

The Semiotics of Image and its Role in Language Teaching: case of Fourth Grade Elementary School (Arabic, Amazigh, French): A communicative Semiotic Approach

La sémiotique de l'image et son rôle dans l'enseignement des langues pour la quatrième année de l'école élémentaire (arabe, amazigh, français) : une approche sémiotique communicative

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Abstract:

Recently, images have become associated with more utilitarian dimensions, being used in various fields, mainly in language teaching. They are integrated alongside linguistic texts in school textbooks, especially those used in primary education, as they serve as source of knowledge. This is evident in the significant space they occupy in textbooks, addressing topics that contribute to the intellectual and cognitive growth of children. Images are no longer mere decorative elements; rather, they play a crucial role in books, serving diverse human, cultural, and educational purposes.

The present research, titled "Semiotics of Image and its Role in Language Teaching: case of Fourth Grade Elementary School (Arabic, Amazigh, French): A Semiotic Communicative Approach," aims to study the presence of images in school textbooks from various perspectives using a semiotic approach. The present study relies on both Peircean semiotics in the communicative aspect of images, their inclusion and enactment with text, and Roland Barthes' semiotics regarding meaning, color, shape, and the image's symbolic load.

Keywords: semiotics; communication; semiology; indication; image; school textbook.

Résumé :

Les images ont été associées à des dimensions plus utilitaires, utilisées dans divers domaines, notamment dans l'enseignement des langues. Elles sont intégrées aux côtés des textes linguistiques dans les manuels scolaires, en particulier ceux utilisés dans l'enseignement primaire, car elles servent de source de connaissances. Cela se traduit par la place importante qu'elles occupent dans les manuels scolaires, abordant des sujets qui contribuent à la croissance intellectuelle et cognitive des apprenants (l'enfant). Les images ne sont plus de simples éléments décoratifs ; au contraire, elles jouent un rôle crucial dans les livres, servant divers objectifs humains, culturels et éducatifs.

La recherche, intitulée « Sémiotique de l'image et son rôle dans l'enseignement des langues pour la quatrième année primaire (arabe, amazigh, français): une approche communicative sémiotique », vise à étudier la présence d'images dans les manuels scolaires sous différents angles en utilisant une approche sémiotique. L'accent est mis sur la sémiotique de Peirce sur l'aspect communicatif des images, leur inclusion et leur mise en œuvre avec le texte, et sur la sémiotique de Roland Barthes concernant la signification, la couleur, la forme et la charge symbolique de l'image.

Mots- clés : sémiotique; communication; sémiologie; indication; image; manuel scolaire.

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Introduction

Educational communication methods involve both linguistic and non-linguistic approaches. Accordingly, educational imagery stands as one of the pillars of non-linguistic communication, asserting its significance in the educational process.

Given the place of imagery in everyday speech, it is necessary for educational curricula to concentrate on instructional imagery and integrate it in a meaningful way. Indeed, educational imagery is considered an essential tool for teaching and learning since it helps clarify topics in children minds, attracts their attention and consequently enhances their comprehension. Furthermore, imagery has gained significant importance in the semiotic field, especially within the educational domain, as it serves as a source of knowledge; this is reflected in the space it occupies in textbooks. Therefore, images are no longer decorative elements but have become an integral part of the textbook, competing with written text. This state of fact is mainly due to the humanistic, psychological, educational, and specifically instructional objectives of images. In other words, an image is a multi-meaning discourse, accompanying text to clarify the intended meaning. For example, instead of saying "car" and let the auditory image reach the recipient for decoding, we directly present an image of the car, allowing the visual image to be immediately conveyed to the mind. Thus, semiotics is one of the factors that greatly impacts how educational imagery affects learners. The study of symbols, including visual symbols, and how they are understood and applied to communicate ideas and meanings is known as semiotics. This later is considered a crucial framework for studying imagery due to its deep exploration of signification, whether verbal or visual. Our choice of this approach namely the semiotic approach is based on its flexibility in examining educational imagery, its communicative nature in the teaching/learning process, and its ability in conveying meanings in a condensed, concise, imaginative, and transformative way using colors especially with young learners.

Semioticians generally agree that the term "semiotics" originates from the Greek word "semoion," meaning a sign, and "logos," meaning discourse. In a broader context, the word "logos" signifies science. Thus, the definition of semiotics can be articulated as follows: "the science of signs" (Bernard, 1994, p. 9). The term "semiotics" is a compound term in its foreign formulation, composed of the roots "semio" and "tics" The first root, derived from Latin in two forms, "semio" or "sema," signifies a sign or symbol, equivalent to the French "signe" and English "sign", the second root, , means science (Al-Ahmar f. , 2005, p. 10) Therefore, the term semiotics can be understood as the science of signs or signals.

In this research paper, we will shed light on the use of images in primary school language teaching to achieve targeted competences taking according to Pierce and Roland Barthes views in semiotics.

