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**SELF AND OTHER REPRESENTATION IN ALGERIAN SECONDARY
SCHOOL ENGLISH TEXTBOOKS: A MULTIMODAL CRITICAL
DISCOURSE ANALYSIS**

Dissertation Submitted to the Department of English in Partial Fulfillment of the
Requirements for the Degree of Master in Language and Culture

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DEDICATION

I would like to dedicate this modest work to:

My pillars, my amazing parents Abd el Wahab and Malika whose emotional support and understanding is what has always encouraged me.

My lovely younger siblings who have always been my rocks to lean on.

My cherished grandmother and my beloved aunt Hafiza and the rest of my family for always believing in me and encouraging me.

My wonderful friends and sisters Khaoula, Amel, Chaima, Ahlem, and Maha for making the past five years the most enjoyable years of my life.

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Abstract

The present work is a critical discourse study that seeks to investigate the ways EFL textbooks in Algeria embody ideologies and operate as tools of propagating established social hierarchies and asymmetrical power structures. These power structures are generally expressed through representations of the dichotomy of the Self and the Other, which is embedded in the semiotic modes incorporated in these textbooks. This dissertation primarily aims at identifying these visual semiotic modes, investigating how these modes express the aforementioned dichotomy, and determining the ideologies behind these representations and their implications on the learners. This study adopted a qualitative research design, wherein content analysis was employed to study how self-representations and other-representations are portrayed in Algerian secondary school English textbooks. The samples selected for the analysis were extracted from the textbooks of all three levels: *At the Crossroads*, *Getting Through*, and *New Prospects*. The findings obtained show the disparity between the representations of the dichotomy. Self-representational pieces are portrayed negatively whereas other-representational compositions are depicted positively. Overall, representations of this dichotomy elevate the Self and simultaneously demean the Other. Therefore, these results were unexpected and have damaging repercussions. This study then offered some suggestions to syllabi designers to prevent such issues and to properly represent the Self and the Other.

Keywords: Multimodal Critical Discourse Analysis, self-representation, other-representation, ideology

LIST OF ABBREVIATIONS AND ACRONYMS

CDA	Critical Discourse Analysis
CL	Corpus Linguistics
EFL	English as Foreign Language
ELT	English Language Teaching
FCDA	Feminist Critical Discourse Analysis
FL	Foreign Language
MCDA	Multimodal Critical Discourse Analysis
TESOL	Teaching English to Speakers of Other Languages

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General Introduction

1. Background of the study

The complex nature of foreign language learning necessitates the mastery of the target language along with its cultural context. Interaction and communication require the transfer of meanings. Usually, meanings transferred through language are deeply embedded in the cultures of its speakers. Therefore, the prime prerequisite of foreign language learning is to contextualize the language input the learners receive. It is of utmost importance to incorporate cultural content in foreign language classes to ensure the development of intercultural competence in learners. The importance of culturally contextualizing language input in foreign language curricula is emphasized by the linguist Kramsh. Kramsh (1993) deems culture as the indispensable fifth skill that ought to be developed in foreign language learners along with receptive and productive skills. The integration of cultural content in FL classes is primarily realized through educational materials. Textbooks are the most widely used educational materials due to their accessibility and availability.

As communicative tools, EFL textbooks tend to demonstrate some cultural aspects. They shape learners' perceptions of the world because they tend to reflect fundamental ideas about national cultures as well as foreign cultures, which can cause cultural clashes and controversy (Altbach, 1991). Depictions of national cultures and foreign cultures are traditionally tied to ideologies of self-superiority and other-inferiority. The dichotomy has always been a topic of controversy because of the intricate relationship that binds the Self and the Other. The construction of one's self-identity is directly affected by his understanding of himself and his interpretations and perceptions of the Other as his counterpart. Thus, the way the dichotomy is expressed in textbooks would undoubtedly impact the development of intercultural competence in EFL students. To ensure the successful development of intercultural

competent learners, the integration of cultural content in EFL textbooks must be done meaningfully in a way that ensures the representation of a wide spectrum of social and cultural groups. While it is important to portray other cultures respectfully and appropriately, it is equally important to depict the national culture in the same light.

To counter the aforementioned shortcomings, the constant evaluation of these textbooks is necessary. In recent years, textbook evaluation has witnessed a shift in perspective that focused on the ideological aspects of EFL textbooks. This new outlook seeks to unveil representations of various cultural and political issues such as representations of the dichotomy of gender and the dichotomy of the Self and the Other. The investigation of such issues of social power relations is the objective of Critical Discourse Analysis (CDA). CDA is the paradigm most interested in uncovering instances of inequality, discrimination, and power asymmetries perpetuated through discourses. To accomplish this goal, analysts employ the theoretical and methodological conceptions of a variety of disciplines in their investigations, among which modality has become a prominent contributor.

Accordingly, several recent studies have adopted the theoretical and methodological framework of CDA to explore and examine subliminal ideological messages about the aforementioned dichotomies incorporated in EFL textbooks. (Aljuaythin, 2018; Ahmad & Shah, 2019; Al Kayed et al., 2020; Farukh & Ahmad, 2019; Maghsoudi, 2020). A newer trend in CDA incorporates multimodal analysis in its methodological framework, termed Multimodal Critical Discourse Analysis (MCDA), to investigate how semiotic modes contribute to maintaining social power structures. Some recent studies have attempted to critically analyze visual semiotic modes integrated into textbooks (Purwaningtyas, 2020). However, no endeavors were advanced to explore these modes for Self and Other representations.

2. Statement of the problem

Foreign language learning is a complex process, in which learners are required to grasp both the linguistic units of the language and its cultural context. Contextualizing language input is essential for developing intercultural competent individuals. This intercultural competence is developed either through direct exposure to the target culture or through representations of the target culture in educational materials. The latter is the most viable option in most FL classes. Because textbooks are the most preferred materials to use in language classrooms, careful attention must be given to the selection of their content, especially cultural content.

Despite their vital importance as a communicative tool, EFL textbooks tend to be exploited and used as propaganda tools. They are used as instruments for perpetuating beliefs that endorse unequal social relations to instill in learners the ideas that align with the interests of specific institutions. Notions that separate social groups into “us” and “them” are especially prevalent in EFL textbooks. While the categorization of individuals into in-groups and out-groups is not inherently controversial, it becomes a problem when there is a disparity in the characterization of these groups. If one group is elevated at the expense of the other group, then this division becomes controversial.

The division of people into binary opposites is often demonstrated semiotically in EFL textbooks. These semiotic representations of the dichotomy of the Self and the Other are not conspicuous, but they instead are masked through the use of technical configurations of the modes themselves. As previously mentioned, these representations are rarely expressed accurately and appropriately. Hence, this study aims to identify the visual semiotic modes representing the dichotomy of the Self and the Other, determine how these representations are demonstrated, and discern the ideology behind such representations. It is important to note

that no previous study has been conducted regarding this issue in Algerian secondary school English textbooks.

3. Research questions

The present study aims at answering the following questions:

1. How are the visual semiotic features used in the depiction of the “Self” (Algerian culture) and the “Other” (the foreign culture)?
2. What are the underlying ideologies behind these representations of the “self” and the “other”?

4. Objectives of the study

This work seeks to meet the following objectives:

1. To determine the ways in which these binary opposites are portrayed
2. To discern the ideological implications behind these representations.

5. Significance of the study

The present study is conducted to demonstrate how representations of the Self and Other dichotomy are conveyed semiotically in Algerian secondary school English textbooks. This work aims to discern if both native and foreign cultures are presented properly. The purpose of this investigation is to show how representations of national and foreign cultures can help enhance learners’ cultural awareness, which in turn will develop their intercultural competence. The findings of this study will be of great benefit for the following:

- **Learners:** the results of this study will have direct effects on learners’ intercultural competence by hopefully improving their perceptions and understanding of other cultures as well as their own culture through dynamic representations of the Self and the Other

- **Teachers:** The findings of this study will be helpful for teachers of the English language by directing them towards a broader-minded approach to developing learners' communicative competence.
- **Syllabus Designers:** the ideas presented in this study will prove most useful for syllabus designers. Its findings will showcase the shortcomings and limitations of the current English Language textbooks employed in Algerian secondary schools regarding the degree and accuracy of representations of Algerian culture and other foreign cultures.

6. Research methodology

6.1. Research design

The present study is carried out to investigate how Algerian culture and foreign cultures are represented in Algerian Secondary School English textbooks. To meet this end, this study adopts a descriptive qualitative research design. This approach is selected because its principles serve the main aim of this study, which is to describe, investigate, and analyze cultural representations in textbooks. Moreover, this selection is in part prompted by the research questions underlined, which require an in-depth, thorough description and exploration of the phenomena at hand.

6.2. Research Instruments

The current study employs the principles of content analysis to answer the previously outlined research questions and objectives. This content analysis is applied to a sample of ten pictures extracted from Algerian secondary school English textbooks of all three levels. The analysis is carried across three stages. The first stage is a descriptive stage that details all the elements of each picture. This stage employs Kress and van Leeuwen's (2006) system of visual modality analysis. The second stage is an interpretive stage that discusses the meanin

gs and emotions evoked by the pictures. The last stage deals with the ideological significance of the pictures.

6.3. Sampling Material

This study applies content analysis on a sample of ten pictures taken from Algerian secondary school textbooks. These pictures are extracted from the textbooks of all three levels of secondary education: *At the Crossroads*, *Getting Through*, *New Prospects*. The selected samples are chosen because they exhibit critical value that serves the objectives of this study. That is to say, these pictures portray different aspects of Algerian culture and foreign cultures that display some underlying ideology behind their incorporation in these textbooks. The ten pictures chosen are categorized into two categories: Self-representation modes and Other-representation modes.

7. Structure of the Study

The current study is divided into three chapters, and each chapter contains two sections. The first chapter deals with representation and intercultural language teaching and learning. The first section discusses culture in foreign language learning and teaching, highlighting the relationship between language and culture and the latter's significance in foreign language classes. Then, the textbook is specified as a cultural teaching material and discussed as such. Its second section deals with representation and its relationship with intercultural competence, in which the latter is also discussed lengthily.

The second chapter deals with the paradigm of Multimodal Critical Discourse Analysis in depth. The first section of this chapter is dedicated to outlining all theoretical and methodological conceptions of Critical Discourse Analysis. Multimodal analysis, as a novel trend in CDA, is detailed in the second section.

The third chapter deals with the methodological framework applied in this study. It is also divided into two sections. The first one provides a detailed account of every step this study has taken in its quest to answer the underlined research questions and objectives. It describes and justifies the choice of the research design adopted. It also explains the choice of the instrument for the collection and analysis of the data. The second section provides a comprehensive analysis, discussion, and interpretation of the data procured.

Chapter One

Representation and Intercultural Language Teaching and Learning

Introduction

In foreign language (FL) education, scholars have gradually realized that teaching culture is as significant as teaching linguistic units and grammatical structures. The cultural contextualization of languages became a necessity to develop intercultural competent learners. This cultural context is generally incorporated in educational materials, specifically the textbook. However, what began as a sincere attempt to ease intercultural communication turned into a battleground for cultural misrepresentations and clashes. Hence, this chapter is dedicated to exploring how cultural representations should be implemented in EFL textbooks. The first section of this chapter introduces the intricacies that bind language and culture together, highlighting the significant role of culture in foreign language classes. Moreover, the roles, limitations, and evaluation of the textbook as a cultural teaching material are discussed. The second section is devoted to discussing representation and intercultural competence. The significant role that representation plays in developing intercultural competence is delineated, and the concept of intercultural competence is comprehensively explored.

1.1. Culture in Language Teaching

1.1.1. The Relationship between Language and Culture

Language and Culture are complex entities, which seem to be thoroughly entangled with one another. Before attempting to divulge how exactly they are entangled, a brief clarification of the concepts of language and culture is necessary.

Language, as the chief medium of communication and interaction between individuals, is generally defined as a system of signs, both spoken and written, through which human beings

express themselves and communicate as participants of social groups and their respective cultures (Crystal, 2021). It is an outlet which allows individuals to express their feelings, opinions, and thoughts as they engage in social interaction. As speakers interact, their exchanges are inevitably influenced by their cultural backgrounds.

A general definition of the concept of culture is usually confined within the sphere of its surface level characteristics such as food, clothing, music, traditions, holidays, and other aspects attributed to a specific social group's way of life. In fact, UNESCO (2013) defines culture as the distinctive collection of the material and non-material features that characterizes the ways of life of a particular social group. These features include all aspects of life, such as lifestyle, art, literature, and traditions and beliefs.

However, a general definition such as this fails to capture the complexity and intricacy of the concept of culture. Several bodies of literature were dedicated to unraveling this complicated nature of culture as several scholars attempted to define it from different perspectives. Culture has been defined from the viewpoint of different fields of humanities, such as psychology, sociology, philosophy, anthropology, and linguistics.

Valette's (1986) definition narrows down the concept of culture, in its broadest sense, to two aspects that showcase its anthropological, sociological, and historical orientations. The anthropological or sociological orientation is manifest in the attitudes, customs, and daily activities of people, as well as their values, ways of thinking, and frames of reference. The understanding and appreciation of the aforementioned elements necessitates knowledge of the target language as it eases the understanding and appreciation of target language society and its corresponding culture. The historical orientation is present in what is considered the traditional elements of culture such as social sciences, geography, achievement in sciences,

the arts, and history. In other words, it is all the elements that characterize the history of a particular civilization.

On the other hand, Goodenough (1957) defines culture in terms of the collective responsibilities assumed by its members. He states that a society's culture is shaped by a given system of beliefs necessary for participants to operate in an acceptable manner (as cited in Wardhaugh, 2002, p.219). Therefore, culture can be viewed as a cognitive concept. Culture is also seen as an interactive practice, in which culture is a response to three sets of needs: the basic needs of the individual, the instrumental needs of the society, and the symbolic and integrative needs of both the individual and the society (Stern, 2009). Therefore, culture is about adhering to the collective expectations while keeping a balance between the needs of the culture and each individual's needs.

All of the abovementioned definitions stress the collective nature of culture and the important role of the individual as an active participant in society. Therefore, people must be mindful of how they interact with others because they operate as reflections of their given cultural background.

There have been a number of studies conducted to highlight the relationship that links language and culture. One prominent study is the Sapir-Whorf theory of linguistic determinism, in which they conclude that the structure of a language determines the way in which speakers of that language view the world. They further affirm that the close relationship between language and culture renders the understanding or appreciation of one without knowledge of the other impossible. Though it has been argued that the structure does not determine world-view, it is still extremely influential in predisposing speakers of a language toward adopting their world-view (Wardhaugh, 2002, pp.219-220). Although this

theory has been criticized much by sociolinguists, its claim of an existing relationship between the two entities was the impetus for much research on this subject.

Another perspective suggests that language is used by its users to reflect their particular culture's values. This view claims the opposite of the Sapir-Whorf theory, in that the 'thoughts' of the culture are reflected in the language used by its members. Kramsch (1998, p.6) states that "culture both liberates people from oblivion, anonymity, and the randomness of nature, and constraints them by imposing on them a structure and principles of selection." This view of language as a carrier of cultural knowledge and interpretations of concepts and patterns of the life of specific language users is also held by Byram (1989) as he states:

Thus language pre-eminently embodies the values and meanings of a culture, refers to cultural artifacts and signals people's cultural identity. ...language cannot be used without carrying meaning and referring beyond itself, even in the most sterile environment of the foreign-language class. The meanings of a particular language point to the culture of a particular social grouping (as cited in Risager, 2007, pp.94-95).

Considering the significant connection between language and culture, Kramsch (1993) contends that culture should no longer be seen as a feature of language, but as an educational objective in its own right, as she states:

[...] whether it is called (Fr.) Civilization, (G.) Landeskunde, or (Eng.) Culture, [it] is often seen as mere information conveyed by the language, not as a feature of language itself; cultural awareness becomes an educational objective in itself, separate from language. If, however, language is seen as social practice, culture becomes the very core of language teaching. (as cited in Risager, 2007, p. 108)

1.1.2. The Importance of Culture in Foreign Language Teaching

The interconnection that binds language and culture together makes language learning difficult without delving into the shared knowledge and background of its speakers. Therefore, the incorporation of cultural aspects in foreign language classes is paramount to the successful acquisition of the target language. Language as the main vehicle of communication is bound to be charged with cultural attributes, which can pose as obstacles for learners when interacting with native speakers of the target language. In order to overcome these obstacles, providing learners with insights into the socio-cultural rules that govern behaviors and social interactions, as well as showing them how these cultural attributes manifest linguistically have proved to be effective. Thus, teachers as primary instructors and facilitators are expected to deliver to their students the necessary cultural knowledge.(Bouakel, 2016)

The need to include cultural components when teaching foreign languages became more apparent over the history of language teaching and learning as evident in the development of the various teaching approaches and methods from Grammar translation to the communicative method. Several scholars have stressed the significance of incorporating culture in foreign language curricula since learning a language requires not only the acquisition of its linguistic structures and units, but also necessitates acquiring knowledge of the cultural elements displayed by its speakers. In other words, cultural literacy, as Bada (2000) argues, is needed specifically because most language learners who have not been exposed to cultural elements of target society have exhibited difficulties in communicating meaning to native speakers.

Culture can act as an incentive for learners to learn a foreign language. This idea was suggested by Stainer (1971) who insisted that studying culture provides learners with a reason to pursue the goal of learning the target language and that it also adds significance to the process of learning the target language. In other words, culture helps learners construct a coherent image of the real life situations, which they may encounter when interacting with

target language speakers. Moreover, culture contextualizes a great deal of language use; it provides the background knowledge needed for the learners to make sense of the intended messages conveyed through ambiguous phrasing, such as the case with idioms, which helps them relate the abstract system of language to real people and places (Chastain, 1971). Besides, studying culture is generally done through a number of cultural activities that incite learners' curiosity and interest in learning the target language. These activities often include researching different countries and their people, singing, dancing, and role playing (Tomalin & Stempleski, 1993).

Using culture as an impetus for learning the target language may not always produce the intended results. Some learners tend to exhibit different degrees of inhibition towards new cultures that completely differ from their own. . These inhibitions often result in either rejection of or indifference towards the target culture, which pose a hindrance to achieving intercultural competence and language proficiency. Still, the teaching of culture in foreign language classes is still emphasized in foreign language education because it is only through exposure to contrasting views will learners be able to develop the ability to distinguish between their own culture and the target culture, which will encourage them to build a strong sense of self and consequently accept the other. It is only through demystifying the unknown and clarifying misunderstandings that intercultural competence and language proficiency can be developed (Hoff, 2013).

Kramersch (1993) as well considers culture an essential and indispensable fifth skill, whose presence has always existed in the language classroom; a skill that contributes in the enhancement of learners' language proficiency by highlighting and challenging their limitations and shortcomings:

Culture in language learning is not an expendable fifth skill, tacked on, so to speak , to the teaching of speaking, listening, reading and writing . It is always in the background, right from day one , ready to unsettle the good language learners when they expect it least, making evident the limitations of their communicative competence, challenging their ability to make sense of the world around them. (p. 1)

To ensure the successful and effective acquisition of both linguistic and cultural components, several pedagogical factors are taken into consideration mainly the teaching methodologies, the learning strategies, and the materials used.

1.1.3. Cultural Teaching Materials

1.1.3.1. Definition of Teaching Materials

Materials are key components in the teaching learning process. In fact, they can be considered as the most significant. Their significance is emphasized especially in language classes. Teaching materials are generally defined as anything used to help teach language learners and ease the tasks of teachers and learners in language learning (Tomlinson, 1998; Richards & Schmidt, 2002). In short, teaching materials refer to the wide range of educational materials used by teachers in the classroom to achieve specific planned learning objectives. Tomlinson (1998) states that these materials can be presented in various forms such as auditory, visual, linguistic, kinesthetic, and printed. According to him:

Materials can be in the form of a textbook, a workbook, a cassette, a CD. Rom, a video, a photocopied handout, a newspaper, a paragraph written on a whiteboard; anything which presents or informs about the language being learned. (p. xi)

The wide spectrum of these materials has proven to be practical tools used as effective support for teachers in educational settings. Their availability and authenticity play a role in their selection. While scholars promote the use of authentic sources and materials personally crafted by teachers themselves, teachers still opt for the most readily available one, which is mostly imposed by educational institutions and authorities, the textbook.

1.1.3.2. The Textbook as a Teaching Material

Among the various teaching materials available for teachers to employ in language classes, textbooks are the most exclusively and extensively used. Undoubtedly, teachers in any educational setting and in language education specifically tend to rely on textbooks the most in classrooms because textbooks are considered a standard source of information for the formal study of a subject and an instrument for teaching and learning (Graves, 2000).

A textbook is defined in the Oxford Advanced Learner's Dictionary as "a book that teaches a particular subject and that is used especially in schools and colleges" (OALD, 2000, p. 1238). Thus, by adhering to the provided definition above, EFL textbooks are defined as books whose primary aim is to provide language learners with the required set of knowledge, skills, and attitudes that will prove useful when interacting with native speakers. Essentially, textbooks are "the visible heart of any ELT program" (Sheldon, 1988, p. 237). They operate accordingly as they serve as the primary representations of target language use and through providing both teachers and learners the opportunity to practice in classrooms. Textbooks have been adopted as the primary instructional source material for learning since the 19th century.

1.1.3.3.1 Role of Textbooks

Textbooks are considered the core of any language program and they function primarily as one of the authentic sources that provide much of the language input that learners receive as

well as the language practices that occur in the classroom. The content covered in textbooks is usually pertinent to the different systems governing language, such as grammar, vocabulary, and sound system as well as the cultural contexts that influence language use. In addition to the theoretical foundation of language, textbooks provide learners with the practical activities necessary for effective language practice to produce satisfactory results and consequently develop language proficiency (Richards, 2001).

This methodological nature of textbooks pushes a “do-it-yourself” approach to learning. In other words, textbooks operate as a guide for encouraging self-directed, autonomous learning (Cunningworth, 1995). Moreover, according to Cunningsworth’s view, textbooks in an EFL class assume the following roles as well:

- a valuable resource for presentation material (written and spoken)
- a source of ideas and activities for learner practice and communicative interaction
- a reference source for students
- a syllabus where already-determined objectives are reflected
- a support for less experienced teachers to gain confidence and demonstrate new methodologies.

The idea of textbooks serving as an aid for less experienced teachers is also supported by Graves (2000) and Basturkmen (2010). They argue that textbooks save teachers’ time by providing the activities and readings required as well as offering supporting materials such as teachers’ guide and worksheets. Thus, textbooks help by relieving teachers from the task of personally developing said materials. In addition to that, textbooks provide teachers with a foundation for assessing students’ learning as some of them include tests or evaluation tools.

They also state that a textbook provides consistency within a program across a given level because the same textbook, which follows a clear structure, is used by all teachers.

According to Hutchinson and Torres (1994), textbooks play a pivotal role in helping teachers become more confident in the classroom through supporting innovation. They refer to textbooks as “effective agents of change” because they tend to

[...]introduce change gradually within a structured framework and create a supportive environment for teachers in potentially disturbing change processes, helping them to feel more confident to demonstrate new methodologies and relieving them from the burden of responsibility for introducing change. (Hutchinson and Torres, 1994 as cited in Radic-bojanic & Topalov, 2016 .p 140)

Textbooks also take an active part in shaping the learners’ perceptions of the world around them. They greatly influence the way learners construct their understanding of the varying world views through reflecting basic ideas about national culture, which tends to generate controversy and exhibit cultural struggle (Altbach, 1991). Gray (2000) also argues that textbooks are considered “ambassadorial cultural artifacts” and states that they are an effective vehicle for stimulating cultural debates and arguments (as cited in Litz, 2005, p. 7).

1.1.3.3.2. Limitations of Textbooks

Despite their vital importance as tools in the teaching and learning process, textbooks still possess problematic aspects which pose as their limitations. As established by the previously mentioned scholars, the benefits of using textbooks in language classes are abundant. However, their disadvantages must also be taken into consideration, and their controversial aspects should be questioned.

Several researchers share the opinion that textbooks are generally flawed and lack authenticity. They argue that textbooks tend to reflect their authors' biased views and personal inclinations, which consequently produce false narratives about members of a specific social group or certain events or entire countries. In other words, textbooks are used as tools to propagate harmful, negative, misleading, and stereotypical representations of people. Allwright (1981) maintains that textbooks are mere outlets concocted for parroting their authors' "pedagogic, psychological, and linguistic predilections and biases" (pp. 9-10), which he considers as detrimental flaws.

Besides the cultural and social biases, he also claims that textbooks are too rigid as resources for language learning because they dictate the approaches, methods, and techniques ought to be applied in the classroom. Similarly, Cathcart (1989) questions the authenticity of textbooks by arguing that the unnatural and unauthentic representation of the target language in textbooks fails to adequately prepare learners for real-life situations. These unrealistic representations may lead learners' to construct misleading and unrealistic views about the target culture and society.

