

A Semiotic Study of Selected Images of *English for Iraq* Textbook

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ABSTRACT

"English for Iraq" is the name of the unified English language curriculum taught at the schools of Iraq from the primary to the preparatory stages. The students of the sixth preparatory class, like their colleagues of other levels, use two textbooks: student and activity ones as the main textbooks to help them pass the final ministerial exam of English. What is noticed in the student's textbook is the heavy use of images to help the students better understand the requirements of the curriculum. The role of the visual images and their arrangements can be subjected to the principles of the visual- social semiotics. The principles are absorbed in Kress and Van Leeuwen (2006) model of visual-social semiotics. The model states that visual images can be embedded in three types of meanings, i.e., representational, interpersonal and compositional. The selected images use the three levels of meaning to communicate with the students and to show the values and principles of the topics of study. The images can reflect social and intellectual dimensions depending on the principles of Kress and Van Leeuwen (2006) model. On the representational level, the model operates two structures, the narrative and conceptual to discover the relation between the represented participants in the different types of images. On the interpersonal level of meaning, the model uses four basic dimensions to discover how the producer of an image makes a relation with the viewer. The dimensions are: image act and gaze, the size of frame and social distance, the horizontal angle and involvement, and the vertical angle and power. The systems of the compositional level of meaning, however, are information value, salience and frame which are used to cohere the representational and interpersonal meanings.

Keywords: *visual social semiotics, English Textbooks, Representational Meaning, Interpersonal Meaning, Compositional Meaning.*

1. Introduction

"English for Iraq" is the name of the unified English language curriculum which is taught at the schools of Iraq from the primary to the preparatory stage. The students of the sixth preparatory

class, like their colleagues of other levels, use the student and activity books as the main textbooks to help them pass the final ministerial exam of English. What is clearly noticed in the student's textbook is the use of many images to help the students in a better understand for the requirements of the curriculum. The role of the visual images and their arrangements can be subjected to the principles of the visual social semiotics.

The principles are absorbed in Kress and Van Leeuwen (2006) model of visual social semiotics. The model states that the visual images can be embedded in three types of meanings. These are: representational, interpersonal and compositional. The approaches of semantics and its different principles stated on the ability to producing and interpreting meaning, vary whether this meaning is a product of the linguistic sides, like words and texts, or the nonverbal sides, like visual images, clothes and music. The semiotic research has developed since the beginnings of the twentieth century, right up to the current century. In the semiotics of De Saussure and Pierce, the focus rivets on the linguistic meaning, as a pre-existing sign. The social semiotics and its different approaches, like the visual- social semiotics that deal with the signs as systems of meaning or modes. The modes are the socially, cultural motivated signs. (Kress & Van Leeuwen, 2006).

The current study provides a visual social semiotics qualitative analysis of the images of the sixth preparatory student's book in Iraq. The study operates under the light of the visual social semiotics. Kress and Van Leeuwen (2006) model of visual social semiotics states on the principle that, the modes are the containers of meaning. The visual images of the English textbook can be analyzed through the model as modes of different semiotic resources. The semiotic resources of the visual images are the colours, gestures, facial expressions, layouts, fonts and the written texts.

1.1 The Problem

There are many studies that dealt with visual semiotics since Barthes (1977), who was the first semiotician in paying a great attention to analyzing the images and advertisements semiotically. Semiotics in its visual dimension was the topic of interest since Barthes (1977). He is the first semiotician who dedicates great efforts to analyze the advertisements and visual images by the use of the model of the denotative and connotative meaning. Kress and Van Leeuwen model of visual social semiotics (2006) is the main model of analysis that has been depended on in many modern studies.

The studies can be divided into two main streams, the first major one, is the analysis of the media visual images and its verbal and visual modes. The other stream is related with the visual images, that has relation with learning and its processes. What is noticed about this, is the limited number of the studies that is dealing with learning in general and textbooks in particular.

Bezemer and Kress (2010) uses Kress and Van Leeuwen (2006) to analyze the developments and changes came up on the textbooks of the secondary school in London. They do not focus on certain textbooks of certain materials. Kress (2013) use the perspective if social semiotic theory to highlight the learning in general and how the socio-cultural dimension can be a crucial factor in

communication. The current study uses Kress and Van Leeuwen (2006) model of visual social semiotics to analyze selected images of from the basic textbook of student in Iraq in the final scholastic stage. It explores the relation of communication between the image and the receiver and its ability to contribute in absorbing the curriculum requirements.

The study attempts to answer the following questions:

1. What are the roles of the representational, interpersonal and compositional meanings of the selected images?
2. How can images be an effective means of understanding and explanation for students?