1. Definition of key concepts

Semiotics (Concept and Terminology)

After the early 20th century, Ferdinand de Saussure laid the groundwork for modern linguistics paving the way to the field of semiotics which emerged recently. It is important to remember that both Arab and Western traditions had a variety of semiotic concepts.

In this context, Al-Ahmar F. (2010; p10) states during overlapping historical periods, linguist Ferdinand de Saussure invented the term "semiologie," and Charles Peirce in the United States invented the term "semiotics." These two linguists established semantics as a stand-alone science in the West.

The term "semiotics" varies between the European and American schools moreover, the numerous Arabic translations of this concept, lead to considerable terminological confusion on both linguistic and terminological levels.

Despite the multitude of names for semiotics, some of the most notable ones, as listed by Adel Al-Fakhoury, include "semiotics, sememe, semiotics, semiology, semioethics, and symbolism" (Mahmoud, p. 325). In following section, we will explore some of these definitions.

1.1. Semiotics Concept

Foreign language dictionaries provide various definitions for "semiotics." For Larousse, semiotics refers sometimes to a general theory of signs ("signes") and in some cases to signifying practices ("pratiques signifiantes") in various communication fields, such as the semiotics of cinema (Larousse, 1997, p. 931). According to Hachette encyclopedia the term "semiotics" is the general theory of signs and linguistic and non-linguistic sign systems alike, mentioning pictorial semiotics as an example (Hachette). The Robert dictionary provides multiple definitions for semiotics, considering it a general theory of evidence and its course within thought, as well as dealing with evidence, meaning, and its course within society (Robert, 1992, p. 1795). After reviewing the different definitions of the term "semiotics," it becomes clear that they all converge on a core idea: semiotics is the study of signs, thus defining it as "the science of signs" or "the science that examines signs."

The linguist Ferdinand de Saussure is considered as the first who attempted to formulate a definition for semiotics. He states that "'sémiologie,' means the science of signs. It derived from the Greek 'semeion,' meaning a sign. Perhaps this will enable us to understand what signs consist of and the laws that govern them... Linguistics is merely a branch of this general science... If we can, for the first time, acknowledge the place of linguistics among all sciences, it is because we have attached it to the science of signs" (Saussure, 1985, p. 37) Therefore on one hand, from Saussure's words, we can deduce that semiotics and society are interrelated, considering linguistics as the study of linguistic systems, forming only a part of semiotics as a general science. On the other hand, the American scholar Charles Sanders Peirce defined semiotics on the basis of his philosophical background as synonymous with logic. From this perspective, some of Peirce's ideas emerged, leading to the development of semiotics, with a particular focus on the philosophical study of linguistic signs. Most Western linguists, such as Todorov, Greimas, Julia Kristeva, and John Dubois, agree that semiotics is the science that studies signs (Khalef, 2003, p. 18), i.e., the science of signs. In the Arab world, Salah Fadl defined semiotics as follows: "It is the science that studies symbolic systems in all indicative signs and their modes of indication" (Khalef, 2003, p. 20)"From these linguistic and terminological definitions, despite their slight differences, we conclude that the science of semiotics is a Western creation, with Saussurian semiotics being English and Peircean semiotics being American. Furthermore, it has managed to enter the Arabic terminology system through Arabization and translation.

1.2. Definition of the concept of image and its types

There are many definitions of image, because it is present in all sciences, as we have previously indicated, and among these definitions:

The image is the embodiment of reality, and it differs because it is fixed, and it is either drawings of different types (patterns, colors) or photography. It is: "a form of art that conveys a certain reality or creates a scene from the imagination based on a tangible reality" (Amon, 2013, p. 07). It is also defined as : "a significant sign that depends on a tripartite system of relationships between the following parties: the material of expression, which is colors and spaces, the forms of expression, which are the pictorial formations of things and people, and the content of the expression, which includes the cultural content of the image on the one hand, and its semantic structure that constitutes this content on the other hand" (Fadl, 1997, pp. 06-07) or that it "represents symbols (shapes and colors) that form the semantic structure of this image, as it is considered the simplest means of clarification, interpretation, and influence more than a word does. We resort to the image to obtain a wide impact by taking into account the techniques used to achieve the goal" (Mahmoud, pp. 18-31)

As a result of the expansion of the areas of use of images, we can talk about several variations and contrasts in the use of the term "image" between the external perceptual image, the closed internal image, and then the image that combines both of them. In this context, Abdul Hamid Shaker indicates the various manifestations of the image, which can be summarized as follows: (Shaker, p. 18)