An ideal EFL textbook should be designed by considering both linguistic and cultural content. It should encompass a variety of practical activities that cover a substantial range of language content to assure that learners comprehend said content. Moreover, a textbook should also include the cultural context, within which the linguistic content is placed. Therefore, textbooks should contain content that promotes the teaching of all five skills; reading, writing, speaking, listening, and culture, as well as emphasize on grammar and vocabulary (Brown, 2000).

1.1.3.3.3. Overview of Textbook Evaluation Methods

The critical importance of textbooks, especially EFL textbooks, denotes their constant evaluation either as an independent line of research or as a part of a larger curriculum evaluation research (Tomlinson, 2003). The process of material evaluation is defined as “the systematic appraisal of the value of materials in relation to their objectives and to the objectives of the learners using them” (Tomlinson, 1998, p. 11). According to Sheldon (1988), there are two reasons for conducting such assessments. First, the evaluation of textbooks will assist teachers and syllabus designers alike in choosing the appropriate textbook. Second, the evaluation will highlight the strengths and weaknesses of the textbook, which will provide teachers with the opportunity to properly adopt or modify materials for future instructions. This evaluation can take place pre-use, in-use, or post-use as Tomlinson (1998) states:

Evaluation can be pre-use and therefore focused on predictions of potential value. It can be whilst-use and therefore focused on awareness and description of what the learners are actually doing whilst the materials are being used. And it can also be post-use and therefore focused on analysis of what happened as a result of using the materials. (p. xi)

Textbook evaluation is approached from a variety of perspectives, each with distinct evaluation objectives. Therefore, there is no standard framework applied to textbook evaluation. To meet the objectives of each approach, several frameworks were and continue to be developed by scholars.

Textbook evaluation emerged as a paradigm in the field of English education in the 1970s with most of the groundbreaking research focusing on teaching techniques and exercises. During this period, checklists with small detailed items were set up to evaluate textbook content, wherein the evaluator is required to make only objective and numerical assessment.

These checklists focused on how the technical aspects of language such as vocabulary, sentence structure, grammar, are presented and whether this presentation is appropriate for the level of the learners (Stevick, 1972; Tucker, 1975; Davidson, 1976; Dauod & Celce-Murcia, 1979).

The checklists developed in the 1980s were not all that different from the ones established in the 70s in their technically based criteria. The difference lies in that these checklists were systemized when the upper categories of analysis were introduced and established to organize the detailed items of analysis, and the fact that the evaluator's subjective input was allowed in this period (Rivers, 1981. Cunningsworth, 1984; Dougill, 1987; Sheldon, 1988). The 1990s witnessed the introduction of a more comprehensive upper category of analysis demonstrated in the Macro-evaluation/Micro-evaluation of MacDough and Shaw (1993). Chang (1996, p.88) sums up the phases that pioneered the field of textbook evaluation in English education in table 1 below.

Table 1.

Development of Foreign Language Textbook Analysis Theories

	1970s	1980s	1990s
Overview of Theory	The theory of textbook analysis made its first appearance in the field of English education. The analysis standards were established in detailed items and each item requested for objective analysis by numeric code or rating	The upper category of analysis standards was introduced in order to organize the detailed items in a higher stage. The theory of this period was apt to ask rather for the evaluator's subjective evaluation than the objective evaluation by numeric code or rating.	More comprehensive upper category was established, compared to that of 1980s. That is, it has established the two upper category of Macroevaluation/Micro-evaluation and made the textbook undergo macro evaluation first and undergo the 2nd micro evaluation. Thus, it established a principle to adopt the textbook that passed the micro evaluation
Scholars	Daoud and Celce-Murcia (1979) Tucker (1978) Bruder (1978) Cowles (1976) Stevick (1972)	Sheldon (1988) Dougill (1987) Cunningsworth (1984) Rivers (1981)	MacDonough and Shaw (1993)
Distinction	Detailed items of 8~26 were presented	The upper categories of 4~7 were presented. <Upper Category 1>	The two upper categories of micro evaluation and macro - evaluation were presented. <Upper Category 2>

However, these evaluation checklists were criticized for a number of reasons. They were criticized for being “too demanding of time and expertise to be useful to teachers, too vague to be answerable, too context bound to be generalisable, too confusing to be useable and too lacking in validity to be useful” (Mukundan & Ahour, 2010 as cited in Tomlison, 2012, p. 148).

Recent studies began to move beyond the technical analysis of textbooks and broadened their scope to include different aspects of ELT materials such as external factors that influence the development of said materials. These studies examined EFL textbooks from an etic perspective, wherein the evaluator would view the textbook from an outsider's perspective so that the focus of the study would not be centered on its pedagogical value. Instead, the textbook would be considered a social, cultural, or a psychological phenomenon or a medium of communication. To unfold these complexities, researchers approached textbooks from an interdisciplinary perspective and analyzed them from the lens of different disciplines such as Critical Discourse Analysis (Maghsoudi, 2020).

1.2. Representation and Intercultural Communication

1.2.1. Representation

1.2.1.1. Definition of Representation

The term “representation” has become a frequently used terminology in many different fields, professions, and domains. Therefore, a plethora of definitions of the term were provided by philosophers, linguists, anthropologists, psychologists, social and political scientists, and practitioners of literary, media, and cultural studies. Hence the term has varying nuances and uses, and yet, most of these disciplines view representation as a way of uncovering the embedded and the underlying meanings of texts.

In the context of cultural studies, the concept of representation holds an important spot. The cultural theorist Stuart Hall (1997) defines it as the process through which meaning is produced and exchanged between members of a culture. This process involves the use of language, signs, and images that stand for or represent things. According to him, “representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people” (Hall, 1997, p.15).

1.2.1.2. Approaches to Representation

In his book titled *Representation: Cultural Representations and Signifying Practices*, Hall (1997) describes three approaches to explain how representation of meaning is achieved through language use.

1.2.1.2.1. The Reflective Approach

According to this approach, as its name would suggest, language functions like a mirror; reflecting the true meanings of objects, people, ideas or events as they already exist in the real world. He borrows the Greek term “mimesis” to demonstrate how language acts as a reflection or imitation of reality. It means that language merely mimics nature and mirrors the established truths existing in the real world. He further argues that; although there is some truth behind the theory of mimetic, because there is a relationship between the visual signs and the shape and texture of the objects they represent; there exists an abundance of abstract concepts with no resemblance to the words, sounds and images that represent them. As well as words that refer to imaginary worlds He also states that differences or lack of equivalences between linguistic codes of different languages and cultures; results in failure of communication, which can only be resolved when one of the parties involved learns the code in the other’s language or culture (Hall, 1997).

1.2.1.2.2. The Intentional Approach

The second approach addressed by Hall is the intentional approach. This approach argues the opposite of the reflective approach. It asserts meanings are imposed by the speaker or the author of a particular work on the world through language. He states; “words mean what the author intends they should mean” (Hall, 1997, p.25). However, that does not mean authors can communicate in made-up private languages in which they are the only unique sources of meaning. The very essence of language, which is communication, contradicts this notion. Hall

insists these private intended meanings must conform to shared rules, codes, and conventions of language within a culture for them to be shared and understood. Hall (1997, p.25) states:

Language is a social system through and through. This means that our private thoughts have to negotiate with all the other meanings for words or images which have been stored in language which our use of the language system will inevitably trigger in to action.

1.2.1.2.3. The Constructionist Approach

The third approach to representation acknowledges the flaws of its two predecessors. It stresses the social attribute of language and the fact that meanings are not fixed neither in the objects themselves nor in the intentions of the individual user of language (Hall, 1997). This approach is called the constructionist, and sometimes referred to as constructivist, because it denotes that meanings are constructed through representational systems, which are composed of concepts and signs. Hall (1997) stresses the importance of differentiating between the material world, where people and objects exist, and the symbolic practices and processes through which representation, meaning, and language function. He also emphasizes the idea that meanings are constructed by social actors employing their respective system of representation.

Constructivists do not deny the existence of the material world. However, it is not the material world which conveys meaning: it is the language system or whatever system we are using to represent our concepts. It is social actors who use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others.

(Hall, 1997, p.25)

1.2.1.3. Representation of the Self and the Other

The issue of representation as a concept in media and cultural studies is always embroiled in discourses of ideology and power relations. At the centre of those discourses lies the dichotomy of the “Self” and the “Other”. Before inquiring further into the issues related to representations of this dichotomy, a brief definition of what it entails is necessary.

The concept of “Self” has been addressed from the perspective of several disciplines, such as psychology, philosophy, and sociology. In psychology, it is generally defined as “the totality of the individual, consisting of all characteristic attributes, conscious and unconscious, mental and physical”(APA Dictionary of Psychology, n.d., para. 1). In other words, the “Self” comprises all of the characteristics that form an individual’s identity. It is related to the construct of one’s sense of identity through one’s perceptions of oneself in relation to others. Psychologists refer to the concept of “Self” as a socio-cognitive construction because the views one holds about oneself in comparison to others are the result of social experiences. From the perspective of classical sociology, the” self” is also recognized as a “the stable set of perceptions of who we are in relation to ourselves, others, and to social systems” (Crossman, 2020, para. 1). Both of these perspectives agree on the fact that this construction of the self develops through one’s experiences of the world, with social and cultural factors as the most significance in building one’s notion of who he is and what he thinks of himself. In all of these definitions, one recurrent idea is the social construction of the “Self” through interactions with the “Other”.

The concept of “Other” is simply defined as the opposite of the self, an entity contradicting the self in every way. The constitutive other, as philosophers call it, is the counterpart necessary for the self to define and construct itself. The existence of the “Other” is wholly

dependent on the self's definition of itself and its interpretation and perceptions of what constitutes the other (The Oxford Companion to Philosophy, 1995).

Social scientists discuss the notion of the “Other” as a concept with negative connotations and one that is generally used to divide people into in-groups and out-groups. This idea stems from the social comparison theory, which explains social comparison as an idea based on two dimensions, superiority/inferiority and similarity/differences (Hargie, 2011). Therefore, the concept of “Other” or “Otherness” is one of exclusion and separation. Staszak (2008) argues that Otherness is a concept built on choosing a criterion that determines the division of humanity into two opposing groups; with one of these groups embodying the norm and whose identity is valued while the other is devalued and defined by its flaws.

This disparity in representation is a clear manifestation of disproportionate power relations as otherness is “the result of a discursive process by which a dominant in-group (Us, the Self) constructs one or many dominated out-groups (“Them,” Other) by stigmatizing a difference, real or imagined, presented as a negation of identity and thus a motive for potential discrimination” (Staszak, 2008, p.2). This categorization of people into binary opposites is perpetuated through representations that devalues the other while elevating the self as argued by Cahoon (1996):

What appear to be cultural units—human beings, words, meanings, ideas, philosophical systems, social organizations—are maintained in their apparent unity only through an active process of exclusion, opposition, and hierarchization. Other phenomena or units must be represented as foreign or 'other' through representing a hierarchical dualism in which the unit is 'privileged' or favored, and the other is devalued in some way. (p. 16)

Moreover, Staszak (2008) argues that geographical location plays a role in this process of othering as the assumed spatial marginality highlights the opposition between the “Self” and the “Other”. He also claims that the “Other” is sometimes valued, but only as an exotic entity represented stereotypically in a manner that consolidates the superiority of the Self.

1.2.1.4. Importance of Representation in Developing Intercultural Competence

The revolutionary technological advances and globalization have rendered the world at vast a tightly-knit community, wherein human influence has far exceeded its parameters. While the new experiences and innovations prompted by this interconnected global community are fascinating to witness, the tenacious intercultural conflicts across the globe serve as alarming reminders of how malicious and dangerous cultural misunderstandings and intolerance can be. To mitigate these tensions and to resolve some of the inherent challenges of cross-cultural communication, scholars established several models as an attempt to produce inter-culturally competent individuals.

The concept of intercultural competence is based on the assumption that there exists a cultural gap that must be bridged through intercultural understanding, which can only be developed as a result of a consistent and persistent conversation between the self and the other. Byram (1997) stresses this notion of dialogue between the self and the other in his model of intercultural communicative competence (ICC), in which he lists the required characteristics of intercultural speakers who seek to turn intercultural encounters into relationships based on mutual respect and understanding (Byram, 1997, as cited in Hoff, 2014). According to him, this dialogue that should take place between the self and the other requires the self to assume the other’s position in the process of interaction in order to learn how to view things from the other’s perspective. Perceiving the world through the lens of the other enables the self to gain self awareness as one reflects one’s own views and perceptions.

Therefore, Otherness is valued through this process of “decentering” the self and relativizing one’s own cultural beliefs and assumptions. Byram (1997) emphasizes the need for this dialogue to dismantle prejudices and stereotypical views through a “readiness to suspend disbelief about other cultures and belief about one’s own” (p. 57), and subsequently enable the development of mutual respect and understanding.

For this ideal to be applicable in the context of language learning, learners own cultural biases and preconceptions must be openly discussed, examined, and challenged to ensure that cultural stereotypes and prejudices towards foreign cultures are not perpetuated, or worse, created after an intercultural encounter (Hoff, 2013). To properly probe further into such prejudiced misconceptions and microaggressions and challenge them in foreign language classes, cultural exposure through accurate and careful representation of the national culture and the target culture is of utmost importance. Since most foreign language classes cannot arrange for this dialogue to transpire directly, they generally opt for cultural representations in educational materials.

The representation of national cultures and target and other foreign cultures in educational materials is a crucial factor in developing intercultural speakers for two important reasons: inclusivity and perception. An accurate representation of the national culture and all what it entails fosters in learners a strong sense of self and a sense of collective belonging. This reinforces in learners positive views of themselves because they see themselves represented and feel included. A carefully-planned and delicately- realized proper representation of others offers the learners an accurate account on what otherness entails, and provides them with perceptions that contrast their own, which increases their critical thinking skills. These accurate representations of self and other would result in developing in learners the curiosity, cultural understanding, empathy, and the mutual respect needed in an inter-culturally competent learner (Gadamer, 1996; Byram, 1997).

1.2.2. Intercultural Competence

Historically, language teaching has undergone several fundamental changes from the approaches adopted, to the methods used, and to the techniques employed in foreign language classrooms. Over the last hundred years, the field of English language teaching (ELT) has witnessed the emergence of a wide variety of the practical applications of the theories generated about the nature of language and language learning. As they experienced radical changes as a result of the emergence of polarizing perspectives on language learning, these applications moved from the classical grammar translation method, to the direct method, the audio-lingual method, and to eventually arrive at the communicative approach (Brown, 2001).

The latter initiated the idea of focusing on the fundamentally communicative functions of language as an attempt to enhance the learners' communicative competence through ensuring the authenticity of the materials used and including pragmatic, meaningful activities. The advent of the concept of communicative competence brought forth the question of the extent to which is it feasible for an individual from one culture to communicate and get through to individuals from another culture (Gardener, 1962). The answer to that question illuminated the critical importance of teaching culture. Thus, scholars devised the concept that is commonly known today as “intercultural competence”.

1.2.2.1. Definition of Intercultural Competence

The emergence of intercultural communicative competence as the new goal for foreign language education implies the shift from “communicative competence” to “intercultural competence”. While communicative competence aims at developing in learners a “native-like” linguistic competence to ensure effective communication, intercultural competence aims at developing learners' ability to understand people with different cultural background.

Intercultural competence goes beyond communicative competence as it shifts from the role model of the “native speaker” to the model of the “intercultural speaker”.

The concept of intercultural competence has been claimed by a variety of academic disciplines, each of which has provided its own model to describe this concept and place it in a practical framework. Hence, an agreed-upon definition of what it means to be interculturally competent does not exist. However, the concept appears to have synonyms such as “multicultural competence”, “cross-cultural awareness”, “global competence”, and “intercultural sensitivity”, which are used to describe it in academic literature (Fantini, 2009). However, Intercultural competence is generally referred to as “the ability to relate and communicate effectively when individuals involved in the interaction do not share the same culture, ethnicity, language or other common experiences”.(Samdepril & Gunther, 2012, p.2).

1.2.2.2. Components of Intercultural Competence

The abovementioned definition elucidates the characteristics required for an individual to be considered interculturally competent. Most of the already developed models of intercultural competence seem to agree on the same components underlined by Byram’s model (1997). His model, the most influential and the one that is specifically related to foreign language education, emphasized the three agreed-upon constituent components that foreign language learners must possess to be deemed intercultural speakers. According to him, an intercultural speaker is an individual who has acquired the necessary set of knowledge, skills, and attitudes that allow him to understand people of different social identities and effectively interact with them.

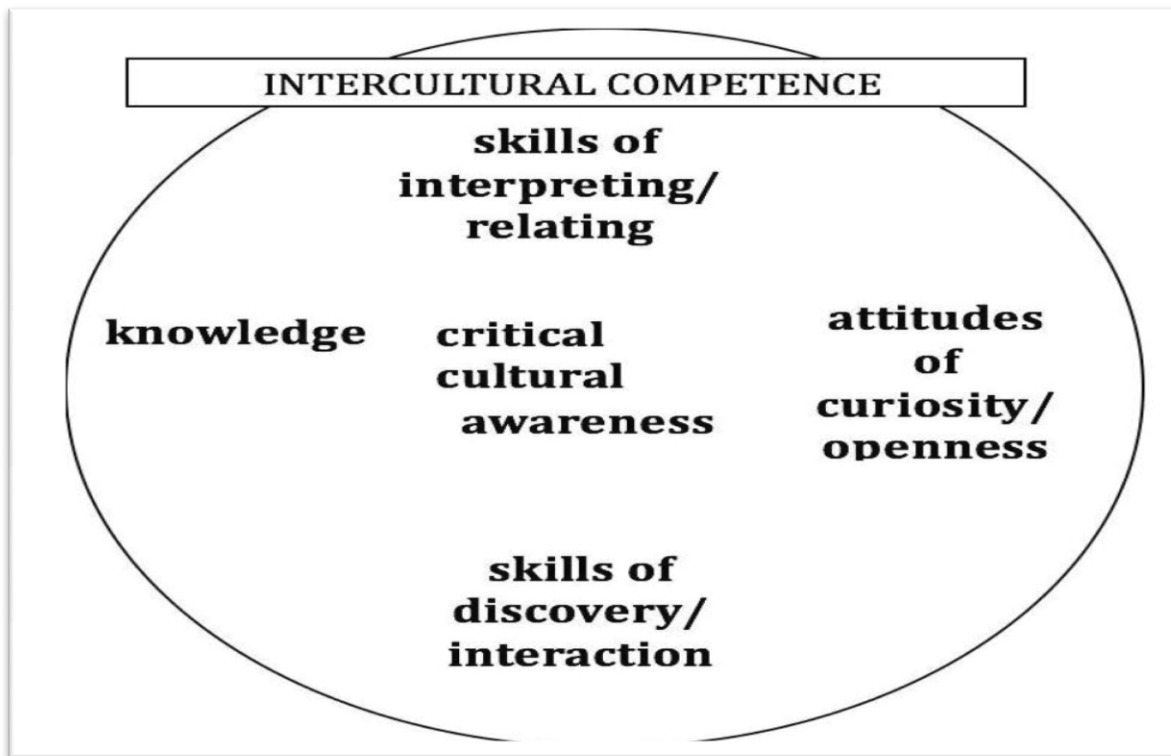


Figure 1. Byram’s Model of Intercultural Communicative Competence (as cited in Byram, 2009, p. 323)

Figure 1 illustrates what these components are. The set of knowledge required comprises the general cultural knowledge as well the specific cultural knowledge that allows the speaker to navigate intercultural encounters. This set of knowledge consists of knowledge of social groups, their products, and their practices and the general process of interpersonal interaction in both the learner’s and his interlocutor’s country. The learner must also possess cultural self awareness and the ability to critically evaluate the practices and products in his own culture and other countries. The set of skills necessary are skills of interpreting and relating documents or events from another culture to one’s own as well as skills of discovery and interaction, which enable the learner to communicate and interact with people from different cultures under the constraint of time. The set of attitudes required are positive attitudes such as curiosity and openness to different perspectives, and respect towards cultural differences.

1.2.2.3. Obstacles Hindering Intercultural Competence

1.2.2.3.1. Ethnocentrism

Ethnocentrism stands as a wall in the way of developing intercultural competence. Anthropologists define ethnocentrism as:

a term applied to the cultural or ethnic bias—whether conscious or unconscious—in which an individual views the world from the perspective of his or her own group, establishing the in-group as archetypal and rating all other groups with reference to this ideal. (Oxford Bibliographies Online, 2012, para. 1.)

In other words, ethnocentrism refers to the belief in the superiority of one's own culture as opposed to other cultures, and judging said cultures from the unilateral perspective and standards of one's own. This narrow-minded outlook results in the inability to understand cultures and perspectives that contrast one's own. For example, white supremacy is the ethnocentric belief in the superiority of the white race. While it is considered a barrier to communication, ethnocentrism is commonly experienced by culturally shocked individuals. It is common for people encountering new cultures to go through a stage when they abhor everything about this new culture and consider it inferior to their own culture. However, after a while, these negative opinions and attitudes fade as they come to accept the new culture as a simply different one from their own (Bennett, 1993, as cited in Keles, 2012).

1.2.2.3.2. Prejudice

Prejudice is another obstacle that hinders intercultural communication, and by extension the development of inter-culturally competent persons. It is defined as the unjust, biased, or bigoted attitudes or opinions directed at another person or social group based solely on their belongingness to a specific social group, gender, race, religion, or nationality (Samovar &

Porter, 1991). It refers to the irrational assumptions and preconceptions formed against individuals of a specific group.

These negative feelings and discriminatory mindsets are grounded in unfounded opinions and stereotypical beliefs about individuals according to their assumed membership to a certain group. So, instead of being viewed as individuals and judged based on personal merits, they are perceived according to the superficial, often misinformed attributes of the collective. It means a person might hold preconceived notions about others and allow said notions to influence the way they view and treat them. Forms of prejudice range from two extremes: unintentional, impossible-to detect judgments to ones that are clearly intentional and malicious. The latter results in discrimination, which disrupts all forms of intercultural communication as it involves the unequal and hostile treatment of individuals or groups because of race, gender, religion, ethnicity or disability (Brislin, 1988).

1.2.2.3.3. Stereotypes

Another barrier that hampers the effective development of intercultural speakers is stereotypes. Stereotypes are defined as the perceptions and beliefs held about individuals or groups based on previously established opinions and attitudes (Samovar & Porter, 1991). They tend to be either negative or positive as they are culturally shaped and tend to hold information that help people make sense of the world by categorizing people or situations encountered based on certain characteristics (Barna, 1997). Although they can be positive and harmless, stereotypes still act as interference as they influence people's views about other groups because they are often hyperbolic, oversimplified, and most often distorted generalizations of said groups. These over-generalizations obstruct authentic intercultural communications, which in turn hinders the development of inter-culturally competent persons.

Conclusion

In this chapter, the significant relationship between language and culture is explained in great detail. The significant role of the textbook as a cultural teaching material is also identified. Moreover, the shortcomings of the textbook are discussed to show the need for its constant evaluation. After the lengthy discussion of the textbook's limitations, a brief overview of its evaluation methods is provided. The chapter highlights the concept of representation. This concept is meticulously introduced and defined. The perspectives from which the notion of representation is approached are outlined as well. Most importantly, an elaboration on the subject of Self and Other representation, after identifying the dichotomy itself, is offered in this chapter. Another important aspect examined in this chapter is the significant role of cultural representation in developing intercultural competence. Additionally, the concept of intercultural competence is introduced, detailing its definitions, core components, and obstacles hindering its development. The upcoming chapter is devoted to the detailed discussion of the novel paradigm of Multimodal Critical Discourse Analysis.

Chapter Two

Multimodal Critical Discourse Analysis

Introduction

Critical Discourse Analysis (CDA) is generally referred to as the transdisciplinary research movement that embraces a wide range of approaches to language study, each with its own theoretical conceptions and methodological designs. As a growing field of study, CDA has firmly established itself as an independent research paradigm within the humanities and social sciences. It has evolved over the years and extended its scope to advance even more interdisciplinary approaches to the analysis of discourses. These interdisciplinary approaches came forth to compensate for the mainstream approaches' shortcomings. An example of such trends in CDA is Multimodal Critical Discourse Analysis (MCDA). Henceforth, this chapter is dedicated to introducing critical discourse analysis, as a research paradigm and what it entails in general, and focusing specifically on the multimodal trend to CDA. The first section introduces CDA, delineating its definitions, origins, and principles. Then, three models generally used to approach CDA are outlined, followed by a brief critique of the paradigm as a whole. This section ends by summarizing some of the trends in CDA. The second section discusses MCDA in great detail, delineating its origins and areas of use.