1.2 The Hypothesis

- 1- The use of the images in the school textbooks can facilitate the learning process.
- 2- Kress and Van Leeuwen (2006) model of analyzing the visual design can illustrate the effects of the social dimension on the choice of the English textbook images.

1.3 Limitation of the Study

The present study is limited to the *English for Iraq*: a textbook taught at the sixth reparatory stage at Iraqi schools.

2. Modern Semiotic Theory

The beginning of crystallizing a systematic study of semiotics, occurred in the late of the nineteenth century and the beginning of the twentieth century due to the contributions of Ferdinand De Saussure and Charles Sanders Pierce (Deledalle, 2001). The development of the semiotic research by the beginning of the twentieth century happened side by side with the development of the linguistic research. In Europe, the Swiss linguist De Saussure contributed in developing the general linguistics. In semiotics he stated that the science of signs or what he called the semiology must be treated in a systematic theory and a more general field than linguistics (Wang, 2020).

For De Saussure, semiology is a part of social psychology and thus, is a part of general psychology and linguistics is part of it. He considered signs as the communicative systems that construct the reality. He also considered that the world is full of other systems of signs but the linguistic signs exceed the other systems. The other basic trend in developing the semiotic theory was the Piercean trend of America. Charles Sanders Pierce developed the semiotics by stating that semiotics is the field that contains communication by its concepts which are meaning, reference, representation and significance. These are the concepts of semiosis which is the action or influence, that is based on three principles the sign, its object and its interpretant (Deledalle, 2001).

According to Cuypere (2008), the work of Pierce was not limited to general defining of the semiotic theory, but he tried to explore the psychological and mental concepts of signs. He stated that the sign is made before its practical existing by the phenomenological categories. These

categories combine the mental and psychological perceptions. For him the making of the sign begins by the psychological motivation, then the sensory perception and in this category the objects influence the mind, and in the third category, the mental and psychological perceptions form motives.

2.1 Social Semiotics

The focus in the times of Pierce and De Saussure riveted on the linguistic sign which can produce communicative value through language. The turn in the history of semiotics begins at the emergence of Prague school in the 1930s and 1940s and Paris school in the 1960s and 1970s. These schools keep the idea of sign as the basic entity of communication. They see the sign as a product of a non-linguist origin but of different other dimensions like the movement of the hand and music. The main figure of the Prague school is Roman Jakobson. He tries semiotic inquiry in the fields of music, film and folklore (Kress & Van Leeuwen, 2006).

Barthes is the main figure of Paris school. He develops De Saussure's framework to highlight the semiotic values in the nonlinguistic domains like films and advertisements. He sees the semiotic entity is a kind of message and it moves in three ranges, which are respectively, the source of emission a channel of transmission and a point of reception. The concept of the visual texts is developed thanks to work of Barthes. He thinks they are resulted of the combination between the images and the verbal linguistic texts, as in the matter of the advertisements. He states that the linguistic message of the visual text has two meanings, that are denotative and connotative. the functions of the linguistic message is limited to two, they are anchorage to the image or relay to carry the narrative of the image forward (Punch, 2000).

There were attempts before the social semiotics theory to put the signs in the social dimension as the case with De Saussure when he stated that signs are part of social life and with Barthes who gave some social principles to his work. These works did no success in maturing a social theory of semiotics because they failed in clarifying the strength of the social interactions and their critical factors in semiotics. In the 1970s Halliday developed the semiotic theory in the social field by mentioning many principles that are able to govern the communicative value of sign (Husserl, 1995).

Lemke (1990, p. 83) states that "social semiotics is a synthesis of several modern approaches to the study of social meaning and social action. One of them, obviously is semiotics itself: the study of our social resources for communicating meanings". Beside these social semiotic principles of social meaning, social action and looking to modes as social sources of meaning, Halliday raised many other principles in this theory. Social semiotics gave up the idea of signs and replaced it by the motivated system of meaning or what is called the mode. The mode is a motivated sign by the social and cultural structures. He also stated that the text is a functional and it is not limited to the written or spoken interactions but the functional text is any mode of a communicate value in the socio-cultural context (Halliday & Hassan, 1989).

2.2 Visual Social Semiotics

One of the approaches of social semiotics is the visual social semiotics. It appeared in the beginning of 1990s thanks to the efforts of Kress and Van Leeuwen in the visual analysis. It is defined by Jewitt and Oyama (2001) is the one of the branches of social semiotics that is interested in describing the semiotic resources. Description means how people can use images to say and do things and how these images can be interpreted by people.

Kress and Van Leeuwen interested in constituting a theoretical framework in and they presented three versions of the analysis of visual design (1990, 1996, 2006) through absorbing Halliday's principles of the systematic functional grammar. Kress and Van Leeuwen (2006) announce:

" Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements – people, places and things combine in visual 'statements' of greater or lesser complexity and extension". (p.1).