- The external perceptual image refers to the visual image, which is most commonly associated with the term. It represents the reflection of an object on surfaces like mirrors, lenses, or other visual devices.
- In contrast, the internal mental image encompasses the mental representation of an object, which appears "as if" it was the original and can be adjusted or controlled. This differs from the image formed by imagination, which serves as an alternative to reality and cannot be controlled, reflecting the mind's active ability to create new perceptions.
- The image that combines both the external and internal: It includes the image as an expression of the mental representation of the experience or a reproduction of it, which was the field of philosophical and psychological studies in the first place. In the second place, comes the subsequent image, which is the image that occurs with the sense of sight after the end of a specific sensory stimulus, from it comes the pictorial image, which is similar to perception and does not differ from its predecessor except by continuing for a longer period. Within this type, we also find the image of memory, which is often accompanied by thought processes that occur in the present time or recalling events from the past and future positions.
- The image related to the technical, mechanical, and digital aspect: This type includes the digital images that are generated by computers, and the moving photographs that are taken using cameras, then the television image with amazing effects, and images of the virtual world. In addition to the aforementioned types, we have the plastic image represented in artistic works such as drawing and color photography.

1.3. Semiology of Communication: Communication is the process of sending a message from a sender to a receiver (recipient), and this applies to all types of messages: spoken, written, visual, etc. Implicitness plays a key role in communicative acts and is closely linked to

semiology, which focuses on interpreting and decoding such messages. Semiology examines both written texts and other forms of communication.

This view is associated to figures such as "Prieto," "Moumin," "Buyssens," and others from the French school. The proponents of semiotics in communication developed Saussure's ideas regarding language, considering it a system of signs expressing thoughts. In fact, De Saussure distinguished between linguistic and non-linguistic signs, focusing mainly on the linguistic aspect and neglecting non-linguistic signs. Later, "Prieto, Moumin, Andre Martini, and Buyssens emphasized that the fundamental function of language is communication, extending beyond linguistics to other semiotic structures formed by non-linguistic elements" (Rachid Binmalik, p. 31)

The foundation of communication semiotics was laid by Eric Buyssens, who published the book *Languages and Discourse: An Attempt in Functional Linguistics within the Framework of Semiology* in 1943 (Mersali, 1995). Later, Buyssens, along with proponents of de Saussure, pursued a similar path, albeit with slight variations from de Saussure's original ideas. They established criteria for the semiotics of communication, with intentionality being a key requirement. The speaker must convey intentional meaning, and this intent must be recognized by the receiver of the message (Malik, 2000). Thus, intentionality is considered the essence of the communicative process and the pillar of meaning.

The scale of intention in communication helps "distinguish between units for which intention is present, called 'signs,' and units where intention is absent, called 'signals.' Their insistence on the presence of intentionality in the former – signs – is due to the fact that the sign consists of three elements: the signifier, the signified, and the function or intention. Their main interest lies in the communicative and functional function of signs" (Kassis, 2010, p. 127). Their emphasis on intentionality led some scholars to narrow the scope of semiotics, restricting it to the study of signs that serve a purely communicative function.

Some proponents, such as Buyssens, Prieto, and Moumin, limited semiotics to the study of sign systems that serve a communicative function. Buyssens argued that "the fundamental criterion for determining the existence of semiotics or semiology is the occurrence of communication."

Moreover, influenced by "Roman Jakobson's" ideas in communication theory, they believed that communication alone constitutes the subject and limits of semiotics, (Ahmed, p. 37)

As a result, communication became the central focus of verbal events, whether intentional or unintentional, as it serves as the essential bridge connecting the creator (writer, artist, etc.) and the receiver.

1.3.1. Semiotics of communication revolves around two main axes

Communication and Sign, each related to its own subdivision.

The first axis of communication: it is further divided into:

- Linguistic Communication: It involves the communicative process that occurs among humans through verbal actions and the various mechanisms associated with it.
- Non-linguistic Communication: Known as "non-usual languages" by Buyssens, it is divided into three criteria: signifying syntactic, where signs are constant (e.g., traffic signs); non-signifying syntactic, where signs are variable; and signifying signs, where the meaning is inherently related to its form (Abdullah Ibrahim et al., p.88-89).

The second axis the sign: according to its proponents, is divided into four types: Sign, Indicator, Icon, and Symbol (Ibrahim, pp. 94-95)

1.4. Image Reading Skills in Educational Discourse

Image reading skills have become crucial for learners. Images in textbooks serve as aids to the verbal text, enhancing textual readability. The process of reading images depends on various interconnected factors, involving complex mental operations. Reading images involves two important steps: differentiation and interpretation (Shaker, p. 153).

Reading images means attempting to identify their primary and secondary contents and understanding the relationships between these elements at different levels.

According to Rashrash Anis Abdul Khaleq (Khaleq, 2008, p. 189) the reader should be familiar with reading images similar to reading words. Reading images involves decoding visual symbols to extract meaning, encompassing the processes of differentiation and interpretation. The reader must discern the basic and secondary contents of the image and infer dimensions and meanings.