2.1. Critical Discourse Analysis

2.1.1. Definition of CDA

Critical Discourse Analysis is a thriving paradigm employed in a wide spectrum of fields. Accordingly, several definitions have been provided as scholars agree that CDA is not a unitary, homogenous entity. So definitions of CDA vary according to the field in which it is applied or according to the scholar's interest and objectives. However, it is generally considered as the interdisciplinary research movement, which consists of "multiple, distinct theoretical and methodological approaches to the study of language, each with its own

agenda” (McLean & Johnson, 2020, p. 379). Fairclough, arguably the founder of this paradigm, also defines CDA as a “problem-oriented interdisciplinary research movement, subsuming a variety of approaches, each with different theoretical models, research methods and agenda” (Fairclough et al., 2011, p. 357).

As previously mentioned, the definitions of critical discourse analysis, as an independent research paradigm, range according to the stance of the individual researcher. However, most of these definitions seem to agree on two essential elements: a political interest in ideology and power relations and their influence on society as well as a particular inclination to identify the ways through which these ideologies and power relations are reflected through language use. Therefore, most of these definitions share one common idea, which is the emphasis on the relationship between language, discourse, and power. Weiss and Wodak (2002) reiterate this idea by arguing that “CDA takes a particular interest in the relationship between language and power [...]. This research specifically considers more or less overt relations of struggle and conflict” (Weiss & Wodak 2002, p. 12). Van Dijk (2001) as well describes this relationship that links discourse and ideology in his definition of CDA:

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by a text and talk in the social and political context. [...] [C]ritical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. (Van Dijk, 2001, p. 352)

Van Dijk stresses the idea that social patterns, such as power abuse, dominance, and inequality, are maintained through discourses and that language is implicated in issues of ideology and power, which determine its use, and it is up to critical discourse analysts to uncover these issues.

Moreover, Luke (2002) delineates how CDA moves from the microanalysis of language to the macroanalysis of social structures to demonstrate the intricate relationship between language use and power relations:

CDA involves a principled and transparent shunting backwards and forth between the microanalysis of texts using varied tools of linguistic, semiotic and literary analysis, and the macroanalysis of social formations, institutions and power relations that these texts index and construct.” (p. 100)

The process of defining CDA has been approached from several perspectives, four to be specific. The first perspective defines CDA in relation to its underlying objectives and its central aim, which is changing the status quo and exposing how social patterns are constructed through language use. The second perspective views CDA from a post-structuralist feminist perspective with reference to Foucaultian theories, but Fairclough specified the difference between the latter and CDA claiming that Foucaultian theories lack the thorough textual analysis that is unique to CDA. The third perspective approaches CDA from an interdisciplinary point of view, as it examines the links between CDA and other disciplines such as Systemic Functional Linguistics (SFL), critical linguistics, and sociolinguistics. The fourth and last perspective took a methodological approach by defining the paradigm in accordance with the main stages of critically analyzing a text.

2.1.2. Background of CDA

CDA, as a new paradigm for investigating the relationships that bind language, power, and ideology together, was propelled into the linguistic scene in the 1970s. Its origins are rooted in the school of Critical Linguistics. The emergence of this school occurred when linguists' interests shifted. They directed their attention to topics focusing on language use in power and social hierarchy in social institutions (Wodak & Meyer, 2001). Instead of focusing on the surface-level attributes of language, these linguists addressed topics that highlight the bonds

that link language and power. Critical Linguistics derives its central principles from the Hallidayan theory of Systemic Functional Linguistics and various theories of ideologies (Fairclough, 1993; Rogers, 2003). This was done to highlight the intricate relationships between language, power, and ideology through the analysis of the linguistic structures according to the social context at large to recover the social meanings expressed in discourse (Fowler et al., 1979). CDA is also influenced by the Foucaultian theory of ideology (1972) and its notion of discourse as well as his concept of power and knowledge. This discipline is mainly manifest in the works of prominent scholars such as Fowler et al. (1979), and Hodge and Kress (1979).

Fairclough is generally credited for the initiation of Critical Discourse Analysis as a theoretical and methodological framework for examining power relations perpetuated through discourse, as he illustrated in his book *Language and Power* (1989). In addition to Fairclough, several scholars (Wodak, 1997; Van Dijk, 1998) set the foundation for this discipline by concocting its defining principles.

The 1990s saw the tremendous growth of CDA as an approach as it moved from theory to practice and started to be applied in various areas of study. For example, Fairclough and Chouliariki's works (1999) demonstrated how Critical Discourse Analysis is used to explain how cultural and social change is conveyed through discourse. Van Dijk's works (1998) mainly focused on media discourses and employed CDA to demonstrate how said discourses produce or reproduce forms of social inequality and racial and ethnic discrimination. On the other hand, Van Leeuwen applied CDA to the domains of motion picture production as well as education (as cited in Wodak & Meyer, 2011).

2.1.3. Principles of CDA

Fairclough and Wodak (1997) agree on and outline the following eight principles as the defining principles of CDA:

- CDA has a problem-oriented nature, and is inclined to address social issues. Its main focal point is not only language and language use but also on the “linguistic character of social and cultural processes and structures” (p. 271). It aims at not only uncovering issues related to social power relations but also attempts to provide solutions to these issues.
- Power relations are produced, exerted, and reenacted through discourse.
- Discourse forms society and culture. It means that discourse is both socially shaping and socially shaped, which highlights the dialectical relationship between discourse and society
- Every discourse, no matter what genre it pertains to, is ideologically motivated. It means that any discourse is not neutral, and that it does ideological work because ideologies are produced through discourse.
- Discourse displays a historical nature; the production and the understanding of a given discourse are futile without factoring in its social, political, and ideological contexts.
- The multidisciplinary nature of CDA is a key characteristic. The complexity of the issues and topics tackled by critical discourse analysts demands the integration of several highly sophisticated theories and methods to unveil power relationships and the forms of dominance, inequality, and discrimination present in discourses.
- CDA is not only interpretative, but it is also explanatory. It seeks to not only focus on textual analysis, but to also include the interpretation and explanation stages of

analysis. CDA demonstrates that the interpretation of a given discourse depends on the audience receiving the discourse as well as the context provided, which makes it a dynamic paradigm, open to new information and new perspectives.

- Discourse is a form of social practice and is accordingly employed as a tool for exerting forms of power and dominance, which CDA works to demystify.

2.1.4. Approaches to CDA

Several theoretical and methodological frameworks were adopted by critical discourse analysts to systematically study discourses of different genres, and to uncover issues pertaining to ideologies and power relations in society. This section focuses on the frameworks of three prominent scholars within this field.

2.1.4.1. Norman Fairclough's Dialectical Approach

Norman Fairclough is undoubtedly an influential figure in the domain of CDA. His 1989 book titled *Language and Power* is generally credited for propelling the entire field of CDA into the linguistics' scene. His other publications in the field are also considered important references for recent endeavors, making him a household name in the domain of critical discourse studies. He initially referred to this paradigm by the terms "critical language study" and "critical language awareness". The terminology he used was not the only aspect of his work that changed, but his particular way of doing CDA has evolved as he began to engage in social theory and introducing new ideas to the discipline. However, the core principles of his approach to CDA have not changed (Waugh et al., 2015).

Fairclough believes that the relationship between language and society is a dialectical one, in which language shapes society and is shaped by society, and that the investigation of this relationship is paramount to any textual analysis. Furthermore, he approaches discourse as a concept denoting two interconnected nuances. According to him, discourse is "the language associated with a particular social field or practice (e.g., 'political discourse')," and "a way of

construing aspects of the world associated with a particular social perspective (e.g., a ‘neo-liberal discourse of globalization’) (Fairclough, 2009, pp. 162-163, as cited in Waugh et al., 2015, p. 76). Therefore, Fairclough views discourse as a “form of social practice”, which he contends as a mediator between language and society, that merely exists to convey social norms, convictions, and conventions (Wang, 2011). Wodak and Meyer (2009) state that Fairclough is greatly influenced by the Marxist tradition in his quest to divulge traces of dominance in language use:

In the dialectical-relational approach, Fairclough focuses upon social conflict in the Marxian tradition and tries to detect its linguistic manifestations in discourse, in specific elements of dominance, difference, and resistance.... He understands CDA as the analysis of the dialectical relationships between semiosis (including language) and other elements of social practice.... His approach to CDA oscillates between a focus on structure and a focus on action. (p. 27)

Marxism was not the only theory that influenced Fairclough. In fact, his works derive their key elements from Hallidayan theory. To demonstrate how this dialectical relationship occurs, he employed Halliday’s Systemic Functional Linguistics (SFL) to showcase how discourses apply linguistic structures to reflect social and cultural structures. Influenced by SFL, Fairclough utilizes the systemic clusters of language, which Halliday called “metafunctions” to showcase the need for detailed linguistic analysis to uncover social, cultural, and political influences in discourse. The three functions are: the ideational metafunction, the interpersonal metafunction, and the textual metafunction (Fairclough, 1995).

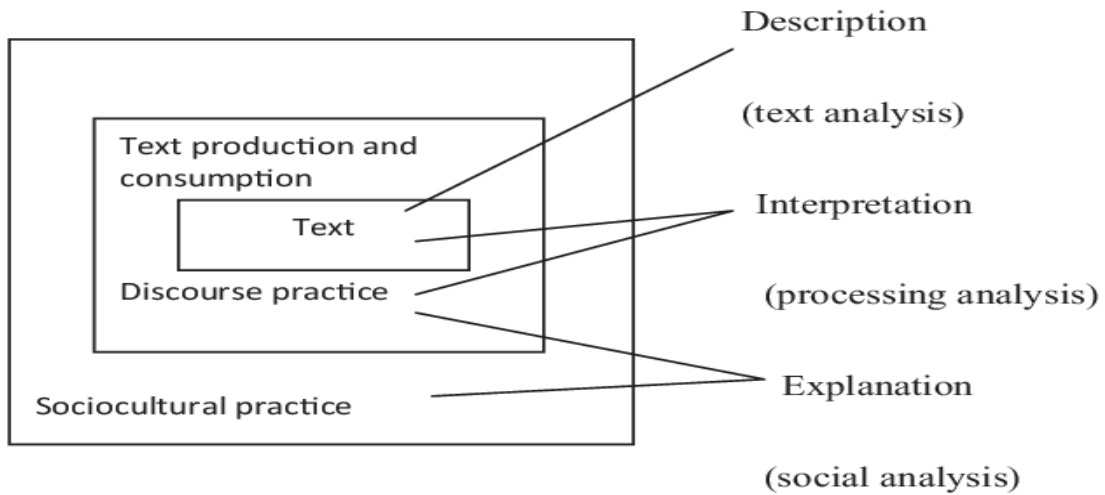


Figure 2. Fairclough's Model of CDA (Fairclough, 1995, p. 98)

Figure 2 above demonstrates Fairclough's three-dimensional model of analysis. His framework moves through three layers of analysis that reflect his theoretical foundations. The first stage is the descriptive stage, in which the aforementioned metafunctions are employed to analyze grammar, vocabulary, semantic choices, and textual coherence. The second stage is the interpretive stage, also referred to as the discursive practice, wherein the relationship between the text and the discursive practice, the process of production and interpretation of the discourse, is established. The explanatory stage, the socio-cultural practice, requires a detailed analysis of the relevant economic, political, social, and cultural factors that influenced the production of the discourse being studied.

2.1.4.2. Ruth Wodak's Discourse-historical Approach

Wodak's model, much like Fairclough's, views discourse as a form of social practice. She defines discourse as "a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral or written tokens, very often as 'texts'" (Wodak, 2001, p. 66). Wodak's discourse-historical model is concerned with establishing intertextual and

interdiscursive relationships between texts, genres, and discourses by taking into account the social variables and situational contexts. In other words, the analysis of utterances is done by considering the historical context in which these utterances were produced. The analysis of the historical context is an essential element that contributes to the interpretation of the discourse being studied. Two important concepts are delineated in this approach, intertextuality, and interdiscursivity. Intertextuality refers to the relationships and connections that link certain texts to others, whereas interdiscursivity refers to the connections that relate certain discourses to others. These concepts were introduced and used to investigate how socio-political changes influence discourses, genres, and texts (Wodak, 2001).

Wodak establishes a methodological framework for the purpose of analyzing how discursive and social practices and structures are interrelated. This framework is built upon the application and combination of varying interdisciplinary approaches. Wodak (2011) emphasizes this need for interdisciplinarity for text analysis, for the complexity of social issues denotes an analysis from a multilateral perspective. Issues pertaining to race and ethnicity, for example, necessitate the analysis of not only the linguistic perspectives, but also the historical and the socio-political contexts. Figure 3 below illustrates how this interdisciplinarity is realized in Wodak's approach.

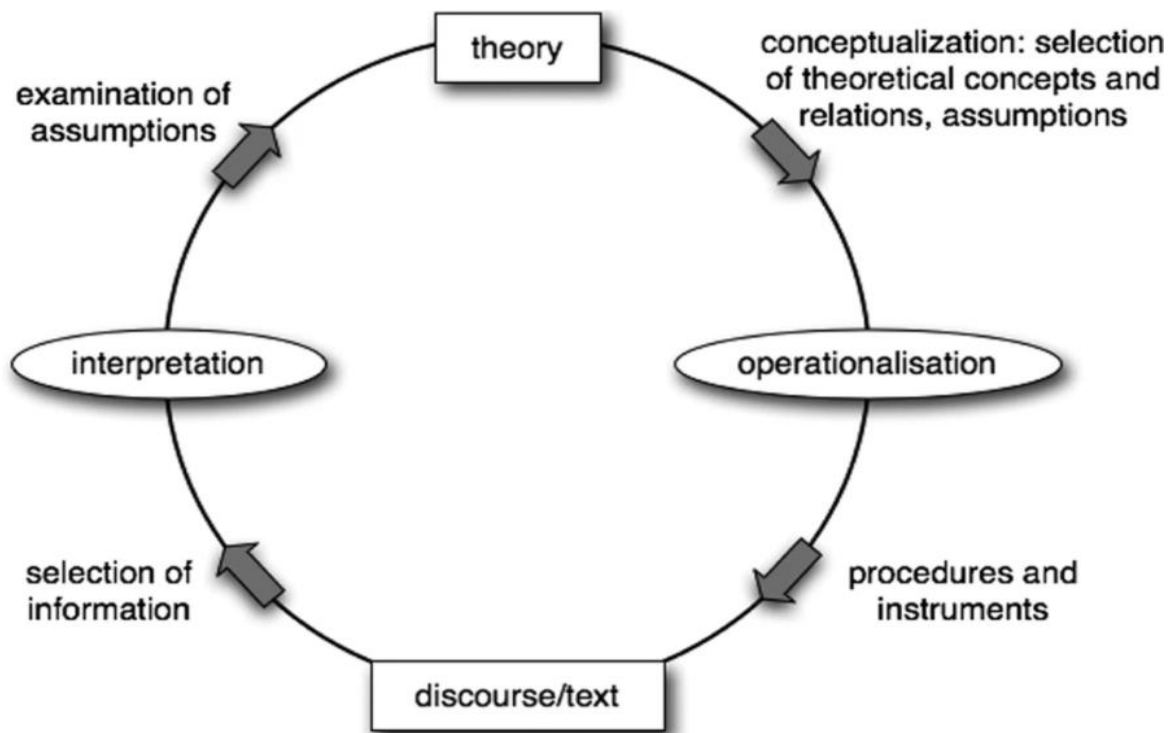


Figure 3. Interdisciplinarity within Wodak’s Approach (Unger, 2016, p.2)

Wodak’s model establishes four core layers of analysis: “the immediate language or text internal co-text”; “the intertextual and interdiscursive relationship between utterances, texts, genres and discourses”; “the social/sociological variables and institutional frames of a particular context of situation”; and, “the broader socio-political and historical context which the discursive practices are embedded within and related to.” (Wodak, 2001, p. 67). These layers are established to analyze discourses at both micro and macro levels. The first three stages of this model are similar to those of Fairclough’s model. However, the last stage of analysis, which deals with the historical context at large, is unique to this model. Critical discourse analysts who opt for this approach are expected to investigate how people, events, and actions are portrayed in a given text, and to determine whether these portrayals are executed positively or negatively.

2.1.4.3. Teun van Dijk’s Socio-Cognitive Approach

While Fairclough contends that discursive practices are the mediator between text and society in his attempt to connect the micro structure of language to the macro structure of society, Van Dijk maintains that social cognition is what mediates between these structures. Van Dijk explains this concept of social cognition as the “socially shared representations of societal arrangements, groups, and relations, as well as mental operations such as interpretation, thinking and arguing, inferencing and learning.” (Van Dijk, 1993, p. 257). These socially shared representations create the connection that links between the social structure and the individual cognitive structure, wherein these structures are collectively shared within the same social group (Wodak & Meyer, 2009, p. 26, as cited in Waugh et al., 2015, p. 79). Van Dijk insists that cognition offers the “missing link”, through which the influence of societal structures on discourse structures can be showcased (Wodak, 2011). Consequently, understanding how societal influence manifests in discourse is accomplished through the understanding of the individual perceptions of the varying social events and contexts.

Van Dijk applied his model of discourse analysis to media texts as he believes that discourse plays a key role in the process of producing and reproducing inequality, especially concerning topics related to race and ethnicity. In fact, in his studies on racism and discourse, he states that “racism is a complex system of social and political inequality that is also reproduced by discourse” (Van Dijk, 2001, p. 362). Therefore, van Dijk’s approach to critical discourse analysis is based on the idea that analyzing discourse entails the understanding of the ideological patterns and social power relations embedded within said discourse. According to him, discourses are inherently ideological. Whether these ideologies are explicitly or implicitly expressed, they may shape all structures of talk or text (Van Dijk, 2000). This idea is demonstrated in Figure 4 below.

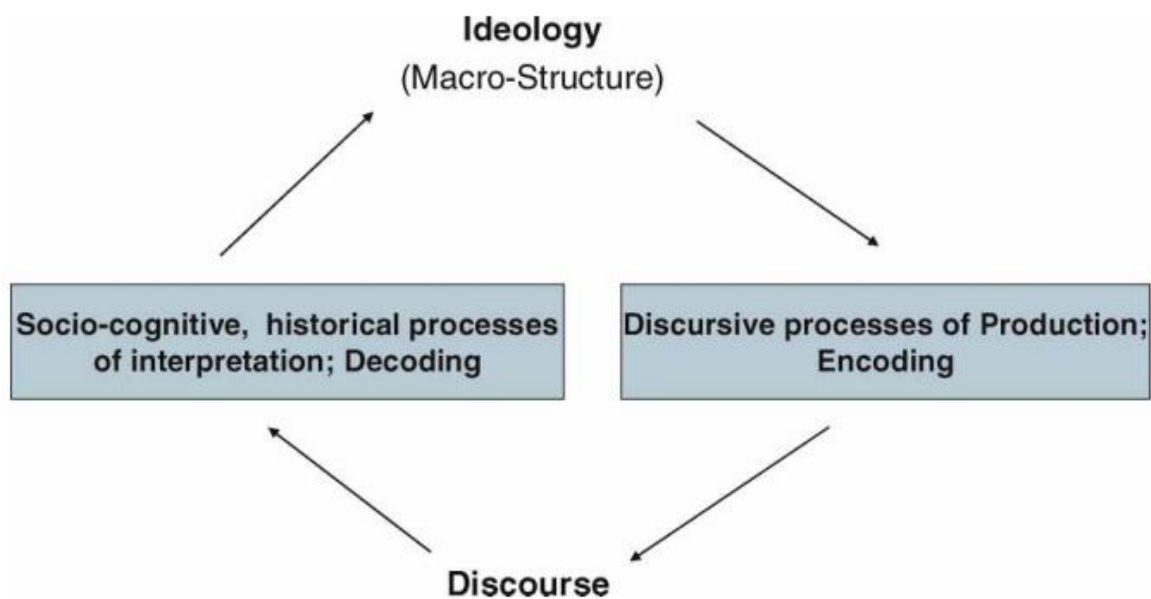


Figure 4. Van Dijk's Model of Critical Discourse Analysis (KhosraviNik, 2010, p. 61)

Van Dijk's model is also comprised of three stages of analysis just like Fairclough's, but with a few alterations that match each model's theoretical foundation. The first stage of analysis consists of the detailed structural textual analysis, in which every basic linguistic structure is analyzed. This detailed analysis explores the grammatical, phonological, morphological, and semantic elements chosen by the writer. The second stage of analysis is what characterizes this model because it reflects its theoretical basis of assuming that cognition operates as a mediator between discourse and society. Therefore, this stage analyzes the cognitive aspect of discourse, which manifests in presuppositions, implicatures, and attitudes towards the dichotomy of "Us" and "Them". The last stage investigates the overall historical, political, and social context of the discourse thoroughly (America & Esmaili, 2015).

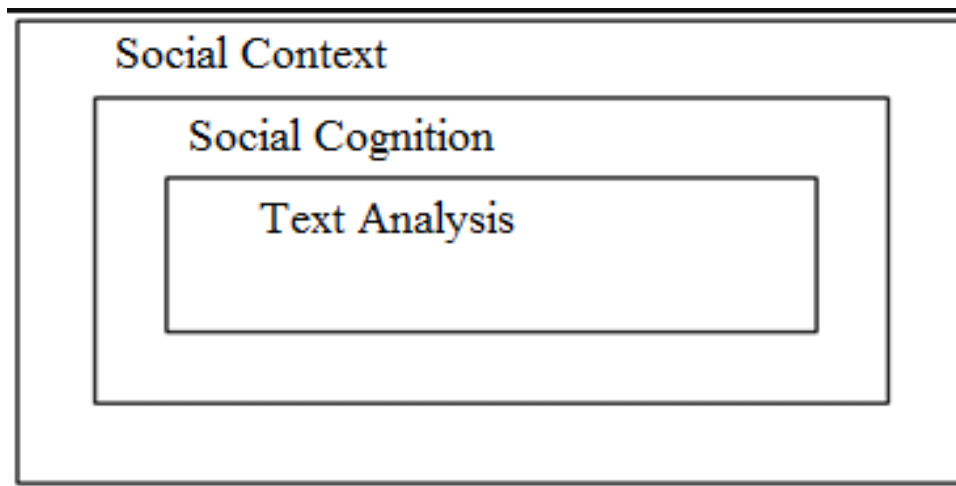


Figure 5. Representation of Van Dijk's Model of CDA (Triyono & Putri, 2018, p. 130)

2.1.5. Criticism of CDA

Even though CDA, as a practical framework, offers significant contributions and elaborate insights into a wide range of contexts, it displays some limitations that make the paradigm subject to criticism. An array of criticism directed at CDA points out the paradigm's use of the word "critical" itself. Billig (2002) argues that by marketing itself as critical, the paradigm establishes a dichotomy that portrays CDA as positive and other non-critical approaches as negative despite explicitly stating their neutral, descriptive, or non-ideological stance (Billig, 2002, as cited in Waugh et al., 2015). He states that appraising CDA as a critical approach is already establishing the approach as the superior one because "the use of the term 'critical' is itself significant as what has been termed 'a rhetoric of self-praise'" (Billig, 2002, p. 37).

Chilton (2005) expresses his doubts about this "critical instinct" that critical discourse analysts proclaim the paradigm possesses. He even questions the role of critical discourse analysis, and whether it produces practical results and manages to change the status quo as it claims or not, as he asks "whether CDA has had genuine social effects" (Chilton, 2005, p. 21). Chilton's misgivings resonate with Bartlett, who also questions whether the paradigm has proposed any "genuine emancipatory alternatives" (Bartlett, 2012, as cited in Waugh et al., 2015, p. 92). CDA tends to operate based on a self-righteous drive to point out wrongdoings.

Hence, instead of providing real solutions, it more often results in a “blame game” (Van Dijk, 2009, p. 4).

CDA has always been criticized for its methodological and theoretical weaknesses. The general consensus seems to be that the paradigm’s analytical frameworks are too ambiguous. Its critics argue that the overdependence on the analyst’s unilateral perspective on the possible meanings of a text might avert him from taking into account the larger context, which highlights the necessity of including producers’ and readers’ input regarding the text being analyzed (Widdowson, 1998). Another shortcoming emphasized by its critics is that CDA tends to focus too much on the linguistic aspects of a text and “putting a very high price on linguistic-textual analysis, more specifically on systemic-functional linguistics” (Blommaert, 2005, p. 34). Blommaert (2005) also points out CDA’s limitation of depending entirely on available discourses. Thus, this dependency may make any work in CDA susceptible to narrow-minded, Eurocentric analyses, which disregard the perspectives of other cultures (Shixu, 2012). Moreover, Billig (2008) argues that CDA does not possess a system for self-inspection to ensure that “analysts’ own use of language is not marked, even corrupted, by those ideological factors that they seek to identify in the language of others” (Billig 2008, p. 783).