Kress and Van Leeuwen (2006) state that the visual design is just like the language in systematic functional grammar in its purpose as a functional entity that has representational, interpersonal and compositional roles. Jewitt and Oyama (2001) see that visual social semiotics is about the modes of the visual design (written text, graphic or sound elements and the layout) of the images which can form a multimodal text. These modes can be analyzed through the different systems of Kress and Van Leeuwen's visual grammar model to analyze the still images.

2.3 The Relation Between Visual Social Semiotics and Textbooks

The meaning of the textbook and its definition are getting attention by some writers. The functional dimension of the textbook can be summarized in two points. A textbook is the book that has a thorough compilation of content in a section of study with an intending of explaining it. The needs of educators are met by the textbook in the academic and educational institutions. Graves (2000) also concentrates on the role of the textbook as a criterion provenance of information for official study of a certain subject and a tool for learning and teaching.

According to Richards (2015) by stating a certain subject or material like English, the textbook is used as key part in the all-school language programs, as in the case of the English program. In this vein Bojanic and Topalov (2006) show that the textbook is the component that is used as the popular materials of teaching in English class as a foreign language class. It is the source that can be used in the process of learning of a unified school material.

According to Da Silva (2017), visual-social semiotics studies the visual images and how these images can produce representational, interpersonal and compositional meanings depending on the depicted elements of the images and the relation between the creator of the image and the receiver. These principles are crucial factors in making the visual images of the English materials. In the process of developing English textbooks, the use of visual images can have crucial functions in teaching and learning the language. Tomlinson (2011) explores the relation between the written texts and visual images by showing the role of visual images in illustrating the verbal texts. The use of the

visual images can provide a psychological preparation to the students to deal smoothly and comfortably with the intended subject.

3. The Model of Study

Kress and Van Leeuwen (2006, p.3) introduce what they call the model of the "visual grammar". For the first time in the history of social semiotics, the term of grammar in the visual design is used by them. In this concept an indication to the way by which, objects of the visual images are merged meaningfully and coherently. It can offer the manifestations of social interaction and the interpretations of experience.

What appeared in this model is the use of the term "metafunctions" from Halliday's systemic functional grammar which refer to multi-semiotic modes through each ones when they work above and override other functions. To meet the intention of the study which is the communication of the visual images, Kress and Van Leeuwen use representational and compositional metafunctions instead of ideational and textual metafunctions of Halliday's respectively and they keep interpersonal metafunction. Different level of meaning is raised from each metafunction. The meaning of the representational level refers to the relation between the objects of the image. The interpersonal meaning refers to the relation between the viewers and the visual text. Finally, the compositional meaning refers to the relation of coherence between the interpersonal and representational meanings (Chen, 2019).

3.1 Representational Meaning

According to Kress and Van Leeuwen (2006), what the images can represent to the viewers is the matter of the representational meaning. Representational meaning is about the depicted objects, people and places of the images and what they can say to the viewers. This meaning shows how the represented participants connect to one another in significative ways representationally. The representational meaning has two structures which are the narrative and the conceptual structures. The principles of these structure contribute in the process of rising the human senses of the meaning of the depicted elements and their sides through the different process that it has and the sociocultural experience of the viewer (Francesconi, 2014).

Kress and Van Leeuwen (2006) state that the images of the narrative structure can create representation to the viewer by its ability to show unfolding actions, events, spatial arrangements and processes of change. The narrative of these processes, arrangements, actions and events happens by the vectors which can present relations between the represented participants to rise the feeling of the narrative in the side of the viewers. Boeriis and Van Leeuwen (2017) state that the vectors are classified in the images of the narrative structure into some types. These types are responsible on classifying the narrative processes of the images into four groups. The table below shows the vectors, the type of the process group and its sub type if found.

Table 1: The Processes of the Narrative Structure (Kress and Van Leeuwen, 2006).

Vector	Process	Sub-Type
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Gestures. Limbs. Tools. Bodies. Diagonal lines	Action	Action is divided into three types: transactional action of action (an actor and goal), non-transactional action of action (an actor but no goal) and event of action (there is a vector and goal but the actor is hidden or just a small part can be seen of it)
Look of eye or eyeline	Reaction	Reaction is divided into two types: transactional reaction (there is a reactor not an actor and a phenomenon, not a goal) and non-transactional reaction (there is a reactor but there is not a phenomenon).

