Representation of French Culture as a Foreign Language through Textbooks

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Abstract. The purpose of this study is to gain an in-depth understanding of the representation of French culture as a foreign language through textbooks. The existence of French as an international language gives stimulus to French instructors and learners to learn not only the language but also the culture of this language. This study applies a qualitative approach and adopts the critical discourse analysis method of data interpretation. Checking the validity of the data included credibility, dependability, transferability, confirmability, and triangulation of data. The object studied was the Intermediate Level Alter Ego (B1). The findings of cultural elements indicate the existence of verbal and non-verbal texts which include *CulturalKnowledge* (67%), which are *Liberté, Égalité, Fraternité, LeFéminisme, LesArts, Cultural Practice/Behavior* (19%), and *CulturalArtefacts* (14%). Tracing for cultural aspects through textbooks is complex and a challenging academic activity because culture is intertwined with people's norms, values, attitudes and a given society's way of life**.** This research has an impact on countries that use French as a foreign language because the cultural representation contained in it can change the viewpoints of French language learners.

Keywords: Culture; French; Foreign Languages and values; Instructors and Teachers; Language Textbook

1. Introduction
Language and culture have a very close link. Because people as language users in general have very diverse backgrounds. Due to diversities, language plays an important role in creating an appropriate cooperation through speech

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communication within the society made-up of people with different backgrounds (Fickel, Henderson and Price, 2017). Basing on this, the present study seeks to gain an in-depth understanding of the representation of French culture as a foreign language through textbooks. With the objective of seeking to critically comprehend the representation of French culture through French Language textbooks. Up this, the study uses a qualitative approach, adopting an application of critical discourse analysis method

Because language determines not only the style of culture but also the way human beings think. Therefore, the characteristics that exist in a language will be reflected in the attitude and culture of the speakers.(Wardhaugh and Fuller, 2015). The importance of the link between language and culture has long been studied by researchers from a **pedagogical** point of view (Byram, 2013; Kramsch, 2013). This is confirmed by Bennet and Allen (2003) who are of the view that language and culture are interrelated, which means that learning languages without having cultural elements embedded in textbooks as a base can only make students skilled at speaking, but they cannot understand the culture related to the language learnt.

Some preliminary studies of culture in textbooks have been conducted by Muzna Awayed-Bishara, a researcher who analysed cultural content in teaching materials for teaching English speakers in Arabic high schools in Israel(Awayed-Bishara, 2015). Furthermore, Karim Sadeghi and Zhila Sepahi conducted a study of what cultural elements are contained in three *English Foreign Language* textbooks(Sadeghi & Sepahi, 2018). Research on culture in textbooks was also carried out by Ya-Chen Su, and looked at how international English is used to encourage intercultural understanding in *English Foreign Language* textbooks in high schools in Taiwan(Su, 2016), while student involvement was examined by Troy McConachy, specifically how students were critically involved in cultural representations in foreign language textbooks(McConachy, 2018)**.**

Several other researchers, Tajeddin and Teimournezhad, view foreign language education as an intercultural subject, because all languages reflect a particular cultural context. The role of culture in language teaching and learning thus becomes prominent and is considered as one of the important components of every language teaching approach, (Tajeddin & Teimournezhad, 2015). However, the question is which cultural elements should be included in language teaching materials and how; and which culture should be reflected(Tomescu, 2019). With the increasing awareness of the importance of culture in language education and intercultural communicative competence(McConachy, 2018), a common interest has appeared in investigating the presentation of cultural information in language textbooks. Not all textbooks provide cultural content in the same way. Decisions about which cultural elements to handle, and how, are often made by material developers and policy makers, who may have their own manifest or hidden agenda to combine or discard certain cultural content based on the context, purpose and need of students for whom the textbook is intended(Adaskou, 1990).

With regards to the teaching of French, cultural aspects become an especially important part or dimension to be studied because languages in Europe,

including Standard Average European (SAE), are considered different from American Indian languages, HOPI, in which the grammar is oriented to the processes of the world. Meanwhile, SAE is oriented to time and space. SAE determines objects that can be counted (e.g. trees, fruits) and objects that cannot be counted (water, fire, courage), (Whorf, 1997). With this uniqueness of French, students need to be equipped with the ability to understand culture through textbooks(Boudjadi, 2012). Several discussions brought up the importance of developing the capacity of students to interpret a cultural meaning that is represented in various forms of discourse, (Kearney, 2015; McConachy & Hata, 2013)which are emphasized by the concept of an 'intercultural' perspective (Kramsch, 2013), and the need for cultural competence to avoid miscommunication (Thanasoulas, 2001). Culture is no doubt very interesting to study, but research on cultural representation in French as foreign language textbook needs to be conducted.