2.1.6. Trends of Critical Discourse Analysis

As a reaction to the array of critique aimed at CDA, scholars have attempted to reduce the limitations of the paradigm by shifting the focal point of analysis and incorporating new frameworks. These novel approaches to discourse analysis exploit the interdisciplinary nature of the paradigm to its fullest to compensate for the weaknesses of the mainstream approaches. These are manifest in recent trends of CDA.

2.1.6.1. CDA and Cognitive Linguistics

One of the prominent trends in CDA is its inclusion of the discipline of Cognitive Linguistics. Cognitive linguistics refers to the scholarly perspective on the study of language, conceptual systems, human cognition, and meaning construction (Fauconnier & Turner, 2002, as cited in Waugh et al., 2015, p.98). The discipline was adopted by critical discourse analysts to cover CDA's shortcomings in addressing how knowledge is constructed in the mind and how received inputs are interpreted to make sense of the world. Cognitive linguists argue that language is based on a system, through which both thought and action are carried out and that communication is the result of mental processes. Therefore, linguistic structures reflect those mental processes. This idea was stressed by critical discourse analysts, who dedicated their endeavors in the field to identify how these conceptual processes manifest in discourses of varying contexts. Thus, the synergy of CDA and cognitive linguistics is significant in filling the cognitive gap that exists within CDA because cognitive theories explain the relationship between the discursive and social practices of a given discourse (Hart, 2010).

Most of the works that built their theoretical and methodological frameworks based on the combination of CDA and cognitive linguistics have focused on critical metaphor and metonymy analysis (Chiton, 1995; Koller, 2004; Musolff, 2004; Meadows, 2007; Riad & Vaara, 2011; Catalano & Waugh, 2013). Moreover, Hart (2010) insists that this synergy offers a significant contribution in providing new perspectives for critical discourse analysts in terms of objects of analysis. For example, "analyzing the use of a passive sentence without the agent through profiling, backgrounding, and metonymy" (Hart, 2011, as cited in Waugh et al., 2015, p. 100). He also maintains that the force dynamics theory, which is a theory introduced by Talmy (1988) that delineates how entities interact with reference to force, can operate as an effective model for explaining and understanding the "conceptualisations of physical interactions but also, by metaphorical extension, social, psychological, political, legal, and linguistic interactions" within discourses (Hart, 2011, p. 273). Other cognitive

linguistic theories have also been incorporated, such as mental spaces theory (Fauconnier 1994, 1997), conceptual blending theory (Fauconnier & Turner 1996, 2002), and cognitive grammar (Langacker, 1987, 1991, 2002, 2008; Hart 2010, p. 25, as cited in Waugh et al., 2015, p. 101).

2.1.6.2. Feminist Critical Discourse Analysis (FCDA)

The topic of gender is of great interest to critical discourse analysts and has always been on their agenda. Gender is considered a class for categorizing people according to distinct characteristics attributed to each sub-category (male and female). Therefore, works that tackle this topic are eligible to be critically analyzed. Publications that examine language use in relation to gender have since long existed in the literature under the label of feminist language studies, and a great deal of critical studies on gender discourse is not labeled as CDA. Thus, scholars surmise that feminist critical discourse analysis has always existed, but was not recognized as an independent framework of analysis because works on gender and language have been spread across a variety of publications (Waugh et al., 2015). So, analysts have decided to develop a trend explicitly termed feminist CDA.

This incorporation and combination of CDA and feminist studies is based on some common fundamental assumptions and objectives. Feminist studies aim to uncover “relations of power that systematically privilege men as a social group and disadvantage, exclude and disempower women as a social group” (Lazar, 2005, p. 5). Thus, feminist scholars attempt to address biases embedded in patriarchal ideology and gender discrimination, which can be realized through CDA because of its interest in all types of social inequality and injustice. Lazar (2005, p. 1) defines this combination as “a critical perspective on unequal social arrangements sustained through language use, with the goals of social transformation and emancipation, constitutes the cornerstone of critical discourse analysis (CDA) and many feminist language studies”. Henceforth, FCDA approaches gender discourse from a critical

and political stand as it examines the dynamic ways language use contributes to the process through which gender, social power structures, and ideology intermingle in text and talk. The gender dichotomy acts as the central poles of power in this process, wherein men are the dominant power players and women are the dominated. Lazar (2005, p. 3) emphasizes the necessity of this trend because it is important to “theorise and analyse the particularly insidious and oppressive nature of gender as an omni-relevant category in most social practices.”

Feminist critical discourse analysis, therefore, exists to investigate gender relations and gender-related issues, particularly sexism, oppressive patriarchal systems, and emancipation rather than focusing on the dissimilarities between male and female discourse. In addition to the previously mentioned contributions offered by CDA, FCDA profits from the multimodal dimensions of CDA because “a multimodal view of discourse has great value for a holistic feminist critique of discursive constructions of gender” (Lazar, 2005, p. 5).

2.1.6.3. CDA in Educational Research

Education is another field that has incorporated the use of CDA as an analytical framework. Initial endeavors of linguistic analysis in education sought to understand the ways people make meaning in educational situations (Rogers et al., 2005). Researchers in this field have employed CDA since the late 1990s to understand the relationship between language and society. These endeavors demonstrated the applicability of CDA to education, paved the way for future research, and simultaneously reshaped and expanded the limits of CDA (Rogers et al., 2005).

The compatibility of CDA and education allowed for the straightforward application of CDA in educational research. In fact, CDA can be an effective tool for investigating “the ways in which text, talk, and other semiotic interactions involved in learning are constructed in varying contexts” (Rogers 2011, p. 1 as cited in Waugh et al., 2015, p. 103). CDA has also

provided the discipline of education with methods of conceptualizing interactions and interpreting semiotic social practices that exist in educational settings. Most importantly, CDA supplies educational researchers with the equipment and tools necessary for understanding, examining, and addressing issues of power and inequality that plague systems of education globally (Rogers, 2011; Collins, 2011).

Applying CDA in educational research has also expanded the realm of CDA. Working in the discipline of education has introduced the analysis of spoken discourse to a paradigm that generally focused on analyzing written discourse. This move towards the analysis of spoken discourse occurred mainly because of the interactional nature of materials in educational research (teacher-learner, learner-learner interactions). This interactional tendency also plays a part in extending the reach of CDA because it enables the investigation of the ways established social relations are opposed and altered by persons of different cultures. Rogers et al. (2005) stress this idea by arguing that classroom discussions are essential in understanding and demonstrating how an individual's sense of identity and sense of belongingness are shaped and maintained.

There has been a range of areas and topics examined in the educational field that employed CDA as an analytical framework, and most of these studies focused on the variables of age, ideology, and gender. Analysts were primarily interested in how age influences an individual's learning process through investigating how discourse patterns change accordingly. They were also interested in how indoctrination occurs in educational settings. Moreover, educational researchers employed CDA to explore how affective features, such as suffering, persecution, and emancipation are reflected in language (Rogers et al., 2005). Gender in the educational context was also another topic of great interest to critical discourse analysts. Their works explored the influence of gender on learning achievement, gender representation in educational materials, and the impact of gender on in-classroom interactions.

2.1.6.4. CDA and Corpus Linguistics

Introducing corpus studies research to critical discourse studies aims at compensating for CDA's disregard for quantitative and comparative methodologies. Therefore, the incorporation of corpus linguistics techniques in the methodology of CDA serves to prevent or minimize researcher bias and address "the problem of the representativeness of the samples of language analyzed and the need to check the hypotheses developed in qualitative analysis against empirically verifiable data" (Machin & Mayr, 2012, p. 216, as cited in Waugh et al., 2015, p. 112). Corpus linguistics (CL) refers to the methodology of qualitative and quantitative linguistic analysis and description based on large collections of naturally occurring spoken or written language, which is termed corpora. It aims at identifying "probabilities, trends, patterns, co-occurrences of elements, and features or groupings of features" (Teubert & Krishnamurthy, 2007, p. 6). The ideas of large-scale linguistic analysis and pattern identification are essential to this synergy of CDA and CL.

This incorporation is realized through software-based quantitative approaches to corpora that employ a cyclical method of sampling, which results in "specialized, topic-oriented, and diachronic corpus" (Mautner, 2008, p. 36). This specialized corpus takes into account collocations, keyness, semantic preference, and semantic prosody. This system of analysis succeeds in maintaining a balance between the subjective opinion of the researcher and the strict rigidity of scientific research. Moreover, the patterns and trends identified prove to be useful in exposing the ideologies existing within discourses, which is accomplished through cross-referencing connotations of chosen lexis and structures, as well as examining semantic prosody. The only setback of these corpus approaches to CDA is their disregard for larger contexts, rendering the analysis limited to verbal scope. However, the advantages of this trend far outweigh its shortcomings as it allows analysts to "put their judgment of evaluation in

perspective and make sure they do not over- or under-interpret” (O’Halloran & Coffin, 2004, as cited in Waugh et al., 2015, p. 112).

2.1.6.5. CDA and Multimodality

The integration of Multimodality into critical discourse studies is a relatively recent endeavor. It was initiated as a countermeasure to minimize CDA’s weakness of relying too much on linguistic analysis. The introduction of multimodal analysis seeks to introduce the analysis of semiotic structures to critical analytical frameworks. Multimodality is generally referred to as the use of semiotic codes to construct meanings. These semiotic codes can be visual, written, gestural, or musical. Multimodal analysis of discourses has taken three distinct approaches: a social semiotic approach, a cognitive approach, and an interactional approach (Ledin & Machin, 2017).

The social semiotic approach derives its theoretical foundation from the systemic part of Halliday’s theory, which considers language as “one of the semiotic systems that constitute a culture” (Halliday, 1978, p. 2). This approach seeks to offer insights into the systems and principles governing the different semiotic modes and their interaction. It also attempts to explain the ways “multimodal meaning-making reflects the interests of meaning-makers, their access to semiotic resources and the norms that govern these semiotic practices” (Kress & van Leeuwen, 2001; van Leeuwen, 2005; Kress, 2010, as cited in Waugh et al., 2015, p. 97). Analysts have applied this approach in a wide range of academic fields. For example, it has been applied in educational research to investigate how multimodal learning occurs in socially interactive, diverse educational contexts (Jewitt & Kress, 2003; Jewitt, 2006).

The cognitive approach is a rising approach that is relatively new. This approach is primarily influenced by Forceville’s (1996) work on visual metaphors and the ways they can be used in media to shape perceptions about certain events. This approach is heavily inspired

by cognitive theories that deal with delineating the prerequisites needed for successful communication. Some critical discourse analysts applied this approach to investigate multimodal metaphors in the representation of immigrants (Catalano & Waugh, 2013).

The interactional approach draws upon ethnographic methods to demonstrate how meaning-making is achieved through the interaction of the different semiotic resources “such as language, gesture, and posture, and in relation to context, proximity, and rich cues in the environment” (Machin & Ledin, 2017, p. 62). This approach derives its principles from a variety of social sciences, particularly anthropology, linguistic ethnography, and interactional sociolinguistics (Djonov & Zhao, 2014). This interdisciplinary nature makes it a useful framework of analysis because of the in-depth descriptions of social interactions it presents. These detailed accounts contribute to “revealing the relationships among social actors in institutional practices” (Waugh et al., 2015, p. 97).

In recent years, analysts developed yet another approach. This newly established approach is of utmost interest to critical discourse analysts as it focuses on critically investigating semiotic resources. Scholars called this approach Multimodal Critical Discourse Analysis, which will be discussed in detail in the upcoming section.

2.2. Multimodal Critical Discourse Analysis

2.2.1. Definition of Multimodality

Multimodality has become a prominent feature of contemporary societies. This feature gained much prominence due to the various circumstances that individuals and communities as a whole grapple with on day to day basis. Jewitt (2009) considers these circumstances “considerable social change” (p. 3). This social change prompted a rapid increase in the complexity and spectrum of multimodal practices, especially within interactive digital media

(O'Halloran & Smith, 2011). This in turn developed in scholars an interest in the field of multimodality, which eventually prompted the emergence of the study of multimodality as an essential asset of a multitude of practical domains in the academic world. Multimodality has been studied as a theory and methodology from the perspective of several disciplines such as linguistics, semiotics, media studies, literary studies, education, sociology, and psychology. Jewitt and Bezemer (2018) argue that although the extensive and frequent use of the term may allude to the fact that these scholars from widely different fields of study share a common study objective, the concept of multimodality has been expressed and operationalized in vastly different ways. Therefore, definitions of multimodality vary according to the scholar's theoretical and methodological stance (Jewitt & Bezemer, 2018).

According to Bezemer (2012), multimodality is the field of study concerned with the exploration, theorization, and explanation of human expression, meaning-making, and communication in all its manifestations. He defines the concept as:

The interdisciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies. (para. 1)

They argue that multimodal approaches to analysis have advanced new theoretical conceptions, practical methods, and frameworks that enable the collection and analysis of data of varying nature (visual, auditory, etc) that can be found in interaction and surrounding environments.

Multimodality is characterized by four main components: mode, modal affordance, semiotic resource, and inter-semiotic relations. "Mode" refers to the set of socially and culturally shaped resources used for meaning making. For a specific resource to be considered

a mode, it has to be recognized as an organized, shared, and cultural asset that constructs and conveys meaning by the community in which it is used. “A semiotic resource” is the actions, materials, and artefacts employed to achieve communicative goals, which can take on any form, whether it is verbal or nonverbal, visual or auditory, physiological or technological. The term “modal affordance” is used by Kress (1993) to refer to the material and cultural aspects of modes, which is what is possibly expressed and easily represented with a certain mode. The concept refers to the material, social, cultural, and historical ways used to construct meaning through a particular mode. This affordance of a mode is achieved by what it has been frequently used to mean and the social and cultural norms that contextualize its use. The concept of “inter-semiotic relations” refers to the ways semiotic modes are employed in different socio-cultural situations and to what extent they are used and for what purposes they are incorporated. These four concepts delineate the basic foundation of multimodal studies.

This field of study is based on three fundamental interconnected theoretical assumptions. The first of which is that representation and communication rely on a multiplicity of modes, which contribute to the construction of meaning. These modes can be gestures, sounds, images, speech, or writing. Their analysis and description in different contexts is the main focus of multimodality to illustrate how these modes are organized to construct meaning (Bezemer, 2012). The second assumption is that the choice of mode is critical to the process of communication and interaction because these modes become refined carriers of specific cultural contexts for meaning making and conveying values, ideologies, and power relations within a given society (Bezemer, 2012). In other words, meanings are constructed through selecting and arranging a variety of modes in interaction (Lyons, 2016). The third and last assumption is that the interaction between the different communicative modes is paramount to the construction of meaning, which is shaped by the social and cultural contexts and the motivations and interests of the parties involved in the communicative act (Bezemer, 2012).

Therefore, these modes are socially developed over time to operate as resources for the process of meaning-making in order to convey the social, individual, and affective meanings required by different communities (Bezemer, 2012).

2.2.2. Definition of Multimodal Critical Discourse Analysis

Within the paradigm of Critical Discourse Analysis, a new trend was developed to compensate for the lack of analysis of nonverbal modes in discourses. This trend moved away from the analysis of linguistic structures, which characterizes CDA, and moved the paradigm towards a visual turn. This visual turn was prompted by scholars who moved toward a more comprehensive multimodal framework and pushed forward the incorporation of visual images into discourses (Kress & van Leeuwen, 1996; Machin, 2007).

This new trend is termed Multimodal Critical Discourse Analysis (MCDA). It refers to the process of applying multimodal analysis when critically analyzing a discourse to gain a deeper understanding of significant issues and to investigate thoroughly the interaction between verbal and nonverbal modes in discourses (Waugh et al., 2015). This idea of extending the realm of CDA into visual semiotics was derived from early Hallidayan theory wherein it is emphasized that language is merely one semiotic resource from an abundance of other resources, and that various linguistic and nonlinguistic structures contribute to the construction of discourse. In other words, ideologies can be conveyed through both linguistic structures and visual structures. Therefore, MCDA attempts to display how explicit and implicit meanings are constructed through images, photographs, diagrams, and several other semiotic structures (Machin & Mayr, 2012).

It is believed that this implementation of multimodality into CDA is only to be expected and that it occurs in an authentic manner as both fields are generally focused on issues related to media and cultural studies, which “has a long tradition of examining the ideological nature

of visual representations and the power of the media to define visually the nature of people and events in the world” (Machin, 2007, p. xiv, as cited in Waugh et al., 2015). Moreover, CDA and MCDA both agree on two basic assumptions about human communication. The first is that the process of human communication is always one of multimodal nature because meanings are constructed through a selection of various modes, such as writing, sound, or visual design, and media such as face to face, print, or film, and the combination of the aforementioned elements depends on the logic of space, time, or both (Kress, 2010). The second assumption is that communication is always a social process, which can influence and be influenced by its social context (Djonov & Zhao, 2014, p. 1).

Multimodal Critical Discourse Analysis, as a discipline in its infancy, is not yet established as a field of study in its own right, and has yet to determine a “ clear academic identity of its own, [and] its own conferences, journals, edited books and so on” (Van Leeuwen, 2013, p. 1). However, in recent years scholars have made attempts towards achieving this goal of consolidating MCDA’s position as an independent field of study. They began to advocate for the inclusion of the combination of multimodality and CDA in a variety of different disciplines. Examples of such endeavors are witnessed in the fields of critical discourse studies (Machin, 2013), Teaching English to Speakers of Other Languages (TESOL) (Rogers & Mosley-Wetzel, 2013), popular discourse studies (Djonov & Zhao, 2014), and political studies (Richardson & Colombo, 2013).

2.2.3. Origins of Multimodal Critical Discourse Analysis

The emergence of Multimodal Critical Discourse Analysis (MCDA) is directly linked to the appearance of multimodality. The emergence of the field of multimodality is credited to a number of varying publications that established its core tenets. These works are of differing natures, which contributed to the characterizing variations displayed in multimodal writings.

Kress and van Leeuwen's *Reading Images* (1996) and O'Toole's *The Language of Displayed Art* (1994) are two of the most influential books that initiated this domain. Despite their differing nature, both of these books derive their core tenets from the work of Michael Halliday (1978), specifically his Systemic Functional Linguistics theory, which emphasizes the multilayered nature of language. While *Reading Images* does build upon some Hallidayan conceptions, the book showcases its interdisciplinarity by integrating theories related to the fields of semiotics and visual psychology. This book is influenced by both the systemic part and the social part of Halliday's framework. The systemic part of the theory is manifested in its desire to identify the systems of choices essential for communication. The influence of the social part of the theory, on the other hand, is evident in its aim at analyzing the contexts in which all instances of communication are produced, and the social relations, ideologies, and motivations shared through discourses.

The latter part was influenced by Voloshinov's (1973) work, in which the idea that "language must never be studied in an abstract or unhistorical manner" was pinpointed (Ledin & Machin, 2017, p. 61). Words attain meanings as part of the process of defining reality, which is a process wrought with conflict as the powerful in society aim to control it. Therefore, signs do not have fixed meanings but they have "affordances which are always realized in communicative interactions, which will carry traces of the power relations underlying them" (Ledin & Machin, 2017, p. 61). This idea is an important concept in MCDA. *The Language of Displayed Art*, on the other hand, is mostly influenced by the systemic part of Halliday's theory and did not focus on power relations. This book is essentially a guidebook for utilizing SFL concepts and forms to systematically describe the systems that manage works of art and sculpture.

Reading Images (1996) by Kress and van Leeuwen generated interest in multimodality across academic disciplines and is considered the groundwork for the development of several

other strands of multimodality. In fact, it influenced the development of more critical and interdisciplinary approaches to multimodality. These approaches are socially oriented rather than systemically oriented. Several works that adopt these approaches were published, which study how semiotic resources are used to contextualize the meanings, ideologies, and values carried through discourses and emphasize the institutions and interests they serve (Bezemer & Kress, 2010; Djonov & van Leeuwen, 2011; Abousnoug & Machin, 2013).

2.2.4. Areas of Using MCDA

In recent years, Multimodal Critical Discourse Analysis has been adopted as a framework for analyzing implicit embedded meanings, ideologies, and power structures in discourses of varying domains. As a newer trend in the field of critical discourse analysis, it has broadened the reaches of the paradigm beyond the linguistic level and towards a paralinguistic semiotic level. The combination of multimodality and CDA allows analysts to divulge the embedded ideologies and forms of oppression and power asymmetries perpetuated not only through language-based narratives, but also through semiotic structures. CDA by nature is an interdisciplinary paradigm, and multimodality serves to extend this feature to wider scopes.

MCDA has been applied to a wide spectrum of academic fields, particularly ones that seek to analyze discourses that use various semiotic resources. It has been used to analyze language, visual images, and space in a range of discourses of communicative print media, electronic media, and three-dimensional objects in space. MCDA has been applied as an analytical tool in several domains. For example in the field of architecture, Roderick (2016) applied MCDA to analyze how social relations and fixed work roles manifest in office design. There have been many studies in which MCDA was adopted in the field of visual media, particularly mass media. MCDA is used to analyze films (Bo, 2018), TV shows (Er, 2020), and even corporate diagrams and flow charts (Machin and Ledin, 2016). Moreover, a number

of studies have employed MCDA in the field of education, particularly Teaching English to Speakers of Other Languages (TESOL) (Rogers & Mosley-Wetzel, 2013). Additionally, some recent studies have attempted to use MCDA as an analytical framework to study the visual semiotic codes incorporated in EFL textbooks (Purwaningtyas, 2020).

Conclusion

In this chapter, the paradigm of CDA has been meticulously introduced, detailing its variety of definitions, its background, and its underlying principles. An overview of the most commonly used approaches to CDA has also been provided. In this chapter, the array of criticism directed towards CDA has been outlined, as well as the trends that emerged as a response to these critiques. This chapter highlights a particular trend, termed Multimodal Critical Discourse Analysis, which emerged as a solution to tackle CDA's overdependence on linguistic analysis, by introducing semiotic analysis in this field. Several definitions of the concept of multimodality, and MCDA as a novel research method are offered in the second section of this chapter. The beginnings of this research method are also discussed along with its applicability in various academic areas. The next chapter attempts to apply MCDA on a sample of selected pictures to investigate how the dichotomy of the Self and the Other is represented in Algerian secondary school English textbooks.

Chapter Three

Research Methodology and Data Discussion

Introduction

This chapter addresses the methodological framework that dictates the structure of the study, the methods and tools employed for data collection, and the techniques designed to analyze the collected data. This framework is designed based on the researcher's underlined objectives and the research questions being developed. This study aims at examining how visual semiotic modes are employed as tools for representing the dichotomy of the Self and the Other in the Algerian secondary school English textbooks. The first part of this chapter delineates the methodological steps that this study follows. It begins by establishing the adopted research design that corresponds to the research objectives. Then, the research instrument employed for gathering and analyzing data is identified along with the selected sampling materials and the analysis procedure. Data analysis and interpretation are thoroughly discussed in the second part of this chapter.

3.1. Research Methodology

3.1. Research Design

Efficiently structuring a research is paramount to ensure the accuracy of its conclusions, and by extension, its validity. A carefully planned research outline that frames the structure of the entire study is established by the researcher as the first step in the process of conducting a research. This plan is designed by the researcher before embarking on the scientific inquiry. This plan covers every step the researcher ought to take to answer the research questions and meet the research objectives.

The research design is generally defined as the type of “inquiry within qualitative, quantitative, and mixed methods approaches that provide specific direction for procedures in a research study” (Creswell & Creswell, 2018, p. 49). Therefore, a research design refers to the overall plan developed to operate as a guide that connects the conceptual research problem with the relevant empirical study. In other words, it is the blueprint outlining the procedures that determine the type of data ought to be collected, the type of method employed to collect this data, the techniques used to process and analyze the data, and how all of these elements are going to answer the research questions (Grey, 2014). Furthermore, this preplanned structure must align with the research questions and the aim of the study.

Taking into account its vital importance in scientific inquiry, the research design must comprise certain features to be considered a practical research design. According to Kothari (2010, as cited in Akhtar, 2016), a good research design must first state the research problem. Then, it must specify the data gathering techniques and the population to be studied. Lastly, the data analysis procedures must be outlined. Most importantly, a research design is selected based on the approach to scientific inquiry the researcher adopts. There are two main approaches applied when investigating the various phenomena that exist in the social sphere: the quantitative approach and the qualitative approach.

A researcher selects a research approach based on his established research goal and research plan. The approach he opts for must be suitable for the requirements of the study. That is to say, the research approach must be selected according to the underlined objectives of the study. According to the research objectives, a researcher may opt for either a quantitative study, or a qualitative study, or sometimes both. The current study adopts a qualitative approach to investigate the research problem identified and to achieve the research aims and objectives outlined. This study opts for a qualitative approach because its principles serve the central research goal, which is to describe, investigate, and analyze cultural

representations in textbooks. Moreover, this selection is in part prompted by the research questions underlined, which require an in-depth, thorough description and exploration of the phenomena at hand. The qualitative approach is an approach that allows researchers to be flexible and creative in their quest for scientific inquiry. In addition to that, it provides them with the in-depth insights they seek. The next sections will discuss this approach in great detail, outlining its characteristics, advantages, and disadvantages.

