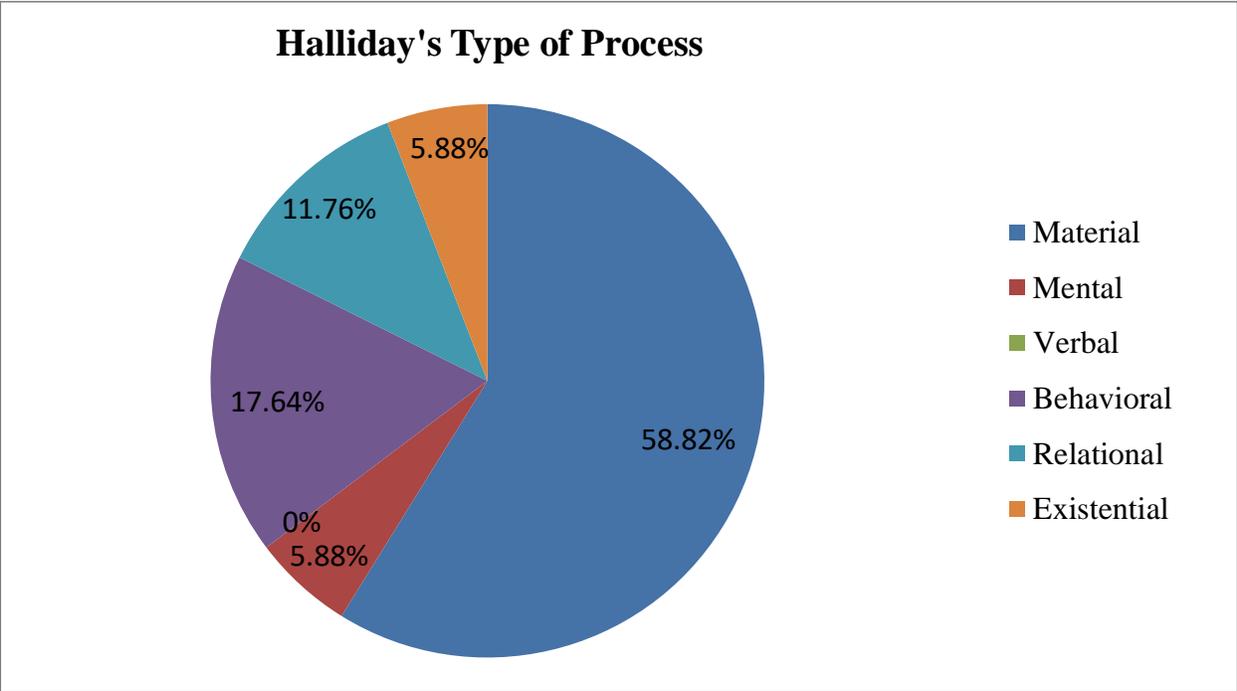


Figure (8)

Frequencies and Percentages of Halliday's Types of Process

Table (4.7)

**Frequency of Types of Cultural Categories in the
1st Intermediate Textbook**

| Types of Cultural Categories | Source Culture | Page No. With both No. of picture and unit | Target Culture | Page No. With both No. of picture and unit | International Culture | Page No. With both No. of picture and unit | Neutral Culture | Page No. With both No. of picture and unit | Total |
|------------------------------|----------------|--|----------------|---|-----------------------|--|-----------------|---|-------|
| Picture | 45 | p.1(1)/u.1 p.5(3)/u.1 p.6(4)/u.1 p.7(12)/u.1 p.8(1)/u.1 p.9(2)/u.1 p.13(2)/u.1 p.17(1)/u.1 p.18(7)/u.2 p.23(8)/u.3 p.29(2)/u.3 p.31(1)/u.4 p.63(1)/u.8 | 40 | p.11(2)/u.1 p.14(3)/u.2 p.15(1)/u.2 p.19(2)/u.2 p.20(4)/u.2 p.21(1)/u.3 p.35(5)/u.5 p.36(1)/u.5 p.37(6)/u.5 p.38(1)/u.5 p.52(4)/u.6 p.53(1)/u.7 p.60(3)/u.8 p.61(2)/u.8 p.64(4)/u.8 | 61 | p.22(4)/u.3 p.24(7)/u.3 p.25(4)/u.3 p.26(6)/u.3 p.27(7)/u.4 p.30(7)/u.4 p.32(4)/u.4 p.33(3)/u.4 p.34(2)/u.4 p.39(4)/u.5 p.40(7)/u.5 p.41(9)/u.5 | 37 | p.7(2)/u.1 p.10(5)/u.1 p.13(8)/u.1 p.43(5)/u.5 p.34(3)/u.4 p.55(3)/u.7 p.58(4)/u.8 p.61(7)/u.8 | 183 |
| Text | 22 | | 20 | | 13 | | 13 | | 54 |
| Total Appearance | 67 | | 60 | | 74 | | 50 | | 251 |
| Total in Percentage | 26.7 % | | 23.9 % | | 29.5 % | | 19.9 % | | 100 % |