2. Culture in Language Learning

Language and cultural dependence is often highlighted in the literature, (Byram, 1988) hence languagecannot be taught without its cultural elements (Dinh & Sharifian, 2017; Sadeghi & Sepahi, 2018). This implies that the usefulness of culture in language teaching, is: 1) culture will always influence the use of language, 2) culture helps to preserve and maintain values of a language due to constant emphasis of certain values, words and norms attached to a given tribe or society, and 3) language and culture are believed to influence the way people think and therefore impact on how countries use one given language, including the use of French as a foreign language because cultural representation contained in it can change the viewpoints of other nations regarding the learning of French as a language.

However, the language teaching with a communicative approach over the past four decades has failed to establish adequacy of cultural elements because this approach incorporates sociolinguistics competencies as constituents of communicative language skills(Alcon, 2000). The competency is limited to second language knowledge (L2) and does not take intercultural knowledge into account. Therefore, teaching cultural elements in textbooks is very necessary. Not as a unique thing that stands alone, but integrated into the context of a learning curriculum(Widodo, Perfecto, Van Canh, & Buripakdi, 2018). Intercultural competence, as a component of language, form communicative competencies such as discourse, linguistics, pragmatic and intercultural knowledge, which also involves cross-cultural awareness(Usó-Juan & Martínez-Flor, 2008). Furthermore, according to Byram, Gribkova and Starkey (2002), intercultural competence helps students to understand how intercultural interaction occurs and how intercultural perceptions affect the success of communication.

In teaching intercultural competence as a component of foreign language acquisition, language learners are made aware of their own culture and are also helped to interpret and understand various other cultures without forgetting their own cultural identity. Therefore, curriculum developers need to consider the fact that native speakers need a frame of reference for cultural development

(Seidlhofer, Breiteneder, & Pitzl, 2006). Cultural information is contained in descriptive texts, dialogues, writing assignments, lexical items, realia, visuals, and audio recordings (Adaskou, 1990). Textbooks can also be categorized depending on their cultural contents: (a) source culture, which is the culture of the learners themselves; (b) the target culture, which is the culture of the country where the language is spoken as the native language; or (c) international culture. Thus, a textbook conveys a series of cultural elements from the language that is being studied, a phenomenon called the 'hidden curriculum' (Tomlinson, 2003). Many cultural studies in textbooks in several countries consider textbooks as the main source of language and culture integration(Abdullah, 2009; Adaskou, 1990; Hamiloğlu & Mendi, 2010). Furthermore, Hamiloğlu and Mendi (2010) regarding culture in the ELT course book in Turkey found four elements including culture. In Abdullah's study (2009) regarding textbooks in Malaysia, it was found that most cultures are presented in the form of sociological features and character images. Most teachers in Morocco agree that only a small amount of foreign culture should be included in the textbooks(Adaskou, 1990).

2.1. Learning French as a Foreign Language in Indonesia
French is an official language in 31 countries such as Belgium, Luxembourg, Canada, Switzerland, Morocco, Algeria, etc. Meanwhile, 43 countries study French as a foreign language (*Français Langue Étrangère*), including Indonesia, because French is the official language of the United Nations.

France is a country with a diverse and interesting culture to learn. There are many aspects to French culture including language, food, and art. Besse (2007) said "*Cet attrait réside, de notre point de vue, en au moins deux enjeux particulièrement déterminants : le premier est que l'apprentissage des langues secondes permet d'aborder la question fondamentale de la part d'inné et d'acquis dans l'acquisition du langage. Le second est davantage social et politique.*".In essence this means"Learning foreign languages as a second language has an attraction, one of which is social and political representation". Culture is one of the social representations that can be learned through the acquisition of French. That statement is supported by Genevieve Zarate (2003), who said "*La relation complete entre la culture maternelle et la culture etrangere doit insttituee en objet de travail spesifique …*", which means "The complete relationship between the maternal culture and the foreign culture is a task in the form of language learning that must be in line with the culture of the language being learned".

In formal schools in Indonesia, French is learned at the High School level or in Vocational High Schools. Referring to the current curriculum, French is included in the elective subjects that are given starting in class X, XI, and XII. At the university level, French can be studied at universities which have courses in French. In non-formal schools, French is studied at the Francais Institute, an official institution of the French Embassy for Indonesia, Institut Français d'Indonésie (IFI). These are located in Jakarta, Bandung, Yogyakarta, and Surabaya. And Alliance Française (AF) originated and relied on the Alliance Française Foundation, which is also recognized and linked to the French Embassy

for Indonesia. Alliance Française is available in several cities such as Medan, Semarang, and Bali**.**

French is an international language, but is not as widely used as English. Providing French teaching materials is very different compared to English, which has been introduced to students since they are at the elementary level. Therefore, the starting point for learning French in general begins with the introduction of French phonetics so that students are able to read French texts.