Scholars in the field of research methodology have advanced three approaches to the scientific investigation of a particular concern or problem. Each of these approaches ascribes to a particular philosophical view, which is accompanied by corresponding designs to realize this investigation, as well as methods to collect data that can either be numerical or non-numerical. The latter is affiliated with the qualitative approach to research as delineated in the definition provided by Nkwi, Nyamongo, and Ryan (2001, p. 1): “Qualitative research involves any research that uses data that do not indicate ordinal values.” This research approach has been defined from several perspectives. Some authors (Parkinson & Drislane, 2011) define the qualitative approach from an epistemological perspective; others (Merriam, 2009) center their definitions around the purpose of this approach, while another category (Denzin & Lincoln, 2005) approached it from a methodological stance.

Qualitative research, however, is generally defined as the approach adopted for investigating and understanding how individuals or groups attribute meanings to a particular social issue (Cresswell & Cresswell, 2018). It is the naturalistic approach that aims at comprehending the ways through which people construct and make sense of their world and the experiences they have in this world. The phenomena are studied in their natural context without the interferences of the researcher. A qualitative research focuses on the dynamic, individual aspects of human experience, which are understood by collecting and analyzing non-numerical data. This type of approach is primarily employed to gain in-depth insights

into an issue or to generate new theories. The qualitative approach is primarily used when the researcher underlines his research objectives to be explanatory, exploratory, descriptive, or evaluative. Researchers justify their choice of using this approach to meet the aforementioned objectives by listing its advantages.

There are several advantages of applying qualitative approaches and methods. First, qualitative methods provide detailed descriptive data, which are collected from participants' feelings, opinions, and experiences and the interpretations of their actions (Denzin, 1989). Second, the qualitative approach provides a holistic, context-based understanding of human experience. The interdisciplinary nature of this type of research offers a wide spectrum of epistemological perspectives, methods, and techniques to refine the understanding of human experiences (Denzin & Lincoln, 2002). Third, this type of inquiry studies individual cases and events (Kelin & Myers, 1999). Its primary source of information is based on the different meanings derived from people's personal opinions, experiences, and meanings. Fourth, qualitative methods allow the researchers to delve deeper into the participant's inner experiences and to study how meanings are culturally shaped. In addition to that, these qualitative methods encourage discussions as their data collection methods allow for direct interaction between the researchers and the participants. More importantly, the flexible nature of this type of research is most beneficial. This flexibility allows the researcher the freedom to adjust or modify any section of the research throughout the process of inquiry (Corbin & Strauss, 2008).

Despite the many benefits it offers to researchers, the qualitative approach still exhibits some weaknesses. First of all, the sampling size proves to be an issue in qualitative studies because of its selective and biased nature, which can affect the generalizability of the results, and by extension, the credibility of the research. The credibility of the study can also be affected by the biased nature of the approach. Qualitative studies rely entirely on the

researcher for data collection, analysis, and interpretation, which can render the results unreliable and unreplicable. Other limitations are highlighted by Silverman (2010), who claims that qualitative studies tend to exclude some contextual sensitivities by focusing on meanings and experiences. Moreover, the analysis of data using qualitative methods can be time-consuming.

To collect this type of non-numerical data, researchers utilize a variety of tools that enable the collection of mainly descriptive data. There are three common tools for collecting qualitative data: participant observation, in-depth interviews, and focus groups. Each one of these three tools is designed to obtain a particular type of data. Participant observation is used to “collect data on naturally occurring behaviors in their usual contexts” (Mack et al., 2005, p. 2). In-depth interviews are the most appropriate for collecting data about personal perspectives and experiences when sensitive topics are explored. Focus groups are used to collect data on the cultural norms of a group and when generating broad overviews of issues of concern to the cultural groups or subgroups represented. Another technique used for collecting qualitative data is document analysis, in which textual, visual, and other types are collected. This document analysis tends to employ content analysis to collect the aforementioned data.

3.2. Research Instruments

The tools employed to collect and analyze data are one of the key components of the process of the scientific inquiry. Therefore, researchers ought to consider carefully what instrument to use in their research. Research instruments are paramount to the success of a scientific study because the data they collect and analyze is the basis for the eventual results of the study. Therefore, researchers must consider how these tools will aid and contribute to their process of investigation. Hence, the research instruments employed must meet the study's requirements. In other words, they must be selected in accordance with the research

objectives, questions, and the data collection approaches the researcher opted for. The present study has opted for content analysis as its selected research instrument. This particular tool of data collection and analysis has been chosen to investigate how Self and Other representations are expressed using visual modes in Algerian secondary school English textbooks.

3.2.1. Content Analysis

This study has adopted content analysis as its primary data gathering tool. This choice is partially influenced by the flexible nature of this research method and its application of a variety of analytical procedures, which produce contextualized results (White & Marsh, 2006). Several definitions of content analysis have been concocted, each of which attempts to demonstrate its historical development. Broadly speaking, content analysis is described as the method wherein meanings assigned to the content of a given message are inferred and concluded from the content itself. Krippendorff (2004) defines content analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (p. 18). This method of analysis focuses primarily on the notion of inferences. To arrive at these inferences, a researcher employs analytical constructs, or rules of inference that allow to proceed from the text to the context (White & Marsh, 2006). In other words, the researcher analyzes the content of the material studied and arrives at conclusions. These conclusions are then contextualized to answer the underlined research questions of the study. Therefore, content analysis has been selected in this study because the latter aims at inferring the ways the dichotomy of the Self and the Other are represented through visual content.

3.2.2. The Sampling Material

The present study aims at examining Self and Other representations through visual semiotic modes incorporated in the Algerian secondary school English textbooks. Therefore, this study has opted for analyzing different pictures extracted from the textbooks of all three levels of

secondary education: *At the Crossroads*, *Getting Through*, and *New Prospects*. The lack of visual representations in these textbooks makes centering the analysis on only one textbook impractical and unproductive. Therefore, this study has chosen all three textbooks as its selected research material. Ten pictures have been selected for analysis. These pictures are divided into two categories: Self-representation and Other-representation. Five of these pictures were analyzed for self-representation, and the other five were analyzed for other-representation. These pictures demonstrate different aspects of national culture and foreign cultures. The aspects represented in these selected pictures range from lifestyles and social norms, to administrative infrastructures, to history. These particular pictures have been chosen for analysis because the researcher believes that they are of critical value and will, therefore, serve to achieve the study's main goal. This study's goal is to unveil the implications behind incorporating these semiotic modes in educational materials.

3.2.3. Analysis Procedure

Content analysis is applied to the selected samples to achieve the objectives of this study. This study's main goal is to critically analyze visual representations of the dichotomy of the Self and the Other in Algerian secondary school English textbooks. Therefore, samples are categorized into two categories, self-representation, and other-representation. The analysis of these samples moves through three stages. First, a detailed description of the images is provided. This descriptive stage examines every single detail of the composition. It comprehensively describes the physical appearance of the subjects, the color scheme used, the angle from which the pictures are taken, and the background of the composition. This description employs Kress and van Leeuwen's (2006) system of visual modality analysis. This system analyzes elements termed modality markers, which are established by Kress and van Leeuwen (2006) as the following eight markers:

Table 2.

Modality Markers. (Adapted from Kress and Van Leeuwen, 2006, pp. 160-162, as cited in Brady, 2015, p.5)

1) Color saturation	A scale running from full color saturation to the absence of color; that is to black and white.
2) Color Differentiation	A scale running from maximally diversified range of colors to monochrome.
3) Color modulation	A scale running from fully modulated color, with, for example, the use of many different shades of red, to plain unmodulated color.
4) Contextualization	A scale running from the absence of background to the most fully articulated and detailed background.
5) Representation	A scale running from maximum abstraction to maximum representation of pictorial detail.
6) Depth	A scale running from absence of depth to maximally deep perspective.
7) Illumination	A scale running from the fullest representation of the play of light and shade to its absence.
8) Brightness	A scale running from a maximum number of different degrees of brightness to just two degrees of brightness: black and white, or dark grey and lighter grey, or two brightness values of the same color

In addition to the aforementioned markers, this study analyzes the level of luminosity of the selected samples. It refers to the scale running from luminous colors to opaque colors, and whether these colors appear as if light shines through them or not. The second stage is the interpretive stage. In this stage, the meanings behind the technical configurations employed are explored. The emotions evoked by these technicalities are also analyzed. Lastly, the

ideological significance of the pictures is examined to determine whether the representation embodied in the modes analyzed is rendered positively or negatively.

3.2.4. Data Analysis and Interpretation

The topic of representation has always been a topic of debate, especially when it pertains to the dichotomy of the Self and the Other. In the ELT context, the topic of self-representation and other-representation are of utmost importance. As previously established in chapter one, representation is a key element in enhancing learners' intercultural competence, which plays an important role in improving their language proficiency. Taking into account the concept of identity construction, which is based on self-perception in relation to the Other, accurate and proper representations of the dichotomy is of critical importance. Therefore, this cultural representation is important not only for refining language proficiency but also for ensuring the formation of a strong sense of identity. This cultural representation can take on various forms such as, linguistic, visual, and auditory. This study analyzes how these representations are expressed through visual multimodal modes. These modes are divided into two categories, self-representation and other-representation, and are examined to determine whether these representations are positively or negatively expressed.

3.2.4.1. Self-Representation Modes

- **Instance One**



Figure 6. Women Handwashing Clothes (Riche et al., 2013, p. 110)

Figure 6, untitled, is a photograph depicting a group of nine women, six adults and three children. These women are captured hand-washing clothes in basins. The setting is hard to discern due to the low quality and the black-and-white nature of the photograph, but it can be assumed that they are outside in a location near a water source, possibly a river. The women appear to be dressed in traditional Algerian dresses. The two women on the front right side of the photograph seem to be the only ones dressed in dark-colored clothes, whereas the rest of the women are dressed in light-colored dresses with varying patterns. Four of the women captured, the ones positioned in the front center, are wearing headscarves, while the other two adult women and the children in the back are not wearing them.

One of the basins is placed in the center of the photograph, and it is surrounded by two women, one of whom looks straight at the camera, crouching down. They appear to be hand-washing clothes with a pile of freshly washed clothes next to the basin as another woman stands idly watching them on the right. Another woman in the back is also seen hand-washing clothes in another basin, with another basin and a pile of clothes next to her as well. Behind her, a woman carrying a child and another woman are standing up and watching the other

ladies wash their clothes. On the left corner in the far back, two little girls are watching the women while standing up. Different kinds of bushes can be seen in the background, but it is difficult to identify their nature due to the black and white composition of the photograph.

The photograph is taken using a black and white filter. Therefore, it is monochromatic and devoid of color. The monochromatic nature of the photograph makes it plain and opaque, i.e. the light does not shine through the colors. The photograph also displays no play of light and shade, and sticks to two shades of tonal gradation. In other words, the picture is of low illumination and brightness, thus, making it seem too dark and gloomy. The monochromatic nature of the image coupled with the low brightness, low luminosity, low illumination, and low resolution contribute to the rough texture of the photograph, which in turn lowers its quality. This low quality affects the clarity of the photograph, making it difficult to identify the elements that exist in the background, as well as making the women's faces dark and difficult to recognize.

Figure 6 is a photograph in which a group of Algerian women is shown hand-washing clothes near a river located in, what can be assumed, the countryside. The women surrounding the washbasin are positioned in the front center of the photograph, which means that the focus of the photograph is the women doing the hand-washing. Therefore, this picture emphasizes the idea that Algerian women hand wash their clothes.

Usually, the use of black and white photography serves to enhance a scene by removing the distractions of color to accentuate the subject, with its textures, shapes, and patterns, of photography. However, in the photograph at hand, the black and white filter does not enhance the image, in fact, it does the opposite. This monochromatic tone makes the photograph almost unintelligible and indistinct. The absence of color coupled with the low brightness and the low resolution darkens the image and makes it dim, which further

contributes to the obscurity of the composition. The women's faces are unrecognizable because of this lack of clarity. Although a darkening complexion is to be expected when using black and white photography, the women's faces are darkened to the point that it is difficult to identify their facial features and expressions. In fact, if it were not for the way they are dressed, it would have been difficult to even conclude that they are women. The background is also hard to discern due to this dimness and low quality.

Figure 6 is an untitled photograph extracted from first year textbook, unit four: "Eureka", Listening and Speaking, p.110. This unit discusses scientific discoveries and technological inventions. This picture is attached to an activity that asks questions related to the photograph itself. For example, what are the women doing and what is next to them. This photograph shows a group of women handwashing clothes. At first glance, the subject of photography here seems kind of unrelated to the theme of the unit, which is technological advancement. However, this photograph is incorporated as an example of life before modern-day technology was advanced. In other words, this picture is included to serve as a reminder to people of how far technology has evolved.

This photograph is selected for analysis because of its focus on the act of handwashing, and its visual representation of this act. This low-quality photograph is captured devoid of color. This dark monochromatic nature and low quality of the photograph serve to depict the event captured as archaic and outdated as if this event had happened a century ago. Although this event could have taken place in Colonial Algeria when this practice was common. The inclusion of this particular photograph, as the only representation of Algerians, in a textbook used by 21st century students, in a unit discussing technological advancement seems questionable. The focus of this photograph is on Algerian women hand washing clothes near a water stream. It seems that this picture is implying that Algerians still primarily use this method instead of using a washing machine, like the majority of the world. Then, in this

context, this photograph negatively represents Algerians as a primitive community that has yet to experience the technological prosperity of the world.

- **Instance Two**



Figure 7. Women Helping People Affected by Earthquake (Riche et al., 2013, p. 129)

Figure 7, untitled, is a photograph taken of six women carrying trays of food. The women seem to be hurrying over to somewhere to the right side of the photograph, which was not captured on film. Five of the six women are dressed in long skirts with long-sleeved, oversized tops and cardigans, and headscarves on their heads, whereas the sixth woman is wearing pants and a long-sleeved shirt but not a headscarf. The first woman on the right has the symbol of the Algerian Red Crescent organization on the sleeve of her right arm. The two women following behind her, in addition to the girl in the far back on the left side of the photograph, are each carrying a tray of food. Unfortunately, it is hard to identify the type of

food they are carrying. In the background, broken furniture and pieces of rubble can be seen scattered everywhere. A vehicle is parked in front of a collapsed building.

This picture is taken in full color with a mostly neutral earthy tone. The picture is also slightly plain and does not use a variety of colors; the background is mostly brown and the only color variation is shown through the ladies' attires, which range mostly from black and blue, to green and yellow, to pink. The background of the photograph is dully lit, with average luminosity, neutral brightness, and neutral illumination. These neutral levels give the photograph a somber feel. The background is well articulated and detailed, and the objects that can be seen are adequately represented. In other words, objects in the background are easily recognized and identified. On the other hand, the subjects of the photograph, the women, seem to be slightly more articulated, tone-wise, compared to the somber background. The light seems to shine through their colors, so they stand out, almost unnaturally, from the dull background. The picture is taken from a wide depth of field. Therefore, the entire scene is the focus of the photograph, and not just some specific objects.

Figure 7 is a photograph that captures a group of women carrying food trays to, what is assumed to be, a shelter for those affected by the earthquake. The background displays a collapsed building with several pieces of rubble and broken furniture lying around. The women are positioned in the center of the composition, making them the focus of the photograph. The first woman on the right is wearing the sign of the Algerian Red Crescent organization. Therefore, it is safe to assume that the photograph depicts a group of volunteers rushing to aid the people whose homes were damaged by the earthquake.

Although the picture is captured in full color, it is not as vibrant as one would expect. The photo is taken in a neutral, earth-colored tone to accentuate the natural elements of the outdoor environment captured. The background, although well-articulated and represented, is

not brightly lit. The combination of low brightness, low luminosity, and the neutral tone gives the picture a solemn atmosphere that reflects the seriousness of the situation. Moreover, this combination also makes the background not as prominent as the subjects of photography, who are more brightened compared to the background. This contrast in brightness makes the women appear more striking against the dull background, highlighting their presence and making them the center of the attention of the receiver. In fact, the contrast is so jarring to the point it looks unnatural as if the women were edited into the picture.

Figure 7 is an untitled photograph taken from second year textbook, unit six: “No Man is an Island”, Reading and Writing, p. 129. This unit’s main theme is the idea of solidarity, charity, and helping those in need. This photograph portrays a group of volunteers, who prepared food to help those in shelters affected by the earthquake. Thus, the subject of this photograph matches the overall theme of the unit, which makes it significant to the unit. This image is chosen for analysis because it attempts to represent the generosity and the solidarity that Algerians always seem to show in times of calamities. However, this picture is very obviously edited. The juxtaposition of the brightness levels of the background and the women does not occur in a legitimate photograph. The women are very clearly edited into the background. So, the inclusion of this edited photograph to positively represent Algerians backfires. It makes it seem that Algerians are not actually altruistic and generous.

- **Instance Three**



Figure 8. Aftermath of an Earthquake (Riche et al., 2013, p. 103)

Figure 8, untitled, is a photograph that captures five people in what appear to be the aftermath of a natural disaster. These people seem to be saddened and grieving. The girl dressed in dark-colored clothes on the right side of the photograph is captured with her right hand on her face wiping her tears while sitting in front of a tree. In the front center of the picture, a man and a woman are sitting next to each other. Both of them are dressed in light-colored clothes with their backs facing the camera. So, their facial expression cannot be discerned. In the far back in the background, two men, one is dressed in black clothing and the other in a grey suit, are standing in front of a half-collapsed building. The man dressed in black is standing directly beneath the collapsed building, while the other man is standing outside in front of it. In addition to the half-collapsed building, there are several pieces of debris scattered around in the background. Most of this debris is on the left side of the photograph, right in front of the man and woman sitting on the ground.

Despite the fact that the photograph is captured in full color, it does not display high levels of color saturation and color differentiation. In other words, it does not showcase a diversified range of colors as it mostly sticks to a color scheme of mostly neutral colors. This in turn makes the composition dull and plain. The photograph is well-exposed to light, especially the background. The entire scenery is brightly lit, but the background, particularly the building and the debris, display high levels of brightness and luminosity, partially because they are painted in white. In other words, the background is radiant compared to the rest of the scene. Moreover, the photograph is well-illuminated. Thus, it fully represents the play of light and shade, which makes the colors seem as if they reflect light. The picture is also taken from a wide field of depth, which captures the entire scene without focusing on a specific object. This perspective also allows the photograph to fully represent its elements in their pictorial detail. While the composition does not focus on a specific element, it is taken from an angle that highlights the half-collapsed building, making it a prominent feature of the photograph.

Figure 8 is an untitled photograph that shows a collapsed building and people in distress. These upset persons and the collapsed building and the debris scattered around it seem to be the focus of the composition. So, it is clear that some tragic event has taken place. Therefore, it can be deduced that this picture depicts the aftermath of a natural disaster, specifically an earthquake.

The photograph is captured in full color, and uses a color scheme of neutral colors. The colors used are mostly different shades of white, black, grey, and light brown. This color scheme does not display a diversity of colors, which makes the composition appear plain and dull. However, these neutral colors add to the photograph a somber feel that reflects the seriousness of the scene. This scene also features people in distress, which emphasizes the tragedy that took place. The contrast in brightness of the background, the building and the debris, compared to the rest of scene, specifically the people captured, serves to accentuate the

collapsed background to further stress the severity of the disaster, as well as to emphasize that that the focus of this photograph is the damages caused by the earthquake that hit this city.

Figure 8 is an untitled photograph extracted from the second year textbook, unit five: “News and Tales”, Write it right, p. 103. The central theme of this unit is as its name suggests news and tales. It primarily focuses on news reporting accidents and natural disasters. So, the inclusion of this photograph aligns with the objective of this unit. The task in which this picture is incorporated instructs students to write a story about a disaster. Therefore, this picture is thematically relevant because it depicts the aftermath of an earthquake. This picture has been selected for analysis based on the fact that it is a representational composition that details the aftermath of one of the most devastating disasters that hit modern day Algeria, the 2003 Boumerdès earthquake. This picture was also selected as an example of how a unit that discusses tragic news and tales only incorporates pictures of national tragedies, which can be interpreted as a negative representation.

- **Instance Four**

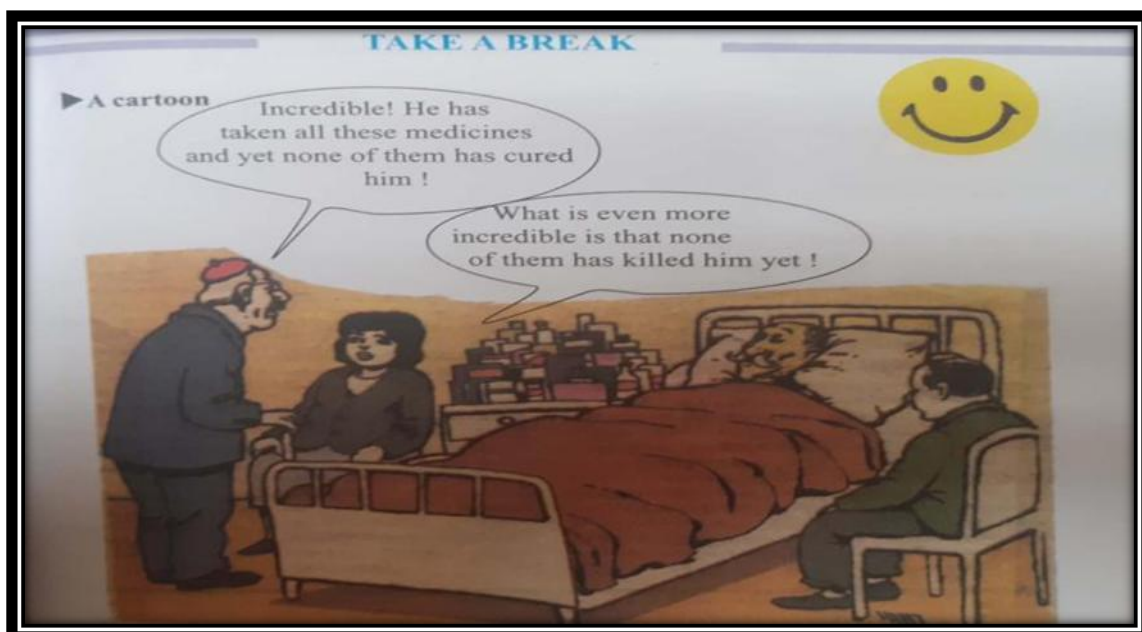


Figure 9. A Caricature of a Hospital Visit (Riche et al., 2015 , p. 59)

Figure 9, untitled, is a caricature extracted from the 26 November, 2006 issue of the Algerian newspaper El Watan. This caricature shows four elderly people, three of which are men and one woman, in what seem to be a hospital room. One of the men is an elderly man drawn lying unconsciously on a bed. His face is painted in yellow, and he is covered by a brown blanket. Next to his bed, a bedside table is drawn with its surface filled to the brim with bottles of medicines of all shapes and sizes. A balding man who is wearing a green suit is sitting on a chair to the left of the unconscious man, while a short-haired woman, who is also dressed in a green cardigan and a grey skirt, sits on a chair to his right. This woman is conversing with another gentleman, who is standing in front of her as he talks to her. He's also an elderly man who is wearing a blue suit and a red Tarboush. The man says to the woman "Incredible! He has taken all these medicines and yet none of them has cured him!" to which the woman responds by saying "what is even more incredible is that none of them has killed him yet." The background of this picture is not drawn in detail, except for the wall and the floor of the room, which are painted in yellow.

This caricature is drawn using a color palette that consists of green, yellow, brown, white, and blue. So, this image displays a moderate level of color differentiation. Moreover, these colors are not fully modulated as the cartoonist uses nearly the same shades of all the colors used. The color palette chosen by the artist does not reflect light as it consists of opaque colors. The cartoonist also applies shading to the bed, which displays a slight play of light and shade and enhances the image. The composition is moderately lit, which allows all the elements to be properly represented. The balance between the color saturation, color modulation, and level of brightness adds realism to the image. Realism is not usually a characteristic of caricatures, as most cartoonists choose to exaggerate their pieces. So, it seems that this cartoonist aims at representing his piece in a realistic manner. Moreover, the image lacks pictorial context because its background is plain and lacks details. The cartoonist

chose to draw the image from a wide perspective, which lacks depth and does not make any particular element the centre of the composition. The speech bubbles used are oval and are placed slightly above the image itself. The font used is Times New Roman, size twelve. The dialogue in these speech bubbles seems to be sarcastic because when the man expresses his shock over the number of medications the patient took, the woman replies sarcastically saying that she is surprised they have not killed him yet.