Vector	Process	Sub-Type
Oblique protrusions of thought	Mental	
Oblique protrusions of dialogue.	Verbal	

According to Kress and Van Leeuwen (2006), in the narrative structure, the representational meaning has another type of images which their structure is built by the relation between the secondary participants and the main participants. The secondary participants are related to the main represented participants by setting, means and accompaniment but not by vectors the conceptual structure of the representational meaning is characterized by the absence of vector. Its representing of the participants is built on their class, structure or meaning. The images under the conceptual structure has classificational, analytical and symbolic process. The table below shows the processes of the conceptual structure its characteristics.

Table 2. The Processes of the Conceptual structure (Kress & Van Leeuwen, 2006)

Process	Characteristics
Images with Classificational process	The depicted participants are related to each other by "kind of" taxonomy. Two Types of images lie in "kind of" taxonomy: images of covert taxonomy and images of overt taxonomy. Image of covert taxonomy has subordinates which are related to at least one superordinate. Images of overt taxonomy has a superordinate over the subordinates.
Images with analytical process	Analytical images are the types of the images that Relate participants through "part-whole" structure. The carrier is the name of the participants which has the possessive attributes or the secondary participants as in maps and books of social studies.

Images with Symbolic process	The participant in a symbolic way is the carrier whose get his identity from the symbolic attributes as in when the carrier is depicted with the symbolic attributes of his identity. For example, a doctor is depicted with his address and tools.
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3.2 Interpersonal Meaning

According to Kress and Van Leeuwen (2006), the relation that combines all the participants of production and viewing of the visual images (the represented participants of the image, its creator and the viewer) can be presented in the interpersonal meaning. In this level of meaning, the interactive participants (the producers and the viewers) communicate by the images. The order of the meaning in this relation is a matter of four dimensions. They are image act and gaze, size of frame and social distance, perspective-the horizontal angle and involvement and perspective-the vertical angle and power.

The dimension of image act and gaze involves a relation between the look or the eyeline of the represented participants and the viewer. It contains two realizations, demand and offer.

* Demand: In the demand the eye look of the represented participant tends directly to the viewer.

* Offer: In the offer the eye look of the represented participant tends at something or someone within the image but does not address the viewer directly (Kress & Van Leeuwen, 2006).

Unsworth (2014) states that, demand and offer have many effects on the viewer. The demand intends to make the viewer feels a strong engagement with the represented participant intention. A demand with smiling means the relation of social affinity. A demand of cold disdain means the relation between a superior represented participant and an inferior viewer. A demand of seductively pout means a relation of desiring. There are also gestures of come closer or stay away. Offer intends to make an imaginary barrier between the represented participant and the viewer. The represented participant for the viewer is just an object of contemplation with less engagement than the demand.

According to Kress and Van Leeuwen (2006), The dimension of the size of frame and social distance is about the communication between the producer and the viewer where the producer uses the social distance of the represented participant and the shots of the size of frame to communicate with the viewer. The realization of the size of frame and social distance entails that there are six types of shots leads to six social distances:

1. Very close shot -The head and face only.
2. Close shot -The head and shoulders only.
3. Medium close shot- From the waist up.
4. Medium shot -From the Knees to up.
5. Medium long shot- The whole figure with Space around it.
6. Very long shot -The torsos of several people.

According to Kress and Van Leeuwen (2006), these shots and its social distances has many meanings. The first two shots and the social distances that in accompaniment with them means intimate distances, nearness and revealing of the feeling of the represented participants in the very close shots and it means close personal distances and offering friendly relation in the close shot. The third shot and its social distance intends far personal distance and placing the viewer within the atmosphere of the represented participant. The meaning of the fourth shot and its social distance is close social Distance. The meaning of the fifth shot and its social distance is far social distance and the last one is public distance.

According to Unsworth (2014) the dimension of the perspective-the horizontal angle and involvement refers to the relation between the placement of the represented participant and the viewer. There are two realizations of this dimension, which are, the frontal angle and the oblique angle. The meaning of a stronger involvement between the represented participant and the viewer can be created by the use of the frontal angle. A stronger detachment between the represented participant and the viewer can be created by the use of the oblique angle.

According to Kress and Van Leeuwen (2006) the dimension of the perspective – the vertical angle and power refers to the relation between the placement of the represented participant and the viewer and it can be between the represented participant and the viewer and between the represented participants in the image itself. There are three realizations in this dimension, which are the high angle, medium angle and the low angle. The meanings of these realizations refer to that, the represented participant has less power than the viewer if it is depicted from the high angle. The represented participant and the viewer have equal power if the represented participant is depicted from a medium angle. The represented participant has more power than the viewer if it is depicted from a low angle.