Then, the teacher uses the communicative method of speaking a foreign language, which in this study is French, in the learning situation so that students can interact directly using the foreign language that is being studied.(Yu & Wang, 2009). The material used in teaching is textbooks created by French teachers who are supported by the ministry of education or books imported directly from France (Alter Ego +), which are devoted to learning French at the university level.

The Alter Ego + textbook is full of cultural content, for example the use of *tu* and *vous* subjects. In this case, the use of the two subjects is very different if related to the cultural context, because *tu* is used in an informal context while *vous* is used in a very formal context. In addition, *tu* and *vous* can also be associated with learning French, specifically the conjugation of French verbs. In practice, the two subjects experience very significant differences. Therefore, learning French does not only depend on grammar but cultural aspects which are given in each teaching chapter.

This is strengthened by what was said by Jarvis (2014)that in learning, especially language learning, learners are forced to function within a particular cultural framework in which in French there are two contexts of conversation that will always be used, namely the formal context (*vous* usage) and informal context (*tu* usage).Therefore, learners must not only become familiar with the cultural context of the language, but also develop the language itself. The use of French as the language of instruction in the learning process in class, and the use of the material provided in textbooks aims to allow the learners to be able to communicate using French properly and correctly.

3. Methodology

3.1. Qualitative Research Design
For the purposes of this study, a qualitative research design has been used, adopting a critical discourse analysis method of data interpretation. Checking the validity of the data included credibility, dependability, transferability, confirmability, and triangulation of data.

The data source is the French Alter Ego Plus 3 Niveau B1 (Intermediate Level) textbook (Dollez & Pons, 2013), written by Catherine Dollez, published by Hachette, Français Langue Etrangère, Paris. This French textbook is used in several universities in Indonesia consisting of 9 Dossiers or 9 units of study. The research data are in the form of French texts, both verbal texts (TV) and non-verbal texts (TNV), which include cultural representations such as: Cultural Knowledge/Perspectives (CK), Cultural Activities/Behaviors (CAB), and

Cultural Artefact (CAF). Verbal text and non-verbal text data as well as complete page data are in table 1 below.

Table 1. Table of Job Analysis

Cultural Categories
The Presentation of Cultural Knowledge
The Portrayal of Cultural Practice/Behavior
The Representation of Cultural Artifacts

This research study adopts critical discourse analysis to gain an in-depth understanding of cultural representation in French textbooks. Critical Discourse Analysis (CDA) is an interdisciplinary study of discourse that views language as a social activity carried out by society, which of course pays attention to the context of the language used(Wodak & Meyer, 2001). According to Halliday (1978), discourse is a text that includes process and product, created, included, and interpreted in a particular social context. Therefore, scientists in the CDA field continue to argue that the choice of words can describe the intentions, ideologies and thoughts of speakers of a language(Kusumaningputri & Author, 2018).

CDA can explain very clearly about how a text and the construction of social reality can be bound based on context, have a close relationship with the ideological system, and the message conveyed can be explicit or implied. (Kusumaningputri & Author, 2018). In addition, CDA also reveals how an ideological system can be reshaped through text and social activities, which can cause social representations in a particular society to be excluded or become special. (de los Heros, 2009). To have ideology tested like this, the language function system recommended by Halliday(Halliday, 1978)provides tools that can be applied, and function properly through lexico-grammatical analysis or micro-language analysis. The analysis in this study observes linguistic and visual choices in a text, especially in French texts, which is a discourse to convey meaning at various levels or stages(Kusumaningputri & Author, 2018). Thus, the analysis is focused on the cultural elements contained in French textbooks through the stages of text data analysis, intertextual, and analysis of sociocultural practices.

4. Findings

French culture has been shaped by geography, by deep historical events, and by foreign and internal forces and groups. France, and especially Paris, has played an important role as a centre of high culture in Europe since the 17th century and since the 19th century, throughout the world. In the Alter Ego Plus 3 Niveau B1 textbook, several things were found that indicate the representation of French culture. The following are the research findings.