Figure 9 is an untitled caricature extracted from the Algerian newspaper *El Watan*, specifically from the issue of 26 November, 2006. It depicts four people in a hospital room. One of these people is lying on the bed with the other three surrounding him. So, this man is obviously the patient and the other three are visiting him. Two of these people are sitting on chairs on both sides of the man, so it can be inferred that these two are the patient's family members. Then, the man standing up is visiting this patient. Therefore, this image represents a person visiting a bedridden man in his hospital room.

The color palette employed by the artist mostly consists of neutral colors, which make the composition feel plain and lifeless. The lifeless atmosphere fits the situation being replicated on canvas. The picture depicts a lifeless man lying on a hospital bed. His face is painted in yellow to portray his pale complexion that reflects his poor health. The wall and the floor of the room are also painted in darker shades of yellow. This color is usually used to represent disease, which fits the theme of the piece. The bedside table next to the bed has multiple bottles of medication piled up on top of each other. These medications are of various colors and shapes, which signify their variety. In other words, this patient has taken an assortment of different medication, each of which probably different ailments or potentially the same disease. This idea is confirmed by the ensuing dialogue, in which the visitor exclaims his shock over the multitude of medication the patient has taken. When he voices out his concern over the ineffectiveness of these medications, one of the family members retorts sarcastically

by saying that it is more surprising and fortunate that they did not kill him. This exchange is a sarcastic one that seeks to highlight the flaws in the Algerian health care system.

Figure 9 is an untitled caricature taken from third year textbook, unit two: “Ill-gotten Gains Never Prosper”, Take a break, p.59. The unit from which this photograph is extracted centers around the topic of systematic corruption. This unit delves into the various forms of corruption that plagues modern day society, from theft, to bribery, to child labor. Since this caricature is extracted from the Algerian newspaper *El Watan*, it can be inferred that this image highlights the failure of the health care system in Algeria. A sick man continues to consume a variety of medication that seems to make his condition worse instead of curing him. Therefore, this image matches the thematic focus of this unit. Because this caricature sardonically represents a facet of the Algerian experience, it has been chosen for analysis.

- **Instance Five**

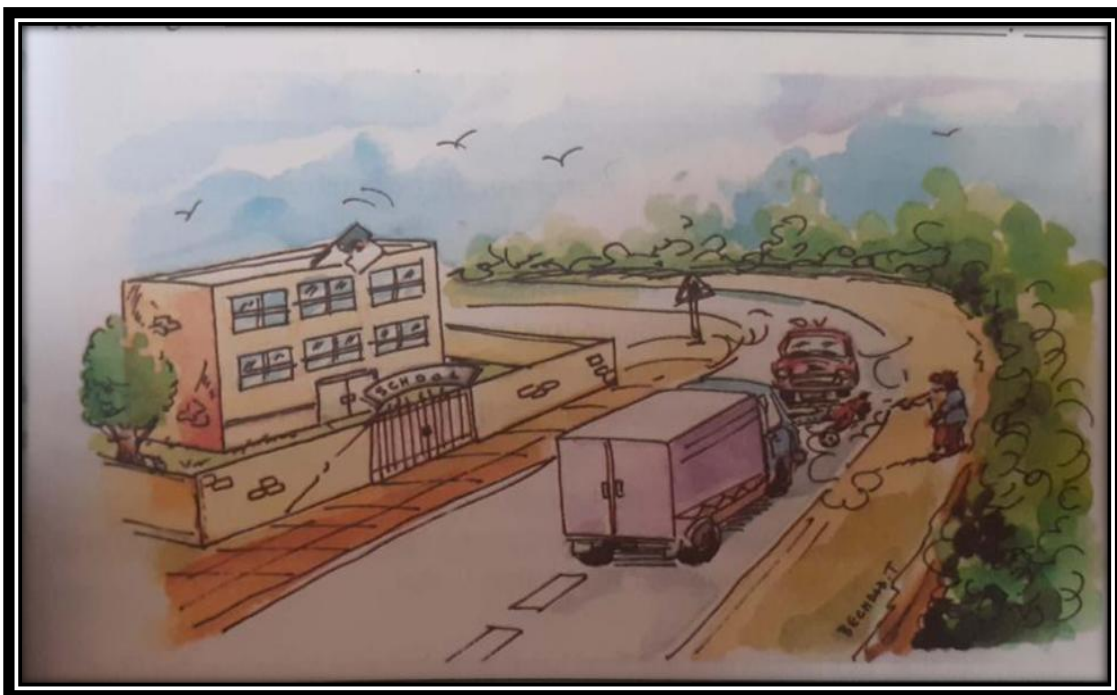


Figure 10. A Cartoon of an Accident (Riche et al., 2013, p. 97)

Figure 10, untitled, is a drawing that portrays a car accident that occurred on a street. It seems that this accident has left a child injured. In this scene, a car and a truck are seen stopping in the middle of the road. Between these vehicles, a child is lying down on the ground, apparently wounded, with a football next to him. On the right sidewalk, two people are drawn pointing to the child on the ground. The drawing is of low quality so the features of these people cannot be discerned. Only the colors of their clothes can be distinguished. One of them is dressed in a light blue shirt and purple pants, while the other is dressed in a yellow shirt and orange pants. On the left sidewalk, a school building, which is drawn in a slightly shabby state, is seen. This building is surrounded by a green lawn and a tree beside it. It is also gated by walls on all sides and its entrance is a metal gate, which is garnished with a metal sign that says "school". Moreover, the building has the Algerian flag hanging from its roof. Therefore, it can be inferred that this accident took place in Algeria. The school building, its surrounding walls, and the sidewalks are painted in yellow. On the other hand, the truck is painted in purple and blue, while the car is painted in red. The road in which the accident happened is quite narrow with a very sharp turn. At the edge of this road a traffic sign can be seen, but it is not drawn in detail, so it cannot be seen clearly. In the background, some green bushes are drawn on the side of the sidewalk, as well as a blue sky and some birds.

The picture is colored using a color scheme of bland, neutral colors. This color scheme primarily utilizes the colors yellow, green, and blue. There is not much color diversity displayed in this picture, nor are the colors intensely saturated. In fact, the colors lack vibrancy and appear to be bland and unappealing. The fact that the colors used lack luminosity also adds to the blandness of the composition. Moreover, this piece is not illuminated adequately, but it does display a moderate level of brightness, enough to make all the elements visible. The quality of the art is not that good, which affects the representation of

the composition. The composition also lacks context because the background is not drawn in detail. The image is drawn in a way that does not focus on a specific element instead it portrays the scene in its entirety.

Figure 10 is an untitled drawing that shows a traffic accident that has occurred. A truck and a car seem to have collided and simultaneously run over a child, resulting in his injury. The accident appears to have transpired in front of a school on a narrow road, which has a sharp turn. So, the accident could have happened due to the careless driving of one or both of the drivers. The child, who was hit in this accident, appears to have a football next to him. Hence, it can be inferred that the child is also to blame for the accident as he could have potentially been running into the street to fetch his ball. So, all parties involved in this accident have played a part that resulted in this misfortune. Based on the Algerian flag that is hanging from the roof of the school building, this accident happened in Algeria. Therefore, this image portrays a traffic accident that has occurred in Algeria

The colors used in this drawing are neutral, and lack intensity and radiance. This dullness of colors makes the composition appear bland and soulless. Moreover, this picture is drawn using a very simple art style that makes it hard to distinguish the features of some elements. It makes these elements look like scribbles instead of distinguishable characters. The blandness of the colors coupled with the low quality of the art make the image seem as if it is drawn by a child. The image is supposed to portray a terrible accident, but the unrefined art style distracts from the severity of the event portrayed. This art style makes the composition lack pictorial details, which in turn affects its representation. In other words, this art style makes the image appear unrealistic, which affects its credibility. It is inferred that this event transpired in Algeria from the flag on top of the school building, which is drawn in a way that makes it seem in a wretched state. This artist chose to draw the building in such a state and to make the scene of the accident in front of an Algerian school. All of these artistic choices

seem to reflect negatively on Algerian society. This image seems to send the message that Algerian infrastructure is defective and vulnerable, and that that these defects are dangerous and may lead to some irreversible consequences.

Figure 10 is an untitled picture taken from first year textbook, unit three: “Our Findings Show”, Write it out, p. 97. This unit discusses various topics related to press and journalism because its central objective is to teach learners how to conduct interviews, interpret newspaper articles, and write reports. Therefore, the central theme of this unit is the different facets of journalism. Figure 10 is included in an activity that instructs students to write a report on the accident depicted in the image. So, the image is relevant to the main objective of the unit, but does not necessarily match its central theme. A newspaper report can be written about any topic, and it is not necessarily limited to traffic accidents. Therefore, while it is true that this image is significant to this particular activity and unit, it still presents a poor image of Algeria. The reason this picture was selected for analysis is because it is the only picture that depicts an accident in this unit. This accident could have taken place anywhere in the world, but the image specifies that it occurred in Algeria, which can be interpreted as a negative representation. As previously mentioned, this image implies that infrastructure in Algeria is faulty. This idea is represented in the wretched school building and the fact that such a narrow road with a sharp bend exists in a school zone without any speed bumpers or traffic lights. Thus, this accident is partially caused by the failure of the Algerian infrastructure is the message that this picture conveys.

3.2.4.2. Other-representation Modes

- Instance One



Figure 11. Jim, Bob, and Jack playing basketball (Riche et al., 2013, p. 61).

Figure 11, titled, “Jim, Bob, and Jack playing basketball”, is a photograph, in which three boys are captured playing basketball in what appears to be their home’s yard. They are captured as the three of them are mid-jump, trying to reach for the basketball in the air. The boys are dressed in light-colored clothes; the boy on the left is wearing black pants with a light blue, short-sleeved t-shirt, the boy in the middle is also wearing dark-colored jeans with a dark blue short-sleeved t-shirt, the boy on the right is wearing shorts that are half blue and half black with a white short-sleeved t-shirt. Next to the boys on the left, the basketball hoop is visible. In the background, a car is parked in front of a white, A-frame garage. Next to the garage, two tall pine trees can be seen, with a red outdoor table and bench next to the tree on the right.

The boys are positioned left to center, making them the primary focus of the photograph, while simultaneously making the white garage and the parked car visible. The trees and the outdoor table, on the other hand, are positioned in the back in the far right corner of the photograph.

The picture is brightly saturated with a cool-toned color scheme that includes white, different shades of blue, and green. The photograph exhibits a high color modulation by incorporating different shades of blue. It also displays a moderate level of luminosity, making the colors seem as if light bounces off of them. The different shades of cool colors gradually transition in a smooth manner. The tones are well-articulated, and the scene is well exposed to light. The background scenery, the sky, is highly illuminated, which accentuates the color of the trees even more. Moreover, the photographer took this picture from a wide field of depth, which is a perspective that captures the entirety of the scenery. This perspective allows the background to be well represented and display in pictorial detail its objects. The cool tone used to accentuate the subjects and the background, combined with the adequate brightness and illumination contribute to the smooth texture of the photograph, giving it an air of tranquility and making it seem natural. Though the picture is not of high quality, it is still of decent quality, enough to appear realistic.

Figure 11 is a photograph taken of three boys, named Jim, Bob, and Jack respectively, playing basketball in their home's yard. The boys are captured as the center of the photograph, which means they are the focus of this piece. Therefore, this image portrays three American boys as they enjoy playing basketball in the comfort of their home.

The photographer's choice to utilize cool-toned colors gives the scenery an air of calmness and evokes a soothing feeling within the receiver. The cool color scheme and the moderate lighting level also contribute to adding an air of cheerfulness to the photograph. The contrast

of the brightness levels of the sky and the rest of the background adds to this air of cheerfulness, as it accentuates the color of the trees and lawn and makes them a prominent feature of this composition. The accentuated green reminds the receiver of nature. Thus, it makes the photograph exude a sense of vitality and life. Moreover, every element of this composition appears to highlight the idea of “home”; the boys playing, the parked car, the garage, the vibrant trees and lawn, the outdoor table and bench. All of these elements evoke the feeling of coziness and comfort.

Therefore, it appears that this composition serves to portray your average American’s lifestyle. The color choices, the lighting levels, and the elements captured in the photograph are all used to positively represent how people live in America. The kids playing basketball in their beautifully maintained yard is an image of comfort and contentment.

Figure 11, which is a photograph titled *Jim, Bob, and Jack playing basketball*, is taken from first secondary year English language textbook, unit two: “Once Upon A Time”, Stop and Consider, p.61. The unit from which this image is extracted centers thematically around the topic of literary works and folktales. Essentially, this unit discusses literature as its overriding subject. However, this picture is completely unrelated to this topic. This photograph is included in a part of the unit called “Stop and Consider”, which deals with grammatical rules and exercises. The picture is attached as an example next to a reminder of how to use the past continuous. Therefore, this picture has no significance to the overall unit thematically.

Despite its irrelevance to the theme of the unit, this picture is selected as a sample to analyze Other representation in English textbooks. It has been selected because it demonstrates an aspect of American culture that is potentially unfamiliar to EFL learners. Therefore, this study is interested in examining how this unfamiliar part of a culture is represented to foreign eyes.

- **Instance Two**



Figure 12. People Reading on a Train (Riche et al., 2013 p. 79)

Figure 12, untitled, is a photograph showing people using public transport, specifically the metro. The picture captures, what can be assumed, people on their way to work. The photograph is taken in black and white, so the exact color of the people's attires cannot be discerned, but it is safe to assume that they are dressed in darker shades. The person on the right corner has been cut off from the frame of the photograph and only the newspaper they are holding is captured on the frame. The man on the right is captured reading the British newspaper, *The Sun*. The man next to him is also reading a newspaper, but the title of the publication is not visible. In the background, other people can be seen either standing or sitting. Each one of them appears to be reading something, which cannot be identified due to the blurry effect applied to the background.

This picture is captured in black and white, so the picture does not display any diversity of colors other than the monochromatic black and white colors. This in turn makes the

composition plain with no color modulation. Thus, this monochrome displays only two shades of tonal gradation, with only shades of black and white. This lack of tonal articulation paints the photograph as an opaque composition, with minimum lighting effect. This photograph is taken from a shallow depth of field, which focuses only on the two men sitting and reading their newspapers. This shallow perspective blurs the background, making it not as evident as the subjects of photography. Therefore, the background is not as well-represented and detailed as the subjects, who are the two men previously mentioned. However, the photograph is still of high quality and moderate resolution, so the background is still intelligible, and the faces of the people, their features and expressions, can be identified.

This picture depicts people using the metro to, possibly, commute to their workplaces. These people are captured reading, either a newspaper, a magazine or a book, on public transport. So, it looks like this photograph attempts to present one of the habits of the British general public. It paints the image that British people enjoy reading on public transport.

The use of black and white photography usually serves to eliminate any distractions that may be caused by colors, to focus primarily on the subjects captured. Accordingly, the photograph at hand applies this technique to serve this specific goal. The focus of the composition is evidently the two men sitting and reading, particularly the gentleman reading the newspaper *The Sun*. Moreover, the shallow depth of field highlights these two gentlemen by making them look sharper in contrast with the slightly blurred background. So, it is obvious that the two gentlemen are the focus.

This figure is an untitled photograph extracted from first year textbook, unit three: “Our Findings Show”, Listen and Check, p.79. This unit’s central theme is the press and journalism. The activity in which this picture is included revolves around the photograph itself, asking students to describe what they see, instructing them to infer some things like

their destination, and asking them if the custom captured in the picture is common in Algeria. Since the central focus of the composition is the custom of reading newspapers in public transits, this picture is thematically relevant and significant to this unit.

This photograph has been chosen for analysis because of its focus on the men reading on public transits. This particular interest in focusing on these men seems to emphasize the notion that British people are avid readers to the point that they indulge in this hobby even on the way to work. This photograph unarguably represents the British general public in a favorable light. Therefore, the message that this picture sends is that people in Britain are well-educated, cultured, and civilized by positively representing them in this manner.

- **Instance Three**



Figure 13. A Graduation Ceremony (Riche et al., 2015, p. 82)

Figure 13, untitled, is a photograph taken of three students, two girls and one boy. All three of these students are holding what appears to be their diplomas. So, it can be assumed that these students are posing for a photograph at their graduation ceremony. Because they are

purposefully posing for the picture, all three of them are the center of the photograph. These students are also of different races; the girl on the right is white, the girl in the middle is black, and the boy on the left is also white. They are all wearing their matching graduation gowns, which are mostly black with a peach-colored hood. The boy on the left is also wearing a blue necktie. The white girl on the right has her hair tied up, while the black girl in the middle has her hair a half-up half-down hairstyle. The picture is slightly blurry and of low resolution, which makes it difficult to read the words on their diploma. Despite the photograph's blurriness and low quality, the background can still be discerned because people in the background can be seen smiling.

The photograph is taken in full color but does not display much variety in colors. Therefore, it appears to be of low color saturation. The photo also does not use a wide range of colors as it mostly uses the colors black and white, which makes the composition seem plain and unadorned. The colors are also not highly modulated, which contributes in maintaining the picture's balanced configuration to make it seem realistic. Because the colors used are not luminous in nature, the image appears slightly dark. This darkness is also accentuated by the low illumination. Moreover, this picture is not brightly lit, which makes it appear dim and slightly blurry. The color scheme employs mainly the colors black and white which makes the photograph appear dim especially in the middle, whereas the white man and woman on the sides are moderately brightened. The subjects of photography are adequately represented despite the low brightness. The low resolution and the low brightness make the background not detailed and coherent, which makes the composition lack context. While the picture does not display a maximally deep perspective, it still focuses on the three students exclusively without paying much attention to the background. However, the picture still lacks depth as it captures the whole scene without focusing on a single student.

Figure 13 is an untitled photograph of three students dressed in their graduation gowns holding their diplomas. The three students are posing together for the photograph. Therefore, they are the focus of the composition. These three students are of different races, two of them are white and one is black. Based on the gowns they are wearing and the diplomas they are carrying, it is obvious that these students are British. So, this picture is a representation of foreign, specifically, British graduation ceremonies and what they entail. Because this photograph also features people of different races, it can represent the multiculturalism and racial diversity that characterizes British society.

Despite the fact that it is taken in full color, the photograph appears dark because it sticks to a tonal gradation of mostly two shades, black and white. The low color saturation coupled with the low brightness darkens the composition a bit. This dimness lowers the quality of the photograph, which in turn causes the composition to become slightly blurry. This blurriness primarily affects the background, making it unintelligible. The low brightness also makes the black girl in the middle darker in contrast with the rest of the composition and darker than her actual skin complexion. This can be misinterpreted as a microaggression and can be labeled racially insensitive.

Figure 13 is an untitled photograph extracted from third year textbook, unit three: “Schools: Different and Alike”, Read and Consider, p.82. This unit discusses the differences and similarities between the educational systems of Britain and Algeria. This particular picture is incorporated in an activity that asks questions about these points of differences and resemblance. This photograph depicts a graduation ceremony, possibly a university graduation ceremony. These sorts of graduation ceremonies also exist in Algeria. So, this picture demonstrates one point of commonality between the two countries. However, the only point of similarity here is the existence of the ceremonies themselves, and not how they

proceed. Therefore, the inclusion of this photograph is significant as it shows one similarity and one difference between Algeria's and Britain's educational systems.

This picture was chosen for analysis because it highlights a difference between the national and foreign cultures. Moreover, this picture was chosen because it is a representation of multiculturalism and racial diversity in Britain. As a representational piece of such a sensitive topic, this photograph can be interpreted as a problematic one because it makes the black girl nearly invisible due to the low brightness. This picture darkens this girl beyond her natural complexion, which makes her blend with the dark background. Even though it could be unintentional and harmless, it is still a form of microaggression and comes across as ignorant. Therefore, including this picture in educational material is controversial.

- **Instance Four**



Figure 14. A Girl's Secondary School in Britain (in the 1960s) (Riche et al., 2015, p. 92)

Figure 14, titled "A Girl's Secondary School in Britain (in the 1960s)", is a photograph that shows a group of girls going into a building, which from the title can be assumed to be a

school. The girls are all lining up in pairs and entering the building one by one. These girls are all wearing the same uniform, which consists of a checkered skirt that reaches a bit below the knee, a white dress shirt, a black blazer, white socks, and black flat shoes. However, the majority of the girls chose to wear their uniforms without the blazer, and opted for short-sleeved shirts instead of long-sleeved ones. Most of the girls are captured carrying their school bags, which vary in design and color. In addition to that, all the girls have short haircuts. The building the girls are walking into is made of red bricks. Some entrance stairs lead the way to a white-framed door. Moreover, the building consists of large white-framed windows, which are surrounded by dark green shutters. This building is also surrounded by greenery from all sides, which can be seen in the background.

The photograph is captured in full color and displays a moderate level of color saturation. It also showcases a moderate level of color diversity by using the colors red, green, black, and white. The colors are moderately modulated and appear to be light-reflective. This picture is also taken in a well-lit setting, which allows the composition to display the play of light and shade effectively. The balance between color saturation, brightness, and illumination allows the elements of the composition to be well-represented. This photograph is taken from a wide field of depth. This holistic perspective showcases the background in its pictorial detail. Although this picture lacks photographic depth, it is taken from an angle that accentuates the school building as a main feature of the composition.

Figure 14, which is titled “A Girl’s Secondary School in Britain (in the 1960s)”, is a photograph of a group of girls entering a building. The photograph is taken from an angle that showcases the entire scene, which highlights both the girls and the background. Therefore, this picture depicts how British schools operate and how students behave according to the school’s guidelines.

The photograph shows how the girls enter their school in an orderly fashion; they line up in pairs and enter one by one. The girls are also all wearing matching uniforms. Thus, this picture paints the image of order, unity, and harmony. The color palette used, which consists of shades of red, green, white, and black, invokes in the viewer the feeling of youthfulness and prosperity. These colors combined with the natural lighting of the setting give the photograph an air of serenity.

The title of the picture contextualizes the scene captured. It specifies the location and time period this photograph was taken. It also highlights the fact that it's a girls' school. Therefore, it is obvious that the picture represents the British school system. In the 1960s in Britain, schools were divided between genders; girls went to girls' school and boys went to boys' school. They were also obliged to wear their respective school uniforms. This still holds true today. Most schools in Britain today have their own standard uniform that students are required to wear. Although gender-specific schools still exist, most schools in Britain today are co-ed.

The picture is taken from third year textbook, unit three: "Schools: Different and Alike", Research and Report, p.92. This unit's central theme is the difference and similarities between Algerian schools and British schools. Therefore, the inclusion of this particular photograph is relevant to the overall theme of the unit as it simultaneously demonstrates a difference and a similarity; how schools divided by gender existed and still exist in Britain, whereas in Algeria such schools are a thing of the past. It also demonstrates how in both countries uniforms are mandatory. However, this picture is added as an attachment under an activity, in which instructions ask students to design a homepage for their lycée. So, this picture is not relevant to the task at hand but it is relevant to the overall theme of the unit.

This photograph is selected for analysis because it demonstrates an aspect of foreign culture that ought to be studied. This aspect is analyzed to perceive the existing areas of comparison and areas of contrast between Algerian and British educational systems. Moreover, this picture is chosen to analyze how this aspect of a foreign culture is presented in Algerian foreign language textbooks.

- **Instance Five**



Figure 15. A Slave Ship (Riche et al., 2013, p. 48)

Figure 15, untitled, is a painting that shows a group of men on the deck of a sailing ship. The men are of different races, white and black. The white men are dressed in proper attire, donning pants, shirts, and shoes. The black men, on the other hand, are only dressed in a loincloth and appear to be barefooted. Four of these black men are huddling together as they are kneeling on the ground in the back next to the pillar. In front of these men, a whip is seen lying on the floor of the deck. In front of that same pillar, two white men are standing domineeringly as the black men are kneeling behind them. These two white men are

watching a black man going down the stairs of the ship to the lower floor. To the left of the picture, two men, one white and the other black, are seen chaining shackles of metal chains and balls to three black men. Next to them on the floor, other chains and tools can be seen. In the far back on the right side, two white men are looking over the taffrail of the boat. The background is not drawn in detail so it cannot be clearly discerned.

The painting is drawn using a black-and-white color palette, which makes the picture devoid of color. This monochromatic nature is intensified by the lack of color modulation, which makes the composition plain. The white men are drawn in white, even their attires are white whereas the black men are painted in black. The color black is so intensely saturated that it darkens the black men beyond their natural complexion. Despite the lack of color, the composition is well-lit, making almost every detail apparent. It also makes use of the play of light and shade effectively. The moderate brightness makes the elements of the composition adequately represented. The background, on the other hand, is mostly blank white, except for some trees drawn on the left side of the picture. Thus, the background is not well represented, which makes the composition lack pictorial context. This picture is also drawn from a perspective that does not focus on a single object and allows all elements to be properly showcased.