3.3 Compositional Meaning

According to Kress and Van Leeuwen (2006) the job of the compositional meaning is to make a coherence between the representational meaning and the interpersonal meaning to for the visual text by adopting three systems which are the information value, salience and framing. The work of each system is to absorb new values of the represented participant to reflect its values in the representational and compositional meanings. The system of the information value depends on the arrangements of the represented participants in front of the viewer by showing that each arrangement has a certain value as the table below. The table below show the values of the arrangements in the system of the information value.

Table 3. Values of arrangements in information value (Kress & Van Leeuwen, 2006)

Arrangement	Information Value
Left	The verbal text or the represented participant on the left comes with the value of being given.
Right	New is the value of the represented participant that has a place on the right.
Top	Emotive, ideal and imaginary are the values of the represented participants on the top.
Bottom	Bottom is the place of the represented participant that has the values of

	factuality, practicality and informatively.
Center	The represented participant has the value of being the nucleus of information when it comes in the center.
Margin	The dependent elements are placed on the margin.

According to Kress and Van Leeuwen (2006) by the system of the salience the degree of the attention of the represented participant is created in respect to the viewer. The table below show the elements of the salience and their realizations.

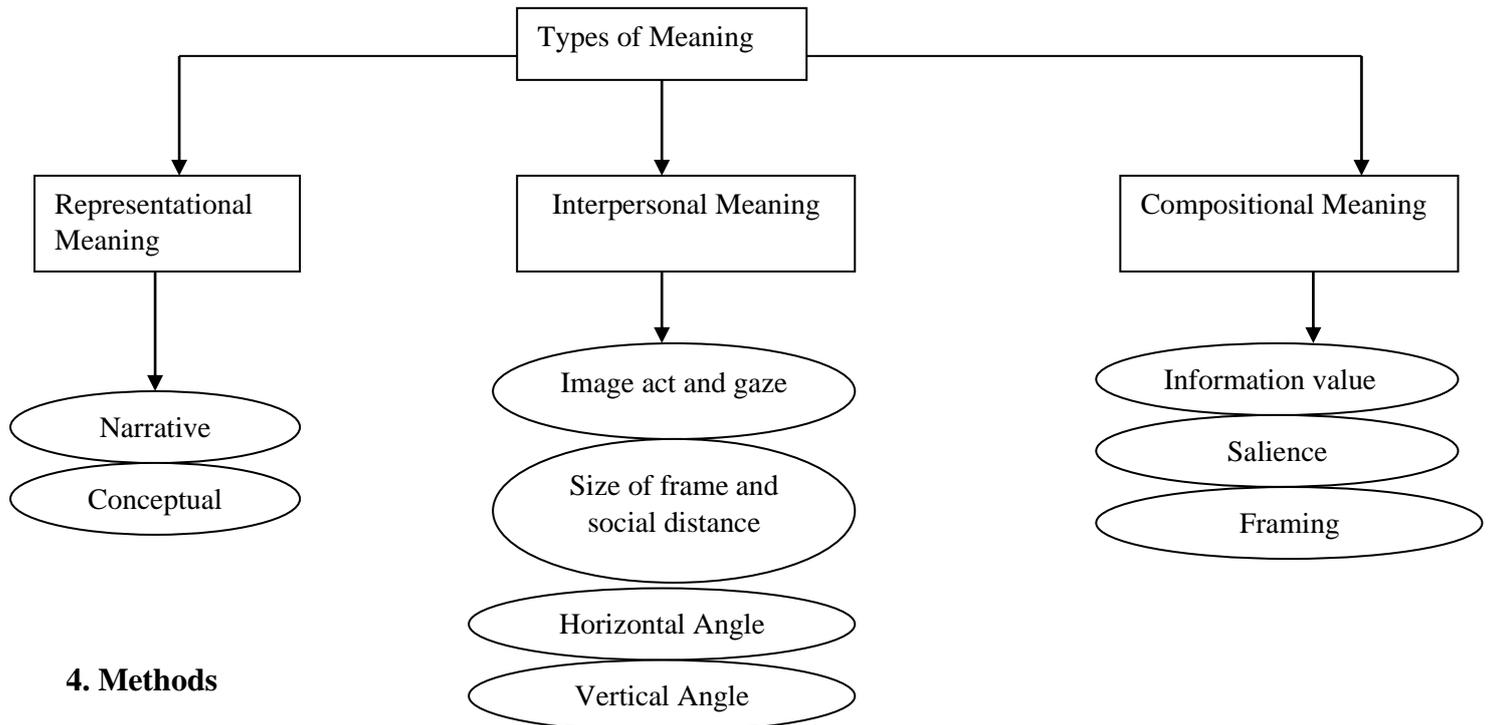
Table 4. The elements of the salience and their realizations (Kress & Van Leeuwen, 2006).