Thus, learners should be taught how to read images like words, decipher their codes, and understanding their meanings and implications. As a child today is surrounded by a flood of visual messages through television, images, drawings, books, advertisements, and posters, the ability to comprehend visual language becomes essential in presenting scientific material (Amer, 2008, p. 120)

Therefore, three levels of image reading skills can be distinguished:

1. Level 1: Recognition Level: The learner relies on superficial observation of the image to identify its contents, naming each element. This involves recognizing and naming objects within the image.
2. Level 2: Description Level: The learner, at this level, describes what he sees in the image by paying attention to details, categorizing and sorting them. The description involves using simple sentences to describe elements accurately.
3. Level 3: Interpretation Level: At this stage, the learner can interpret the events in the image, placing them in their correct context. The learner connects the shapes or elements in the image according to their educational function, offering a detailed analysis of the facts or processes depicted in the image.

By reaching these levels, learners become capable of studying image details, interpreting visual stimuli, and deducing realistic facts from past, present, and future events. It is crucial for learners to differentiate between the main and sub-topics in an image, as well as describe the emotions conveyed through facial expressions in the image (Khaleq, 2008, p. 189)

In conclusion, accurate image reading is dependent on these three levels: recognition, description, and interpretation. The learner must recognize the image, understand its nature, and then progress to describing its components. Ultimately, at the interpretation level, the learner can analyze and interpret the details of the image based on their previous experience and observations. The image relies on the principle of multiple interpretations, and as much as there are readings of the image, there are readers. Therefore, learners must practice and learn to describe the emotions depicted in facial expressions and understand the relationships between image components, differentiating between main and sub-topics (Khaleq, 2008).

1.4.1. Educational Images

Nature of Educational/Learning Images

Educational images are images associated with the three sections of the lesson: the introductory section, the formative section, and the final section. They fall under what is known as illustrative tools. Teachers use didactic images from the textbook to build and explain lessons, providing examples, texts, exploration, and evaluation. These images aid in conveying information to students efficiently and with minimal time and effort (Bennadji, 2021). Besides images, are illustrative drawings that rely on visual representation. The learner deduces information from the illustrative drawing, facilitating a deep understanding of the accompanying text (Kamal Abdel Hamid Zaytoun, 2002). These images and drawings are not randomly chosen in textbooks; there must be "an appropriate number of illustrative images and drawings, using suitable colors for the learners' level and understanding" (Education syllabus, 2003, p. 33). The role of these images is to facilitate pupils' understanding.

1.4.2. Criteria for Designing and Choosing Educational/Learning Images:

The process of selecting and employing educational images is not arbitrary. It requires consideration of various principles and criteria. The images must be attractive in their shapes and colors, complement the text, be simple and easily understandable, and avoid causing confusion or excessive questioning. Additionally, they should be aligned with the learners' level and perception (Khafaji, 2006, p. 33)

The Algerian educational system has sought to modernize and update its curricula, adopting the latest educational approaches. This reflects its focus on various aspects of the educational process, whether in terms of content or the use of various educational tools to enhance the effectiveness of the teaching and learning process. The textbook, being the most widely used medium, has garnered significant attention, particularly in primary education, since it addresses a sensitive age group. Therefore, meticulous attention to details, especially the proper selection of images, is essential as they serve as crucial intermediaries in the teaching/learning process.

The chosen images must possess a set of specifications and conditions to effectively fulfill their role and among these specifications are:

- **Simplicity and Ease of Reading and Perception:** Most written texts in textbooks are accompanied by images. To ensure the effectiveness of these images, they should be simple and easy to read. Abdulatif Al-Hachicha emphasizes the need for images to be straightforward, easily comprehensible, and not raise questions that are difficult to answer. The images should avoid presenting a monochromatic appearance, causing confusion in the learner's mind.
- **Consistency between Image and Text:** There must be harmony and consistency between the image and the accompanying text. There should not be a contradiction between what is depicted in the image and what is stated in the text.
- **Freshness and Accuracy of the Image:** The image should be modern, accurate, attention-grabbing, and provoke discussion. Additionally, it should carry essential and relevant information, incorporating the content of the instructional message. The contribution of

images to achieving the desired educational objectives is more effective when the content considers the learner's abilities, linguistic, cognitive, and psychological characteristics.

- **Selection of the Appropriate Image Type:** Choosing the right type of image that is most effective in a specific educational context is crucial.

1.4.3. Educational Image Functions

Educational images within the textbook perform several functions that allow them to assert their presence similar to linguistic texts. The textbook utilizes illustrative images as another language to convey diverse ideas, opinions, and concepts. These illustrations serve as carriers of meanings and interpretations that support or embody what is presented in the texts. Thus, they encompass multiple pedagogical functions, adding attractiveness and aesthetic appeal to the textbook.