Based on Table (4.7) the dominance of culture types in the EFL textbook can be clearly observed. The international culture is the most prevalent, appearing 74 times, accounting for 29.5% of the content in both texts and pictures. Visual pictures represent it 61 times, while texts represent it 13 times. The second most frequent culture is the source culture, which appears approximately 67 times, representing 26.7% of the content. In

terms of visual pictures, it occurs 45 times, while texts represent it 22 times in the first intermediate textbook. Moving on to the third most frequent culture, we have the target culture, which appears 60 times in the EFL textbook, representing 23.9% of the content. Visual pictures account for 40 occurrences, while texts account for 20 occurrences. Finally, the neutral culture has the lowest frequency, appearing only 50 times with a percentage of 19.9%, which is the lowest among the categories. However, it is important to note that the cultural categories presented in the English textbook for Iraq can be observed in the following figure:

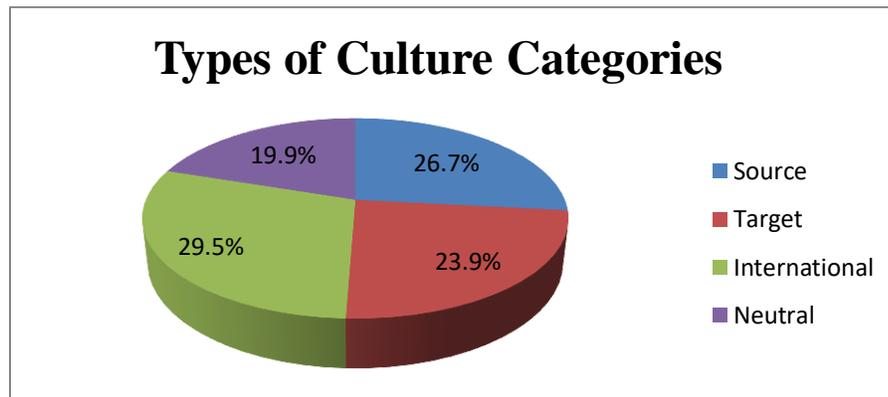


Figure (9) Types of Cultural Categories in English for Iraqi Textbook

The above figure presents a comprehensive breakdown of cultural categories in the textbook, including their respective percentages. To further elaborate on these categories, the analysis will be categorized based on types of cultures: source culture, target culture, international culture, and neutral culture, as discussed in the previous subsection.

Chapter Five

Conclusions, Recommendations and Suggestions for Further Studies

5.0 Introductory Remarks

The last chapter of this study deals with the conclusions drawn from the results of the study in the previous chapter. In addition, it contains some recommendations and suggestions for further studies.

5.1. Conclusions

From the discussion outlined in the previous chapter, the researcher draws some conclusions as a result of a semiotic analysis of the textbook to the first intermediate stage “English for Iraq” on the analysis performed in the study. Based on the findings of the study, it can be concluded as follows:

1. The study primarily utilizes international culture, encompassing various cultural representations. The analysis conducted in this study leads to the conclusion that the presentation of cultural types demonstrates a balanced representation of cultural content.
2. The cultural dimensions used are product, practices, communities ,perspective and person. These dimensions represent all culture. The study's findings indicate that EFL textbooks designed for the first intermediate grade in Iraq contain an adequate amount of cultural content.
3. The purpose was to see the semiotics role to understand culture in the pictures textbook. The semiotic system is the vital and fundamental element that shows the culture to be represented. The semiotic system consists of objects, representatives, and interpretants used to denote culture. Signs used show the people, their practices and products and refer

to communities and cultures. The five frames complement each other to designate cultural content and thus the research questions answered.

4. The presentation of international culture in the textbook, both through pictures and text, is the most prominent. Source culture, on the other hand, holds the second position in terms of representation. The target culture belongs to the third place followed by the neutral culture. It might be said that the number of cultures among international culture, source culture, target culture, and neutral culture is balanced. So, there would be cultural data on comparisons between the source culture and the target culture, as well as between the target cultures of different countries. The student's knowledge and understanding of culture are impacted by the balance of cultural information.

5. The examination of the textbook utilizing the semiotic framework of Peirce delved into and uncovered deeper insights about the culture by analyzing the signs present in the pictures.

6. The study findings indicated that the selected examples of signs depicted in pictures conveyed cultural information, albeit to a limited extent. Although the signs within the pictures were unable to explicitly present a substantial amount of cultural knowledge, they still provided some insights into cultural understanding.

7. The analysis of data reveals that on the results of based on Semiotic analysis , the textbook writers of the first intermediate stage “English for Iraq” take the cultural content attention in writing and organizing this textbook.