Element	Realization
Size	The greater salience is given to the represented participant that has a larger size.
Sharpness of focus	The represented participant of a more salience is the one that has a sharpness of focus.
Tonal contrast	A greater salience is found in the areas of the tonal contrast like the area of borders between white and black.
Colour contrast	The represented participant with a colour saturation has a greater salience than the represented participant with a soft colour.
Placement In the foreground	Placing in the foreground gives the represented participant more salience.
Overlapping	The represented participant that has a value of overlapping is more salience than its overlapped element.
Cultural factors	The cultural symbols like the human figure are more salience than the other type of the represented participants.

According to Kress and Van Leeuwen (2006) the separation between the verbal and visual texts and the use of the pictorial devices of framing like the shadow and light are the elements that can create a degree of framing between the represented participants to see them as connected or separated

According to Kress and Van Leeuwen (2006), colour is a semiotic mode and in each level of meaning has a certain role. In the representational meaning, colours refers to the main and secondary represented participants. Colours in the representational meaning can denote to a locative relation between the represented participants in the foreground and background. In the interpersonal level, the producer of the image sends a message to the viewer by relating the colour to a special meaning, for example orange is a sign of warning. In the compositional level, the processes of colours have main roles in salience and framing (Kress & Van Leeuwen, 2006). The figure below views the model in by representing the different types of meanings of the visual design and their structures, dimensions and systems.

Figure 1: Kress and Van Leeuwen's Model Framework of Semiotic Analysis for visual design (Visual Grammar) (Adapted from Kress and Van Leeuwen, 2006).



4. Methods

This section provides a discussion of methods that are used in constructing the study. According to Tanner (2017) methods discuss the choice of a particular method of analysis, whether it is a qualitative, quantitative or mixed method. The choice of selected data is discussed in this section also.

4.1 Research Design

According to Allen (2017) the scholars of the visual social semiotics adopt qualitative analysis to explore the ways that the visual materials absorb to represent events, people, situation and so on. The current research study uses the qualitative approach. The methodology adopts Kress and Van Leeuwen (2006) model to analyze selected images from the student's book of English in the sixth preparatory stage in Iraq.

4.2 Data Selection

According to Ary, Jacobs and Irvine (2018) the choosing of the samples of the qualitative analysis aims to find the purposive samples. The samples of the qualitative analysis are intended to provide maximum understanding the subject of the study. The experience and knowledge are the crucial factors in the process of selecting the samples. The qualitative analysis uses smaller samples than the quantitative analysis. The current study is aimed to analyze four images which cover the areas of reading, grammar and memorizing.

5. Data Analysis

This section of study analyzes the selected data. The selected four images analyze qualitatively according to the principles of the model of Kress and Van Leeuwen (2006).

5.1 Analysis of Image 1

The first image shows the late Iraqi architect Zaha Hadid. She was one of the most architect in the world. The image is intended to develop the reading skill of students. In the representational meaning the narrative is created by a non-transactional reaction by using the eyeline and the smiling in respect to the facial expressions. The non-transactional reaction is aimed to all the viewers without an intention to capture a specific to create a powerful sense of identification between the viewer and the represented participant.

In the interpersonal meaning the producer of the image make an offer act of image. The aim here is to establish the ideal by offering Zaha as an object of contemplation. This motives the student to ask the reason behind choosing such a figure to be a subject of contemplation. The dimension of the social distance promotes Zaha as a person that can be emulated by the youth. She reflects a friendly manner by the use of the close shot. The producer sends a message that every one of the students can be like Zaha by making an involvement relation with the viewer. The principles of the involvement are created by the use of the perspective of the frontal horizontal angle.

The representational and interpersonal meanings cohere in the compositional meaning. The values and messages of the previous meanings are confirmed in the systems of the compositional meaning. The ideal Zaha in the system of the information value is placed in the left to be a departure point and a motivation to the eye of the viewer to read about here in the verbal text in the right side. Saliency system shows that Zaha is the main and the only represented participant and this can be explored easily to relate the subject to Zaha only without showing another represented participant.



5.2 Analysis of Image 2

The image shows the teaching process in the beginning of the last century in Iraq. It is one of the images that is directed to illustrate the grammatical role of "used to " in English that is used to talk about something that people used to do in the past time, but it is not used anymore in the present. All the levels of meaning are dedicated to show the value of the use of used to as something occurred in the past tense only.