Table 2. Cultural Presentation in Alter Ego Plus 3 Niveau B1

| Cultural Categories	Percentage	Examples
The Presentation of Cultural Knowledge	**67%**	1. La Devise (Liberté, Égalité, Fraternité) 2. Le Feminisme (La Cause Humanitaire) 3. Les Arts (L'impressionisme, Le Fauvisme, Le Cubisme) 4. La Consommation (Le Commerce Équitable, Les modes d'achat, etc) 5. Le Conformisme (La Culture de la mode française) 6. Éducationen France (Le système d'éducation français, LMD, Bourche d'Études) 7. Les Médias (La Presse, La Radio, La Télévision, L'internet et Les Réseaux Sociaux, etc) 8. L'ONG (L'Engagement)
The Portrayal of Cultural Practice/Behavior	**19%**	1. L'Apparence Physique (Les Vêtements) 2. Le Dîner (La Réunion, Rendez-vous, le dîner de homard à Percé, etc) 3. Les échanges et relation (La discussion, Travaille en équipe, etc) 4. Les Arts et spectacles (L'appréciation de l'art, Lire en Fête, Printemps des poètes, etc) 5. Le Voyage Touristique (L'invitation au voyage, La Tradition, faire un voyage)
The Representation of Cultural Artifacts	**14%**	1. Les lieux d'artisanat (Le Bon Marché, Les Galeries Lafayette, etc) 2. La Mode Française (La Cravate, La Veste, etc) 3. Le Graffiti 4. La Peinture (La Peinture de l'impressionnisme, La Peinture du fauvisme, La Peinture de la cubisme, etc) 5. La Musique (Les chansons faciles, Les chansons engagées, etc) 6. Le Roman (Albert Camus, Émelie Gaboriau, etc) 7. Le Théâtre (Le Mariage de Figaro, Le Barbier de Séville, etc) 8. L'Appréciation de l'Art 9. Lieux Touristiques (Le Musée, etc) 10. Transport en Commun (SNCF, RATP, TER, Métro etc)
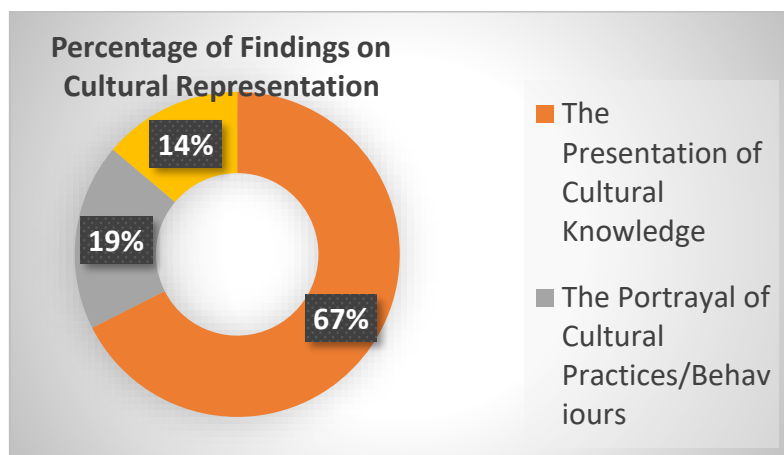
Diagram 1: Percentage of Findings of French Culture Representations

4.1. Culture in the Science Perspective - Cultural Knowledge

The research findings in diagram 1 show that the cultural perspective of science is one of the most frequent findings in the Alter Ego Plus 3 Niveau B1 book **(67%).** In the general knowledge section, we find a number of things related to general knowledge about French culture. General knowledge is related to French ideology, notions and genres commonly found in French culture.

France is a country where people are very committed to their ideology. The French ideology is*Liberté*, *Égalité*, and *Fraternité*, and has become a guiding habit which underlies all activities of French society(Stanisevski, 2014). The first ideology, Liberté, is defined as freedom. The meaning of freedom consists of the ability to do something that does not harm others, hence the implementation of the human rights of every person has no limits, other than to ensure that other members of the society can enjoy the same rights, including the entitlements of all people to be happy. The second ideology is *Égalité,* which is defined as equality. The equality referred to is that all citizens are equal before the law must be equally entitled to all government positions, public positions and jobs, according to their abilities; and without any other differences other than abilities and talents(Joseph-Gabriel, 2015). The third ideology, Fraternité, is defined as fraternity. It is more about moral obligations and harmony in society, as well as tolerance in diversity(Beaman, 2015).

Figure 1. Illustration of Fraternité

The slogan was endorsed as the slogan of France in the late nineteenth century, at the time the French Kingdom was famous for being very authoritarian and discriminatory against lower social classes. The lower class that felt oppressed by the nobility and began to oppose this inequality. Thus, *Liberté*, *Égalité*, *Fraternité*

(Freedom, Equality, Fraternity) was first expressed during the French Revolution of 1789.