1.4.3.1. Communicative Function

Communication through images facilitates approaching the original meaning, making it a source of creativity and a specific means of interaction. In addition to the semantic content of the image, its symbolic nature makes it a highly influential tool emotionally and cognitively. As part of the communication process, the image is a powerful medium for conveying cultural elements such as techniques, information, ethical rules, and norms. The image is a social conveyor that facilitates connection with others and integration within society, especially as it can transcend language barriers.

Moreover, the symbolic richness of images makes them a powerful communication tool, capable of conveying complex cultural concepts and values. Images, as a form of non-verbal communication, contribute significantly to shaping social interactions and transmitting cultural knowledge.

1.4.3.2. Educational Function

Visual educational tools are considered among the most effective methods in the educational/learning process. Educational images serve as captivating tools in the learning process, aiming to transfer information, experiences, and ideas to enlighten and elevate learners' scientific, cognitive, and intellectual levels. Teachers can use educational images as a means to overcome individual differences among learners in the classroom. Images offer learners the opportunity for reading, interpreting, and understanding. They also contribute to the construction of new concepts, taking into account learners' abilities to analyze scenes of different sizes, dimensions, and shapes. The importance of educational images manifests on two fundamental levels: transferring information in the communication process in general and building communicative and interactive competence in learners.

2. The methodological framework of the study

2.1. Research methods and instruments

The present research adopted the descriptive analytical method since it is the most appropriate to the nature of this research. The corpus is the language books used in the Algerian primary schools.

2.2. The aims of the study

The format and presentation style of a book have a profound impact on learners, providing elements of excitement, stimulation, and a desire to explore its contents. Conversely, a lack of interest in the book's appearance and presentation style can lead many students to turn away

from it. Therefore, it has become necessary to draw attention to both the form and content of the textbook, including aspects such as color and illustrations.

In line with this principle, we will explore the language books for primary education, studying their format and content, analyzing some of the included images. Furthermore, we aim to understand the significance of these images, how learners perceive them, and to what extent they contribute to language understanding and cognitive acquisition.

2.3. The research questions

In this work, the following research questions are addressed:

How are images integrated in language books of primary education?

How can the power of images be effectively utilized in elementary education language teaching?

What is the role of images in the educational context from a communicative semiotic approach perspective?

How can these images be analyzed from De Saussure and Roland Barthes perspectives?

2.4. Discussion of the results

2.4.1. Classification of images in the fourth-year books for primary education

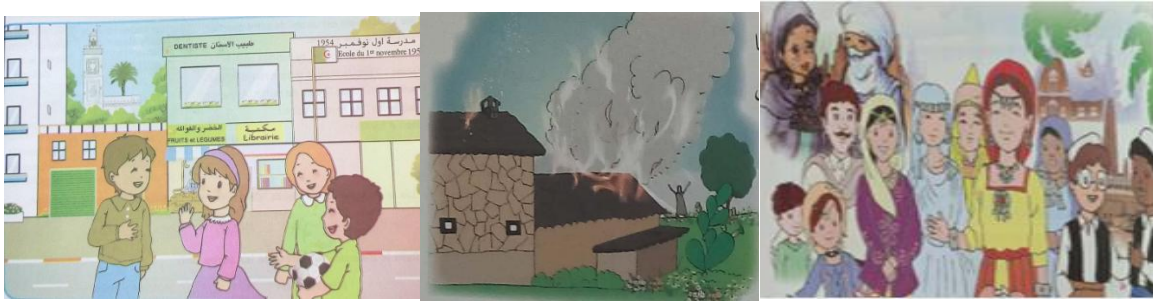
The language books (Arabic, Amazigh, French) for the fourth year of primary education are among the key pedagogical documents relied upon by both teachers and pupils in the educational process. Currently, they are widely used across educational institutions at the national level.

In these books, educational images encompass various visual elements that teachers use to simplify abstract concepts for learners, ensuring their understanding and assimilation of information. The teacher discusses these elements related to the image, attempting to facilitate and simplify the explanation process to convey information and achieve the defined educational goal.

The educational images in the books include around three hundred and fifty educational images, presenting clear and suitable visuals for the learners' age and educational level. These images vary in the form of symbols, signs, and drawings depicting nature (humans, animals, and plants), as well as photographic and entertaining cartoon images.

- **Configurative Images:** are images, which take up a significant space in the book, are defined as "a painting produced by an artist who pours his ideas, spirit, and emotions into it using coloring tools and various devices. It consists of form, content, and material" (Wahab, 2012) These images accompany the vivid instructional text in the curriculum, suitable for the learner's age and educational stage.

These configurative images are clear and detailed, accompanied by the instructional text or linguistic exercise. Their purpose is to capture the learner's attention and reinforce information in their mind. Configurative images also come in various shapes and colors, serving as educational and visually engaging images accompanying the instructional text in the curriculum. The synergy between configurative images as non-linguistic stimuli and linguistic texts as linguistic stimuli constitutes the integrated educational goal.