The image shows the teaching process in the beginning of the last century in Iraq. It is one of the images that are directed to develop a grammar process. In the representational meaning the boys make a narrative by the transactional action of action where there is actors the boys and vectors, which are their hands and the direction of their eyeline, while the goal is the books. The other participants make

narrative of circumstances through setting and accompaniment that are shared with the main represented participants whom make the main narrative process. The process of teaching is reflected by the main represented participants who are placed in the foreground showing the simplicity and poverty of that society. The choose of these represented participants is logical due to the showing of the all equipment of teaching process and they deftly reflect the state of the students and society in that time.

In the interpersonal meaning the boys make an offer meaning. The producer of the image shows the boys as items of information. They are not addressing the viewers to create barrier between the present students of school and the teaching process in the past. The students are depicted by the medium shots to confirm their state as objects of contemplation that they are out of reach. The state of the boys as represented participants of other old society is supported by depicting from an oblique horizontal angle. The oblique perspective is a main technique used in the social studies to reflect the participants as people of other society and a different time. They are represented by the use of the monochrome which is the use of white and black which are related to the depicting of human lives to give unreal state in respect to the present time.

In the compositional meaning the system of framing is used to separate between the verbal and visual modes. The verbal mode here presents a relay meaning by providing an extra information that is not found in the image. The information of the representational and interpersonal meanings coheres by completing the condition of the society and teaching in that time by showing the case of the girls in respect to teaching. In the information value system, the eye of the viewer is taken from left to right to show a general condition not a specific one. In the salience system the foreground is filled by the main represented participants. The different levels of meaning provide the past time and the condition of the society in an old time to be fit with the subject of the study in the book, which is the past tense.



Girls didn't use to go to school.

5.3 Analysis of Image 3

The image shows one of the types of the renewable resources that is the wind turbines. It is one of the images accompanying a passage of reading and memorizing in the textbook. In the representational meaning, the image creates a narrative structure by the use of the circumstances of means in action. The wind turbines in the background can be left out without effecting the basic proposition which is the main turbine in the foreground. The idea here that the meaning of the message does not need a represented participant of a human kind to provide a scientific information sometimes.

In the interpersonal meaning, the image provides an offer meaning due to the absence of the look eye of human. The image is an item of information and is a specimen of contemplation. This is confirmed by the variety of the use of social distances. The use of the intimate distance and the public distance in the depicting of the wind turbines is necessary to provide more than one piece of the scientific information. These distances show the detail of the mean in action and their general order and how they are used. The image is depicted by the use of the horizontal oblique perspective and the producer has not an intention to make a social relation of involvement and power. The image is about the renewable sources and it provides many information of the scientific kind so it is as cold as the science sometimes.

The representational meaning and the interpersonal meaning cohere to make a text in the compositional meaning. The compositional meaning takes the eye of the viewer from the foreground to the background. From the place of the main sample as it is showed in the representational and interpersonal meanings to the background of the secondary participants. The salience and framing are dedicated to the main represented participant in the foreground as the ideal item of the scientific information.



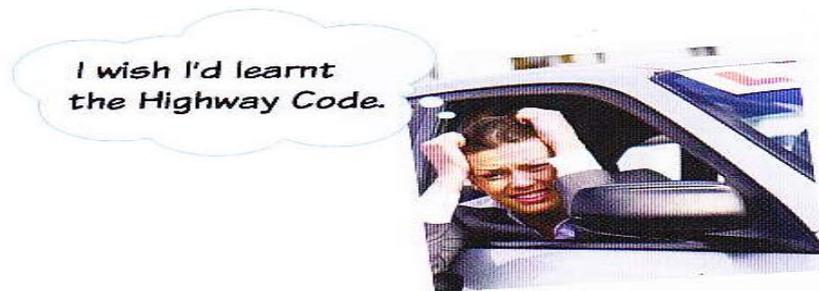
5.4 Analysis of Image 4

The image shows a regretful woman because of failure in the driving test due to her ignorance of the highway code. It is one of the images that is directed to illustrate expressing regret in English. The image in the representational meaning has two process that are non-transactional reaction by the eyeline of the woman and her facial expressions and verbal process by the vector of the oblique protrusions of dialogue balloon. In the representational meaning the represented participant, the woman and her verbal process intensify the meaning of regretting, thus; there are regretted facial expressions and a verbal text about regretting. Placing the represented participant in the foreground and her saturation by colours aims in supporting the subject of the study (expressing regretting), so she represents the linguistic rule.

All the dimensions of the interpersonal meaning aim to near and reinforce the structure of regretting in English. The woman makes a demand, where she addresses the viewer directly as if she speaks about herself and her reason behind regretting. The facial expressions tell the viewer to stay away

from the mistake so he will not be in a regretting position. One of the main senses that is related to regretting is sympathy with the regretted person so the producer of the image evokes the psychological structure of regretting that is directed to the viewer by depicting the represented participant from a close personal distance. The woman is depicted as any other member in the society that can mistake sometimes. She is depicted from a horizontal frontal perspective and this angle can bring the point of views and the topic of the study closer for the viewers.