In addition, there is also a history of feminism in France. During the French revolution there was a movement to support women's rights. The first feminist congress was held in 1892. In addition to the right to vote, women also fought for equality between men and women by proposing that women be able to work on the conditions that women must have four hours to take care of the household outside of the night's rest. Equality is not only in terms of work but also in its involvement in political rights such as the right to vote(Dean & Aune, 2015).

In addition to feminism, in its history, France is also known for its historical involvement in the trans-Atlantic slave trade. In the past, France implemented a slavery system. However, because it was deemed inhumane and had to be stopped, the slavery system was abolished in 1794. The slavery system was reinstated again during the reign of Napoléon in 1799, but after the start of the republic era in 1848 this system was officially abolished for good. Most of the slaves involved in the slave trade came from Western African societies. They were taken to support the course of trade, which at that time was focused on the African continent were the countries to trade. This slavery eventually had an impact on French society. After being officially abolished in 1848, many of the slaves were released and gradually became French citizens.

France is famous as an artistic country that produces a lot of great works of art, and which also influences global art. Forms of French art that are known worldwide include art works and literary works. In regard to art works, the dominant styles of painting are Impressionism, Fauvism, and Cubism. Impressionism (L'Impresionism) is a style of painting that had been developed in France between 1860 and 1890. In this style, paintings are made in such a way using light tones (le ton clair). Paintings are created using colors that recreate accurately as possible as the original conditions of the subject. However, this causes the shapes of objects to appear as if they are not nearly drawn. The pioneers in this painting style are Courbet, Corot, and Delacroix. In addition to Impressionism, France is also famous for its paintings in the Fauvism and Cubism styles. Fauvism is a style of art that emerged before the era of modern art. The term Fauvism arose from the word "Fauve" by Louis Vauxcelles when he commented on the Salon d'Automne exhibition in 1905.Unlike Impressionism, Fauvism painting uses combinations of colors that are not seen in nature. The pioneer of this style of painting is Henri Mattise (1869). After that, there was Cubism, an artistic movement that had been developed from 1900 to 1914. The term Cubism is originated from Georges Braque and Pablo Picasso. The unique form of drawing is the main attraction of the Cubism style. Meanwhile, cultural knowledge in the field of literary works can be found in this textbook. It is about the philosophical genre, namely Absurdity (L'Absurdité). This philosophical genre is often found in novels by Albert Camus, including detective genre novels. Therefore, the relationship between literature and art is getting closer, as well as the philosophy world in this textbook, which allows ideas to spread among French writers. Along with the appearance of new forms of media, such as

YouTube, film, and video, this causes a shift from novels to movies as a method of expression of ideas.

In addition to art and literary works, France also has a society that follows the culture of conformism (Hunt & Gonsalkorale, 2018). In France it is easy to find people there using the same style of dress, especially the men. Formal wear for French men is generally suits and ties.

4.2. Cultural Practices/Behaviour of French People

The representation of culture in the behavior/habit of French people found in this book is **19%.** France is a country in which the people exhibit unique behavior. As a symbol of Liberté's ideology, French people are very fond of going on vacation. Holidays are sacred in France. French people uphold human rights and vacationing is one of the rights of the French people. Activities during vacation are scheduled so that people may enjoy the vacation to the fullest and there is no possibility of disturbances from work or any other activities(Hall & Holdsworth, 2016).

In addition to freedom in the form of the right to take a vacation, France also upholds freedom of expression. Some societal phenomena are stated in the Alter Ego Plus Niveau B1 book, such as how people express their opinions. First, *First, La* Grève is a type of community action in the form of a demand.This is usually carried out through strikes to protest a legal or government decision, an example of which is a strike activity in Guadeloupe. Trade unions in Guadeloupe went on strike to protest the current economic system at that time. The workers were indeed given a sizable salary, but this had an impact on the increase of goods' price and even taxes, making it difficult for workers to get the goods they wanted(Bonilla, 2010). Second, La Manifestation or demonstration, is one of the efforts of French people to express their ideas and thoughts. In 1865, the term Manifestation was chosen to define public and organized collective demonstrations. Demonstrations are usually carried out as a sign of protest against injustice. During demonstrations, people usually take to the streets and can sometimes cause scenes of civil unrest. These strikes and demonstrations can be seen to be not only a form of expression of the ideology of freedom (*Liberté*), but also a reflection of the behavior of people who uphold fraternity (*Fraternité*).

Next, the form of community behavior in implementing the Egalité ideology is Le Commerce Équitable, which is a fair-trade system that has the aim of giving customers the best guarantee on products and product quality. This also gives benefits to small producers(Clark & Hussey, 2016). Every small producer, large producer, and trader develop fair economic condition to create a symbiosis of mutualism.