Figure 15 is an untitled painting that depicts a racially diverse group of men boarding a sailing ship. The men are drawn on the deck of this ship. The white men are well dressed and appear to be of authority because they are drawn standing firm and straight as they watch the black men. However, the black men are undressed, save for a measly loincloth and appear to be in a position of servitude because they are drawn wearing shackles and kneeling down. Therefore, this image depicts a group of white men boarding African slaves into their sailing ship. So, this picture represents a part of American history, specifically the period when slavery was the norm.

The artist of this piece has made full use of their chosen color scheme, which consists solely of the colors black and white to represent the prevailing ideology of that time: the superiority of white people and the inferiority of black people. In this picture, white men are drawn using the color white, not only to replicate their skin complexion but also to highlight their cleanness and purity in contrast with their black counterparts. Black men are drawn using a very intense dark color that makes their features unrecognizable. The use of the color palette in this manner is based on the idea of light vs dark, which was a core belief of the ideology of that time.

To emphasize this ideology even further, the black men are drawn undressed, barefooted, and shackled, while the white men are drawn properly dressed in white clothes and standing domineeringly. They are drawn either with their arms crossed on their chests or with their hands on their hips as a way to show their dominance over the black men. These black men, who are obviously captured for slavery, are drawn shackled; they have metal balls and chains on their feet, and their arms are tied up behind their backs. Moreover, they are huddled together and are kneeling on the ground with a whip in front of them. Painting the black men in this manner serves to portray them as a group of dirty, vicious barbarians, who ought to be whipped, restrained, and controlled by civilized white people. Therefore, this image echoes the arguments used by white people to justify and legitimize the need for slavery. This belief reflects the ideology that led to enslaving Africans, which is white supremacy.

Figure 15 is an untitled picture taken from the second year textbook, unit two: “Make Peace”, Reading and Writing, p.48. This unit thematically centers around the idea of making peace and reconciliation, both on a political universal level and a personal level. The activity in which figure 15 is included is centered around the image itself, discussing slavery in America and some important figures in the American history who fought for racial equality. The picture essentially serves as an introduction for the following activity, which discusses

the famous Martin Luther King Jr's *I Have a Dream* speech. The latter aligns with the overall theme of the unit because the aforementioned speech was the consequence of a movement that sought to abolish segregation and demand civil rights for black people in America.

Figure 15 is included to highlight a terrible part of American history that started centuries of discrimination and racial segregation that still exist in today's America. Therefore, this picture represents a negative aspect of American history and culture. However, this representation is not done out of malice, but simply to relay facts about American history to foreign language learners of English. For this reason, this study selected this picture for analysis to showcase how a negative part of a foreign culture is represented.

3.2.5. Discussion of the Findings

The notions of Self and Other, as well as the importance of representation, have been thoroughly explored in chapter one. As previously discussed, the accurate and appropriate representation of both national and foreign cultures in educational materials is paramount to the successful construction of the sense of identity of students. A person's sense of self is constructed through his own perceptions of himself in relation to others. The construction of self identity is a process that requires the other's existence. Hence, careful attention must be paid to representing both the Self and the Other in a correct and proper manner that reflects the complexities of the dichotomy without any preconceived judgments or hidden agendas.

The main objective of this study is to investigate how the dichotomy is represented in Algerian secondary school English language textbooks through pictures. This study has analyzed ten images extracted from the textbooks of all three secondary levels. The thorough analysis of the selected sampling material has generated some interesting results. The findings of this investigation arrive at the conclusion that Algerian secondary school textbooks tend to represent foreign cultures -specifically American and British cultures- positively and more

frequently than Algerian culture. The topic of representation is usually controversial because self-representations tend to be overly positive and glorified while other-representations tend to be prejudiced and negative. Peculiarly, however, it seems that the opposite applies to Algerian textbooks. This study has found that these textbooks very rarely visually represent national culture. When they do, it is either an insignificant, irrelevant, or worse, a negative self representation. On the other hand, foreign cultures are represented more frequently and always in a positive, almost glorified, manner.

To begin with, these textbooks are text-heavy with minimal visual representations, and self-representation in these textbooks is scarce. The number of pictures that show any aspect of national culture is very low compared to the ones that present foreign cultures. In units that discuss aspects related to culture, such as literature, popular culture, art, and science, the majority of pictures incorporated are about British and American cultures with very few or non-existent pictures of national cultures. For example, in the first year textbook, unit two discusses literary works, yet the majority of the pictures (see pictures 13, 14, 15, and 16 in the Appendix) are of British and American works, save for two pictures that depict Arabic literature (see pictures 17 and 18 in the Appendix). In general, Self-representation in these textbooks is either non-existent or negatively portrayed.

This disparity in the representation of the dichotomy is apparent in the samples analyzed. Almost all of the pictures that represent Algeria either deal with tragic events (Figures 8 and 10), highlight an institutional failure (Figures 9 and 10), or portray Algerians as uncivilized (Figure 6). The unit from which figure 8 is taken discusses news and tales, specifically news related to natural disasters, fairytales, and stories. When the topic of discussion is tragic events that have occurred, only pictures of accidents and natural disasters that happened in Algeria are included. Yet, when the topic shifts to fairytales, pictures of foreign stories are the only illustrations incorporated (see picture 11 in the appendix). Figure 10, as well, is

incorporated as the only self-representational piece in a unit about journalism and news reporting. This picture was incorporated to aid students in describing a scene of a traffic accident for a report. However, there was no need to specify that the accident occurred in Algeria as the geographical location has no relevance to the required task. Portraying Algeria as a country of misfortunes is undoubtedly a negative self-representation.

Figure 10 is also used to depict how faulty the infrastructure in Algeria is. It demonstrates how this kind of defect can lead to serious casualties. This type of malfunction reflects an institutional failure. Figure 9 also highlights this institutional failure in the health care system. It cynically criticizes the catastrophic state of the health care sector in Algeria by emphasizing the ineffectiveness of the treatments provided for patients. This picture, which is extracted from a unit that deals with corporate corruption, is the only representational composition that reflects Algerian society. This is obviously a negative representational of national culture.

In a unit that is concerned with the wonders of scientific and technological advancement, figure 6, which demonstrates Algerian women from the colonial era hand washing clothes near a stream, is incorporated as the only self-representational image. The inclusion of a low-quality, black and white photograph of an act considered outdated as the only self representation in this unit is problematic. It seems that this image implies that Algerians have yet to experience the same technology as the rest of the world. This is problematic because it portrays Algerians as undeveloped and behind the times in a unit that discusses technological development. Hence, it is unquestionably a negative self representation. Moreover, in a unit that discusses scientific triumphs, only foreign scientists are mentioned and no Algerian or Arab scientist is introduced (see picture 12 in the appendix).

Even when there is an attempt to positively represent Algerian culture, it is not done properly. Instead, it backfires and this intention is not conveyed. Figure 7 is a photograph that

attempts to highlight Algerians' sense of generosity and solidarity. However, this attempt fails because the picture that is supposed to positively represent Algerians is an obviously edited photograph. There are millions of photographs that showcase Algerians' kindness and altruistic nature, yet this particular image was chosen. This choice insinuates that no such photographs exist and that the only way to portray Algerians in a positive light is to artificially manufacture this particular photograph. In other words, this implies that positive self representation is inconceivable.

“Other” representation, on the other hand, is abundant in all three textbooks. In fact, most of the pictures incorporated are related to foreign cultures. These pictures depict different aspects of these cultures such as lifestyle (figures 11 and 12), administrative and social norms (figures 13 and 14), and history (figure 15). Figure 11 is thematically irrelevant to the unit in which it is incorporated. So, the inclusion of this photograph, which depicts a facet of American lifestyle in a unit that does not discuss lifestyles, can only be interpreted as a way to shoehorn a positive representation where it is not required. On the other hand, the subject of figure 12 does match the theme of its unit. However, this picture also depicts people reading newspapers while commuting to work as an aspect of British lifestyle. So, this photograph is interposed to introduce this facet of everyday life. This picture also implies that this custom is exclusive only to British people. So, it is unarguable that this picture draws a positive, glamorized image of British culture.

In a unit that focuses on the similarities and differences between Algerian and British educational systems, only figures 13 and 14, which represent British school system, are included, and no picture that highlights Algerian school system is incorporated. A unit that compares and contrasts between cultures only represents one culture. It can be argued that the exclusion of the national culture is done because it is familiar to the learner. However, comparing and contrasting two subjects requires a proper introduction of both subjects.

Furthermore, this exclusion only negates the very objective of this unit, which is to accentuate the similarities and differences between the two educational systems.

Figure 14 can be interpreted as a piece that highlights the well-organized manner, in which British students operate in their schools. Figure 13 shows how graduation ceremonies proceed in Britain. Both of these portrayals are done respectfully and in a proper manner. Figure 13 also represents the racial diversity that characterizes multicultural British society. In this regard, this picture can be misinterpreted as a microaggression due to the photograph's technical configurations. However, this picture still portrays the multiculturalism of Britain. Algeria is also a racially diverse country, yet pictures that represent Algerians never display this diversity.

Figure 15 is the only representational piece that highlights a negative aspect of a foreign culture, specifically American. It depicts the period of time when the enslavement of Africans was commonplace. This picture is included in a unit that discusses reconciliation and achieving peace. Hence, this picture serves as a reminder of the struggles of African Americans and their fight for racial equality. Although this picture represents such a dark part of American history, this representation is done in a pragmatic way, simply to relay facts and not to negatively portray Americans.

Moreover, the disparity in representation is reinforced by the pictures' technical presentations. The color scheme, the level of brightness, and the quality of these pictures contribute in emphasizing the superiority of the Other and the inferiority of the Self. The findings of this study show that all the pictures that represent the national culture are usually captured or drawn in neutral dull colors whereas the ones that present foreign cultures display a wide range of colors and are full of life. The self-representational pieces are usually of low resolution and low quality compared to the ones that represent the Other. An example of how

these visual presentations are weaponized to positively represent the Other and simultaneously demean the Self is exhibited in figures 6 and 12. Both of these photographs are captured using black and white photography, yet one is intelligible, clear, and of high quality, while the other is indiscernible, unclear, and of low quality. The one that represents the Other uses this technique the way it should be used, i.e. to enhance the composition by focusing on the subject of photography. However, the one that represents the Self uses black and white photography to make the composition seem archaic and ancient.

As previously mentioned, Self-representation in both media and educational materials tends to be glorifying and overwhelmingly positive, while the Other is represented poorly and often negatively. However, Algerian secondary school English textbooks display the opposite. It is true that positive Other- representation is encouraged, especially in the context of ELT, but not at the expense of Self-representation. Self identity is constructed through how one sees himself reflected in the eyes of the Other. Glorifying the Other and elevating its status while simultaneously degrading the Self in this manner will lead the students to always perceive themselves and their culture to be inferior compared to others and their cultures, and this a dangerous and harmful mindset to have.

Conclusion

This chapter details the methodological process used by this study to arrive at results that help to answer the underlined research questions and objectives. This study employs qualitative research methods in its investigation of Self and Other representations expressed through visual semiotic modes incorporated in Algerian secondary school English language textbooks. The first part of this chapter delineates the methodological steps followed by this study. It employs the principles of Multimodal Critical Discourse Analysis (MCDA) to identify and examine instances of self-representations and other-representations manifested in

images incorporated in secondary school textbooks. The analysis of the selected materials and the interpretation of the findings are detailed in the second part of this chapter. The results deduced from this exhaustive analysis show that Algerian secondary school English language textbooks exhibit a tendency to positively represent the Other and negatively represent the Self. This tendency is peculiar and somewhat abnormal. These results are abnormal because representations of the Self are generally overwhelmingly positive, to the point of being self-glorifying, while representations of the Other tend to be negative, misleading, and occasionally harmful. Yet, Algerian secondary school textbooks elevate and praise foreign cultures and simultaneously degrade Algerian culture. This tendency is extremely harmful as it portrays the national culture as inferior to foreign ones, which can negatively affect the sense of identity of the learners.

General Conclusion

The present study examines instances of self-representation and other-representation expressed semiotically in Algerian secondary school English textbooks. This work has been largely inspired by the inherent controversy surrounding the topic of representation of cultural groups in educational materials. Particularly, when these cultural groups are fundamentally different, in a way that accentuates their dichotomous nature. Moreover, this work has been motivated by the novelty of the multimodal critical analysis framework, which enables the investigation of the ways these representations are demonstrated through visual semiotic modes integrated into Algerian English textbooks. This study attempts to identify and analyze these modes to highlight the fundamental ideological apparatus reflected in these instances of cultural representations. These underlying ideological orientations are inferred from the nature of the representation, whether it is rendered positively or negatively.

The centralization of the research objectives on the semiotic representational value of the Self and Other dichotomy serves to highlight the disparities exhibited in these textbooks to syllabi designers. The discrepancies are brought to light in an attempt to make syllabi designers –who generally focus exclusively on the linguistic value of the content incorporated- aware of the implications of semiotic resources on learners’ perceptions of the world, and subsequently the development of their intercultural competence. These objectives correspond to the following research questions:

1. How are the visual semiotic features used in the depictions of the “Self” and the “Other”?
2. What are the underlying ideologies behind these representations of the “self” and the “other”?

To provide reasonable and acceptable answers to the aforementioned questions and objectives, this study adopted a qualitative methodological framework that enables the collection of descriptive data that would advance in-depth insights about the issue being investigated. The selected design provides data that complements the theoretical conceptions outlined in the literature review section.

The theoretical section begins by shedding light on the significance of representation in developing intercultural competence in foreign language learners. It delineates how intercultural competence evolves as the direct consequence of the cultural contextualization of foreign language input. The latter is realized through representing the respective cultural groups in school textbooks, whose roles, limitations, and evaluation methods are described. Since the notion of representation is the central theme of this dissertation, its definitions and perspectives used to approach it have been delineated. The dichotomy of the Self and the Other and what their representation entails are outlined as well, with a major focus on how to apply their representations to establish intercultural understanding, and by extension intercultural competence. An explanation of what the latter involves and the obstacles that hinder its development are provided.

The literature review section, then, proceeds to comprehensively outline the paradigm of Critical Discourse Analysis, through delineating its definitions, history, and defining principles. The three commonly used models of CDA, the array of critiques directed at the paradigm, and the subsequently emerging trends have been presented as well. This work focuses on a specific trend in CDA, in which the principles of multimodal analysis are introduced into the analytical framework of CDA. This paper delves deeper into the origins and areas of applying this novel trend. Hereinafter, the research paper applies this new analytical framework to contextualize this theoretical section and to draw conclusions about

the ways national culture and foreign cultures are portrayed in Algerian secondary school English textbooks.

Although the concepts were initially introduced as philosophical entities, the Self and the Other have become too embroiled in political and ideological clashes. Considering the relationship that binds them and their dichotomous nature, self and other representations tend to reflect and exploit this opposition to convey certain ideologies. These representations, which can take on various forms and exist in a wide range of materials, usually tend to display discrepancies depending on the cultural group. These discrepancies tend to heavily favor the cultural group doing the representation through self-elevation and other-degradation.

This study applies content analysis on a sample of ten visual modes taken from the three English textbooks used in Algerian secondary education: *At the Crossroads*, *Getting Through*, and *New Prospects*. The data collected shows the abovementioned disparity in the representations does exist in these textbooks. However, these disparities are not self-elevating but the opposite. The thorough, three-dimensional analysis of the selected samples reveals that self-representational instances depict the national culture as inferior to foreign cultures. These instances exploit the visual technicalities of the compositions, such as color scheme, brightness, and perspective, to depict negative subject matters about the national culture and positive ones about foreign cultures. The final results show that Algerian secondary school English textbooks semiotically depict self-representations negatively and other-representations positively. These depictions reflect the superiority of the Other over the Self, which is a mindset that is detrimental to the construction of self-identity and by extension the development of intercultural competence of Algerian students.

Pedagogical Implications

Any scientific inquiry that investigates a particular issue exists to offer contributions to its corresponding field of application. Likewise, this study seeks to propose some ameliorations that can improve the state of foreign language teaching and learning in Algeria. The present section is dedicated to extending some pedagogical implications and suggestions to achieve the abovementioned objective. These suggestions offer some solutions that will prove effective in enhancing EFL learners' intercultural competence, especially when it comes to the development of their perceptions of other cultures and their own culture as well. These recommendations are proposed to be applied at the level of material development by offering some perspectives that syllabi designers might have dismissed.

This research paper concludes that Algerian culture is negatively represented compared to American and British cultures through visual features integrated into Algerian English textbooks used in secondary schools. Cultural content in foreign language teaching materials is paramount to the successful acquisition of the foreign language. However, these textbooks display a tendency to focus exclusively on the linguistic aspect of language and completely discard the cultural one. So, these textbooks lack cultural context altogether, to begin with. A textbook that prioritizes linguistic input over cultural input has already failed to accomplish its communicative function. Restricting language learning to just achieving linguistic objectives will fail to prepare learners' for any sort of cultural communication, and will affect their intercultural competence, which is the agreed-upon educational goal of communicative language teaching.

This lack of cultural content makes the reliance on visual features to reflect some level of cultural representation even more significant, especially when it is handled carelessly. Incorporating positive representations of foreign cultures is recommended, so that learners' perceptions and interpretations of foreigners are formed in a way that positively influences interactions between them. However, positively portraying foreign cultures while negatively

portraying the national culture will have adverse consequences. These consequences will not only affect the development of learners' intercultural competence, but they will affect their understanding and perceptions of themselves and their culture as well. The construction of self-identity relies on the perceptions one forms about himself when compared to others. Thus, the depiction of national culture as inferior to foreign cultures will have dire long-term consequences on the learners' sense of identity. This weakened sense of identity will make them susceptible to be influenced by dangerous ideologies.

As semiotic signs operate as carriers of ideological meanings, syllabi designers are advised to exercise some caution when selecting pictures to incorporate in textbooks. This study suggests that semiotic depictions of both national and foreign groups should be expressed equally and neutrally, so that they do not elevate one culture over the other. These portrayals should be carried out in a pragmatic manner that solely serves to communicate cultural aspects, and does not reflect any sort of ideological implications.

Suggestions

The present study displays several gaps that necessitate suggestions for further studies. They are stated as the following:

- The current study is a qualitative study that focuses on analyzing multimodal Self and Other representations in Algerian secondary school textbooks, which limits its findings to just this case study. Further research can incorporate quantitative methods of data collection and analysis to counter the displayed shortcomings of this study. For example, future research can administer questionnaires or conduct interviews to inquire about teachers' or learners' perceptions of the semiotic representations of this dichotomy.

- This study centered the analysis of the representations of the dichotomy displayed only in English textbooks used in secondary schools because of time constraints. Further research can expand the reach of this study by conducting a comparative study that analyzes and compares the ways the dichotomy is represented in both secondary school textbooks and middle school textbooks.
- The present study employs the principles of a novel analytical framework that critically analyzes semiotic modes. Therefore, future research can apply this framework to analyze other representations displayed across various types of media. For example, applying MCDA to analyze gender representations in educational materials, TV shows, movies, or advertisements produced in Algeria.

Limitations

The current study demonstrates some limitations that would affect the generalizability of its results. The fact that this study employs a qualitative research approach means that the findings of this paper cannot be generalized and are only limited to the case study at hand.

The results are not generalizable for the following two reasons:

1. The biased nature of the sample size and the sample selection procedure. This study has opted for analyzing just ten pictures out of all pictures incorporated in all three textbooks, which makes the sample size not representative. Although the sample selection procedure may appear haphazard, these samples were selected based on the researcher's own metrics of critical value. However, this sample selection does not adhere to a systematic sample selection procedure.
2. The subjective nature of data collection, analysis, and interpretation. The analysis is based on the researcher's personal understanding and perspective.

Another limitation encountered by this study is the lack of available sources and references. The study had to rely on online sites and blogs to collect information about the topic of self and other representation. The lack of sources is also displayed in the study's complete reliance on electronic versions of "Portable Document Format (PDF)" of dissertations, articles, and books. The shortage of references has also proved to be a major obstacle for this inquiry.