8. Providing students with an appropriate level of cultural content can prevent excessive exposure to foreign cultures, thereby minimizing the risk of diminishing their appreciation and admiration for the local culture while perceiving it as inferior to foreign cultures. Moreover, placing greater emphasis on the cultural content presented to students can enhance their intercultural awareness, boost their motivation to learn, enhance their

understanding of local culture, and facilitate a deeper comprehension of language within authentic contexts.

9. Different pictures have different forms. Pictures appear in several forms and were created in different contexts. Because of the growing power of visual communication, they are used in communication as symbols of culture. Developments in semiotics suggest that pictures should be considered as signs and observations which in turn suggests that it would be useful to think of pictures as sign systems that are subject to interpretations.

10. This study explored the cultural content differences and dimensions of culture represented in the Iraqi English Textbook for the first intermediate school. In fact, both analyses (qualitative and quantitative) of data showed that cultural content was given due attention in writing and organizing this textbook. Theoretical studies have confirmed the positive influence of culture on language learning and teaching.

5.2 Recommendations

- 1.** Textbook authors should take into account the cultural differences between the culture of the target language and that of the learner.
- 2.** When presenting cultural content, teachers are encouraged to do so through a visual approach, by using photos and video tapes alongside audio material. In addition, the use of advanced technologies such as interactive media to present audiovisual materials essential for linking language performance, and communicative and cultural awareness in the classroom.
- 3.** With the proliferation of illustration resources in educational institutions, the use of pictures is becoming more common. Good pictures can be a valuable pedagogical tool in the classroom.

4-Teachers should be consulted in the selection of textbook material, and they should participate in changes or improvements to the textbooks.

5. The Department of Education can conduct training programs to help teachers acquire this ability to deal with cultural content in language teaching.

5.3 Suggestions for Further Studies

The following are suggestions for further studies, based on the theoretical and practical findings and results obtained in the present study:

1. Semiotic Analysis of Cultural Symbols in other English textbooks, especially the second and third intermediate stages.
2. A comparative study of cultural content types used in Iraqi second and third intermediate schools' textbooks.
3. A semiotic analysis of reading comprehension passages ' pictures in sixth secondary school textbook.

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Appendices

Appendix (1) Expert Consultation Form

University of Babylon
College of Basic Education
Higher Studies/ M.A.
English Methodology

A Letter to Respected Jury Members

Dear Dr. _____ with respect.

The researcher intends to carry out a descriptive study for the M.A. thesis entitled "*A Semiotic Analysis of the Cultural Content in Iraqi Intermediate School Pictures' Textbooks*".

To achieve the aims of the study, the researcher constructs a checklist to get your opinions if the models the researcher used are suitable or not. The researcher adopts eclectic model for analyzing the data. It consists of Moran (2001)'s dimensions of culture, Cortazzi and Jin (1999)'s typology of culture, Peirce's (1991) components of sign, As well as Halliday (1985)'s process types of transitivity.

Thank you in advance for your kind cooperation.

Any additions, modifications, or omissions you suggest will be highly appreciated.

Supervised by
Asst. Prof. Wafaa Mokhlos (Ph. D.)

The researcher
Amal Adnan
M.A. Candidate

As for the components of the eclectic model, the following checklist will illustrate it:

| Models | Suitable | Unsuitable | Notes |
|---|----------|------------|-------|
| <p>Dimensions of culture:</p> <ol style="list-style-type: none"> 1. Product 2. Practice 3. Perspective 4. Community 5. Person | | | |
| <p>Types of culture:</p> <ol style="list-style-type: none"> 1. Source Culture 2. Target Culture 3. International Culture 4. Neutral Culture | | | |
| <p>Components of a sign as follows:</p> <ul style="list-style-type: none"> • Representant • Object • Interpretant | | | |
| <p>Types of transitivity processes:</p> <ol style="list-style-type: none"> 1. Material 2. Mental 3. Behavioural 4. Verbal 5. Existential 6. Relational Process | | | |

| Dimensions of culture: | Suitable | Unsuitable | Notes |
|--|----------|------------|-------|
| 1.Product : a.Artifact b. Places c.Artform d.Institutions | | | |
| 2. Practice: a.Operation b.Acts c.Scenario d. lives | | | |
| 3.Perspective: a.Intellectual values b.Behaviours c.Minor values d.Major values e. Formal values | | | |
| 4. Community | | | |
| 5. Person | | | |

The items of the checklist are from Moran (2001), Cortazzi and Jin (1999) and Chandler Peirce's (1991) and Halliday (1985).