The representational and interpersonal meanings cohere in the compositional level of meaning. The interrelated systems of the compositional level can cohere the processes and dimensions of the represented participants. In the system of the information value, the verbal text is given to be the verbal realization of expressing regretting and the departure point to the visual realization of regretting which has more cultural and psychological domination on the memory of the student. The system of salience tells the student that the woman and her verbal process are the main elements and the points of focus by the size, tonal contrast and the other elements of salience. To take advantage of the largest amount of place by the use of framing, the verbal and visual realizations of regretting have distinct territories so the understanding can have more than one way.



6. Conclusion

This section shows the final observations of the data analysis of the selected images for the sixth preparatory textbook of "*English for Iraq*". It provides findings for the research questions and the findings are based on data analysis.

6.1 Answer to Research Question 1

The selected images of the English textbook for the Iraqi students of the sixth preparatory shows the following findings for the answer of question 1:

1- The study shows that the communication is supported motivationally depending on the use of each level of meaning. All images use the narrative structure to create a dramatic effect in the side of the students and to be the essence of the represented participants of the images. So, the memories of students are supported visually and dramatically. In the interpersonal meaning the study shows that the offer meaning is dominated so in this way the subject of study is a matter of contemplation in reading or in the grammatical rules. The demand is also used to create a personal relation with

students as the subject of reading is the expression; thus, the expression can be illustrated better in a personal manner.

2- The social distances and the frontal horizontal perspectives are used in images 1 and 4 to show members of the student's society while in images 2 and 3 are used to present another society in an ideal accordance with the principles of visual social semiotics and the ability of the depicting process to create a multimodal discourse analysis. The compositional meaning is used in all the images by the systems of information value and salience to cohere the representational and interpersonal meanings. Framing is used in images 2 and 4 to cohere between the visual mode and the verbal mode.

6.2 Answer to Research Question 2

The selected images of the English textbook for the Iraqi students of the sixth preparatory shows the following findings for the answer of question 2:

1- All the selected images, which are samples from the students' textbook of English in Iraq, are used as effective means of explanation and understanding. Image 1 which directs to develop the reading skill of students, uses a famous figure to be the main represented participant of the image. The requirements of depicting a famous positive character correspond with the principles of the visual grammar model and its socio-cultural dimension. In the narrative meaning she is the shining successful person. The smiling eyes and relief facial expressions are universal features of acceptance. In the interpersonal meaning, the students deal with a friendly character, whose can their good, ideal friend. In the compositional meaning the features that are acquired representationally and interpersonally prepare the students to read the verbal passage on their right side about this positive, friendly, famous and promising person.

2- Image 2 is used effectively to correspond the subject of the study. In the narrative meaning it shows a spatial, temporal information by circumstances and transactional action. These principles fit with the grammar and the use of "used to" to show the general features of represented participants and the conditions of their environment. The students are not interested in making a relation with time and place of the image. All the dimensions of the interpersonal meaning show the represented participants as items of another past society and the conditions of that society are not found today. The students in the image are highlighted by the oblique perspective and monochrome vision and here the maximum areas of model of visual grammar are used to depict the students as persons from another society. The meaning of "used to" is clarified perfectly by the representational and interpersonal meanings so the compositional meaning provides the students by the use of "used to" itself and its condition as an expression about something that is not found any more in the present society.

3- Image 3 is one of the memorizing images in the textbook. In the representational meaning, the students do not disperse and the scientific means of action are represented normatively by circumstances. There is no need for a human figures or extra means which may be sources of distraction. So, the students must only understand the issues, problems and advantages of wind turbines as renewable resource of energy. Interpersonal meaning attracts the students to the turbines as items of the scientific information by the dimensions of offer, social distances of intimate and public distances

and the oblique perspective. The students are attracted by the compositional meaning to skim all the areas of the image from left to right and from foreground to background.

4- There is a correspondence between the verbal and visual modes in the image 4 just like image 2. This correspondence is an effective mean to clarify a grammatical rule. In the representational meaning the student can understand the meaning of "regret" and how can the person express it. The facial expression with hands on the head and the look of the eye plays a critical side in expressing regret and its associations, the infuriation and annoying. The students in the interpersonal meaning are addressed directly with sentiment to highlight the senses of regret. Socially, the student deals with the represented participant as any other person in the society; thus, they can be in the position of the represented participant. while the representational and compositional meanings highlight the condition regret visually, the compositional meaning separate the visual design to two modes, verbally and visually. The verbal mode deals with the expression of regret as a textual reflection of the state of the represented participant.

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