- Photographic Images: The second type is photographic images, i.e., real images, which are one of the types of images that occupied a significant space in the books. These images featured either famous figures (historical or cultural) or places.

"Arabic Language Book" "The Amazigh Language Book" «The French Language Book"



- Cartoon or Humorous Image: It is a tool use to point out things in a sarcastic yet amusing manner regarding individuals, cultures, or customs. It is a semiotic communicative pattern that weaves a functional web allowing it to convey meanings and facts. Despite its importance in clarifying ideas and capturing the attention of learners, its presence is almost negligible in the books. We recorded only one cartoon image.

2.4.2. Image Interactivity

Meaning and Communication of the Image:

Non-Verbal Communication in Learners: Communication is divided into verbal, relying on language, and non-verbal, relying on various forms of signals (images, icons, gestures, drawings, movements, etc.). Referring to the definition of language by De Saussure, we find that it is a "system of signs or signals to express ideas." Language, therefore, extends beyond spoken and written forms, including signs. This makes communication not limited to spoken and written language only but extends to non-verbal language as well.

A Comparison between Verbal and Non-Verbal Communication in Learners: (Applying De Saussure's Signifier-Signified Duality to the Image): We highlighted the importance of the image in the educational learning process, the necessary skills for reading it, and how to access the hidden implications. Just as a linguistic text (written or spoken) is composed of parts, the linguistic analyst uses linguistic rules to study the text, extract its depths and meaning. Similarly, for the image, semiotic rules are required to disassemble and reassemble it to highlight its meanings and educational value.

The Semiotics of Image and its Role in Language Learning: case of Fourth Grade of Elementary School (Arabic, Amazigh, French): A communicative Semiotic Approach."

The teacher looks at the images and educational symbols from a communicative perspective, trying to extract the Saussurean duality. Roland Barthes attempted to highlight the cognitive value of the two forms of verbal communication in conveying information. He sees that "the relationship between language and speech, signifier and signified, the dyadic fold, applies to some extent to what is non-linguistic in analyzing social-cultural phenomena." Thus, it emphasizes the importance of these dualities in considering the image as a language of communication that needs explanation through speech. Here, the role of both parties in the education process, teacher/learner, is emphasized in expressing the image correctly by interpreting it, called "interrogating the image" in the competency-based approach.

The teacher relies on several methodological questions to deduce the image for the learner, starting methodologically from the part to the whole, just as in explaining the text. Then reassembling the parts to obtain the complete intended meaning or goal in the communication process. This makes the approach between the text and the image possible since the language is what exists in the learner's knowledge, enabling him to transform it into words or actions that demonstrate his understanding of the image.

We attempt to apply this to images from the fourth-grade books (Arabic, Amazigh, French) in elementary education for the second generation. An image from the Arabic language book titled "Read," where the learner can highlight his abilities in reading the image based on his previous knowledge.



- Speech as a cognitive link to understand images: The image is viewed as a language that requires interpretation and explanation, while speech is the means through which the learner expresses his understanding of the image. The learner may read the image as one reads a written text, dissecting the image into parts or partial ideas and then assembling them to form a reading of the image based on his understanding.

The teacher aids the learner in reading the image by asking questions such as: What do you see in the image? The answer to the first question determines subsequent questions because progression according to the understanding of the image alone is insufficient to extract its meaning. For example, if the learner answers, "I see a group of children celebrating," this prompts another question like, "What are the children doing? Why did the children gather?"

"In the image, a group of children is celebrating," the teacher moves on to another question, such as, "What are they celebrating? What is in the boxes?" This process continues gradually.

The teacher formulates questions based on the image, tapping into latent mental language represented by previous knowledge to express it verbally. The Saussurean duality (language

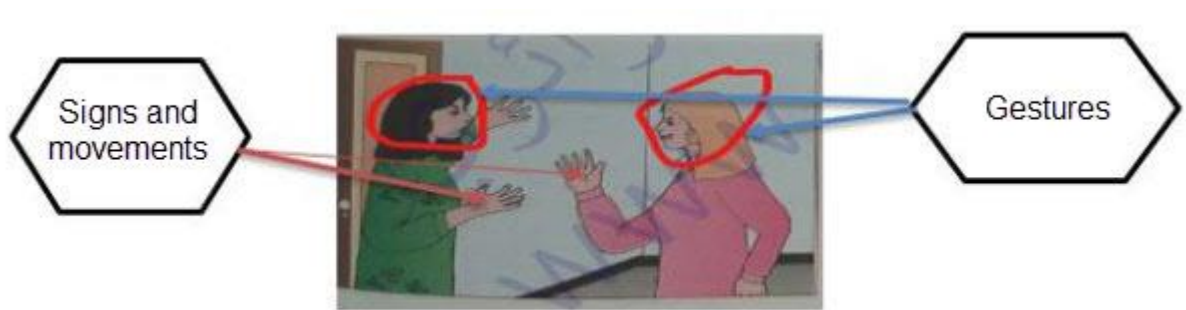
and speech) is realized at the level of the image, considering it a non-verbal text requiring a semiotic content analysis.