There is also a form of fraternal culture in France which is described by the Alter Ego Plus Niveau B1 book, one of which is *Pourboire*. France has an ethical culture concept, one aspect of which is tipping (*pourboire*). Tipping has become a necessity, and some restaurants even already have service charges on their bills, hence tips are already included. Tipping is usually seen in cafes and restaurants.

If you want to give a tip, you must do it in cash. This is very important to do and is a habit for French people. Tipping is a part of *égalité*, and is for the equal rights of workers(Lynn, 2017).

Another form of fraternity is that the French highly appreciate art. Art appreciation is shown by enlivening art venues such as museums or art festivals. When young people in France have an appointment to meet, they always use a museum or art festival event as a meeting place. In addition, a form of French art appreciation for works of art is to hold arts festivals. Art festivals in France are often held and have even become a regular habit in French society. Every French citizen always enthusiastically welcomes these festivals. One of the world-famous French festivals is the *Festival de Cannes* which features a variety of the best French and world films.

The cultural form of French behavior is not only from the government system and the habits of the people, but also from the sartorial culture of French people. France is very famous for fashion and the way the people dress. They pay attention to even the smallest things, such as using ties (*La Cravate*). A tie was originally a scarf worn by knights in France during the kingdom of Louis XIII to Louis XVII. Then, during the French revolution the size of the scarf got increasingly smaller. In the 19th century, the size of the scarf changed in such a way that it was shaped like a tie. The habit of draping a scarf then turned into a tie, and became common for men as masculine fashion characteristic. At the moment, a tie is an important accessory, a part of men's fashion. Ties are usually used with suits or other formal clothing used for big events or certain professions, such as company officials, bankers, and so on. Moreover, a tie in France is a symbol of conformism. The culture of conformism is also a masculine symbol for men(Hunt & Gonsalkorale, 2018).

4.3. France Cultural Artefcats
Furthermore, in Figure 1, the cultural representation of artifacts in France that appears in the Alter Ego Plus 3 Niveau B1 book is **14%.** There are many places that not only present French culture, but have also become iconic and world-famous places. France is famous as historical city. There is many monuments and relics that represent France from various times, even from before the Common Era. France has approximately 1207 museums. Paris has 53 museums, ranging from modern art museums to doll museums. Alter Ego Plus 3 Niveau B1 book shows some of the most visited museum types. Among the 35 national museums, the most visited museums are *Le Louvre* (8.5 million visitors per year), *Château Versailles* (6 million visitors per year), *Le Centre Georges Pompidou* (3.6 million visitors per year), *Le Musée d'Orsay* (2.9 million visitors per year), and *Le Musée du Quai Branly* (1.3 million visitors per year).

In regard to the passion of the French people to travel, France provides many places to shop, such as *Galeries Lafayette Haussmann* or *Bon Marché*. As an implementation of the *La Commerce Équitable* culture, exclusive goods are sold at these places, the majority of which are products from France or commonly referred to as *L'Artisanat*. There are also shops that sell the best and latest fashions

in France. These stores include Cartier, Louis Vuitton, Pierre Cardin, and so on. In addition to providing clothing facilities, these shops also provide goods to support conformist culture such as the use of a tie (*La Cravate*) that is often found in France.

In order to support the mobilization of its people, France has many public transportation networks. As people who like to use public transportation, in major cities of France there are public transport vehicle networks that are regulated by the local government(Mahieux & Mejia-Dorantes, 2017)Paris and the *Ile-de-France* area have a special train network namely RATP (*Régie Autonome des Transports Parisiens*) and Transilien SNCF (*Société Nationale des Chemins de fer Français*) which regulates the commuter train system including TGV (*Train à Grande Vitesse*). In France there are also bus and taxi networks. There are also rental-based public transportation modes, such as *Vélo en libre service*, which offers bicycle rental to the public. There is also Airbus, which is the largest commercial aircraft manufacturer in the world, and is owned by France. Airbus is based in *Toulouse*, France. Airbus has been trusted by many countries to provide air transportation.

France is known as an expressive country. As a form of freedom of the people, demonstrations often produce a unique style of written art, otherwise known in French as *Le Graffiti*. Graffiti is usually found during demonstration activities (*La Manifestation*). Unlike other countries that use graffiti as a form of vandalism, graffiti in France has its own uniqueness. They write words that have connotative and even poetic meanings to protest policies. And what makes French graffiti unique is that the graffiti is rarely encountered as a form of vandalism, as the graffiti is made on large paper media and is often displayed when demonstrations take place.