Comments:

| | |
|------------------------|--|
| Name | |
| Academic Status | |
| Place of Work | |

Appendix (2)

Jury Members

| No | Names | Academic Status | Specification | Place of Work |
|----|----------------------------|--------------------|---------------|---|
| 1- | Abd Ali Nayif Hasan | Prof. Dr. | Linguistics | College of Basic Education/ University of Babylon |
| 2- | Dunya Muhammed Miqdad Ijam | Prof.Dr. (M.A.) | Linguistics | College of Education for Human Sciences/ University of Babylon |
| 3- | Salih Mahdi Adai | Prof. Dr. | Linguistics | College of Education for Human Sciences/ University of Babylon |
| 4- | Shaima Abd Al-Baqi | Prof. Dr. | TEFL | College of education Ibn Rushd\University of Baghdad |
| 6- | Ahmed A. Hamza | Asst. Prof. (M.A) | TEFL | College of Education for Human Sciences/ University of Babylon |
| 6- | Ahmed Rawdhan Salman | Asst. Prof. Dr. | Linguistics | Al-Mustaqbal University |
| 7- | Elaf Rriyad Kalil | Asst. Prof. Dr. | TEFL | College of Education – Ibn Rushd\ University of Baghdad |
| 8- | Hasanain Hasan Shaheed | Asst. Prof. (M.A.) | Linguistics | College of Basic Education/ University of Babylon |
| 9- | Lihad A. Mubarak | Asst. Prof. Dr. | TEFL | College of Education for Human Sciences/ University of |

| | | | | |
|-----|-----------------------|--------------------|------|--|
| | | | | Babylon |
| 10- | Mais Falaieh Hasan | Asst. Prof. Dr. | TEFL | College of Basic Education/ University of Babylon |
| 11- | Muna M. Abbas | Asst. Prof. Dr. | TEFL | College of Basic Education/ University of Babylon |
| -12 | Kadhim Al Shammari | Lect. Dr. | TEFL | College of Basic Education, University of Babylon |

الخلاصة

الثقافة هي جانب أساسي يجب الاهتمام به عند تعلم اللغة. يعتقد على نطاق واسع أن تعلم اللغة يصبح أكثر نجاحًا عندما يتشابك مع السياق الثقافي. بمعنى آخر، اللغة والثقافة لا ينفصلان. لتحقيق ذلك، يحتاج الطلاب إلى تطوير التفاهم بين الثقافات وأن يصبحوا مؤهلين للتفاعل بين الثقافات. يتمثل أحد الأساليب الفعالة لتعلم اللغة والثقافة في دمج القيم الثقافية في الكتب المدرسية والمواد التعليمية. بهذه الطريقة، يمكن للطلاب اكتساب تقدير وفهم أعمق للاختلاف الثقافي مع تحسين مهاراتهم اللغوية في نفس الوقت.

تتناول الدراسة الحالية المحتوى الثقافي لصور من الكتاب المدرسي للصف الأول المتوسط "الإنجليزية للعراق". باستخدام التحليل السيميائي. الهدف هو استكشاف المناهج الدراسية المخفية والجوانب الثقافية في الكتاب المدرسي ، واستخدام السيميائية لفهم المعاني الكامنة وراء العلامات والرموز المتعلقة بالممارسات والمعتقدات الثقافية. كما تسعى الدراسة لتحديد أنواع المحتوى الثقافي المتمثلة في الصور، وتحديد البعد الثقافي السائد، وتسهيل الضوء على عمليات التحليل السيميائي ، وتحقيق هذه الأهداف تم تحليل ستة عشر صورة نوعًا وكما ، باستخدام نموذج انتقائي لأنواع الثقافة من كورتازي وجين (1999) ، وأبعاد الثقافة لموران (2001) ، وإطار التحليل السيميائي لبيرس (1991) ، و عملية هاليداي للغة (1985). وتسمح المنهجية المختارة بفحص شامل للمحتوى الثقافي ، موثق باستخدام قائمة مرجعية ، مع تقييمات صارمة للصلاحيّة والموثوقية.

تظهر النتائج أن تركيز كبير على الأبعاد المختلفة للثقافة في الكتاب المدرسي ، بما في ذلك الفرد والمنتج والممارسة والمجتمع والمنظور. من بين هذه الأبعاد ، يتم استخدام البُعد الشخصي بشكل أكثر تكرارًا ، يليه المنتج والممارسة والمجتمع والمنظور. العملية اللغوية الأساسية المستخدمة لوصف المشاهد المصورة هي العملية المادية ، والتي يتم استخدامها بشكل متكرر لنقل المعلومات الثقافية في الكتاب المدرسي. يُظهر التحليل أيضًا تمثيلًا متوازنًا لأنواع مختلفة من الثقافات (دولية، مصدر، هدف، ومحيدة) مع تفوق انتشار الثقافات الدولية والمصدر. يضمن هذا النهج المتوازن أن يتعرض المتعلمون لمحتوى ثقافي متنوع ، مما يعزز فهمًا أعمق للمجتمعات العالمية.