Analyzing the same image from Roland Barthes' perspective, who considers the relationship between signifier and signified in the image as a key to semiotics indicate that the language or written texts, as signifiers, and the mental concept as the signified, while the image is the signifier, and the mental concept remains the signified. The arbitrariness of the signifier and the signified in linguistics does not apply in semiotics itself since the image is a tangible thing that only requires linking to context. Roland Barthes provides an example of this with his discussion of colors and their connection to the signaling system that gives the concept of stopping, varying with the context in which the color is found (Barakat, 2002)

Here, questions arise from the second perspective, which is the context linking the signifier and signified to form a meaningful code. For example, determining the time or place frame of the image depends on the signifiers it carries. Directing this question to the learner: "What are the children doing?" If the answer is "celebrating," the teacher then asks, "How did the learner know that they are celebrating? What indicates this?" The learner's answer could be, "The presence of the birthday cake, gift boxes, and the children wearing celebration hats." The contextual relevance of these elements in the celebration is essential, emphasizing the link between signifier and signified.

Non-verbal communication through, gestures, and movements in education: signs, gestures, and movements are considered non-verbal means of communication. Education activates these forms of non-verbal communication as they provide support for the educational/learning process and complement verbal communication, clarifying or explaining it. Signs represent anything done by the teacher and learner to either identify or explain something tangible, serving as a reminder of its name, shape, color, etc. For example, a teacher might point to the national flag in school to remind learners of a national identity symbol, or a learner might point to a classmate's apron if they forget the color, serving as a non-verbal substitute for language.

In a nutshell, the approach to linguistic and non-linguistic communication in the educational/learning process is valid by analyzing the details of the image to reconcile its content with what can be understood to reach the intended meaning.



The image depicts two women engaged in an argument, with the learner noticing the woman's facial expression, revealing her teeth, and the hand gestures and sharp, angry glances, generating various meanings for the learner to construct the topic of the ongoing dispute between the two women. The teacher stimulates the learner's intelligence by asking consecutive questions, helping them uncover the implications in the image.

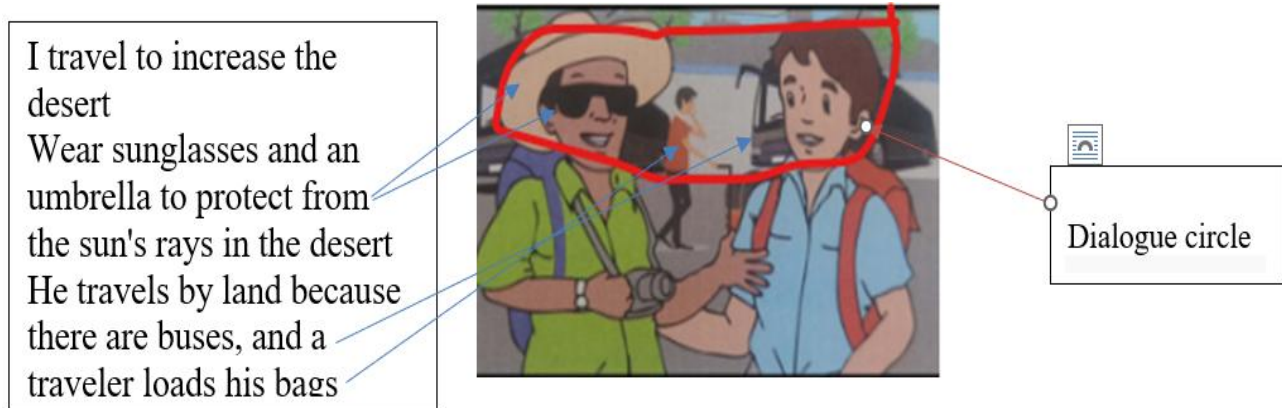
Movements also play a crucial role in education, often used by the teacher/learner to bring the intended meaning closer.

2.4.3. Iconic/symbolic communication in education images vary in their types, including icons/symbols that often carry a logo for an institution, association, etc. An icon is a series of symbols that establish, through their proportions and analogous relationships, the representation of an object, idea, or discourse. The fourth-grade books in elementary education - the second generation - include a series of icons that carried specific semantic intensification. Reading the iconic shape accompanies the linguistic form, where the linguistic signifier (writing) does not differ from the iconic signifier. For example, among the icons listed is the emblem of the Algerian red crescent in the Arabic language book and the emblem of the Algerian Post in the French language book.