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Appendix

Other Pictures Representing Self and Other Representations in Secondary School

Textbooks

Picture One



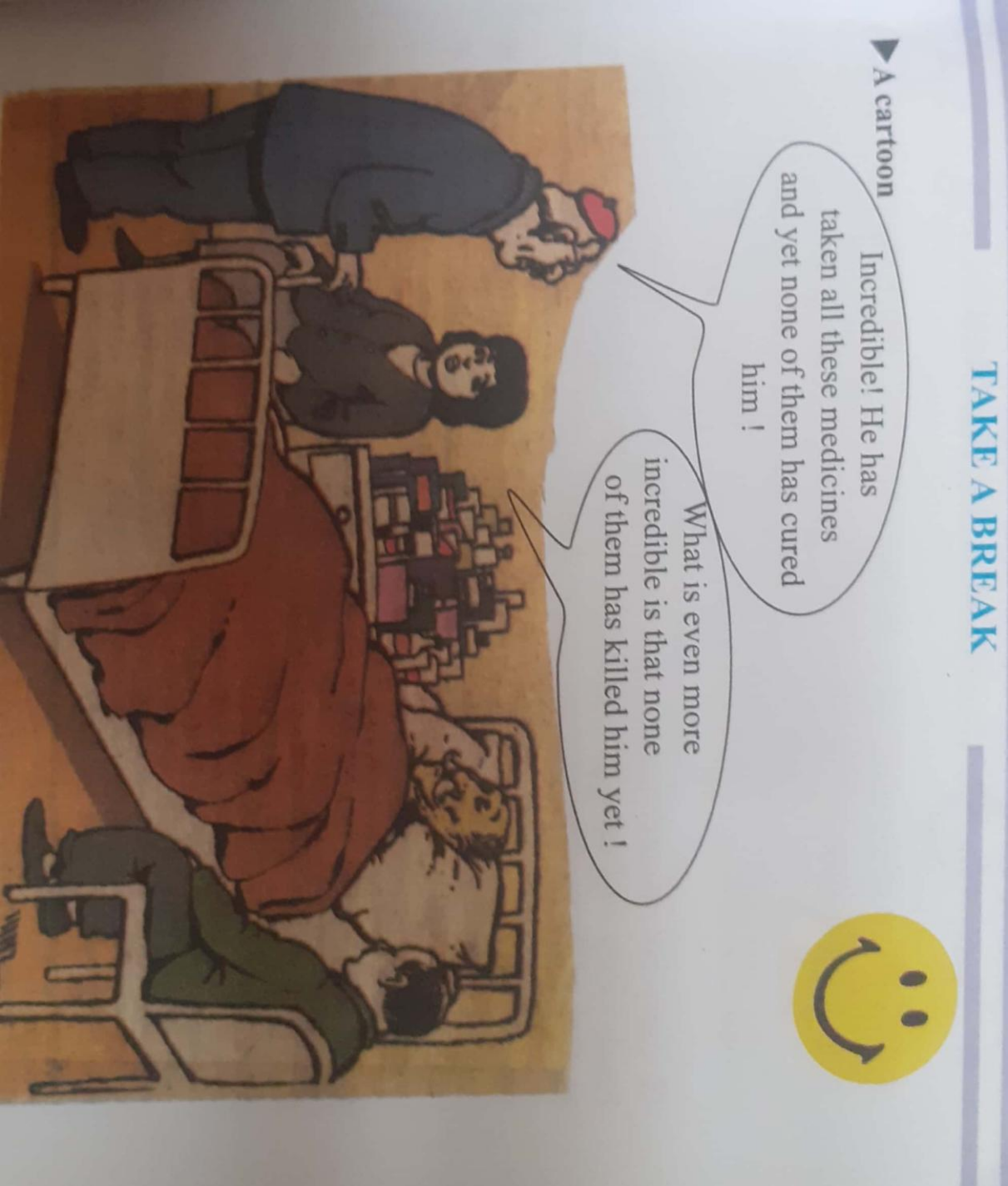
Picture Two



Picture Three



Picture 4



Picture 5



Picture 6



Picture 7



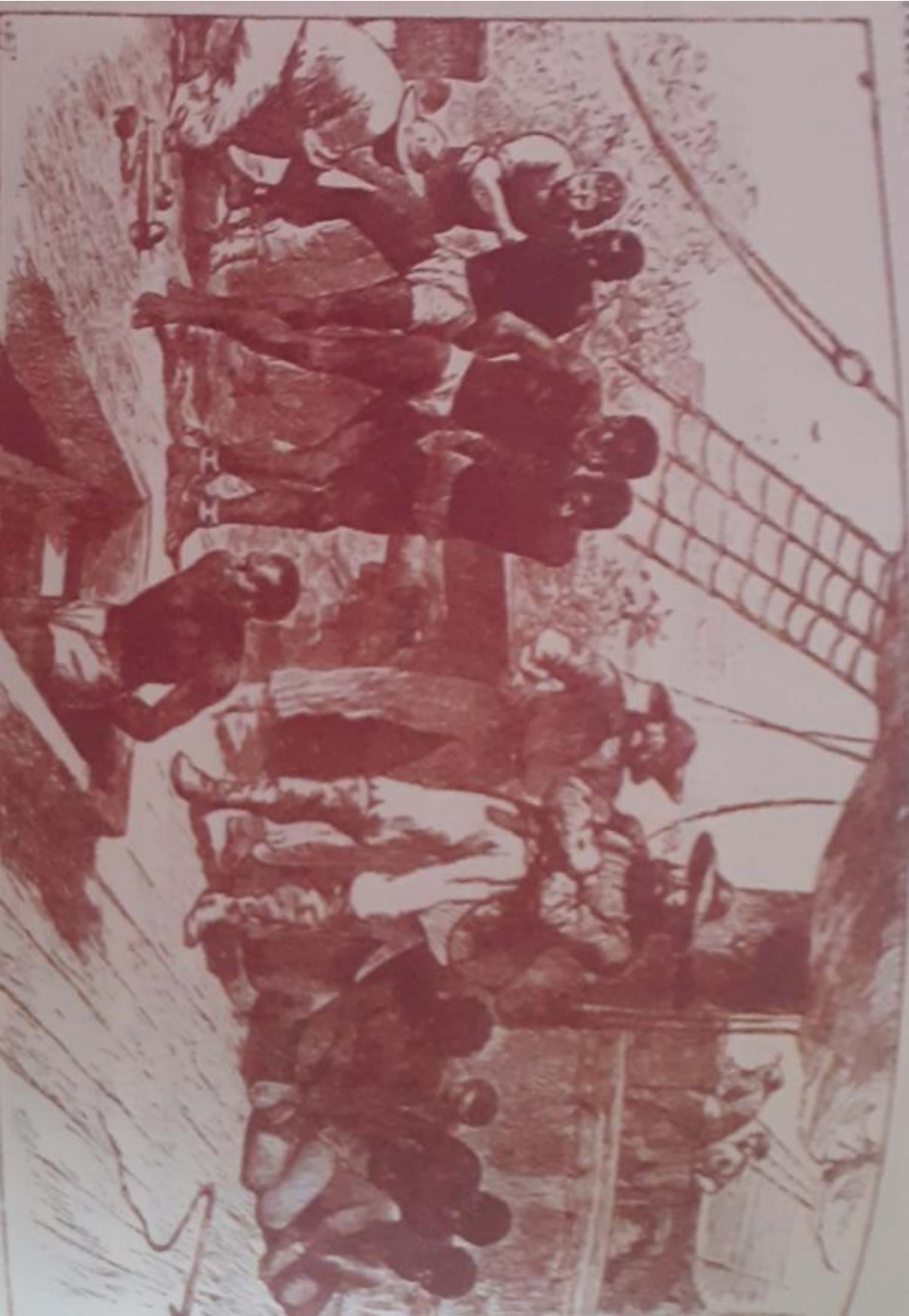
Picture 8



Picture 9

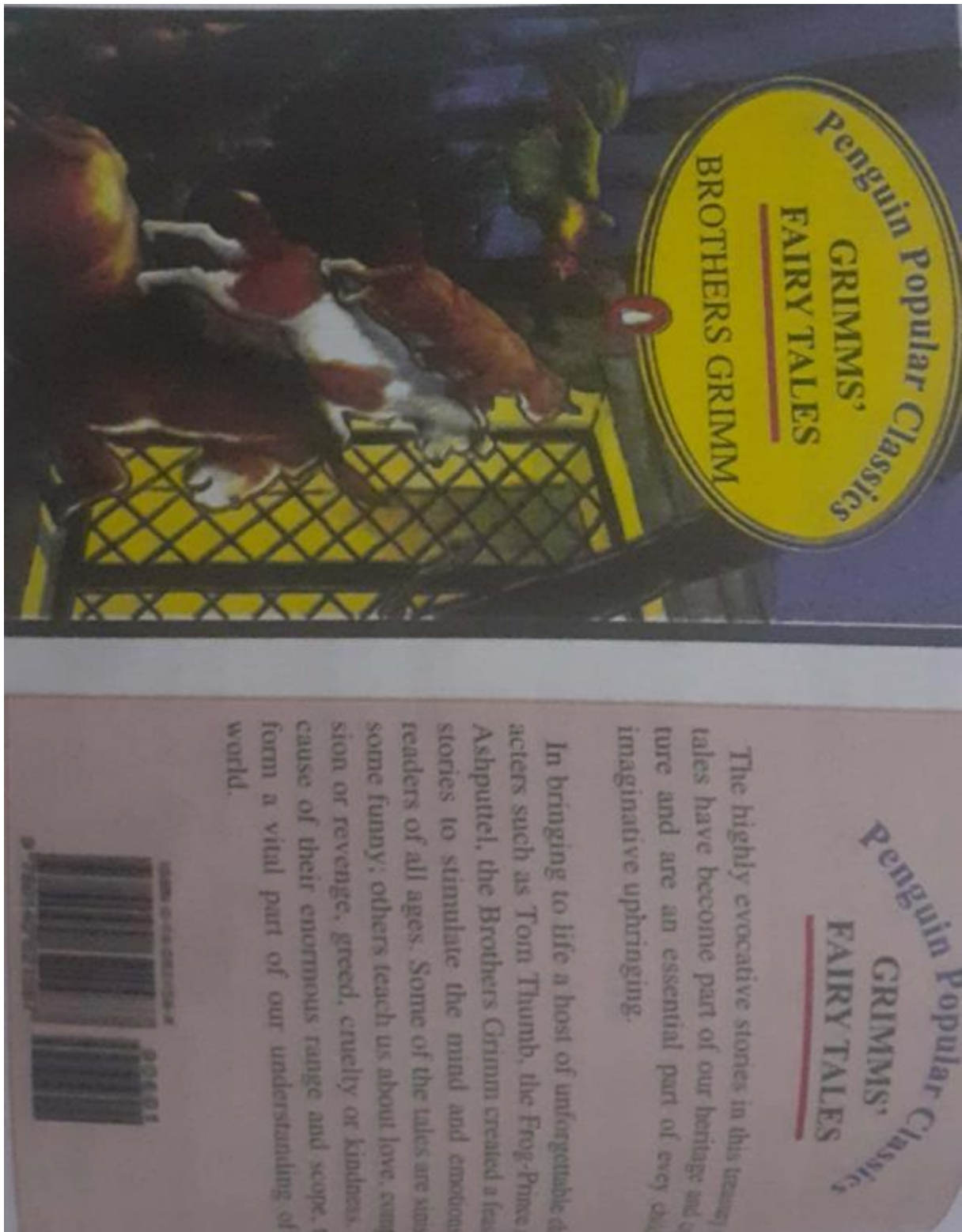


Picture 10



Pictures of Foreign Literature

Picture 11



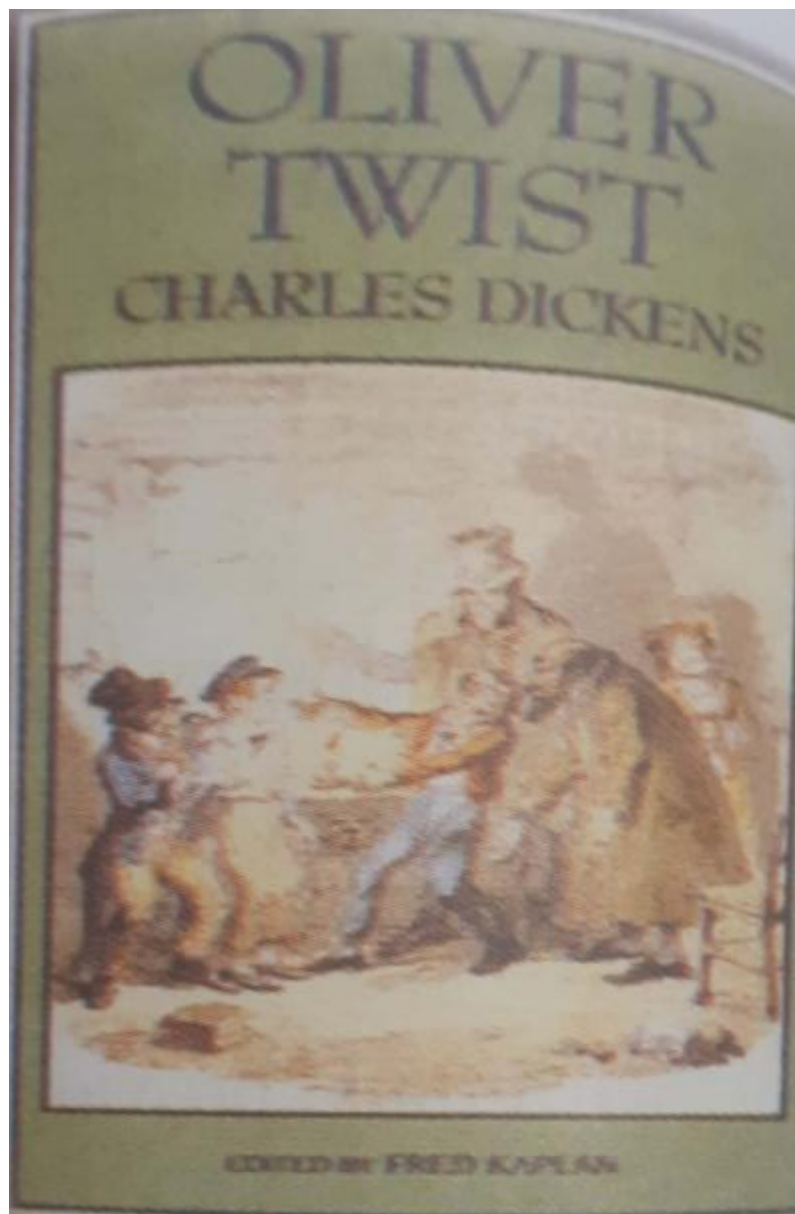
Pictures of Foreign Scientists

Picture 12

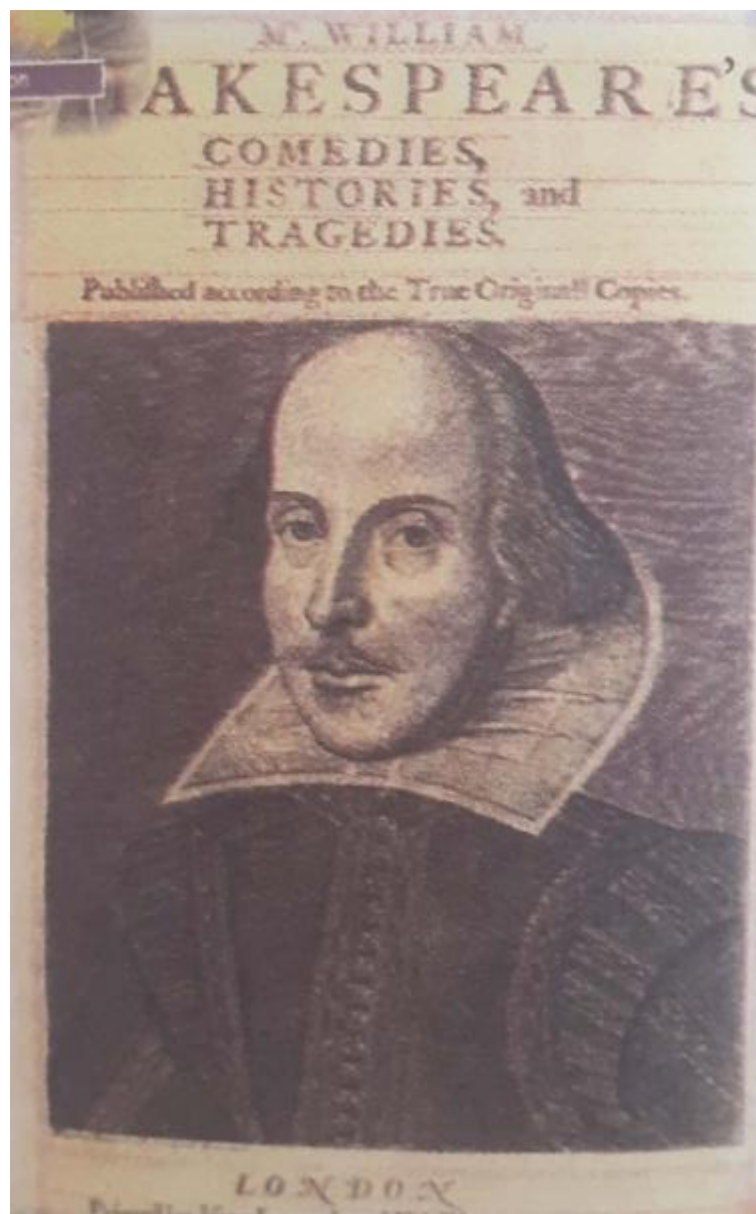


Pictures of Foreign Literature

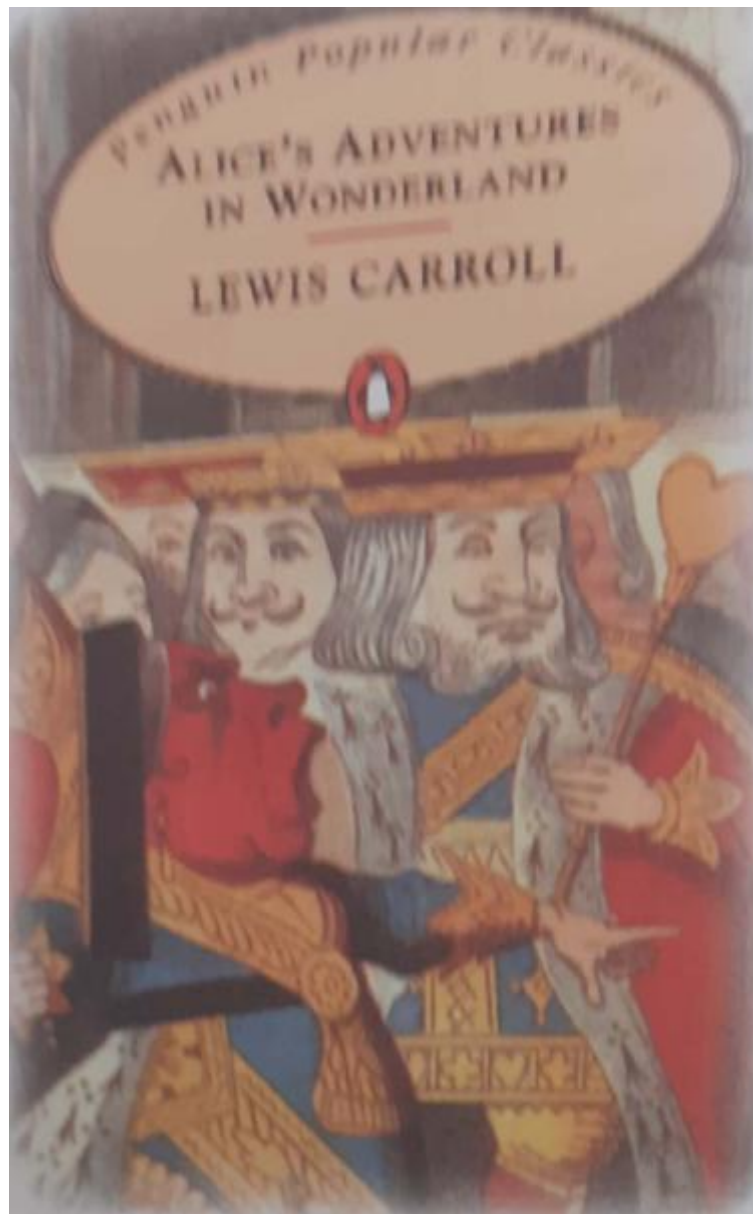
Picture 13



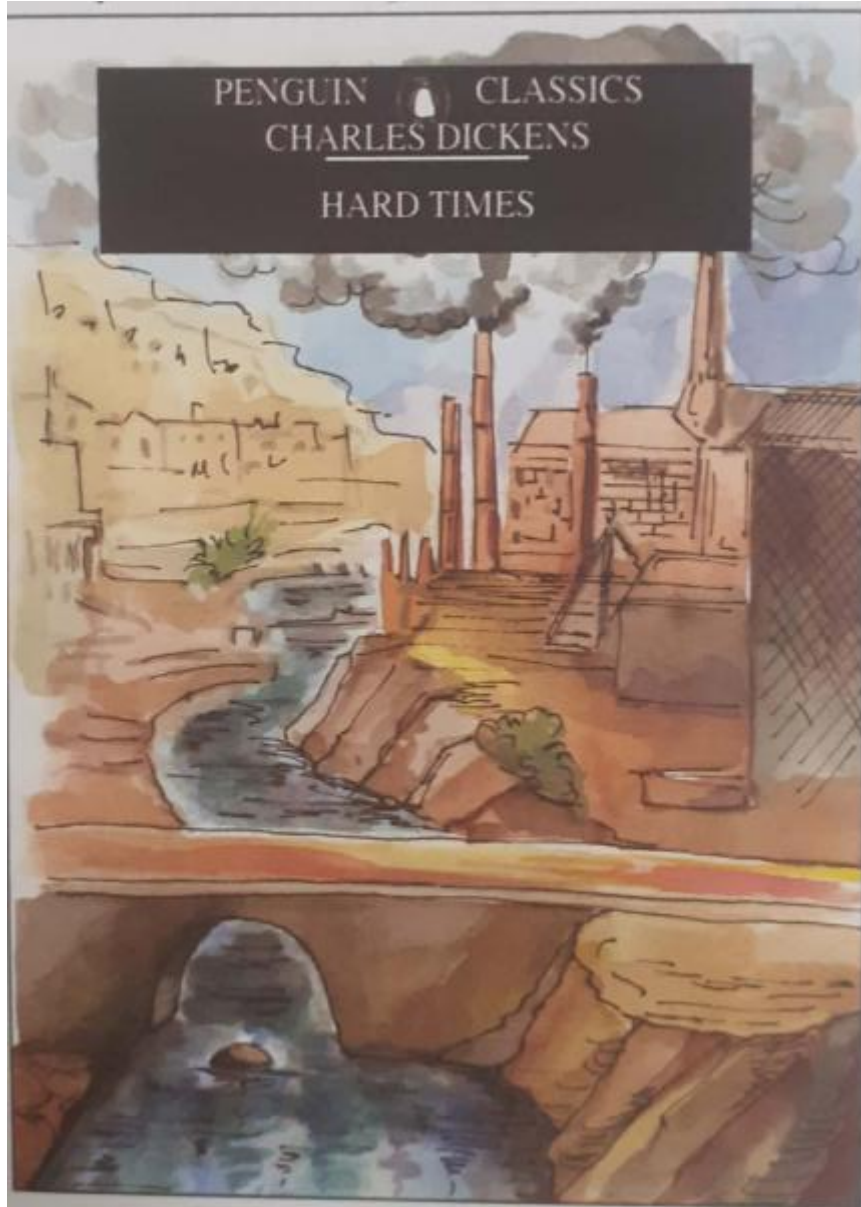
Picture 14



Picture 15

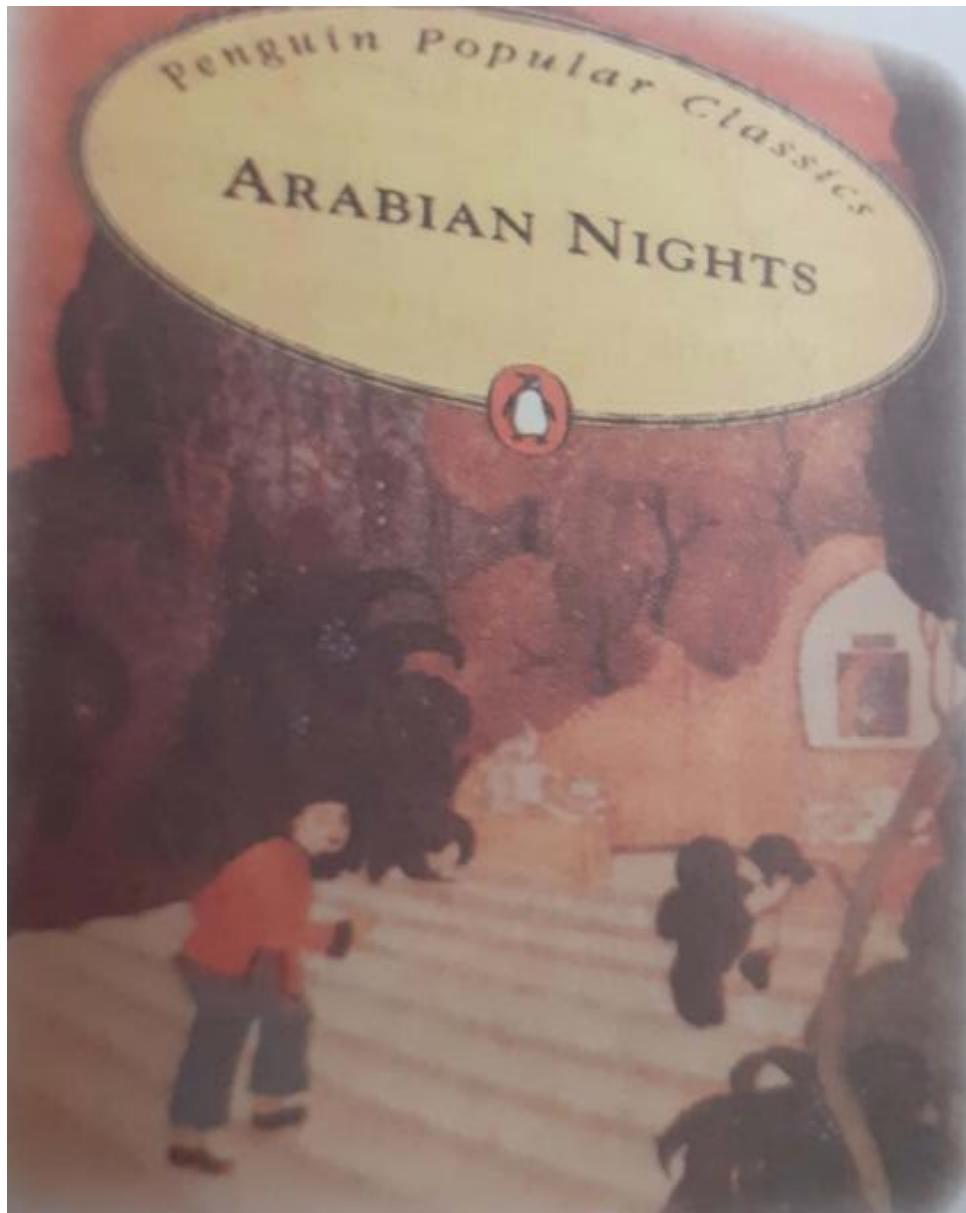


Picture 16



Pictures of Arabic Literature

Picture 17



Picture 18



المخلص

العمل الحالي عبارة عن دراسة خطابية نقدية تسعى إلى استكشاف الطرق التي تجسد بها كتب اللغة الإنجليزية في الجزائر الأيديولوجيات وتعمل كأدوات لنشر التسلسلات الهرمية الاجتماعية الراسخة وهياكل السلطة غير المتكافئة. يتم التعبير عن هياكل القوة هذه عمومًا من خلال تمثيلات ثنائية الذات والآخر ، والتي يتم تضمينها في الأنماط السيميائية المدمجة في هذه الكتب المدرسية. تهدف هذه الرسالة في المقام الأول إلى تحديد هذه الأنماط السيميائية البصرية ، والتحقق في كيفية تعبير هذه الأنماط عن الانقسام السابق ذكره وتحديد الأيديولوجيات الكامنة وراء هذه التمثيلات وأثارها على المتعلمين. اعتمدت هذه الدراسة تصميم بحث نوعي ، حيث تم استخدام تحليل المحتوى لدراسة كيفية تصوير التمثيلات الذاتية والتمثيلات الأخرى في كتب اللغة الإنجليزية في المدرسة الثانوية الجزائرية. تم استخراج العينات المختارة للتحليل من الكتب المدرسية للمستويات الثلاثة. تظهر النتائج التي تم الحصول عليها التباين بين تمثيلات الانقسام. يتم تصوير قطع التمثيل الذاتي بشكل سلبي بينما يتم تصوير التراكم التمثيلية الأخرى بشكل إيجابي. بشكل عام ، ترفع تمثيلات هذا الانقسام من الذات وتحط من قيمة الآخر في الوقت نفسه. لذلك كانت هذه النتائج غير متوقعة ولها تداعيات ضارة. قدمت هذه الدراسة بعد ذلك بعض الاقتراحات لمصممي المناهج الدراسية لمنع مثل هذه المشكلات وتمثيل الذات والآخر بشكل صحيح.

الكلمات المفتاحية: تحليل الخطاب النقدي متعدد الوسائط ، التمثيل الذاتي ، تمثيل الآخر ، الأيديولوجيا