French people not only have freedom of opinion but also education. On average, many French people must have experienced college and even continued to the level of Master's. The forms of diplomas in France are also grouped based on the focus of their education majors such as BTS (*Diplôme de technician supérieur*), DEUST (*Diplôme d'études universitaires scientifique et techniques*), DUT (*Diplôme universitaire de technologie*), and CPGE (*Classes preparation aux Grandes École*). In addition to education, there are also higher education levels specifically intended for those who wish to become candidates for top-level French civil servant positions, i.e. *Grandes Écoles*.

As an art form, France is famous for its paintings. There are many typical French paintings that inspire many of the world's art genres shown in this book. Among these paintings are Pierre Bonnard's *Décor à Vernon* as a form of Impressionism, Henri Matisse's *Femme au Chapeau* as a form of Fauvism, and other paintings such as Cubism which was pioneered by Pablo Picasso.
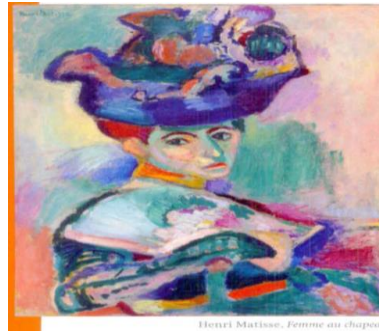
Figure 2. A Representation of French Paintings

In addition to painting, France is also famous for other arts such as film, music, literature, poetry, and Theatre. Some French films that have been shown worldwide are referenced in Alter Ego Plus Niveau B1 book, such as untouchable, La Môme, and so on. With regards to music, French people have a tradition of making musical literature with poetic nuances, satire or drama. This musical literature was developed between 1950 and 1960. Some famous musical figures rose to prominence in this era, such as Édith Piaf, Charles Trenet, Georges Brassens, Barbara, and so on. After this era was over, three new trends emerged in French music: *Les chansons faciles*(light songs), which was popularized by Claude François, Dalida, and Jonny Hallday ; then *Les chansons engagées* (political/protest songs), which was popularized by Jacques Higelin, Bernard Lavilliers, and Alain Bashung; and finally *Les chansons de tradition régionale* (folk songs). This type of song was popularized by Thomas Fersen dan Nolwenn.

In addition to works of art in the form of music and film, France is also famous for its literary works. Famous French literary works such as novel, poetry, and theatre. Many French novels are very famous and unique. Take for example the novels by Albert Camus. Camus is famous for his philosophy titled*L'Absurdité*, which includes several of his works such as *L'Étranger* and *Le Mythe de Sisyphe*. There is also poetry, which is one of the oldest literary form. French poetry is one of the most widely expressed forms of art, whether in the form of melodies, sounds or rhythms, and has been heavily modified since the nineteenth century (like Rimbaud, who wrote music of his poetry as free verse). This book also shows the art form of theatre. Theatre is a form of art that has long existed and is called staged writing. Theatre has been popular since royal times and was once the official show of aristocrats(Herzel, 2008). Some of the most famous French theatre works are *Le Mariage de Figaro*, *Le Barbier de Séville*, and *Le Jeu de l'Amour et du Hasard*.

In addition to its arts, French people have various ways to appreciate arts, one of which is by holding literary award events. Among the most prestigious literary awards in France are*Le Goncourt*, *Le Renaudot*, *Le Prix Médicis*, and *Le Prix de l'Académie Française*. Poetry also has special activities such as in the *Printemps des Poétes* program, which was held in March. France is the centre of art and literature.

5. Discussion

In the Alter Ego Plus 3 Niveau B1 textbook, the culture that is shown is pure French culture consisting of Cultural Knowledge (67%), The Portrayal of Cultural Practice/Behavior (19%), and Cultural Authenticity, shown in such a way so as to be able to introduce French culture to the world.

The unique cultural knowledge of French people is Liberté, Égalité, Fraternité, which has been the official and distinctive motto of the French Republic since 1793 during the French Revolution. (https://www.diplomatie.gouv.fr/en/coming-to-france/france-facts/symbols-of-the republic/article/liberty-equality-fraternity)