Semantic intensification is evident on two levels: the shape level, a circle containing a crescent, and the red color that distinguishes its exciting details, both of which are non-linguistic exciters. The icon carries complete linguistic meaning. In the emblem of the Algerian post, we find the symbol of the Algerian postal service – a semi-circular arch, a non-linguistic icon representing the Algerian post. For the color, we find the joyful colors blue and yellow, which are linguistic symbols of joy. The icon of the Algerian post is both linguistic and non-linguistic. Semantics and Image: The level of allusive semantics reveals the interpretive and reading flaws within the image, in addition to the suggestions, relationships, functions, values, and concepts it contains. A close connection between the image and semantics is essential for its educational role, and its presence in educational books is crucial.

Semantics from the Text: The stage of "comprehending the uttered" is the initial phase in which the learner attempts to read the image. It becomes the foundation for understanding the text delivered by the teacher, transitioning from sound to image, and from image to embodying the idea in an integrative process that connects the auditory and visual senses to materialize and reinforce information in the learner's mind.

In the suggested image for the spoken text in the Amazigh language book, page 58, the teacher reads the text to the learners once or more while they focus on the image and the meanings it contains, aiming to solidify the idea of the text. This contributes to answering the asked questions. In the subsequent steps, titled "Listen and Answer/Watch and Express," this sequence and connection result in a single idea: linking the semantics of the text to the semantics of the image. In the attached image, two young men are standing at the bus station, indicating travel due to the presence of the bus for passenger transportation. The man carrying luggage is also evidence of travel, but his distance from them means he is leaving the conversation, and from this, the learner realizes that the characters participating in the dialogue are only the two friends.



In the context related to the significance of the previous image, the teacher asks a question: "Name the characters engaged in the dialogue in the text?" The answer is extracted from the image, which features two young men speaking and representing the dialogue circle.

The second question is: "Where is the young man traveling to?" We notice the presence of buses and a person loading his luggage. These are logical connections between the question's semantics and what is present in the image, complemented by the information in the text. The text and the image are integrated in the learner's mind. Then, the teacher provides suggestions because the image is incomplete as it lacks dialogue. The image communicates through shapes and characters, leaving other aspects, like the text or learning, to be completed by the learner. For instance, the camera, glasses, and the umbrella on the head of the young man.

Significance of colors in the images - French Language Book Page 38: The image conveys its content through colors. This element is considered the key to the image. Similar to the title being the threshold of the text, learners have prior acquired knowledge that cannot be changed. Presenting it in a contrasting color would create a cultural shock. Children, before entering school and progressing through the early educational stages, have many colors ingrained in their mind. These colors are relied upon in their lives, and their knowledge increases regularly according to the educational system, taking into account age, intelligence, and pedagogical needs. All learners preconceive that the sky is blue and the grass is green. For example, any change to these colors in the textbook will create a disturbance in the learner's mind.



The colors of the image were drawn from the natural and social living reality, harmonizing with the information provided in the text to achieve the desired significance. When describing the neighborhood, the mosque, palm tree, and playground are mentioned. The elements present in the text maintained the realism of the colors and their association with familiar objects. The

The Semiotics of Image and its Role in Language Learning: case of Fourth Grade of Elementary School (Arabic, Amazigh, French): A communicative Semiotic Approach."

learner focuses on the meanings derived from the images as a fundamental basis for analysis and interpretation, followed by answering the questions.

Meaning is composed of image components: Meaning varies between text, image, and color in a coherent and integrated manner. In this way, the components in the image play the final role in reinforcing information in the learner's mind. In the attached image of the text "Dear Visitor" in the Arabic language book, reading the text reveals elements mentioned in both the text and the image, such as the grandmother, grandchildren, father, fire, and the "Kanoun". Additionally, the grandchildren gathering around their father and the grandmother's amazement at the presence of her son become necessary meanings for the image components, making it easier for the learner to understand and discover the text in the image.



The presented example confirms the integration between the words of the text and the components of educational images, and the effective harmonization between them that impacts the balance between the learner's mind and the provided information.

Conclusion and recommendations:

From the present study, we conclude that:

- Image are of paramount importance in education because they carry a large portion of knowledge and information.
- The semiotics of the educational image lies in its density of generating meaning, making the image more striking than the spoken or written text.
- Modern linguistic theories go beyond linguistic discourses to include images. Studies should focus on producing discourses that transcend languages to become truly universal.
- Placing images in textbooks should adhere to more precise standards, involving experts in psychology and sociology to achieve the intended goal.
- Learners do not need decorative images in their books; instead, they need images that develop their abilities and motivate them to continue learning, providing information while considering their age and individual differences.
- Semiotic analysis of educational images follows the rules of textual analysis, emphasizing important phenomena for discussion and highlighting them as examples.
- Teachers should more emphasize non-linguistic discourses to enhance learning.

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