Furthermore, French people's culture of behavior is a culture of solidarity, which is indeed the principle of the French people, namely *Solidarité*. This solidarity is strongly embedded in French society, so that it is always visible and seen in everyday life. They assist each other even for trivial matters, such as helping old people carry their groceries. In some cultures, other than France, maybe there is something similar, but in many other countries, coming into contact with foreigners can be considered harassment, and can even cause someone to be sent to prison. Meanwhile, cultural behavior shows ethics and manners in daily life. The uniqueness of this interaction can be seen when greeting each other with people they don't even know, such as in an apartment elevator. French people also always say sorry or pardon when they bump into one another on the street or in the metro, and say *bonjour* or *bonne journée* as an expression of prayer for a pleasant day. Another habit is the culture of kissing the left and right cheeks of people they meet as a greeting. This habit of French people is very common and unique because all French people have the same behavior as described above. The uniqueness of French artefacts in terms of dress or fashion can also be seen. The French people are very concerned about appearance with chic or fashionable clothing styles. Moreover, there are many famous French boutiques that offer a variety of typical French clothing, perfume and accessories. Therefore, France is a centre of international fashion that is highly recognized by the whole world. In addition to fashion, France is also famous for its gastronomy, which is very distinct and contributes a large part to the identity of the French people. UNESCO has recognized French gastronomy as a Non-Object Cultural Heritage/*Le Patrimoine Culturel Immatériel* since 2010 (https://ich.unesco.org/fr/RL/le-repas-gastronomique-des-francais-00437). French gastronomy is well known all over the world, for example the unique cheeses, such as Roquefort, Brie, and Camembert.

The authenticity of culture is displayed in such a way so as to introduce French culture to the world. Similar findings are also found in the research of Jeeyoung Shin, et al(Shin, Eslami, & Chen, 2011). They found that in English textbooks today the cultures that are often shown are western cultures such as English and American cultures. The culture shown is still similar to the original culture without a mixture of cultures from other English-speaking countries even though English itself has become an international language and is used as an official language in various countries.

The cultural portrait seen in this book is highly representative of life in France. Starting from their habit of respecting others, behaving fairly, appreciating high art, to the enthusiasm of its citizens when an art festival is being held. Similar findings are also found in Sadeghi and Sepahi's research (2018). They found that there are a variety of cultures shown in English textbooks for foreign speakers. The cultural aspects found also have similarities with the findings of cultural representation in the Alter Ego Plus 3 Niveau B1 book. Cultural representations that are similar to this study, such as the British people's passion for art and music like the French's. But the cultural emphasis in their research is the type and genre of music. Meanwhile, in the French textbooks the cultural emphasis is on the art genres in France (Impressionism, Fauvism and Cubism). The same thing is also found in the economic sector. In the same study, economic activity was more emphasized in the export-import sector and the effects of globalization. Meanwhile, in this study it was found that the French people are more concerned with justice (*Égalité*) by implementing fair trade (*Le Commerce Équitable*).

But this finding is very contradictory to research conducted by Awayed-Bishara (2018) with the title "*EFL discourse as cultural practice.*". In the study, it was found that there is a modification of English texts for foreign speakers. This modification greatly deviates from the original culture. According to his research, English textbooks in Israel ignore the existence of an Arab-Palestinian minority in Israel. In the textbook there are no terms, text, or discourse that represents the existence of Arab-Palestinian people. In some cases, they are described as traditionalist and underdeveloped. Narrative texts found in the textbook only describe places that represent Arab-Palestinians as deserts and camels, and refer to the people as '*Badui*'.

Contrary to that research, the culture found in this study is more natural and in accordance with the culture of people in France. The portrait of the activities shown also shows that French people uphold the fraternity (*Fraternité*), even to the smallest things such as tipping (*Pourboire*) when going to restaurants.

6. Conclusion

The findings of this study prove that in the Alter Ego Plus 3 Niveau B1 book the most discussed material is knowledge (Knowledge), while the rests that include behavior/habit (Behavior) ranks second. Artefacts (Artefact) and society's characteristics (People) are discussed less than the previous two materials. This shows that there are representations of French culture in this book. Through the cultural representations, we can see that it turns out that in this textbook the highest percentage is in the presence of a scientific perspective representation. The Alter Ego Plus 3 Niveau B1 book reflects the mindset of the people in France who prioritize knowledge. They talk a lot about ideas, perspectives, and everything related to knowledge in accordance with the findings of this study including the official motto of the French Republic*Liberté*, *Égalité*, *Fraternité*, *LeFéminisme*, *LesArts* (*L'impressionisme*, *LeFauvisme*, *LeCubisme*), *Le Commerce Équitable*. For behavioral culture (Behavior), the most unique finding is the behavior of French people in using their sacred time off, and French people's sartorial behavior, which is very elegant. One cultural representation that is not shown in this study is People as

Cultural Being, because this textbook focuses more on the representation of Knowledge Culture.

7. Recommandations

This study majorly recommends that due to the rapid development of media and technology, cultural representation appearing in textbooks is becoming inaccurate and obsolete in reflecting the current trends in regard to France and French study as a language. Experts of French Language and French culture, should therefore, should adopt each and every new media and technology for learning in a cross-cultural perspective to enrich French teaching and learning in this rapidly changing world more so for the developing world, including Indonesia.

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